

Institution: University of Wolverhampton		
Unit of Assessment: 32 - Art and Design: History, Practice and Theory		
Title of case study: Art and Design for Social Change: Agency, Engagement and Dramaturgy		
Period when the underpinning research was undertaken: 2000-2020		
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:
Professor John Roberts Dr Alexei Penzin Professor Dew Harrison Professor Kristina Niedderer Professor Fiona Hackney Gavin Rogers	Professor of Art & Aesthetics Reader in Art Professor of Digital Media Art Professor of Craft and Design Professor of Fashion Theory Lecturer in Fine Art	1999 to the Present 2013 to the Present 2007 to the Present 2007 to 2018 2015 to 2019 2015 to the Present
Period when the claimed impact occurred: 2013-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact <p>Research at the University of Wolverhampton has long engaged with the social impact of art and design. By means of novel co-creation practices, our research led to three types of impact. Based, in part, upon work with the Russian group Chto Delat, researchers generated new forms of collaborative practice and audience reach in art through innovative social engagement. As part of the MinD project, health professionals were involved in shaping and implementing art and design practice with specific regard to dementia, engaging mindfulness and enhancing the participation and engagement of dementia sufferers. Finally, our researchers worked through a Parliamentary Select Committee to improve the development of new participatory, transdisciplinary and co-design processes. This has materially affected the debate and resulted in a change to Government policy on sustainable clothing.</p>		
2. Underpinning research <p>Since 2000, and with longevity stretching back even further, the School of Arts' commitment to art and social practice has been allied with extensive research into the social impact of design, enhancing CADRE's (Centre for Research in Art, Design, Research and Experimentation) position as a leading research centre in art, design and social agency. As previously stated in REF2014, "The outward facing nature of this research ... addresses the way [our] work tests the prevailing competences, boundaries and identities of artist and audience alike."</p> <p>The underpinning research [R] has given rise to three key Findings [F]. These are:</p> <p><u>F1. The Arts informing Social Change</u></p> <p>The creative connections between artists/non-artists, working inside collaborative group structures on socially engaged projects, are deeply effective structures. A strong element of this is the interdisciplinary fluidity between art, dramaturgy, and performance in the production of socially interventionist forms of participation/collaboration. Penzin's long term involvement with the internationally renowned Russian art/theatre/theory/film group Chto Delat (What is to be Done), has been instrumental in deepening this dramaturgical shift on debates on art and social practice.</p>		

Chto Delat are distinguished by their emphasis on live and filmed 'learning plays' performed in art contexts, and the critical and theoretical presentation of this work in their online newspaper Chto Delat. Penzin is both a contributor to the newspaper, and to the critical reception of the projects and the group. This in turn, has led to a reflection on both the wider theoretical rethinking of post-disciplinarity in art and the contemporary avant-garde.

The impact of this innovative research is also reflected in Roberts' contribution to major public forums of socially engaged art practitioners and theorists, such, as 'Community Regeneration & Public Art' at the Sichaun Fine Arts Institute, (November 26, 2018), and the award of major Marie Curie Innovative Training Network grant (2019-2024) for 'The Future of European Independent Art Spaces in a Period of Socially Engaged Art' [R1 and R2].

F2. The enhancement and development of co-design practice, between users and designers

The research, led by Harrison (formerly Niedderer), concerned mindful co-design methodologies for improving and sustaining the well-being of people with early stage dementia through facilitating behavioural change for themselves and those around them. This part of the case study covered public engagement through co-design with and for specific communities, namely dementia sufferers [R3 and R4].

F3. The links between design and behaviour change amongst users

Hackney's collaborative co-design work on sustainability, fashion and pro-environmental behaviour change highlighted the possible ways in which both groups and individuals imagine and practice sustainability in relation to clothing production/recycling [R5 and R6]. Rogers' work on community-engaged practice and politics as practice [R5] further underpins the linkage between design and practice. Overall, the research has generated two AHRC grants, set out in Section 3, below.

3. References to the research

The research outputs below have been through a rigorous peer-review process. They are points of reference beyond the University, for example, R3 has been cited repeatedly as an exemplar and R5 has been cited in other disciplines, such as Sociology and Organisational Research. Evidence of extensive peer-reviewed funding is below.

R1. Roberts J. (2019) 'Art, Neoliberalism, and the Fate of the Commons', in *Art of Direct Action*. Ed. Karen van den Berg, Sternberg Press, New York. ISBN 978-3-956794-85-8

R2. Roberts, J., Penzin A. (2017) (eds) *Boris Arvatov, Art and Production*, Pluto Press/University of Chicago Press, Chicago. ISBN 978-0-7453-3736-4 (REF 2 Output)

R3. Niedderer, K., Clune, S. and Ludden, G. (eds) (2017) *Design for Behaviour Change: Theories and practices of designing for change*, Routledge, London and New York. ISBN-10 987-1472-471-98-7

R4. Niedderer, K. (2013) 'Mindful Design as a Driver for Social Behaviour Change. In Consilience and Innovation in Design' - *Proceedings of the 5th International IASDR Conference* (CD). Tokyo, Japan, 26-30 August 2013. ISBN 978-4-9980776-3-3 C3072

R5. Hackney F. Onions, L., Figueiredo, D., Rogers, G., Milovanovic, J. (2018) 'Maker-centric: place-based agencies' in *The Organization of Craft Work: identities, Meanings and Materiality*, eds Scott Taylor et al., Routledge, London and New York. ISBN 978-1315-20586-1

R6. Hackney, F. & Maughan H., (2016) 'Stitched Together: Community Learning, Collaborative Making', *Futurescan 3: journal of fashion in higher education*. Ed. Helena Britt, Laura Morgan, Kerry Walton, pp. 194-206. <http://radar.gsa.ac.uk/4869/1/Futurescan3> [RADAR.pdf](#)

Grants

Horizon 2020 Marie Curie Innovative Training Network (ITN), 2019: FEINART (The Future of European Independent Art Spaces in a Period of Socially Engaged Art) (2021-2024) (GBP2,854,886) PI and Project Manager Roberts

Horizon 2020 Marie Curie, Research and Innovation Staff Exchange (RISE), (2015), MinD: Designing for People with Dementia, (2016-2020) (GBP385,930) PIs Niedderer and Harrison. Project manager Niedderer (2016-2018), Harrison (2018-2020)

'Maker-centric: building place-based, co-making communities': AHRC Follow-on Funding for Impact & Engagement. Lead Research Organisation, UoW: PI Hackney, Co-I D. Figueiredo, Craftspace, Birmingham. (GBP79,430) AH/P009638/1 (02/2017 – 04/2018).

'Designing a Sensibility for Sustainable Clothing' (S4S). Lead Research Organisation, Univ. of Exeter. Co-I Hackney, PI Saunders Univ. of Exeter (11/2017-7/2019) (GBP361,743) <http://sites.exeter.ac.uk/s4s/who-are-we/>

4. Details of the impact

Our research has had a positive effect on beneficiaries – a diverse range of audiences has been challenged and engaged, leading to greater participation and understanding; dementia patients have been helped through mindfulness techniques; and work on sustainable design has benefitted policy and the environment.

I1. The generation of new forms of collaborative practice and audience reach through Chto Delat

Penzin's collaboration with Chto Delat consists in working as an editor of the 'Community Page' on the Chto Delat website (5,000 followers), and as a visiting lecturer at Chto Delat's School of Engaged Art, St. Petersburg. He was engaged as a co-ordinator of public events, for example, the screening of the Chto Delat films *Border Musical* (2013) and *Safe Haven* (2017) at the University of Wolverhampton in conjunction with Wolverhampton Arts Fest (2017). He also served as a board member (along with another of Chto Delat, the filmmaker Dimitry Vilenski) of *the Radical Imagination*, a leading European-wide support organisation for socially engaged art [C1, C2]. The impact of this collaborative research on, and support of, socially engaged art was further underwritten by Roberts and Penzin's editing of the first translation into English of Boris Arvatov's *Art and Production* (2017), which provided an avant-garde context for new forms of participatory art, and aspects of Chto Delat's practice. Indeed, this work of Roberts and Penzin was of sufficient influence to interest the French Press [C3].

I2. Mindful self-empowerment and social engagement: Increased user involvement in shaping and implementing art and design practice

In the *MinD: Designing for Dementia* project [C4], Harrison and Niedderer collaboratively developed the project with 18 project partners, including NHS, the European Working Group for People With Dementia (EWGPWD), the Alzheimer Society and Alzheimer Europe, through a series of co-produced workshops [F2].

This facilitated collaborative working and mindful design approaches, co-design methodologies and digital approaches to improve social interaction and empowerment for people with dementia. The project advanced the recognition and understanding of the inclusion of design into the healthcare agenda through the European policy recommendations described below. Beneficiaries, aside from participants, also included carers, healthcare and medical practitioners [C5 and C6]. One specific example was that: "[MiND] made the participants answer...personal questions spontaneously by reflecting on specific periods of their lives ... [and their involvement] made them feel empowered, satisfied and connected to each other." [C5]

One testimonial provides the detail of how this worked:

“We were all instrumental in the on[-]going design of the study. The sessions were inclusive, creative, and positively challenging. They stretched our capacity and encouraged us to make the connections in our brain. We fully contributed to the creation of The Good Life Kit and the Social Engineering Map board game. Through highly interactive, social and enjoyable session we tested out the prototypes we had helped design. We proved they were effective tools for aiding memory. They showed the way that connections could be made, memories relived and social isolation prevented. They enabled a positive experience between the carer and person with dementia.” [C7]

This work has changed lives for the better and impacted positively on beneficiaries. Impact across the UK and Europe has arisen as the result of 31 secondment visits and the training of 176 people. The website received 47,939 hits and our Twitter account had 326 followers. Over 73,631 people across the healthcare profession were engaged and two particular impacts emerged. First, Public and Patient Involvement (PPI) discussions with participants and carers have changed how healthcare professionals perceive dementia. Specifically, healthcare professionals shifted from a passive emphasis on well-being of patients to how dementia sufferers are able to establish ownership over their personal interactions and decision-making processes. Second, recommendations that arose from the innovative co-creation practices were affirmed by EWGPWD following presentations by the project team. The co-design model has significantly changed the understanding and attitudes of designers from European partners, who are now committed to involving people with dementia in design development/design practice.

13. Sustainable Design: The improvement of community engagement and design research environment through the development of new participatory, transdisciplinary and co-design processes

Hackney's design-research projects cover co-design, social design and sustainability, with specific reference to recycling and remaking of clothing, and the interface between craft practices and professional practices and community groups. Hackney has successfully realised the aim to shape imaginatively a sensibility for fashion sustainability, creative practice and social design to pro-environmental change.

Two particular impacts have emerged. First, Hackney and the team made a significant contribution to the emergent field of sustainable fashion highlighting connections between craft processes, creative making and material affect. Second, a range of effective popular tools and craft processes were created as a contribution to policy change on sustainability and the fashion industry. These came about due to evidence provided to the House of Commons Environmental Audit Committee as part of their *Fixing Fashion: Clothing, Consumption and Sustainability* inquiry [C8]. The evidence was cited by the Committee, underpinning one of their recommendations:

“Researchers from Exeter University and the University of Wolverhampton contend that ‘the interests of the fast fashion industry, and the environmental need to reduce clothing consumption are not mutually exclusive, but contain marketable opportunities for the fashion industry to shift attitudes toward a more sustainable approach to clothing.’ Their qualitative research findings suggest that ‘embedding pro-environmental behavioural change into clothing practices’ requires availability of long-term spaces in the community, where individuals can share knowledge and skills about making and modifying clothing. ‘This enables new ‘meanings’ to be generated about personal relationships with, and attitudes towards clothing.’ They recommend incentivising high street clothing retailers to provide creative making spaces for customers to mend and modify clothing to provide a long-term, sustained service.” [C9]

This was endorsed by the Government in their response, and incorporated into policy. They wrote:

"As mentioned in the Government's evidence to the Inquiry a number of high street retailers are now offering in-store take-back and resale clothing collection services. We welcome these good practice examples and would encourage other companies to consider what more they can do." [C10]

The well-documented environmental and social impact of clothing including exploitation of labour, child labour, pollution, and waste have been minimised through this impact. Through this policy influence, we are indirectly contributing to more cohesive communities, the preservation of skills, and the heritage of the industry.

5. Sources to corroborate the impact

C1. Testimonial Letter from Professor at Sichuan Fine Arts Institute, Chengdu, China, 21 March 2019.

C2. Chto Delat, School of Engaged Art, St. Petersburg, 2016, <https://chtodelat.org/?s=penzin>

C3. Interview with Roberts/Penzin by Sophie Coudray the French cultural/political journal, Période, Paris (2018). <http://revueperiode.net/arvatov-lart-pour-transformer-la-vie-quotidienne-entretien-avec-john-roberts-et-alexei-penzin/>

C4. The main page for the MinD Project: <https://designingfordementia.eu/>

C5. Testimonial from Klinik für Psychiatrie, Psychotherapie und Psychosomatik, Alexianer Krankenhaus Hedwigshöhe, Berlin. <http://www.alexianer-berlin-hedwigkliniken.de/>

C6. GEE Testimonial, Valladolid, 17 May 2019.

C7. Testimonial, 20 May 2019.

C8. House of Commons Environmental Audit Committee Evidence SFI0018 - Written evidence submitted by Professor Clare Saunders, Dr Joanie Willett and Dr Jodie West, University of Exeter, and Professor Fiona Hackney and Katie Hill, University of Wolverhampton, August 2018. <http://data.parliament.uk/WrittenEvidence/CommitteeEvidence.svc/EvidenceDocument/Environmental%20Audit/Sustainability%20of%20the%20fashion%20industry/Written/88218.html>

C9. House of Commons Environmental Audit Committee report, Fixing Fashion: Clothing, Consumption and Sustainability, HC1952, 19 February 2019. Proof of evidence underpinning Recommendation 18. Pages 52-3 and 59-60.

<https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1952/1952.pdf>

C10. Recommendation 18 was accepted in House of Commons Environmental Audit Committee Fixing fashion: clothing consumption and sustainability: Government Response to the Committee's Sixteenth Report, Eighteenth Special Report of Session 2017–19, HC 2311, 18 June 2019, page 14. The HMG Special Report is at:

<https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/2311/2311.pdf>