

<b>Institution: University of Wolverhampton</b>		
<b>Unit of Assessment: 32 - Art and Design: History, Practice and Theory</b>		
<b>Title of case study: Technology and Collaboration in the Digital Age</b>		
<b>Period when the underpinning research was undertaken: 2000-2018</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>
Dr Adam Kossoff	Reader in the Moving Image	2004 to the Present
Dr Denise Doyle	Senior Lecturer in Digital Media	2002 to the Present
Paul Harrison	Senior Lecturer	1999 to the Present
Dr Dean Kelland	Senior Lecturer	2008 to the Present
Dr Samantha Moore	Senior Lecturer in Gaming and Animation	1999 – 2019
Guy Sherwin	Senior Lecturer in Fine Art	1983 - 2017
<b>Period when the claimed impact occurred: 2014-2020</b>		
<b>Is this case study continued from a case study submitted in 2014? N</b>		
<b>1. Summary of the impact</b>  <p>Research undertaken by the Digital Theory, Technology and Practice (DTTP) group within the Centre for Art, Design, Research and Experimentation (CADRE) has engendered significant impact and recognition through engaging with new audiences and influencing creative practice. Research projects include cross-disciplinary research practice in design, technology and performance with a domestic and international impact, including;</p> <ul style="list-style-type: none"> <li>• A funded three-year arts residency to improve the lives of offenders;</li> <li>• Arts Council and Wellcome Trust funded experimental films and collaborative award-winning animations that explore the mapping of spaces, hidden history and science; and</li> <li>• Experimental films and performance works have led to new work, extended international reach, and have pushed the boundaries of video installation and dance.</li> </ul> <p>Over 200,000 people in the UK and internationally have engaged with our research.</p>		
<b>2. Underpinning research</b>  <p>Grounded in research and theory, DTTP's work extends back 37 years and brings together practitioners and theorists. Working collaboratively with people from inside and outside of academia, its researchers experiment and innovate with the technological, performative and interactive potential of digital and analogue technology.</p> <p>The research is given force through its Findings, [F], enabling the work to be instrumentalised in a beneficial and impactful way.</p>		

F1. The Role of the Arts in the Rehabilitation of Offenders

Kelland's analogue and digital media slapstick performances investigate the construction of identity and masculinity in British comedy. Funded by the Marie-Louise von Motesiczky Charitable Trust, Kelland is artist in residence for the Ikon Gallery at HMP Grendon (2019-2022) [R1], developing his artwork together with that of the prison residents.

HMP Grendon operates a Democratic Therapeutic Community (DTC) to provide group based therapy within a social climate promoting positive relationships and social participation, allowing Kelland's work to take seed and produce a beneficial impact.

F2. Moving Image Technology; Mapping the Spaces of History and Science

Both Moore and Kossoff experiment with the aesthetic and technological potential of the documentary film, exploring the moving image to conceptualise space, history and time. After making films for television, Kossoff developed his experimental essayistic films, distributed by the BFI and LUX. His exploration of space and architecture was seen in *Goldfinger's Playground* (2008), exhibited in the collaborative group exhibition, *Welcome to the Playground* (2015) by Turner Prize winners Assemble. His work has extended Walter Benjamin's writing on technology, space and montage into film (*Walter Benjamin Trilogy*, 2009-2013). *Animal Architecture* (2015), made in collaboration with Dudley Zoo, evidences his research with 16mm analogue film [R2].

Alongside this, Moore is a pioneer in documentary-animation, and frequently collaborates with scientists, many with Wellcome Trust funding. Emerging conceptually from 2016's *Loop* [R3], 2019's *Bloomers* is a window into the everyday working lives of British factory workers, furthering Moore's research into the hand-drawn and the digital. Moore featured in the documentary *Secrets of Animation* (BBC4, 2019).

Also working in arts and new technologies, Doyle's research on the impact of emerging technologies on practices across a diverse range of creative fields [R4] has shaped the mapping of diverse spaces, most notably regarding digital embodiment, virtual worlds, VR/AR and mixed reality, phenomenological research methods, and digital narratives.

F3. Collaborative Experimentation in Performance and the Moving Image

The longest serving member of the group, Sherwin's experimental film and curatorial practice involves single screen, installation and performances, foregrounding the moving image as a technological artefact. This is evident in his curated shows, for example *Live Cinema: Retrospective Screenings* (2006-07) at Palais Beaux Arts, Brussels and *Film in Space* at the Camden Arts Centre (2012-2013). *Paper Landscape*, first performed in 1975, evolved into a digitised form (Tate Gallery, 2015). A variant of this work, *Paper Shadows* (2016) [R5], was conceived during his residency at Studio Kura, Japan.

With their slapstick-based work, using performance and the moving image, collaborators Harrison and John Wood (Bath Spa University) have exhibited in over 20 countries e.g. Tokyo (2015) and Lisbon (2017). They featured in the BBC4 documentary; *Kill Your TV: Jim Moir's Weird World Of Video Art* (2019). Their early practice defined their exploration of the durational and spatial properties of the moving image, while their recent work *Very Clear Instructions* (2018) [R6], was developed in collaboration with Ballet British Columbia and Polygon Gallery Vancouver.

**3. References to the research**

The following references have been through a rigorous peer review process.

R1. Kelland, D. (2016) Portfolio *Falling Slowly*. (REF 2 Output)

R2. Kossoff, A. (2015) *Animal Architecture* [Film]. This was created with a £25,000 award from the Arts Council Grants for the Arts with support from Wolverhampton Art Gallery and Dudley Zoological Gardens; March 2014 to September 2015.

R3. Moore, S., Mostowy, S. (2016) *Loop* [Animated Film]. Moore was one of a group of six animators making work with different scientists in the collaborative project, *Silent Signal* (2015-2016), funded by a Wellcome Trust Large Arts Award of £150,000. *Loop* won the prize for Visual Science at the Imagine Science Film festival, Abu Dhabi in 2016, second Place for the Raw Science Film Festival Award for Professional Documentary under 10 Minutes and Special Mention FAFF (Factual Animation Film Fuss, 2016). (REF 2 Output) <https://www.silentsignal.org/about/>

R4. Doyle, D. (2018) 'Imagination and the Phenomenology of Virtual Practice', in *Enhancing Art, Culture, and Design With Technological Integration*, Ed. Mehdi Khosrow-Pour, pp. 131-151, DOI: 10.4018/978-1-5225-5023-5.ch007.

R5. Sherwin, G. (2012) *Film In Space*, An exhibition of film and expanded cinema selected by Guy Sherwin, Camden Arts Centre, from December 2012 to February 2013, (including Malcolm Le Grice, Gill Eatherley, William Raban and Annabel Nicolson).  
<https://artmap.com/camdenartscentre/exhibition/film-in-space-2012>

R6. Harrison, P., Wood, J. (2018) *Very Clear Instructions* [Performance]. This was a collaboration with Ballet British Columbia and The Polygon Gallery and Contemporary Art Gallery, and was created with the benefit of a £15,000 Kickstarter campaign (publicly funded donations).  
<https://www.kickstarter.com/projects/1016096777/cag-and-ballet-bc-build-a-unique-art-dance-commiss/community>

#### 4. Details of the impact

The impact has resulted in the enhancement of quality of life for a broad range of people. It resides in two main areas that are connected by their collaborative engagement with communities, experimentation and technology.

##### 11. Art and Design in the Enhancement of Quality of Life: The Role of the Arts in the Rehabilitation of Offenders

Impact resulting in the enhancement of quality of life has manifested itself in the role of the arts in the rehabilitation of offenders. Kelland was appointed Ikon Gallery artist in resident at HMP Grendon (2019-2022). This engendered collaborative engagement and practice between Kelland and offenders. Symposia, online presentations, exhibitions were amongst the events that took place, including the Koestler Award. These awards are for arts in criminal justice and every year over 3,500 people in custody and in the community share their creative work by taking part. The Koestler Awards provide feedback and encouragement to entrants of all abilities in visual art, design, writing and music. After the exhibition, there were many positive evaluations, one prisoner stating: "I thought it an amazing experience. Began to actually feel like a 'real boy' again. Thanks for the awesome opportunity." A visitor said: "Wonderful and inspiring, would very much like to attend HMP Grendon for another exhibition" [C1]. Grendon's Governor stated: "The artist's contribution to life at HMP Grendon is highly valued by our communities and really helps to turn the men's lives around" [C2]. Impact is society wide and promotes life-changing experiences for the prisoners [F1].

##### 12. Enhanced cultural understanding of issues and phenomena: shaping and informing public attitudes and values

###### a) Moving Image Technology Mapping the Spaces of History

Impact has derived from an embedded collaborative endeavour, guaranteeing relevance both to stakeholders and the general public as beneficiaries. Kossoff's *The Anarchist Rabbi* (2014,

distributed by LUX and BFI) uncovered forgotten architectural spaces of London. It screened internationally and was reviewed in *Sight and Sound*, in November 2014) [C3]. Of the film, Porton wrote: 'Mourning the fact that urban renewal and gentrification obliterate the traces of radical legacy, the film is a powerful meditation on the potency of a subversive "hidden history".' [C4] *Animal Architecture* (2015), shot on 16mm film, was made in collaboration with and exhibited at Dudley Zoo and Wolverhampton Art Gallery. It had 125,000 visitors for its six-month run, workshops for visitors and zoo workers, and is now screened for educational visits. Arts Council funded,

"...It proved to be an excellent addition to our (Heritage Lottery Fund) project, enabling visitors to gain an insight into the history and giving a different perspective on the zoo... visitors commented that the film enabled them to see the architecture and design of the zoo for the first time." [C5]

Moore's multi-award winning *Loop* (2016), was part of Animate Projects *Silent Signals*, a collaboration with scientists. It culminated in a touring exhibition, seminars and film festivals (2016-2018). The Jury of FAFF (Factual Animation Film Fuss, 2016) gave the film a special mention: "We thought the attention to detail was superb, especially the details of the process - which could be so dry, but are cleverly presented to the audience. We felt that the visual articulation of the unseen was great. And we felt that it was a great achievement to successfully bring the process of making into the fabric of the film." [C6]

Moore's *Bloomers* (2019), funded by Klangforum Wien and Arts Council England, was part of the *Happiness Machine Project* involving ten women animators working with composers. Awards in 2019 include best documentary at the third ReAnima International Festival and Best British Film at the London International Animation Festival. Working with factory workers in a knicker factory, Moore utilised both a hand-made and digital approach: "My favourite piece... was *Bloomers*... The film takes the viewer into the sewing room of a family run factory...a touching window into the everyday working lives of factory workers" [C7]. *Bloomers* was originally performed live by Klangforum Wien, New Music Festival, where 2,000 people attended.

Utilising innovative aesthetic forms, these films have informed and shaped public attitudes and values and given the over 200,000 people who have seen them new perspectives on history and space they would never otherwise have encountered [F2].

#### b) Collaborative Experimentation in the Moving Image and Performance

The theme of moving image cutting edge technological and aesthetic experimentation applies to work of Harrison and Sherwin, with the added element of performativity [F3]:

Harrison and Wood's collaborative conceptual slapstick *Some Things Are Hard to Explain* (2015-16, ICC, Tokyo) crosses global boundaries. Commentator John L. Tran wrote: "... every visitor seems to be enthralled enough to watch every video from beginning to end... What distinguishes the exhibition from a science-museum exhibit for kids, is the subtext that being socialized into the drudgery of everyday modern life can deaden our sense of wonder at the order of the cosmos, and distract us from acknowledging the absurdity of human activity in the greater scheme of things." [C8]

Sherwin's solo exhibition of expanded film challenged audiences to reflect upon analogue and digital film, and the role of the spectator in constructing meaning. *Light Cycles* (Christine Park Gallery, 2016) displayed Sherwin's cutting-edge exploration of the aesthetics of film technology: "...Sherwin, as well as anyone, explores this distinction for the art of film, and does so without an axe to grind... he invites us to take an aesthetic pleasure in understanding the process." [C9]

Impact has been generated through the cultural understanding of issues and phenomena using a relational interplay between technology and the arts.

**5. Sources to corroborate the impact**

C1. Both statements cited come from the following source: Grendon Year One Exhibition Feedback: Residents statements; Ikon Gallery, Birmingham, Deputy Director, Ikon Gallery. The Feedback is in Art at HMP Grendon - Year One Report Summary - August 2019-July 2020.

C2. Governor, HMP Grendon. See [https://www.ikon-gallery.org/wp-content/uploads/2019/07/Art-at-HMP-Grendon-2019-2022\\_PRESS-RELEASE.pdf](https://www.ikon-gallery.org/wp-content/uploads/2019/07/Art-at-HMP-Grendon-2019-2022_PRESS-RELEASE.pdf)

C3. Sandhu Review from *Sight and Sound*, November 2014.

C4. Porton, R., (2020), *Film and the Anarchist Imagination: Expanded Second Edition*, University of Illinois Press. Reference to p241.

C5. DZG Film Premiere Success Dudley Zoo and Castle, 09 March 2015.

C6. Daniel Murtha, Factual Animation Film Festival, <http://factualanimation.com/#home>

C7. Bloomers, Happiness Machine Project', Nancy Denney-Phelps, Animation World Network, 2019 <https://www.awn.com/blog/happiness-machine-project>

C8. John L. Tran, On The Funny Side of the Universe, 2016, <https://www.japantimes.co.jp/culture/2016/01/05/arts/funny-side-universe/#.XhSfJuvqguW>

C9. Tim Cawkwell, Guy Sherwin's Light Cycles, Christine Park Gallery, 2016 <https://www.timcawkwell.co.uk/Light%20Cycles%20-%20Feb%202016-1.pdf>