

<b>Institution: Anglia Ruskin University</b>		
<b>Unit of Assessment: UoA 32</b>		
<b>Title of case study:</b> Widening international understanding of the potential for authorial practice in illustration and picture-book making		
<b>Period when the underpinning research was undertaken: 2004-2020</b>		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Professor Martin Salisbury	Professor of Illustration Course Leader, MA Children's Book Illustration (2001-2018)	01/09/1988 - present
<b>Period when the claimed impact occurred: 2014-2020</b>		
<b>Is this case study continued from a case study submitted in 2014? No</b>		
<b>1. Summary of the impact</b> (indicative maximum 100 words)		
<p>The impact of Professor Salisbury's research into children's book illustration is evident in four key areas:</p> <ol style="list-style-type: none"> <li>The children's book publishing sector has benefitted by opening up the visual culture of English language children's publishing to international artists, trends and influences. This has brought financial benefits to the industry, through the sale in this REF period of more than 29,000 copies of Salisbury's books and the millions of copies of books published by graduates of the course he designed, based on his research.</li> <li>Internationally, undergraduate and postgraduate illustration students have benefited from the use of his books as key texts for the study of the subject and by Anglia Ruskin University MA Children's Book Illustration and PhD graduates teaching the subject world-wide.</li> <li>Public and academic awareness and understanding of the art of illustration and authorial picture-book making have been raised through his public engagement work including invited public appearances and keynote talks, appearances on TV, radio, at international book fairs, literary festivals, conferences, advisory panels for international exhibitions and through acting as jury member and chair of international industry awards.</li> <li>The lives and careers of individual illustrators have been enhanced, including graduates of the ARU MA Children's Book Illustration course, underpinned by his research.</li> </ol>		
<b>2. Underpinning research</b> (indicative maximum 500 words)		
<p>Salisbury's career as an illustrator-writer-educator-researcher spans over 40 years. His particular interest in the art of illustration for children led him to design the world's first Masters programme in the subject in 2001, a course that became acknowledged as world-leading and which in 2020 has over 150 students enrolled from around 20 countries.</p> <p>A particular focus of Salisbury's research is the practical and conceptual aspects of the rapidly evolving, highly sophisticated field of authorial picture-book making (a term chosen deliberately to avoid separation between traditional notions of 'authorship' and 'illustration' as discrete activities). He was commissioned to write <i>Illustrating Children's Books</i> for Quarto (2004) (<b>Ref 1</b>). This became a best seller, published in at least 7 languages and reprinted in English multiple times, and formed a backdrop to Salisbury's later research and teaching. His exploration of <i>process</i>, through the examination of storyboarding and underpinning sketchbook research crucial to the work of a range of professionals and students, drills down into what is becoming an increasingly acknowledged area of the creative arts, contributing knowledge to a field that is</p>		

under-researched and overwhelmingly dominated by the fields of children's literature studies and education, that primarily examine the finished outcome rather than its creation (**Ref 2**). A major breakthrough in the acknowledgement of the *language* of pictures articulated in the original edition of *Children's Picturebooks: The Art of Visual Storytelling* (2012) occurred when the book received the UK Literacy Association *Best Academic Book* award in 2013. After four reprints, an updated second edition was published in 2020 (**Ref 3**).

The research that underpinned this, and all of Salisbury's books, examines relationships between commercial, commissioned illustration and the possibilities for personal expression within such perceived 'constraints' (**Refs 2, 3, 4, 5, 6**). In mainstream authored books and contributed chapters in academic books, Salisbury explores the evolution of the art of illustration, its historical background, changing role, relationship to broader art and design movements and its rapidly changing form and status today. **Ref 3** focuses on developing narrative and a visual language, while **Ref 4** considers examples from around the world looking at trends ranging from the Russian Constructivists and Italian Futurists to Post-war Neo-romantics. **Ref 5** investigates in detail the illustration and practice of John Minton while **Ref 6**, described by John Sutherland in the *Literary Review* as a 'deeply learned anthology', examines the wider background and focuses specifically on dust jacket design and illustration. Traditionally regarded as one of the 'minor' arts, illustration has been defined in terms of its role as subordinate to the written word. Salisbury, by contrast, argues that the so-called 'commercial artist' is now filling a vacuum in figurative, pictorial, narrative art, led by a new generation of picture-book makers - authorial visual thinkers.

The work of this new generation of makers, increasingly dealing with important contemporary issues such as migration, gender identity, environment and populist politics, is deconstructed and examined in the context of the structural challenges of visual pace, rhythm and cadence. The rise and fall of the picture-book 'App' are examined (**Ref 3**), as is the emerging phenomenon of 'studio publishers' – small, independent, children's picture-book publishers evolving from graphic arts studios, championing the physical, haptic experience of the book. Salisbury's close involvement with the design and physicality of the books is a key aspect of the research process - bringing his own practical experience of design and illustration to bear on the selection and art direction of cutting-edge, international illustrators to create an appropriate physical reflection of the book's theoretical content.

Crucial to the insights of all Salisbury's work is his methodology. The underpinning research for his widely-published books and articles takes place in the form of a continuous, interconnected loop between Salisbury's creative practice ('knowing through making'), teaching, and writing, each feeding into and informing one another, building up and disseminating an understanding of the practice of illustration. It does so through close collaboration with contemporary practitioners - including interviews with notable examples, for instance in Portugal, Czech Republic, and South Korea - and with publishers around the world.

### 3. References to the research

1. *Illustrating Children's Books: Creating Pictures for Publication* by Martin Salisbury (Bloomsbury, 2004). ISBN 9780713668889. Available on request from the HEI.
2. 'The Education of a Picturebook-Maker' by Martin Salisbury, in *The Routledge Companion to Children's Picturebooks*, edited by Bettina Kümmerling-Maibauer (Routledge, 2017) pp. 339-350. ISBN 978-1-138-85318-8. Submitted in REF2.
3. *Children's Picturebooks: The Art of Visual Storytelling* - new, revised edition, by Martin Salisbury and Morag Styles (Laurence King Publishing, Jan 2020). ISBN: 978 1 78627 573 8. Available on request from the HEI.
4. *100 Great Children's Picturebooks* by Martin Salisbury (Laurence King Publishing, 2015). Published in UK, USA, China, Korea, Spanish speaking countries. ISBN 978-1-78067-408-7. Available on request from the HEI.
5. *The Snail That Climbed the Eiffel Tower and Other Works by John Minton* by Martin Salisbury (Mainstone Press, 2017). ISBN 978-0-9576665-3-5. Submitted in REF2.

6. *The Illustrated Dust Jacket* by Martin Salisbury (Thames & Hudson, 2017). ISBN 978-0-500-51913-4. Submitted in REF2.

#### 4. Details of the impact (indicative maximum 750 words)

Salisbury's research, closely linked to his practice, has had a distinct and material impact on the children's publishing industry, the teaching of illustration in Higher Education in the UK and abroad, public awareness of the subject, and on individual lives and careers in a number of interconnected ways. It is disseminated by various means: through his publications, teaching, and course leadership as well as his keynotes at conferences and international bookfairs, and his TV and radio appearances. This cumulative impact is detailed below:

##### Impact on the publishing and bookselling industries

There are two primary areas where Salisbury's research has had significant impact on today's publishing industry. The first is direct financial impact through sales of his published books since 2004. These reached at least 111,473 by September 2020 (**IMP1**), but these figures exclude Korean and Chinese editions that cannot be measured accurately. Since 2014, confirmed sales of Salisbury's books (**Refs 1, 3, 4, 5, 6**) total at least 29,219 (**IMP1**) with a retail value of at least £737,000. However, the published books illustrated and/or authored by graduates of ARU's MA Children's Book Illustration (MA CBI) programme, where Salisbury's research influences and shapes his pedagogy, have contributed a far greater financial sum to the book publishing and bookselling sectors. There have been 401 graduates of the MA CBI in this REF period, of whom at least 140 have had at least one book published. Many of these graduates have published multiple titles and some are ongoing best-sellers in multiple languages (e.g. Antony 20 books, 17 languages; Muncaster 16 books, 29 languages; Sif 13 books; Hirst 7 books, 12 languages) (**IMP2**). Collectively, these graduates have published no fewer than 450 books in the REF period. Not included in those figures are the large number of graduates who have been published in their native countries / languages. Since August 2013, many graduates have created works that sell tens of thousands of copies. Muncaster's *Isadora Moon* series, for example, first published in 2016, is being sold in 29 countries and has exceeded 1,500,000 copies sold (**IMP2**). Steve Antony's *Mr Panda* series, (7 books 2014-2018) has sold more than 1,000,000 copies (**IMP2**). Consequently, the value to the publishing industry of sales deriving from books created by graduates of the MA CBI taught by Salisbury and influenced by his research is in the tens of millions of pounds.

In addition to the financial impact is the wider impact on the visual culture of picture-books, which is evidenced by the fact that at least 40 of ARU's MA CBI international graduates have not only been published in English by UK or US publishers, but also in translation in many other languages (**IMP2**), many on a large scale. Marta Altés's *Little Monkey* (2016) has been translated into 7 languages and had 700,000 copies distributed to UK schools by BookTrust (**IMP2**). She and other non-British artists have brought different visual heritages and influences into the English language market. Many have won or been shortlisted for international awards and achieved considerable sales: for example, Shu-Ti Liao (winner, Macmillan Book Prize for Illustration, 2015), Steve Antony (winner, Oscar's Book Prize, 2015), Anuska Allepuz and Maria Gulematova (both shortlisted for Kate Greenaway Medal, 2019), Elena Melville (winner, Queen's Knicker's Award, 2020). The impact of Salisbury's research on these successes is direct. Eva Eland's *When Sadness Comes to Call* (2019) won the 2020 Klaus Flugge Prize, has been translated into 20 languages and sold more than 11,000 copies. Eland observed that 'The few books I always keep going back to during my studies and after, are *100 Great Children's Picturebooks* and *Children's Picturebooks*' and confirmed that Salisbury's advice was 'pivotal in my understanding of how best to approach the subject and make the final artwork' (**IMP3**). Another graduate, now a lecturer in another UK HEI, observed that Salisbury's '*Children's Picturebooks – The art of visual storytelling* has served me as a 'children's book bible' which I refer back to each time I embark upon a new picture-book project. Through his research, I have gained a deeper understanding of the whole book making process, for example how readers might respond to clever word-image interaction and how children's books play an important part

in shaping our future generations. This knowledge has recently helped me in my creative decision making' (IMP3).

Salisbury's more direct contribution to this opening up of the English language publishing market to a wider, more international, informed aesthetic in illustration is driven by his books, articles and 21 international keynotes and talks since 2013 presenting the work of artists previously unpublished in the UK and US (IMP4). A prime example is Beatrice Alemagna (IMP2) who has won 10 international prizes since 2014, whose work was not known to the English language market prior to being commissioned to design the covers of both editions of Ref 3, but is now widely published in the UK and USA. As well as the primary impact from Ref 3, there is significant ongoing impact from other authored books (Refs 4, 5, 6) all of which bring an historical and international perspective to a wide audience, the reach widened by illustrated reviews in major international newspapers and journals including the *Washington Post*, the *Guardian*, the *Observer* and the *Literary Review* (IMP5). Evidence for this impact is primarily in the form of testimonials from key figures in the children's publishing industry, on whose work Salisbury's research has impacted directly. The Editorial Director, Thames & Hudson observed 'Martin's prescient recognition of the best illustration from around the world has encouraged a wider recognition within the book trade of the value of this broader outlook. As a result, the material that is now being published in the UK offers a much more diverse range of approaches to illustration than was ever the case previously, so that the UK is now located within a network of international illustration from which it was largely excluded previously' (IMP6). Sir Quentin Blake contributed a recommendation for the cover of the second edition of Ref 3 – 'it would be hard to find a more knowledgeable and experienced guide to the wealth of them (stories in pictures) than Martin Salisbury'.

### Impact on and through education

Salisbury's books have become standard texts for illustration courses around the world at both undergraduate and postgraduate level. 52 colleges and universities in the UK and around the world confirmed, when surveyed, that *Children's Picturebooks* is a recommended reading text on their course (IMP7). His books have contributed to a greatly increased interest in children's book illustration and 'the art of visual storytelling' in particular. Since Salisbury designed and launched the first MA in the subject, four UK universities have followed, three since 2013. Of his twelve practice-based PhD graduates, eight have combined their high-level practice as illustrators with academic posts, including at universities in the UK, since 2013 (ARU, Bath Spa, Nottingham Trent, Colchester School of Art, UCA) and overseas (University of Evora Portugal), bringing their research into aspects of the practice to another generation. One graduate, now a lecturer at National Autonomous University of Mexico commented '*Children's Picturebooks and Illustrating Children's Picturebooks* had a great impact on my approach and my process. In his books, Professor Salisbury condenses and structures the creative process in a way that allows for the necessary freedom and creativity, but also sets specific steps to ensure the result of that process is a well thought-out and thoroughly researched product ... I have been able to use the knowledge obtained from Professor Salisbury's research in my own projects, and I have conveyed that knowledge to my own students' (IMP3).

### Impact on public and academic awareness and understanding of the art of illustration

This takes place through presentations at literary festivals, TV and radio appearances, participation as a jury member and chair of judges for international illustration and publishing awards - such as Bologna (2014), Frankfurt (2017) - and through invited keynote lectures (Sao Paulo (2015), Bangkok (2020), Beijing (2016), Bologna (2016), Ljubiana (2017), and Bogota (2018)) (IMP8). Further industry and public impact is achieved through advisory roles such as to the Victoria & Albert Museum's exhibition: *Winnie the Pooh: Exploring a Classic* (2017); supporting the UK Children's Laureate, Lauren Child on curating a 2019 exhibition; being a member of the panel selecting the Irish Children's Laureate in 2015 (PJ Lynch), and appearing in and helping with research for *Mark Gatiss on John Minton* (BBC4, 2017) (IMP8). Salisbury contributes regular illustrator obituaries to the *Guardian* and an occasional column on illustration

for the *Literary Review*. These multiple contributions / interventions at the heart of the world of illustration can be seen to exert significant cumulative impact on public understanding and appreciation of the work of the illustrator.

### Impact on individual lives and careers through MA course

Over the last ten years, the UK's main industry awards for illustration have been dominated by students and graduates of the ARU MA CBI course, designed and taught by Salisbury and based on his research. As well as the high proportion of graduates now working as published author-illustrators, many are also teaching, or working in publishing and other areas of the creative arts. 93% of the 186 respondents to a graduate survey agreed that the MA was life-changing or highly influential in their career. One author observed '*Illustrating Children's Books* and *Children's Picturebooks: The Art of Visual Storytelling* ...gave me a lot of technical and practical info that helped me to organise my work and find my creative voice' (**IMP3**). Another, a winner of the Kate Greenaway Medal 2018, commented that *Children's Picturebooks: The Art of Visual Storytelling* has been a source of clarity (**IMP3**) and insight, while the Publishing Director of one publishing house observed that through the MA CBI a significant and lasting contribution had been made to the children's book industry.

### 5. Sources to corroborate the impact (indicative maximum of 10 references)

**IMP1** Collation of data on sales figures.

**IMP2** Collation of information on graduates from MA Children's Book Illustration.

**IMP3** Collation of testimonials.

**IMP4** Collation of information on Salisbury's invited talks.

**IMP5** Collation of press coverage of Salisbury's books (reviews, comments, blogs).

**IMP6** Testimony, The Editorial Director, Thames & Hudson.

**IMP7** Collation of university references confirming use of books.

**IMP8** Collation of information on Salisbury's media appearances, talks and contributions to industry events.