| Institution: Coventry University |
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| Unit of Assessment: UoA32 Art and Design: History, Practice and Theory |
| 1. Unit context and structure, research and impact strategy |

**Context and structure of research**

The Unit has achieved significant growth since our submission to UoA34 in REF2014. Two new research centres underpin this expansion: the **Centre for Arts, Memory and Communities (CAMC)**, and the **Centre for Postdigital Cultures (CPC)**. Strategic investment in research (£20 million per annum since 2016), visionary leadership and diversification have led to 103% growth in FTE and 72% growth in income in what was UoA34, enabling a REF2021 submission to both UoA32 and UoA33.

UoA32 is formed of 49 staff, 28 employed within the research centres, and an additional 21 researchers based within university schools and supported as centre associates. We define ourselves by a culture that embraces art and design, while pursuing pioneering collaborations across diverse disciplines to achieve innovative and impactful research. In 2014, our UoA34 submission featured three key areas: User-Centred Design, Transport and Mobility; Media and Learning in the 21st Century; and Visual Arts. The **research objectives of the Unit** have been realised through significant growth (UoA32: 46.21FTE; UoA34: 34.45FTE in 2014), advancement of key areas of strength represented through CAMC and CPC, and an interdisciplinary culture enhanced through appointments at all career stages. We have achieved a 32% increase in research income to £8.7m (£6.6M in 2014). Our thought leadership and diverse range of quality outputs have been informed by partnerships with cultural institutions, and across disciplinary and sectoral boundaries. These collaborations have strengthened and extended our global visibility, and the reach and impact of our research. The recruitment and supervision of excellent PhD candidates through internal and external studentships has led to a 96% growth in doctoral completions (23 in 2014: 45 in 2021).

**CAMC** builds upon our 2014 focus on Visual Arts and User-Centred Design, Transport and Mobility. The Centre has enhanced these areas through productive synergies between textual, linguistic, historical theories, and cultural practices. A key area of development has been *Cultural Memory* from our Visual Arts focus through interlinkages between art history, visual culture, word-image studies, and drawing upon the wider arts and humanities through European and global collaborations. The Lanchester Research Gallery has played a significant strategic role in research development in this area, nurturing engagement and collaboration, and fostering our focus on Critical Practices. Building on the Unit's legacy in design education, User-Centred Design and Transport and Mobility, it has progressed through the extensive application of user-centred methods to emerging forms of intelligent and connected transport and diverse urban mobility, as well as an increasing focus on design for health, wellbeing and inclusion.

**CPC** represents the significant growth of research related to Media and Learning in the 21st Century. CPC has advanced open models of scholarly publishing, and is prominent in the theoretical development and application of immersive and games-based approaches. CPC seeks to invent new ways of existing through understanding and engaging with the social, the technological, and the cultural. The Centre draws on ideas associated with open, disruptive and immersive media, feminism, the posthuman and the politics of care. It adopts an ethos of practicing

the change we want to see in the world, and tackling important social and cultural challenges in collaboration with artistic and cultural institutions locally, nationally and globally.

The development of our Centres and their six underpinning, cross-cutting, **interdisciplinary themes** responds to local, national and international challenges, and our aim to produce outcomes and advance insights with utility across disciplines and fields:

1. *Affirmative Disruption and Open Media* is focused on producing experimental academic work and building an infrastructure to support new forms of scholar-led publishing, motivated toward the transformation to a more socially just and sustainable 'post-capitalist' knowledge economy;
2. *Advancing Educational Practice* informs the design, development and application of novel educational technology, and the application of Corpus Linguistics in educational design;
3. *Critical Practices* brings together practitioner-researchers in the visual and curatorial arts whose research engages with visual, aural, haptic and textual materials to address how we produce knowledge and negotiate contemporary societal primacies;
4. *Cultural Memory* joins art historians, archival researchers and scholars in visual, material and literary studies, exploring how histories and cultures examined through new trans-historical and interdisciplinary connections shape individual and collective constructs of cultural memory, belonging and identity;
5. *Immersive Media, Cultures and Heritage* explores immersive and gamified ways of presenting and preserving cultural archives, collections and artefacts, helping us to interpret cultural heritage while democratising the creative industries;
6. *Well-being, Diversity and Social Justice* incorporates research focusing on the intersections of gender, age, sexuality, race and the challenges of living with a health condition or disability. Our research provides critical approaches to societal norms and seeks to enhance wellbeing, sustainability and inclusion through theory and practice.

The themes build on the strengths demonstrated through the submitted outputs. Our ethos is collegial, and values interdisciplinary thinkers who move between, and through disciplines and themes, stimulating productive relationships and bringing different areas of knowledge together. The formation of CAMC and CPC has allowed targeted recruitment, research-designated career paths and promotion of staff (e.g. Arnab, Evans, Moody) who cross disciplinary borders and draw on disciplines outside of art and design. Phillippy was appointed to lead CAMC due to her research into the material in cultural memory, connecting memorial sculpture and literature, and considering formulations of gender and identity. Moody's European collaboration *MATUROLIFE: Metallisation of Textiles to make Urban living for Older people more Independent and Fashionable* (co-PI, H2020: €5M) brings together material science, engineering and chemistry with health design. Our **PGR community** has grown during the period through internal investment in studentships and growth of supervisory capacity leading to traditional and practice PhDs, as well as staff PhD completions that draw on interdisciplinary ideas within our themes.

The Unit's **Impact strategy** has been driven through partnerships with a range of external organisations and collaborative working with key beneficiaries, stakeholders and communities to achieve **'Research Excellence with Impact'**. User-Centred and participatory methods have extended from a design focus in 2014, to become a central unit approach, facilitating cultural, social and economic benefits. Our impact case studies (ICS) reflect areas of strength and our approach to working directly with stakeholders.

**ICS1: Transforming Publishing: Open, Scholar-led and Experimental** led by Adema in collaboration with Hall and Shaw, has emerged from the *Affirmative Disruption and Open Media* theme and represents significant progress against the REF2014 objective to influence the publishing industry and further debates on OA policy. Research has led to progressive publishing practices, and new models of publishing which challenge monetised and monolithic publishing presses.

Impact from *Immersive Media, Cultures and Heritage* research is illustrated by **ICS2: Transdisciplinary game design and practices**. Through European and international collaborations, the transdisciplinary research of Arnab, Clarke and Lameras has enhanced the development and replication of serious games. The work has influenced the practice of game designers, driven economic benefit for digital technology companies and enabled educators in international, marginalised communities to co-design, and co-create game-based learning resources.

**ICS3: The impact of socially-engaged photographic practice on attitudes to Homelessness** demonstrates expertise within *Critical Practices* whilst tackling issues of social justice. Luvera's participatory research, in collaboration with people who have lived experience of homelessness, mobilises photography, text and curation to document their experiences, and raise awareness. By working with a number of third-sector groups, his work has shaped public understanding of homelessness, given voice to marginalised populations and influenced policy.

In line with the *Well-being, Diversity and Social Justice theme,* **ICS4: Innovation to facilitate safer, inclusive and more sustainable urban public transport in Europe** led by Woodcock, highlights the success of applying participatory approaches to United Nations Sustainable Development Goal 11: Sustainable Cities and Communities. Through a research-driven understanding of people's mobility needs and extensive work with stakeholders, her research has impacted upon sustainable transport policy and the implementation of new mobility strategies that encourage cleaner, safer and more inclusive transport in European cities.

Wide ranging partnerships with non-academic bodies at a local, regional, national, European, and international level, including businesses, local authorities, and a wide range of third sector and community organisations, have all helped to shape our direction. Simpson has developed significant partnerships with cultural institutions, for example with the British Council and the National Gallery, London; Finnish National Gallery, Helsinki; and Rijksmuseum, Amsterdam. Internal funding has supported events that extend the reach and impact of our research. Arnab, for example, has been able to engage with industry partners and the EU Commission through impact events in Brussels and London, and support collaboration with a local digital arts organisation.

Our long-term approach to impact maintains a commitment to the research submitted to RAE2008 and REF2014, whilst ensuring future vitality and sustainability. Emerging and formative impact case studies have developed around care practices, health and wellbeing, identifying commonalities across the Unit and influencing social justice agendas. Long-term impact from the *British Academic Written English (BAWE)* corpus (ESRC: 2004-2008) has been fostered. Nesi and Gardner have created open access archives of British academic writing including examples from 30 disciplines, directly influencing the design and development of courses accessed by over 500 students in 61 countries, and providing open-access learning resources that have received over six million visits. The integration of Corpus Linguistics research within CAMC and continued

investment in this area has enabled BAWE to continue to advance educational practice worldwide, reducing the academic attainment gap for students with protected characteristics.

**Open Research**

An open research environment is stimulated in a number of ways. There is a strong emphasis on the open access agenda, participatory and user-centred research, and ensuring the accessibility of our research through publishing and open data. Our participatory research involves the inclusion of partners and beneficiaries across the research life cycle and a range of methods such as co-design and citizen science are applied. Research is translated into a range of publicly accessible formats including blogs, social media, videos and white papers; practice is also used extensively to share research with a wider, public audience.

Our commitment to achieving reach and impact is realised through our adoption of the OA institutional repository (Pure) and non-profit community-led platforms (e.g. Humanities Commons), in addition to open publishing and digital access for much of our practice research. This approach has been extended through Hall's leadership and advancement of the Open Access agenda through the *Affirmative Disruption and Open Media* theme. His team (including Adema, Moore, Romic and Shaw) has developed extensive collaboration, through the Radical Open Access Collective (ROAC) and ScholarLed networks and created open infrastructures for the publication of OA monographs, journals and presses. The ROAC network has grown from 12 to over 70 presses and OA organisations, including underrepresented presses from outside the Global North. Alliances with other progressive OA publishers and projects have led to the development of new scholar-led OA models and stimulated knowledge sharing and exchange. Harnessing this community of researchers, publishers, librarians and industry partners has allowed the team to shape debates and develop OA infrastructure (ICS1). Their approach to OA has been reproduced across the academy nationally and internationally, and recognised through a £2.2 million award from the Research England Development Fund, with an additional £800,000 from the charitable fund Arcadia for the *'Community-led Open Publication Infrastructures for Monographs'* (COPIM: 2019-2022) project. *COPIM* aims to transform open access book publishing by international community building (with researchers, librarians, OA publishing presses) to enable a shift from a model of competing commercial operations to a more horizontal, cooperative, knowledge-sharing approach. It supports research innovation and knowledge exchange in scholarly communication for significant public benefit, fostering improvement and innovation in the infrastructures used by open access book publishers, and by publishers making a transition to open access books.

**Research integrity**

The Unit is committed to undertaking research activities ethically, and with integrity. Ethics leads in CAMC (Woodcock) and CPC (Graziano) are members of the Ethics Committee led by Sutton, which reports to the University Research Committee. The team attend regular training and network events with UKRIO, and support researchers to gain ethical approval through the University's CUEthics platform, and externally where required. Our ethics leads have been involved in the design and roll-out of the platform to ensure it is appropriately framed for art, design and humanities research. We have responded to the changing nature of ethics by focusing local development on the UK Concordat on Research Integrity (2012, 2019), with regular training, drop-in sessions, and resource materials articulating the University code of ethics, and integrity with relevant professional codes (e.g. the BBC, International Visual Sociology Association, Association of Internet Researchers).

As well as our robust processes, Unit staff inform ethical approaches and integrity within our disciplines. Luvera works closely with the Photography Ethics Centre (photoethics.org); Sutton, appointed to the CHEAD Research Alliance Strategy Group, is involved in developing a policy framework for research ethics in art, design and media. Our research speaks to ethical issues in relation to: death and dying (Saxon); unsolicited image capture (Evans); and memorial and remembrance (Balfour, Phillippy), and engages with sensitive topics and vulnerable communities (e.g. Gadakari, Luvera, Sadkowska). Recognising the need to uphold standards whilst enabling innovative and creative research, our researchers actively seek to inform thinking related to integrity. Moody for example has published research advancing ethical approaches to co-creation when working with people living with dementia.

**Future Aims**

The combination of disciplines within the Unit underpins the vitality of our research culture and invigorates our scope and ambitions, for the new Research Institute for Creative Cultures (established January 2021). The Institute will co-locate CAMC and CPC, sharpening our research focus on 21$^{st}$ century creative cultures and industries. The supporting infrastructure will provide a tailored, arts-based research space alongside facilities within the Faculties that foster and strengthen interdisciplinarity and transdisciplinary research.

During the next cycle, we aim to maintain and build upon research excellence and drive impact. Research will tackle large and complex societal challenges (e.g. Ageing, Health and Well-being, Sustainability, Social Justice) across our Unit themes, combining disciplines through theory and practice. Research and engagement will support cultural, social and economic prosperity within a local, national and international knowledge economy. We will develop and diversify our teams, and further international reach. Drawing on the University strategy this will be achieved through:

**Funding:** Building on our track-record in securing **UK and European funding,** we will further diversify, responding to new funding streams and capitalising on multi-disciplinary capacity. We will continue to build consortia with national and international partners, with large-scale strategic funds consolidating our research themes and increasing global recognition. European funding, Industrial Strategy funding schemes, consultancy and contract research will be central to this drive. There will be an increasing focus on partnerships that support international funding, particularly in South East Asia and South America, and building on research consortium success through the Horizon Europe programme.

**Impact through partnerships:** Inter-sectoral collaborations (cultural organisations, industry, SMEs, stakeholders, policy makers) will be consolidated and extended to drive creative research, innovation and impact. International communities of research and artistic practice will be fostered through European and international arts, curatorial and knowledge-exchange projects. The Unit will build on the **Coventry City of Culture 2021** (CoC2021) and local **place-based relationships** to stimulate further collaboration and capitalise on new funding opportunities. The legacy of CoC2021 will be supported through the AHRC-funded research network led by University of Hull on *UK Cities of Culture and European Capitals of Culture,* and our involvement in the potential redevelopment of Coventry's former Ikea store into one of the largest arts spaces in the world. In this context, the *University Partnership* with University of Warwick has been a vehicle to develop strategic, large-scale proposals to key funders, for example the £35M *Coventry and Warwickshire Creative Futures* proposal for submission to Wave two of the UKRI Strength-in-Places Fund. This

seeks to build on R&D-driven regional strengths to accelerate innovation and commercial opportunities with activities spanning Entertainment, Future Mobility, and Healthcare.

**Transdisciplinary research:** The Institute of Creative Cultures will provide fertile ground to develop a transdisciplinary identity and enhance our disciplines. We are committed to enhancing the quality, range and diversity of outputs, expanding the opportunities for international co-authorship and new approaches in practice and publishing. Research will focus on the value of arts and culture in enhancing lives, and build new links across the Unit. The transdisciplinary nature of cultural memory research for example, established by Simpson (C19th literature and illustration), will be furthered through collaboration with Sutton (memory, design and popular film) establishing the connection between deep historical memory (Mossman - classics), and personal memorialisation and philosophy (Phillippy – literature). Furthermore, Phillippy's analysis of the early modern Anthropocene through humanist and post-humanist lenses is a counterpart to Hall's challenge to the liberal humanist tradition of academia through engaging with the posthumanities. New collaborations will strengthen our commitment to working across disciplinary boundaries to create a holistic approach.

**Focusing on our strengths:** Engagement in transformative cultural memory research will expand our focus on materiality and form, shifting and enhancing established research on the home and domestic memory, portraiture, and representations of memory. Hall and team will continue to drive prominence in open access, hybrid and experimental publishing, with a focus on building new infrastructures, shaping policy, and 'scaling small' in response to unsustainable commercial models. Continued expansion of communities of research at the intersection of the arts with literature, linguistics, media and history will foster and embed new transdisciplinary approaches. Transnational research in immersive technology, artificial intelligence and gameful practice will continue to be important. Arnab and Evans (CPC), together with Moody, Dimitrokali, Sadkowska and Woodcock (CAMC) will advance open, creative and playful research approaches with strategic and practical application to key societal challenges related to ageing, health and well-being, future mobility, and postdigital art.

A key area of development, in the context of CoC2021 is the *Critical Practices* theme. Rito's focus on the curatorial, where discrete disciplines join to challenge practical and academic thought, complements Jordan's research on participatory arts practice and the role of public art in instigating societal and political change. Through new and speculative practice research, the theme will explore the potentialities of the curatorial and the arts to enable ground-breaking cultural practices and address issues of inclusion and social justice and engage new audiences.

**Research community:** To sustain our growth and development we will focus on the progression, recruitment, and the next generation of Unit researchers. Our trajectory in PGR growth and internationalisation will be continued through competitive co-sponsored studentships, the AHRC Midlands4Cities (M4C) Doctoral Training Programme consortium, and via new co-tutelles. University studentships will support emerging areas of research excellence and the supervisory experience and development of our Early Career researchers (ECR). Staff development will continue through mentorship, group events, and the University's ECR 'Academic Support Programme in Research Excellence' (ASPiRE) programme, with a focus on supporting researchers to thrive and contribute in a post-COVID-19, post-Brexit HE landscape.

We aim to **diversify our staff body** through recruitment strategies that enable us to reflect the communities that we work with, and the diversity of the city of Coventry, with particular focus on appointments to leadership roles. To ensure our research is embedded through the University Research Enriched Learning Programme, researchers will support curriculum development and teaching, and create 'student researcher' pathways across disciplines, considering developments for example in ethical and aesthetic models of care; digital humanities; design futures; curatorial studies; and new materialism/posthumanism.

**2. People**

**Staffing strategy and staff development**

Since 2014, the Unit staffing strategy has been driven by the desire to develop cross-unit, multi-disciplinary thematic interests and build PGR supervisory capacity. This has been translated and embedded through the recruitment, and internal progression of prominent research leaders to drive forward CAMC and CPC.  CAMC was sponsored by Mossman and is now led by Phillippy. The Centre development was driven through the appointment of Simpson in 2015, who has shaped and built Visual Arts Research, complemented by the work of Moody and Woodcock and their long-term focus on the application of User-Centred Design to diverse urban mobility, and health and well-being challenges.  CPC, shaped and led by Hall, has drawn together university specialisms and leaders in Immersive and Digital Media and innovative education practice (Arnab, Shaw).

The Centre leadership teams (led by Executive Directors Hall and Phillippy) have developed research communities drawing on the existing staff body, alongside external recruitment. The leadership teams provide a formal management structure guiding strategy and priorities, with career development supported at each level. The Unit presents outputs from core and associate staff at different stages of their careers (Table 1).

**Table 1. Staff composition against output submission (%)**

|  | Percentage of staff body | Percentage of submitted outputs |
|---|---|---|
| **Eligible staff** |  |  |
| Core centre staff | 59% | 61% |
| Associates | 41% | 39% |
| Early career researchers | 39% | 32% |
| **Staff roles** |  |  |
| Professor | 35% | 42% |
| Reader/Associate Professor | 12% | 17% |
| Assistant Professor | 37% | 28% |
| Lecturer | 10% | 8% |
| Research Fellow | 6% | 6% |
| **Staff contract type** |  |  |
| Permanent contract | 98% | 97% |
| Fixed-term contract | 2% | 3% |
| Full-time contract | 90% | 93% |
| Part-time contract | 10% | 7% |

**Recruitment** has strengthened the Centres and cross-cutting themes. Since CAMC and CPC launched, we have recruited two permanent research fellows, seven assistant and associate professors, and six professors. This has brought in leadership and research expertise in strategic areas of focus. Rito, for example joined CAMC from the Nottingham Contemporary to lead and shape the *Critical Practices* theme and advance curatorial epistemology, alongside Jordan (formally RCA) in CPC who is shaping participatory arts practice and the role of public art in instigating societal and political change. The appointment of ECRs in assistant professor roles from research-intensive universities (e.g. Gadakari), and industry (e.g. Dimitrokali) has helped create a vibrant and ambitious community.

**Progression:** Locating research within the Centres has been a driver to develop and progress internal talent, and demonstrates Unit commitment to career development and retention. Staff achievement against their objectives as well as exceptional performance is recognised through merit awards and promotion. During the period, five researchers have been awarded Professorships (Arnab, Devane, Moody, Shaw and Wimpenny) and one Readership (Evans). Other staff have developed research-focused career paths and taken on new research leadership roles (Luvera, Matthews, Racz). Adema was awarded her PhD in 2015, progressed to Research Fellow, and is now Assistant Professor co-ordinating large collaborative networks and projects. Senior staff have Centre and Unit roles such as ethics lead (Sutton), impact development (Evans), research enriched learning coordination (Luvera), and PGR leads (Gardner, Jordan, Racz).

The 28 core centre staff are line managed within the Centres (except the Executive Directors, who report to the Research Committee via the Associate Dean Research), with regular meetings to inform research plans and objectives. Core centre researchers have low teaching loads (20%) to support research excellence and career development. Our 21 associate researchers are based, and line-managed within the Schools, with designated senior researchers as mentors with the Centres. The process of association identifies and protects research time for staff and enriches the research culture. Lameras, for example, is an associate member of CPC, drawn from the School of Computing, Electronics and Maths; CAMC benefits from associates from the Schools of Art and Design, Media and Performing Arts, and Humanities; thus enhancing the multidisciplinary environment. Through association, school-based research staff are able to forge connections with centres, develop their careers, and enhance our Research Enriched Learning programme.

The Unit culture is enhanced through international collaboration and **visiting Professorships, Fellowships and Scholarships.** This has included Professors Kathleen Fitzpatrick (Michigan State University, USA), Mark Amerika (University of Colorado, USA), Fernando Menandro (Universidade Federal do Espírito Santo, Portugal), Gilson Schwartz, (University of Sao Paolo, Brazil), Pilar Montero Vilar (Computense University, Madrid) and Tessel Bauduin (University of Amsterdam). Our researchers have also been hosted internationally, for example at Deakin University's Virtual Reality Lab and Motion Lab supported by University competitive investment schemes, and hold Visiting Fellowship and Professorships roles (e.g. Simpson: Visiting Fellowship at Warburg Institute, and Visiting Professorship, University of Amsterdam).

**Staff Development:** The Centres offer supportive environments that nurture career development and research leadership for core and associated staff. The Research and Capability Centre (ReCap) and the Doctoral College provide tailored research training and development to meet researcher needs from PGR through to Professors. Unit level support offers flexibility to individual needs and career stage, from ECR and associate membership mentoring, through to staff joining

senior leadership programmes. Implementation of the online development and performance system 'Core Clear Review' permits ongoing review of objectives that respond to individual circumstances, capabilities and development needs. Diagnosis of staff requirements leads to targeted local workshops (e.g. research funding workshops).

Our growth in size, research quality and impact has been achieved through lower teaching loads for core staff; access to research funds; mentoring and peer review, and direction and encouragement from experienced academic leaders. Centre-based mentoring programmes ensure tailored individual research plans and development needs are supported by more experienced colleagues. A wide range of events, seminars, external speaker series, and work in progress sessions bring researchers together and encourage collaboration across the Unit, and wider University. Examples during the period include series on: *Arts of Memory; Capitals/Cities of Culture; Critical Practices; Body, Object, Space; Postdigital Intimacies; Experimental Publishing; Private, Domestic, Familial; Visions of Art: Future Pasts* and special interest groups in *Simulation and Co-Creation*.

**Tailored support for research and impact:** The Unit draws on central Research Services that provide tailored support at Centre level, facilitating research projects from conception, negotiation of collaboration agreements, and through the delivery period and impact pathways. Designated Research Impact Officers help develop and embed impact activities, and maximise researcher engagement with stakeholders and beneficiaries of research. Direct support includes training, advice, and impact analysis throughout a project life cycle. Exchanges with non-academic bodies are proactively sought with the support of Enterprise and Innovation teams who facilitate wider engagement, knowledge exchange, and partnership management as well as the commercialisation and spin-out of research. One notable example is Jostins' Microcab. Three iterations/models of the vehicle powered by a hydrogen fuel-cell have been supported through development and commercialisation, with the latest city car platform and its lean weight engineering adopted by German Tier 1 company Mahle. Specialist Communications and Engagement support guides the promotion and reach of our research and a close relationship with the Industry and Parliament Trust has helped guide the drafting of policy briefings.

**Early career researchers:** The Unit benefits from, and supports, 19 ECRs (39% of submitted staff). They meet monthly to share research-in-progress, debate issues, discuss needs and provide peer-support. Alongside the comprehensive support provided by ReCap, ECRs are allocated a senior staff member as mentor, for the route through from research independence to leadership, providing peer, co-authoring and guiding knowledge engagement and impact activities. During the period, Arnab for example, has mentored Clarke from PhD to her current Assistant Professor role leading work-package activity on large European projects. With mentoring from Hall, Adema has led ICS1 demonstrating the impact of her research in changing ecologies of publishing. The ASPiRE programme supports early career academics with strong research promise that are in predominantly teaching roles (three in CAMC). They benefit from access to a rich research environment and tailored research opportunities based on needs assessment by the Executive Director. Since 2014, staff have also benefited from additional routes to PhD, including a PhD by Publication route, and the Staff Doctoral Programme with additional research hours and support to completion (e.g. Clarke).

**Investment in researchers:** Centre budgets support staff development activities such as conference attendance, travel and specialist training courses. We have benefitted from a number

of competitive University schemes such as the Applied Research Fellowship Scheme and International and Interdisciplinary Pilot Projects fund (Adema, Evans, Wimpenny). These schemes have provided teaching cover, and allowed focused research time with a clear set of objectives. Matthew's award enabled completion of her monograph *The History of the Provincial Press in England* (2017: Bloomsbury Academic), that signalled a career shift from curriculum development and course directorship, to research leadership. Designated ECR development funds have supported travel, networking, resources, training and PhD supervision. Graziano and Sadkowska have been awarded studentships under the University competitive Trailblazer scheme that recognises outstanding ECRs and enables them to act as Director of Studies for a PGR with support from an experienced supervisor. Researchers have drawn on the Impact Acceleration and Strategic Priorities Fund (£48K to the Unit) with notable results. Luvera has progressed from his first permanent academic role in 2014, to the growth of his research portfolio and resulting impact (ICS3).

**Research Students**
PGRs are vital members of our community, enriching our research and the environment through new ideas and their contributions to knowledge. We have achieved an increase in studentships and completions (REF2021: 45; REF2014: 23), through high standards of training, support, supervision and integration of students into the research culture.

**Funded studentships:** Our PGR community has grown via investment in 26 University-funded PhD studentships (reinvestment of QR funding) during the period, in addition to those funded by UKRI (e.g. AHRC, ESRC), international sponsorship and through collaboration with industry (e.g. Horiba/MIRA). Our inclusion since 2018 in the M4C Doctoral Training Partnership has resulted in 1 Collaborative Doctoral Award (Racz, enrolled 2019/20) and 1 Open Award (DeRosa, enrolled 2020/21) to date. Significant growth is anticipated in the coming cycle, in part through our 'Routes In' funded MRes studentships. In 2019, the University launched the internally competitive Global Challenges Research Fund studentship scheme; awarding two PhD studentships that address the United Nations Sustainable Development Goals to Clarke and Evans. A further £3.18million competitive University Studentship fund was announced in 2020; with seven awarded to the Unit to address arts-based responses to the challenges posed by COVID-19 (enrolled January 2021).

**Supervision, monitoring and support:** The Doctoral College manages admissions, administration and regulatory advice to PGRs and supervisory teams, and provides an extensive programme of short courses, research workshops, symposia and careers advice throughout the PhD journey. All applications are assessed through potential supervisory team members, Executive Directors and a PGR lead prior to interview. PGRs have three supervisors; one of whom acts as Director of Studies. One of the team must have supervised at least three students to completion, offering a mixture of experience, expertise and career development. All PGRs receive at least one hour of contact time with their supervisory team every two weeks with actions from these meetings recorded on the CU Moodle Research Student Web. The PhD Curriculum Framework ensures a robust progression process, with an annual review monitoring the supervisory arrangements, research integrity standards, and providing an opportunity for PGRs to defend their work in a format similar to the viva.

Through quality supervision within a rich multi-disciplinary environment, the Unit has seen **96% increase in completions** as well as a number of notable achievements. Browne (supervised by Moody) was awarded Coventry Postgraduate Researcher of the Year in 2020 and subsequently

shortlisted for PhD Student of Year at the Postgrad Awards 2020 (FindAMasters and FindAPhD) in recognition of outstanding contribution to postgraduate study. Crawford (supervised by Simpson) gained national recognition as 'emerging new curator' by Two Temple Place, London, for her research on Enid Marx and pioneering women designers in the interwar period.

**PGR integration and development:** PGRs have dedicated shared research offices in close proximity to their supervisory teams. They have use of a gallery space; a usability lab; and art, design, photography, TV and media studios (with dedicated technical support), facilitating practice-related work. A local induction and specialised and subject-specific training and support, including PGR Cafés, seminars, reading groups, and discussion forums. Students have access to ring-fenced funds to support conference attendance and host their own seminars and events. PGR-led events facilitate networking with researchers across the career spectrum: PGRs Broekhuizen, Mikelli and Wilde co-organised the Media, Communication and Cultural Studies Association's Postgraduate Network Conference (2015), whilst Browne initiated and leads the University 'Women in Research Network'.

PGRs are supported in developing a publication and non-standard output track-record, through co-authorship and exhibiting with staff members (e.g. Broekhuizen/Diaz-Fernandez/Wilde with Evans; Medak with Graziano and Romic; Xu with Nesi), and inclusion in staff-led journal special issues (Berkland with De Rosa). Coventry offers a competitive Postdoctoral Fellowship scheme to develop clear career pathways for PhD candidates who have submitted their theses; and successful M4C PhDs are eligible for up to one year's post-doctoral fellowship as part of the Coventry M4C 'Routes Out' scheme. Students develop academic skills through undergraduate teaching (maximum six hours/week), in parallel with a recognised HEA qualification. This has supported PGRs through the transition to academic roles including post-doctoral posts in the UK and internationally (e.g. King Abdulaziz University, Jeddah; City University, Hong Kong as well as continuing their careers at Coventry.

**Equality, Diversity and Inclusion (EDI)**
The Unit comprises 49 research staff (see breakdown in Table 2). At 57%, female representation is higher than the UK HE Art and Design sector (Advance HE 18/19: 52%), and has increased since 2014 (48% female). Half of our submitted impact case studies and 60% of outputs are authored by female staff. Our output selection, guided by the Institutional Code of Practice, is broadly in line with our staff composition (See Table 1 and 2). This improved gender balance (since 2008 and 2014) has been enabled through effective development and fostering leadership ambition leading to promotions and conferment of research chairs (69% of our professors are female).

**Table 2. Unit staff and PGR demographics (%)– sector: Advance HE 2018/19**

|  | Submitted outputs | Staff | Sector 2018/19 | Students | Sector 2018/19 |
|---|---|---|---|---|---|
| **Gender** |  |  |  |  |  |
| Female | 60% | 57% | 52% | 64% | 58% |
| Male | 40% | 43% | 48% | 36% | 42% |
| **Ethnicity** |  |  |  |  |  |
| BAME | 8% | 8% | 7% | 40% | 11% |
| White | 88% | 86% | 93% | 60% | 89% |
| Not known | 4% | 6% |  |  |  |

| | Submitted outputs | Staff | Sector 2018/19 | Students | Sector 2018/19 |
|---|---|---|---|---|---|
| **Disability** | | | | | |
| Disability declared | 2% | 2% | 7% | 9% | 18% |
| No disability | 86% | 84% | 93% | 91% | 82% |
| Not known | 12% | 14% | | | |
| **Age** | | | | | |
| 21 and under | | | | 0% | 1% |
| 22-25 years | | | | 9% | 16% |
| 26-35 years | | | | 35% | 38% |
| Over 36 years | | | | 56% | 45% |
| Under 30 years | 0% | 0% | 9% | | |
| 31-40 years | 33% | 35% | 24% | | |
| 41-50 years | 25% | 27% | 30% | | |
| 51-60 years | 25% | 20% | 27% | | |
| Over 61 years | 17% | 18% | 9% | | |

Staff represent a wider academic age range, with more staff over 61 than typical (18% v 9% sector), but with 39% ECRs (see Table 1), many of whom are employed as Assistant Professors. The staff body is 8% BAME, with 2% reporting disabilities broadly in line with sector averages. Five staff work part time, with 98% of staff on permanent contracts (Table 1). The Unit has a policy of employing staff on permanent contracts whenever possible, to provide stability and commitment for both parties; with fixed term contracts only used when roles relate to external funding.

The Unit promotes a collegial culture ensuring staff and students benefit from a conducive and diverse working environment with visible role models. This is underpinned by EDI training and workshops and the embedding of practices and policies championed by Unit researchers (Evans, Luvera, and Moody sit on the EDI Committee) and the Athena Swan values (Institutional Bronze, Moody sits on the central team).  We strive to meet the needs of staff and students who are geographically dispersed, or work part-time, for example through robust online systems. Staff who have undertaken parental leave, have caring responsibilities or managed health conditions have been supported with adjusted schedules in accordance with their needs. Centre teams are brought together for regular meetings and working sessions arranged with flexibility, and increasing use of remote online attendance. General, adoption of flexible working practices enables staff to achieve balance, for example after intense periods of research delivery or dissemination away from home, and to allow focused periods of time for off-site writing or practice development.

Our PGR community is 64% female (sector 58%), 40% BAME (sector 11%); 9% are living with disabilities (sector 18%). 56% of students are over 36 years old (sector 45%), indicative of our flexible provision for mature students. A range of pastoral and academic support is on offer for staff and students, and reasonable adjustments made, for example through online sessions and the provision of designated 1:1 study support (note-taker and scribe) and specialist assistive technology, to support PGRs with additional needs. PGRs have tackled specific needs through their research: (Scott: *Designing for disability: Guidance for designers when working with users with Specific, Critical, Additional Needs*).

Students and staff across levels have been supported individually and without prejudice to work flexibly, progress, and access funding and resources. Going forward, the Unit will continue to

redress imbalances and continue to meet Coventry's high standard for widening access. Research addresses challenges around diversity and inclusion: Evans' research focuses on exploring how digital cultures reproduce inequality; Luvera's applies participatory photography practice to challenge societal perceptions around LGBTQ issues; whilst Rito is bringing together artists, advocacy groups, curators, academics and galleries across the Midlands to explore the British Black Arts Movement and the role of cultural institutions in promoting this movement since the 1980s. With demonstrable leadership and planned growth the *Well-being, Diversity and Social Justice* is a key focus for the coming period.

| 3. Income, infrastructure and facilities |
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**Research funding and strategies for generating income**
External research income has increased by 32% to £8.7million during the period (£6.6M in 2014). In the area of Art and Design we were ranked 8th based on total research income in 2018/19 (HESA: Art and Design) and 13th by average research income per FTE (£15.1K).  Notably, our multi-disciplinary and international collaborations have led to £3.7 million income from the **European Commission FP7 and Horizon2020** programmes representing a 236% increase since 2014 (£1.1M). Researchers (Arnab, Moody, Woodcock) have led and been partners (Diels, Lameros) in consortia combining disciplines including chemistry, computer science, engineering, health and urban and transport design. These have resulted in high-quality outputs, practical resources, policy briefings and impact at an international level. Arnab's leadership of *BEACONING- Breaking Educational Barriers with Contextualised, Pervasive and Gameful Learning* (H2020: €7.04M) has advanced games design and use of gamified approaches (ICS2). Woodcock's leadership has advanced safer, inclusive and more sustainable public transport through significant European funding Europe (ICS4) (H2020 €4.1M: SUITS- *Supporting Urban Integrated Transport Systems: Transferable tools for authorities;* H2020 €4M: *TInnGO-Transport Innovation Gender Observatory).* Success in **AHRC GCRF** funding has extended international collaborations in Malaysia, Pakistan, Vietnam and Indonesia. **UKRI/AHRC network** funding as well as **Erasmus+** projects have led to collaborative outputs with partners overseas, and built partnerships that have led to subsequent H2020 awards (Arnab, Moody).

We have seen 64% growth in **UK central government** research income to our researchers as PIs and Co-Is (£4.2M; £2.7M in 2014). The £2.2 million awarded by Research England to Hall and Adema for *COPIM* reflects strategic growth in open publication. Whilst Moody's collaborative research in health design has been furthered through **National Institute for Health Research** funding in collaboration with NHS partners leading to the development and evaluation of health technology. Funding has also been awarded to researchers by **UKRI**: AHRC (Evans, Nesi, Woodcock) and ESRC (Arnab) EPSRC (Shippen); alongside **Leverhulme Trust** (Wimpenny), **British Academy** (Evans), and **Innovate UK** funding (Moody).

Research activity has also been supported through sources other than those accounted for by HESA. **Industrial and commercial funding** has advanced design and immersive cultures research and enabled rapid implementation of findings by partner organisations and/or their customers**.** Consultancy for industrial partners includes Diels and Shippen's research informing automotive design (for BMW Group, Jaguar Land Rover, Horiba MIRA, and Magna) and Adema who has acted as a consultant for Jisc.

**Arts-based funding** and **commissions** from a range of organisations have benefitted practice researchers including **Arts Council England** funding (Chorlton, Saxon, Luvera and Jordan) and support from charitable bodies such as the **Henry Moore Foundation** (Saxon). A joint National Gallery Curatorial Traineeship Award (National Gallery/National Art Collections Fund) in Northern European Art Collections, led by Simpson in partnership with Compton Verney has stimulated the Cultural Memory strand and the comparative strategic research themes that underpin CAMC. Further awards to Simpson (Paul Mellon, Reckitt and Benckiser Charitable Award and Ghent University) have supported international conferences such as *'Visions of the North: Northern European and Germanic Art from the 1850s to 1930s'* hosted at Compton Verney.

**Sponsored residencies and fellowships** have provided staff and PGRs with international research mobility opportunities. Key strategic partnerships in the arts and culture sector have produced international research networks and outputs, and given access to facilities both locally (e.g. Compton Verney) and further afield (National Gallery, London; Ateneum Art Museum: Finish National Gallery) facilitating exhibitions and research into specific collections. Partnership with the **British Council Venice Steward Fellowships** (Simpson) have provided ECRs with international research mobility opportunities, linked to the British Council's global network of creative partners (Simpson is Advisory Partner/ Steering Committee Member). Students, graduates and researchers have been supported to spend a month in Venice during one of the world's most significant art and architecture biennales. Partnership with **Hosking Houses Trust** has enhanced opportunities for female staff and PGRs across the Unit. Travel funds have supported visiting roles, such as Simpson's Royal Netherlands Academy of Arts and Sciences Visiting Professorship, which led to collaborative publications and the international scholarly conference 'Gothic Modernisms' hosted by the Rijksmuseum and supported by a Royal Netherlands Academy award.

**Organisational, operational and scholarly infrastructure**
The University's financial commitment to the development of research, alongside the re-investment of QR funding, laid the foundations for CPC and CAMC and significant growth in capacity. The centre leadership teams, as well as driving the research direction and culture, provide a formal management structure guiding strategy and priorities. They are supported in delivery, budgeting and future planning by the Centre Operations Manager. Decisions about the strategic direction and activities are discussed monthly at Centre level and brought together across the Unit through relevant meetings. These meetings review the portfolio of funded research and impact activities, and shape future funding plans and PGR recruitment.

The Unit draws on a wide range of central Research Services tailored to our disciplines at local level that supports research projects from conception, negotiation of collaboration agreements and through the delivery period and impact pathways. A wide range of specialist research tools are used for the delivery and management of research as part of central services, and with locally tailoring to the subject domains. Our research culture is enhanced through the co-location of research staff, professional support staff from Research Services, and PGRs in open-plan workspaces.

CPC benefits from having a home within the Lanchester Library and alongside the Disruptive Media Learning Lab (DMLL), from which its leadership in open access has been able to flourish. CAMC is co-located with the School of Art and Design and the development and exhibition of practice research is supported through analogue and digital gallery space on site (the Lanchester Research Gallery), and locally (e.g. Herbert Art Gallery and Museum). Researchers have drawn on

extensive resources, and specialist expertise and facilities. Creative and technical spaces (3866 sqm) include studios and workshops (photographic, arts, crafts, automotive clay, woodwork). These areas have facilitated individual practice and co-creation activities, with support from technical staff providing comprehensive skills, knowledge and industry experience. Researchers have benefitted from state-of-the-art immersive and media equipment including virtual and augmented reality, serious games, motion capture, and eye-tracking equipment (supported by QR funding). Further digital provision includes high-end computing, digital archiving, high-spec media technologies, as well as facilities for television and media production (The Tank).

Significant investment has created extensive and designated commercial and translational facilities that have facilitated partnerships, exploitation and knowledge exchange activities, as well as PGR development opportunities. This includes the DMLL (a £4M investment 2014 - 2017) driven by Shaw and Arnab to translate research into educational innovations; and the state-of-the-art National Transport Design Centre launched in 2017 (Spend: £5.1m Building; £2.8m Equipment), which explores the future of transport design and mobility including autonomous and sustainable transport (benefitting Diels, Jostins, Payre, Shippen, Woodcock). Researchers have access to a wide range of equipment including a driving simulator, a 6m interactive power wall, and wearable devices for creating virtual, augmented and mixed reality environment.

During the next cycle, the Unit will benefit through the Research Institute of Creative Cultures and co-location of CAMC and CPC, as well as a £66million redevelopment of the estate housing the Faculty of Arts and Humanities. The new Delia Derbyshire complex will house an expanded glassbox art gallery, with 50% more space than the existing Lanchester Research Gallery, overlooking the new Starley Gardens, Cathedral and Herbert Museum and Art Gallery. This is in addition to further gallery space providing curatorial leadership opportunities for PGRs, and supporting new 'research preparation' Masters programmes in cultural curation. The Unit will take advantage of a 'windows and pavilions' approach to collaborative events with Coventry City of Culture, and planned long-term relationship with Coventry Art Forum and Coventry Biennial. The new complex will have areas, open to the public, where research in immersive media and interdisciplinary arts practice will take place in dedicated studios highly visible to visitors. The complex will position researchers on a cultural corridor between the central Coventry Cathedral quarter and the 'Fargo Village' creative quarter.

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**4. Collaboration and contribution to the research base, economy and society**

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The Unit has contributed to the research base through collaboration and pioneering associations that have enabled novel creative responses to societal challenges in the arts and heritage; health and wellbeing; equality and inclusion; integrated and sustainable transport; open access agendas; and digital strategies.

We have continued to draw on **longstanding collaborations and networks**, for example through the development and application of Corpus Linguistics (Nesi, Gardner, Alsop) and Open Access publishing (Hall et al.), with related research applied extensively internationally. Network funds have been granted and utilised to build new networks and collaborations, for example Wimpenny has built and contributed to a number of European collaborations through Erasmus+ extending research with partners in Jordan, Palestine, Morocco, Egypt, Spain and Italy.

**European and International collaboration** have been key. Arnab and his team's success in developing and applying serious games and playful approaches has doubled the profits of partner enterprises, and led to a number of new projects with widespread educational benefits AHRC **£74.8K**: *CreativeCulture 4.0*; ESRC £1.4M*: ACES-A Community-Centred Educational Model for developing Social Resilience)* (see ICS2). International multi-disciplinary collaborations have advanced *Well-being, Diversity and Social Justice* with Woodcock furthering understanding of mobility and inclusion in a global context (AHRC Network: **£49.5K:** *WeMobile: Barriers to Women's Mobility* 2018-19) and highlighting the transport poverty experienced by women in Malaysia and Pakistan. New international collaborations will continue to be harnessed in the coming period, and exploring living well, for example the '*Postdigital Intimacies and the Networked Public-Private*' network (AHRC 2020-21: **£31.6K**) led by Evans, that brings together scholars from Canada, America, Australia, and across Europe to explore how digital technologies change our understanding of intimacy in the 21st Century.

The strength and reach of **partnerships with cultural organisations** are critical and include: The Warburg Institute, London; Valand Academy, University of Gothenburg; Institute of Contemporary History, Universidade Nova di Lisboa; Digital Design and Information Studies, Aarhus University; The Techne Lab, University of Colorado; 9/11 Memorial Museum, New York. These will advance further through collaboration with artists and scholars practicing across Central and Western Europe, Mexico, and the United States in which Racz has built on dialogues between philosophy and museum studies, memory studies and post-humanism to explore social and cultural rituals in relation to the body, objects, and space and their translation through art. Jordan is part of the H2020-funded *Spatial Practices in Art and ArChitecture for Empathetic Exchange* (SPACEX: 2020-24) consortium; the first pan-European study of social and participatory art, design and architecture projects in urban space with 27 partners across 9 countries, including The Tate and the Athens Biennale that will foster future developments.

The **Lanchester Research Gallery** had played a significant strategic role in enhancing engagement and collaboration driving curatorial and practice outputs and enhancing future ambitions in cultural memory, hidden heritage and critical practices of curation. Led by Simpson since 2015, it has provided an exhibition showcase for scholarly and artist curator-led research, and external cross-disciplinary collaborations. The programme (seven public exhibitions per academic cycle) has been underpinned by themed research symposia, artist-in-conversation

seminars, published catalogues and collaborative events. This has enhanced an extensive external partner network including Compton Verney Art Gallery and Park, the Wellcome Trust, New Arts West Midlands, Coventry Biennale, University of Durham, Pembroke College Oxford, MIND and the Leverhulme Trust. Collaborations have opened new curatorial and practice-led knowledge in leading museums and collections (*Enid Marx Celebrated*, Journeaux et al. Compton Verney, 2018) and stimulated curatorial and artist-led treatments of the art and science (*Art, Air and Illness,* in 2018 led by Simpson and Sciampacone, University of Warwick).

The Unit and individual researchers have benefited through **collaborative arrangements for PGR training** including split-site and co-tutelle PhD studentships. Interdisciplinarity is encouraged through PGR supervision in a collaborative capacity with other Coventry research centres, and external institutions in the UK and overseas. International links have been furthered through split-site collaborative arrangements with Northwestern University, USA (four PhD completions) and Zhejiang University of Media and Communications, China (three completions). Institutional co-tutelle PhDs have been established with Deakin University, Australia, and the Unit is extending this offer, through partnerships with Aarhus University, Denmark, and HDK Valand, University of Gothenburg, Sweden. Dual awards include PhD studentships co-funded with the University of Warwick. The M4C Doctoral Training Partnership will continue as a priority in the next period, with the Unit contributing expertise in: Art History, Creative Writing, Creative Industries, English Language and Linguistics, Design, Photography, Post-digital Cultures, and Visual Arts to extend the bounds of cultural, creative, heritage-based research.

Our relationships with **research users, beneficiaries and audiences** are central to research development, production of high-quality research outcomes, knowledge exchange and impact. Participatory, socially engaged practice and co-creation approaches are widely applied. The aforementioned interdisciplinary commercial and translational facilities have enabled engagement with diverse partners and beneficiaries, and key relationships in the period include those with arts and cultural institutions (e.g. National Portrait Gallery, Ashmolean Museum); industry (e.g. Pfizer, BMW Group, Horiba MIRA); public sector organisations (e.g. NHS Trusts, British Library, Local Authorities); and charities (e.g. Crisis, Metabolic Support UK). These enhance the research environment, offering professional and research experiences for staff, PGRs and beneficiaries.

Through our practice research, **a wide range of audiences** have been engaged in local, national, and international venues (Chorlton, Devane, Jordan, Journeaux, Luvera, Rito, Romic, Shaw, Walker) and on screen (DeRosa, Saxon). Staff have **exhibited** widely including: the Tate Liverpool, British Museum, National Portrait Gallery London, Australian Centre for Photography, and Goa International Photography Festival. International audiences have engaged with Graziano and Romic's *Pirate Care* project that brings together activist group to challenge care practices. Selected by the European Capital of Culture fund to take part in the Rijeka European Capital of Culture 2020, it is reaching wider audiences through the Pirate Care Syllabus online, and widespread recognition of the *Flatten the Curve, Grow the Care* intervention to support new care collectives during COVID-19. The use of public spaces has been important for engaging wider audiences. Luvera's *Not Going Shopping* was exhibited in the public realm in Brighton and Hove, Bristol and Malmö, Sweden, before being acquired for permanent public display in Brighton Museum and Art Gallery in 2016. Jordan's research *Social and Public Kiosks* contributes methods of audience engagement by installing a pop-up structure (kiosk) in the public space of town centres and shopping malls.

To reach wider audiences, researchers employ webinars, media and podcast interviews (e.g. Arnab, the *ProfessorGame* Podcast; Luvera, *Countercurrent: Conversations with Professor Roger Kneebone*; Wright for TEDx, the BBC). Evans' British Academy/Leverhulme funded research *TubeCrush as Connected Intimacies: A Qualitative Analysis of Gender, Workplace and Contemporary Urban Space* explores the website TubeCrush, where people post photographs of attractive men on the London Underground. The project was covered in the Daily Mail, Independent, The Sun, and The Evening Standard, alongside radio and podcast interviews and a British Academy public talk. Subsequently, her research has been taken up by the New View Campaign, USA, a lobby group who petition against the medicalisation and pharmaceuticalisation of women's 'sexual dysfunction'.

Research has **purposefully engaged and involved groups** marginalised due to gender, sexual identity, age, disability, race and ethnicity, and geographical location, through partnerships with public, third sector and community organisations. Our activities reflect concern with community inclusion and equality, and seek to provide meaning for a wider audience. Luvera's participatory approach to assisted self-portraiture has directly involved and benefitted participants representing LGBTQ+ communities (*Not Going Shopping*) and with lived experience of homelessness (*Assembly*). The period has seen researchers develop and apply **novel methods of engagement, collaboration, and co-design**. The *TInnGO* project led by Woodcock (H2020; 2018-2021) has established 10 observational hubs, to explore gender differences in the use of transport and provide spaces as beacons of engagement in the development of gender sensitive transport innovations. This focus will be furthered through Erasmus+ funding (2020-21). Moody, Dimitrokali, Simpson and Gardner are collaborating on the AccessCULT project, which seeks to improve the accessibility of, and engagement with cultural heritage through education and training; and the *Escape Racism* project (Arnab and Clarke) that explores the use of escape rooms in educating and challenging racism.

Wider **societal impact** has been achieved through deployment of participatory and creative approaches: increasing awareness of health and inclusion issues (e.g. Evans, Graziano, Luvera, Sadkowska); improving use and adoption of health and assistive technology (Wimpenny, Moody); creating safer and more inclusive public spaces and transport (e.g. Woodcock); and improving access to skills development and education (e.g. Arnab, Nesi, Gardner, Wimpenny). Contribution to the economy has been achieved through industry partnerships, influencing the direction of commercial and public sector organisations evident in the development and implementation of new products and games (Arnab, Clarke, Lameras), application of measurement systems to product development (e.g. Shippen), and new forms of transport (e.g. Jostins, Diels). Our research has informed policy through for example UK All Parliamentary Groups on arts, health and wellbeing (Wimpenny), body image (Evans), homelessness (Luvera), and ageing (Lords Select Committee for Science and Technology, Moody) and European transport policy and practices (Woodcock, ICS4).

As an anchor institution, bringing value to the **community in Coventry** is a Unit priority. We collaborate widely with Coventry-based community groups, charities and businesses. The Age Friendly City (part of the WHO Age Friendly City Network) is one such example. Wimpenny's *Arts Gymnasium* brought together Coventry's Belgrade Theatre, Age UK, Coventry City Council and the local community to create spaces for the over-50s to explore art, theatre and movement to improve wellbeing. In support of CoC2021 and Coventry's Cultural Strategy, the '*University Partnership'* has shaped infrastructure, collaborative research, impact and engagement activities since 2018.

Coventry University and University of Warwick have each contributed £32,500 to fund three annual rounds of awards to 44 individual, small-scale projects. These have involved researchers, working with, and supporting professionals and practitioners coming from the cultural and creative sector, charities, community groups and others in the city-region (see www.coventrycreates.co.uk). Projects are exploring and giving voice to the city and its creative heritage. For example, De Rosa has used the canvas of brutalist architecture in Coventry to screen community-produced film 'Concrete Cinema: Everyday Brutalism', whilst Moody's City-based collaboration 'Boats on an Ocean' has captured the voices of healthcare workers during the COVID-19 pandemic through audio artwork.

Our ongoing **contribution to the sustainability of the discipline** within the UK and globally is demonstrated through national and international roles, and membership of key sectorial and subject organisations. Sutton is on the CHEAD policy-making advisory sub-group. Luvera is a Photography Commission Consultant for the Wellcome Collection and works as Photography Education Specialist with the National Portrait Gallery, the Royal Academy of Arts, and The Photographers' Gallery, contributing to the development of education events and public programmes. He has had similar roles for the Tate Britain, Tate Modern, Tate Liverpool and the Barbican Art Gallery. Adema sits on the board of the Association for Cultural Studies; Nesi holds a long-term role on the Executive Committee for the British Association for Applied Linguistics; and Rito is an Executive Board Member for the Midlands Higher Education and Culture Forum. Woodcock is Chair of the International Professional Association for Transport and Health: Gender and Transport Committee, and on the Board of the Transport and Health Science Group. Moody provides design and human factors leadership within the NIHR Devices for Dignity MedTech Co-operative that acts as a catalyst within the NHS for the development of new medical devices and healthcare technologies.

A number of **prizes** demonstrate our researchers' ambition and achievements. Examples include Arnab's *GameChangers* initiative recognised as an Outstanding Contribution to Gamification Research in 2018 by Gamification Europe; also receiving the Gamification Award for Education and Learning in 2019. Luvera's has been long listed for the Deutsche Börse Photography Foundation Prize (2020); the Prix Pictet award (2019); and the Paul Hamlyn Awards for Artists (2019), and sits on the Awards Committee for the Royal Photographic Society. Devane is Chair of the exhibition selection jury at the Royal Birmingham Society of Artists biennial showcase of portraiture, and his painting 'Weeping Woman' was selected for the Columbia Threadneedle Prize (2018).

The **journal roles** held by staff are wide-ranging: Hall is founding member of the *Open Humanities Press* and the journal *Culture Machine*; whilst Adema is book review editor for *Cultural Studies,* and Shanbaum is editor of *Visual Resources*. Unit staff serve on the editorial boards of **peer-reviewed journals and book series** and edit special editions that reflect our interdisciplinary and applied outlook*: Culture Unbound* (Adema); *Journal of Visual Art Practice* (Journeaux, Racz), *Nineteenth-Century Art Worldwide*, (Simpson); *Applied Arts & Health* (Moody); *English for Academic Purposes* (Gardner), *Gender Studies* (Evans) as well as the *International Journal of Lexicography* (Nesi); *Sixteenth Century Journal* (Phillippy); and *Media Education and Practice* (Shaw) Phillippy sits on the advisory board of *Early Modern Women: An Interdisciplinary Journal*. Simpson sits on editorial board for the book series *Spatial Imaginaries in Historical Perspectives* (Amsterdam University Press), whilst Jordan is editor for, *Art and the Public Sphere* (Intellect). Staff regularly engage in **refereeing** for a wider range of **journal publications and academic**

**books** including for major publishers: Bloomsbury, Cambridge University Press, Edinburgh University Press, Peter Lang AG International, Palgrave, Pluto Press, Roman and Littlefield International, MIT Press, Routledge and Springer.

Advancing their fields and related disciplines, researchers have **published monographs and edited collections** with key publishers (Bloomsbury Academic, MIT Press, Oxford University Press, Routledge Taylor & Francis Group, Palgrave Macmillan, Springer Verlag, Wiley-Blackwell). Publications in top (Q1) journals (SJR) reflects our interdisciplinary application of art and design approaches (*Applied Ergonomics, Behaviour and Information Technology, BMJ Open, Disability and Rehabilitation, European Transport Research Review, Fashion Practice, Feminism & Psychology, History of the Family, Human Factors, International Journal of Fashion Design, Technology and Education, Journal of Empirical Research on Human Research Ethics, Journal of Literary Semantics, European Journal of Cultural Studies, Performance Research, Technology, Pedagogy and Education*).

Unit staff are active members of the **UKRI/ AHRC Peer Review College** (Gardner, Jordan, Moody, Mossman, Simpson, Sutton), with review contributions to the ESRC, EPSRC, and MRC. Mossman is an Assessor for the Irish Research Council for the Humanities and Social Sciences, and Sutton is reviewer for the Carnegie Trust, Australian Research Council, and the Social Sciences and Humanities Research Council of Canada. Researchers have also undertaken reviews for the Czech Science Foundation, European Research Council, Swiss National Science Foundation, Mexico National Council of Science and Technology, and for charitable trusts and foundations such as Arthritis UK, and Sheffield's Children's Hospital.

Staff expertise and standing is recognised through professional fellowships (such as the Royal Society of Arts and Royal Historical Society) and the **evaluation of candidates' research for tenure or promotion** to Chairs at universities in the UK (e.g. Universities of Aberdeen, Durham; Glasgow; Leeds Beckett; London Southbank; Nottingham Trent; Reading); and **overseas** (e.g. Hashemite University, Jordan; Massey University, New Zealand; National University of Singapore; Universiti Putra Malaysia; Universities of Denver, Harvard, LeHigh, and Washington State, USA; Graz, Austria; Helsinki, Finland; New South Wales, Australia; Sargodha, Pakistan; Vermont, USA; Victoria, New Zealand; Monash, Australia; Victoria, Canada).

Subject leadership and enhancement of our networks and culture is achieved through the **hosting of conferences** attracting delegates from research, professional and stakeholder communities. **National and international conferences** have been hosted in Coventry including the Game Changers Conference (2017-2019), Radical Open Access Collective (2015, 2017), Pirate Care (2019), Digital Subjectivity and Mediated Intimacy (2018), National Association for Fine Art Education Annual Symposium (2017); Global Forum for English for Academic Purposes Professionals (2014). Staff have also co-convened international conferences and research workshops, Simpson organised International 2-day conferences: *Primitive Renaissances: Northern European and Germanic Art from the 1850s to the 1930s* (in 2014 with University of York and The National Gallery); and the *Gothic Modernisms, 1880s-1940s* (in 2017 with University of Amsterdam, Radboud University, Nijmegen; the Ateneum, Helsinki; Rijksmuseum, Amsterdam). We have organised and hosted **project conferences**, multi-stakeholder forums and webinars online and in Europe to reach a wider audience of academics, stakeholders, and policy makers: *TInnGO: Multi-stakeholder Online Forum* (2020) and *Rurality and Gender* webinar; the SUITS conference: *Stimulating Transport Innovation through Capacity Building in Small-Medium Local*

*Authorities*, Coventry UK (2018); the *METPEX: Improving Passengers' Experience in Public Transport Conference* (2015). Similar events in the UK have brought together multiple audiences and stakeholder groups such as Luvera's curation of a series of public events, discussions and creative responses related to Homelessness, including *Taking Place* (2020).

Knowledge contributions have been disseminated through prestigious **keynote lectures** at high profile, international conferences, seminars and events. Examples include Hall's keynotes at the *Third Futures of Media Conference*, China (2019); *The Accelerated Academy* conference (2018); and *Generation Open,* Italy (2014). Woodock has spoken extensively at transport-related events including a keynote at the *Humane Cities* conference, Novis Saad (2019) and was a panellist at the *Women in Transport Conference*, USA (2019). Loizou has delivered a keynote for the *GAMEON* conference (2018) whilst Sutton gave the opening keynote at the *'Times and Movements of the Image' International Conference* in Lisbon (2018).

Supporting the next generation of researchers, staff have **examined PhDs** in the **UK** (Anglia Ruskin; Birmingham; Cardiff; Edinburgh; Glasgow; King's College; Kingston; Birkbeck; Goldsmith's; Liverpool; Lancaster; Leeds; Sheffield; St Andrews; Warwick; and York) and **internationally** (Auckland University of Technology, New Zealand; Government College University Faisalabad, Pakistan; Universities of Cape Town, South Africa; Louvain, Belgium; Universiti Putra Malaysia; Macquarie, Australia; Gothenberg, Sweden; Wollongong, Australia; Sydney; Victoria University, New Zealand).