

Institution: Norwich University of the Arts		
Unit of Assessment: 32 Art and Design: History, Practice and Theory		
Title of case study: Arts, Health and Wellbeing		
Period when the underpinning research was undertaken: 2008 - 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Robert Hiller	Senior Lecturer in Graphic Design	02-04-2000 to 08-11-2018 (retired)
Carl Rowe	Course Leader Fine Art	01-02-2001 to date
Richard Sawdon Smith	Dean of Arts and Media	18-09-2014 to date
Period when the claimed impact occurred: 2013-2020		
Is this case study continued from a case study submitted in 2014? NO		
<p>1. Summary of the impact (indicative maximum 100 words) Norwich University of the Arts research to enhance health and wellbeing has ongoing impact on regional and national stakeholders, NHS Trusts and international organisations. NUA researchers have enhanced the physical environment of healthcare settings for patients, staff and visitors, specifically for individuals who have limited access to and participation in the arts. Research has also incorporated the benefits of creative practice into the ethos of arts and health projects and healthcare delivery; has communicated health messages to the public, contributed to wider debates in innovative ways through art practice and has improved the lives of individuals living with HIV/AIDS and individuals with specific learning difficulties.</p>		
<p>2. Underpinning research (indicative maximum 500 words)</p> <p>The impact of the arts on health and wellbeing has been developed and reinforced through the research of three NUA researchers focused on humanising the environments of NHS mental health units, improving the awareness, attitudes and understanding of the public regarding living with HIV/AIDS, and inclusive design enhancing the lives of adults and children with dyslexia.</p> <p>Carl Rowe's research at NUA dates back to 2003 when he led a collaborative project between Norwich School of Art and Design, the Norfolk and Norwich University Hospital Arts Project and the Inspire Science Centre, which resulted in the creation and installation of an interactive artwork within the Children's Unit at the Norfolk and Norwich University Hospital, 'Le Salon Des Trois Reines' by Robin Blackledge. This was the first commissioned work by the N&NUH Hospital Arts Project. Rowe contextualised the project in the accompanying publication (O1). In 2013 Rowe was commissioned by the Nuffield Hospital, Cambridge to produce a work based on the theme of 'wellness', as part of its Public Art Delivery Plan. The work, <i>Jackpot</i>, was one of ten commissioned works produced as a hoarding to screen the construction site for the duration of the new hospital build in 2013-14. A limited-edition of eight screen prints of the work was made, one of which was added to the hospital's art collection.</p> <p>Rowe has subsequently worked on two projects with the Norfolk and Suffolk NHS Foundation Trust and the arts and mental health charity, Hospital Rooms. These collaborations (Woodside, 2018, and Northside House, 2020-21) involved workshops, co-production and the installation of new artworks. They foregrounded an iterative research methodology that primarily engages with</p>		

patients and staff to understand, develop and contribute to the importance of arts interventions in secure mental health units. (O2)

Richard Sawdon Smith's research has explored his experience since being diagnosed HIV+ in 1994. *Observe* (1994-2014) documents the process of having regular blood tests over twenty years to monitor his condition. *The Anatomical Man* (2011-2013) is a photography, video and print project in which he had part of the circulatory system tattooed onto his body. His research has raised awareness of HIV/AIDS and his ongoing research continues to confront HIV stigma. *Infinite Surface* (2017), a film and interactive journey over the topography of Sawdon Smith's body, was screened globally as part of World AIDS day in 2017 (O3). His work draws attention to the lived experience of being HIV+ but Sawdon Smith resists being defined solely by this status, by categorisation as a 'medicalised body' or as an HIV/AIDS survivor (O4). This is most evident in his recent work, *The Unknowing...X* (2019-), which celebrates mutable, multi-layered and complex identity. (O5)

Robert Hillier's research has focused on improving the wellbeing of adults with specific learning difficulties. The design of a range of fonts for the adult dyslexic reader, *Sylexiad*, developed from his PhD thesis (2007) through extensive reader development typeface testing. The research raised issues that both confirm and contradict current typographic principles of legibility, including challenging the idea that we read words as shapes. Hillier has written on his research methodology and process of design, as well as presenting his research findings at numerous design institutions and conferences (O6, O7).

3. References to the research (indicative maximum of six references)

O1: Carl Rowe, 'The Health of Arts in Healthcare' in Blackledge, R (2003) *Le Salon des Trois Reines*, HAPpress pp52 ISBN-10 0954569008

O2: Carl Rowe, *Have Strength, Find Peace* (2018). Output type M- Exhibition. Output in NUA REF2 submission NUA-CR-01, <https://nua.repository.guildhe.ac.uk/id/eprint/17333/>

O3: Richard Sawdon Smith (2013) 'Listening to myself: AIDS and the Politics of Representation – a personal perspective', in Subero, G. (ed.) *HIV in World Culture: Three Decades of Representations*, London, UK, Routledge, pp.81-106 <https://doi.org/10.4324/9781315586939>

O4: Richard Sawdon Smith, *InfiniteSurface* (2016). Output type M- Exhibition, Q- Visual Media. Output in NUA REF2 submission NUA-RSS-01 <https://nua.repository.guildhe.ac.uk/id/eprint/17340/>

O5: Richard Sawdon Smith, *The Unknowing...X* (2019-20). Output type M- Exhibition. Output in NUA REF2 submission NUA-RSS-02 <https://nua.repository.guildhe.ac.uk/id/eprint/17341/>

O6: Robert Hillier (2012) 'The Design and Development of the Sylexiad Typeface'. In: Brunswick, N. (ed.). *Supporting Dyslexic Adults in Higher Education and the Workplace*. London, UK. Wiley Blackwell. pp. 185 – 196 ISBN: 978-0-470-97479-7

O7: Robert Hillier (2013) *Sylexiad. How it was designed*. *The International Journal of Visual Design* 6 (3): 65-73. DOI: <https://doi.org/10.18848/2325-1581/CGP/v06i02/38715> The article was double-blind peer reviewed before publication.

4. Details of the impact (indicative maximum 750 words)**Impacts on the health and wellbeing of people**

Rowe's work with two secure mental health units (Woodlands in Ipswich and Northside House in Norwich) has had impact on the health and wellbeing of patients (service users) and staff in the units. His process embraced elements of co-production in both the form and location of the works. Much of this emerged in the collaborative workshops that were a key part of his work on the projects, to enable him to engage with the communities and listen to their ideas and aspirations for his artwork. Words Rowe used in the works produced for both units came directly from service users in his workshops. Moreover, these sessions allowed individuals to engage with creative practice who do not usually have access to the arts. Rowe's work at Woodlands is located in the Tribunal Room, identified as one of the most stressful environments for patients as hearings about whether they are being discharged or what the future will hold for them take place here, with the patient facing a panel. It is an intimidating experience for the patient as they are required to sit in a designated place and can only speak when instructed by an appointed legal representative. Rowe's work *Have Strength Find Peace* was created with the specific intention of calming and supporting patients upon entering the Tribunal Room at Woodlands; only the patient can see the work during a session, as the tribunal panel have their backs to it. 'His work was described as 'levelling' and 'empowering' by service users' (S1).

Tara Brown, modern matron of the Woodlands unit has written that the work of the Hospital Rooms' artists in the unit represents an 'additional therapeutic tool' in the care of acute mental health patients. 'The art ... has a far greater function and impact than visual stimulation alone. The art has become another contributor to the interchanges that take place in the areas, sometimes filling the silence with additional comfort as opposed to the stark blankness that was there before.' (S2)

The success of Rowe's work at Woodlands in 2018 led to a partnership between NUA, Hospital Rooms and the Norfolk and Suffolk NHS Foundation Trust for a project in Catton ward of the Northside House secure forensic mental health unit in Norwich in 2020. As part of this project, NUA research (Simpson) collaborated with Hospital Rooms to develop a more robust and evidence-focused evaluation framework for arts and health projects. As a result, Hospital Rooms have appointed a Head of Research and all project curators are now trained in the Evaluation framework and evaluation methods to ensure that the impact of projects is planned and more accurately recorded. 'As a direct result of working with NUA researchers we have consistent procedures in place for evaluation as well as the time and resources to carry out this kind of research effectively.' (S1)

Rowe's work at Northside House included a workshop for patients and staff focused on collage. The workshop and a collage produced by a patient directly influenced the wall-sized artwork he installed in Catton ward *BE* (installation was delayed until March 2021 by Covid-19 pandemic restrictions). Catton Patient [text removed for publication] has designed a motto for the ward based on Carl Rowe's 'BE' installation: "*Be different, Be Inspiring, Be well, Be yourself, Be outside*".' (S3)

Evidence provided by the Norfolk and Suffolk NHS Foundation Trust (N&SFT) indicates that, as a result of this research: 'The ward is safer... There is an improved sense of community and optimism, engagement is more positive and incidents notably lower.' (S3) N&SFT quantitative data, collected twice a year and used to assess the quality of patients' healthcare experiences,

identifies some significant improvements since the Northside House project commenced. Patient response rate in the latest survey was 80% compared to a service total of 46% across all wards. 'If you put this into context of Catton ward being our male 'Acute admission' ward where our most acutely unwell, traumatised, psychotic and risky patients are being cared for, this is astounding! This evidence is presenting clear indication of a shift in commitment and engagement for Catton ward patients...' (S3). The N&ST statement identifies two further indications of improved patient and staff engagement on Catton ward as a result of the Northside House project: the patient cancellation rate for scheduled Occupational Therapy sessions has reduced significantly, from 29% to 12% and ward community meeting attendance has more than doubled over the period of the project. (S3)

This partnership is ongoing with the second Northside House project in 2021-22.

Impacts on understanding, learning and participation

Richard Sawdon Smith's work has raised public awareness and educated audiences about living with HIV, to understand that AIDS is not over and to highlight contemporary issues at the intersections of HIV/AIDS and social justice, including stigma, depression and criminalization. The widespread dissemination of his work through exhibitions, publications and presentations has reached diverse communities across the world. The work has been reproduced in numerous books, journals and magazines in the period, including those not usually covering art or AIDS/HIV subjects, such as the Journal of Visual Communication in Medicine, Things & Ink Magazine, Skin Deep Magazine, Critical Studies in Men's Fashion.

Sawdon Smith's work has been part of the *Visual AIDS Archive Project* since 2004. Founded in 1988, the project aimed to address the devastation of the AIDS crisis on the arts community while impacting change through art. The archive includes over 25,000 images from over 900 living artists and estates and is the largest registry of works by visual artists with HIV/AIDS. The archive includes 60 images of Sawdon Smith's work. His work has been selected by curators for inclusion in 13 separate *Visual AIDS* online exhibitions since 2018, as well as inclusion in their gallery exhibitions and public programmes (S4). The online exhibitions are available on the *Visual AIDS* website which has reached nearly 600,000 users since it was launched in 2012; via social media, including their 22.3K Instagram followers; via direct e-mail marketing to a list of over 11,000, and through associated websites. 'Richard Sawdon Smith's work embodies the mission of Visual AIDS and our archive and web galleries, in part because he has used images of his own body to tell his story over time.' (S4)

In addition, since 2014 Sawdon Smith's work has been exhibited in two international solo shows, 14 international group exhibitions and 12 group shows in the UK. He has given papers on his work at 3 conferences and made 10 other presentations in the UK and internationally.

Infinite Surface was screened at 13 venues worldwide as part of HIVideo World AIDS day on 1 December 2017. The interactive presentation of *Infinite Surface*, 'InSideShow', was sponsored by Gilead Sciences Ltd (£5,000). Sawdon Smith's *The Anatomical Man* was an influence on the '11 men 11 stories' campaign of posters and films within the *HIV is just a part of me* website and resources from 2018. <https://www.hivisjustapartofme.eu/media/cbahae1e/hiv-is-poster-group.pdf>

Robert Hillier's research and his design of the Sylexiad font was focused specifically on the needs of adult dyslexic readers. However, the Sylexiad family of fonts has also had influence and impact on marginalised, under-engaged young readers such as those with visual and

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learning difficulties. Since 2016 it has been used by Bloomsbury as the font for its *High/Low Reluctant Readers* series, comprising of over 30 titles and tailored for children whose reading age is lower than their actual age, especially those with dyslexia, and including those with English as an additional language. In 2017 and 2019 Hiller was consultant on the *Storyfun for Starters, Movers, Flyers* series for young learners, published by Cambridge University Press (S5). In 2018 Sylexiad was recommended as a dyslexia-friendly font for increasingly accessibility in both digital and print media by the international charity, Sight Savers, in their ongoing promotion of visual health and accessibility. The font has been used by regional and national cultural organisations as diverse as the Nature Aurora Citizen Science Project, Ontario, Canada (2016) and by the Festival of Architecture Norfolk and Norwich (2015).

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

S1: Supporting statement from the Co-Founder, Hospital Rooms

S2: Supporting statement from the Senior Art Psychotherapist, Woodlands, Norfolk and Suffolk NHS Foundation Trust

S3: Supporting statement from the Secure and Forensic Services People Participation Lead, Norfolk and Suffolk NHS Foundation Trust

S4: Supporting statement from the Executive Director, Visual AIDS

S5: Supporting statement from the Commissioning Editor, Cambridge Exams Publishing, Cambridge University Press