

**Institution: Birmingham City University**

**Unit of Assessment: 36**

**a. Overview**

*Context* – The Birmingham Centre for Media and Cultural Research (BCMCR) was established in 2009 as one of the university's 13 centres, to develop excellent research as a core activity within the Birmingham School of Media. This involves sustaining existing researchers, assisting early career researchers to develop their full careers, and nurturing academics with creative industry backgrounds to build upon their profession practice to become active scholars. We have made a significant contribution to training and developing a new generation of researchers. Wall and Long contributed to the university's Art & Design RAE 2008 submission that achieved a 30/30/20/20 profile. In 2008 the school moved to the Faculty of Performance, Media and English, and in 2009 our research-active staff were awarded university research centre status. By July 2013 BCMCR had 29 research-active staff and 18 (13 FTE) research degree students. This development was a principal objective of the school's academic plan, supported by a faculty research infrastructure and the university's research strategy for 2009-14.

*Organisation* – Researchers in the centre are led by Wall as Director, Long and Webber in two Associate Directors roles, and Mercer as Research Degrees Coordinator. Staff are supported in knowledge transfer work by Hickman, who combines his status as an emerging researcher with an external engagement role. Activity in the BCMCR is based around the collaborative work of four research teams: Interactive Cultures, History, Heritage and Archives, Screen Cultures, and Media for Social Change. Research-active staff and students are supported by a permanent office with dedicated research and knowledge transfer support, and administrative staff based within the School of Media. The centre is part of the research infrastructure of the Faculty of Performance, Media and English, which hosts two other research centres. The university has supported the work of the centre with internal funding of nearly £700k and research is now integrated into the school's activities and staff workloads.

*Intellectual mission* – We aim to produce distinctive, collaborative work within the field of media and cultural research. Individual researchers who study radio, music and interactive media, media and cultural history, screen media or media for social change explore questions related to three principal themes: cultural practice and identity; technology and change; production, regulation and enterprise.

*Achievements* – We have created a research culture which is committed, collaborative, and critical. We have built processes to set clear objectives, mentor and support individual researchers, and train and nurture research degree students. The centre research-active staff have met or exceeded the ambitious strategic targets we set for ourselves in our 2009 centre strategic research plan. Research active staff have increased from 2 to 29, with 24 of them supported to start their research careers while members of the centre, 2 as research assistants. 12 of the 29 have produced work in international journals or books with international academic publishing houses; 4 of the staff have completed, and 9 are undertaking, PhDs; there have been 14 non-staff PhD students, 2 having so far completed. We have delivered, or collaborated on, 18 externally-funded research and innovation projects with a total value of £1.4m. This submission represents our collective efforts to reach a critical mass of internationally excellent research and includes outputs from 12 staff, including 5 full returns, and 7 Early Career Researchers. We have a clear strategic plan to sustain our vitality, expand our culture and extend our achievements further.

**b. Research strategy**

**Strategic aims and achievements in the assessment period** – The university's RAE 2008 submission to the Art & Design UoA identified media research as an area capable of development, and BCMCR was established as part of the university's strategy to extend research activity into new UoAs. Over the REF period BCMCR has received circa £60k of internal University Research Development Fund (URDF) support, £65k in URDF student scholarships and bursaries, £400k QR money, £30k for staff sabbaticals in 2013, and an investment of £135k from faculty funds to support its strategic aims; a total of £700k. Our 2009 strategic plan set out to develop a robust research centre, to expand the number of research-active staff and the scale of research training and scholarly activity. We met or exceeded our principal targets.

In order to establish research as a core activity within the School of Media we created a critical mass of research active staff, growing from 2 to 29 research-active staff, primarily through the development of existing academics within the school. Wall and Long, who submitted within the Art & Design RAE 2008 return, have led the BCMCR since 2009 as Director of Research and

Associate Director. They mentored Dubber and Webber, who built on their research degrees to establish independent research careers and to publish their work. They were later joined by Mercer, who had submitted as part of an RAE 2008 return at another institution. This larger team then secured external funding for major projects, mentored a larger group of staff who wished to become research active in the field, and created a body of independent research focusing on radio, music and online cultures, and in media and cultural history. The Interactive Cultures team, led by Wall, consists of 6 staff and 4 non-staff doctoral students, included collaborative work with Long and with Barber and Dubber as emerging researchers. Coley contributed from his media professional background at the same time as working on a research degree, and later Gebhardt joined the team, bringing significant scholarship as a new appointment. The Histories, Heritage and Archives group, led by Long, featured notable contributions from Collins, Wall and Webber. Using the same approaches to mentorship, Mercer supported Bore and Gough to complete their research degrees and become independently research-active, forming the Screen Studies research team in 2010. A new research team in Media for Social Change was established by Wall in early 2013 with staff from Interactive Cultures and Forkert as a new appointment, along with 2 staff taking PhDs and 8 non-staff doctoral students. Saber was appointed to lead this group, taking up her post in the summer of 2013.

Research is now a core activity of the School of Media, research remission is set within individual staff workloads, and we have embedded our research into the curriculum of the school's courses. We met or exceeded our strategic targets for numbers of fully research-engaged staff, research degree commencement, and publishing in international peer reviewed journals or equivalent. We developed a systematic approach to the support of PhDs and a set of distinctive approaches to research degree training, supporting 4 staff to completion (against a target of 5). We also recruited and retained 14 PhD students (against a target of 16) within the period, and were allocated 2 URDF research degree studentships. Almost all research-active staff, including those doing PhDs, presented at least one paper based on new research at an international conference outside the university, and all published at least one journal article (or equivalent) in a peer reviewed international academic journal. Research from centre members is now prominent in the curriculum of BA programmes and ten new MAs, covering music, radio, social media, online journalism, screen studies, media for social change, enterprise and cultural policy, have been established on the basis of the research work generated within the centre. Staff have used online technologies to establish and consolidate a strong profile for our work within our field and the wider academy, and among the professions, industries and cultural groups with which we engage.

We secured funding for 18 projects valued at over £1.4m (against a target of 5 valued at £1m). These collaborative projects were delivered by teams of researchers in the centre, often in partnership with other universities or non-academic partners. This research work was notably successful, establishing a reputation for innovation for the research centre, particularly in the areas of engagement with digital and online technologies, media for social change and knowledge transfer. We have also delivered 3 KTPs and been involved in further KT projects. We have been very active in organising dissemination events, conferences and symposia. During the REF period we have organised 18 such events (against a target of 15). In addition, we have run twice-monthly research centre seminars, primarily for members of the centre, including contributions from 19 academics from other universities.

**Future strategic aims and goals for research** – The period 2014 to 2019 will represent the second phase of the centre's development. We reached the critical mass for a sustainable research centre in 2013, and from this point we aim to consolidate our achievements while supporting development in some targeted areas. We will develop our existing research-active staff and expand their number, extend our supervisory team, recruit more research degree students, further develop research degree training, secure more funding, and take measures to increase the vitality and robustness of our research culture, infrastructure and processes.

We have an impressive record of 100% staff retention in the REF period, and so we expect to be able to capitalise on the talents of a growing body of independent researchers. By 2019 all of our current staff will be of post-doctoral status. 2 staff became post-doctoral researchers in 2010, 2 more in 2013, and a further 3, who successfully transferred from MPhil to PhD stages of their degrees in 2013, are scheduled to complete in 2016. All staff commencing degrees in 2012 and 2013 are scheduled to have completed their degrees by 2018. We have benefited from recent investment and appointments within the university. Forkert, Gebhardt and Saber are strategic

research appointments to the Interactive Cultures and Media for Social Change teams, and the university's Senate-approved research strategy for 2014 to 2020 commits to allocate £1.5m per annum aimed at 'attracting the best researchers and developing our existing academic staff'. A further £0.75m per annum is allocated to recruit significant numbers of high quality research students across priority disciplines, and £0.25m per annum for a post-doctoral employment scheme to attract and retain the best doctoral graduates. Arts, Culture and Creativity is identified as one of four key research clusters and the strong centres in the PME and BIAD faculties are likely to form the core of the work of this new research cluster within the university.

The most important contribution to training the next generation of researchers will come from our participation in a six-institution consortium that was awarded a £14.5m AHRC-funded Doctoral Training Partnership (DTP) in late 2013. Wall represented the university in developing the application which brings together three traditional and three new universities from Birmingham, Leicester and Nottingham. BCMCR will benefit from its inclusion in the Midlands Three Cities DTP from 2014, when it will start to allocate 205 AHRC-funded studentships, matched on a one-to-one basis by the partner institutions, over a five-year period, accompanied by a Student Development Fund and a Cohort Development Fund. This delivers 410 studentships for arts and humanities up to 2019, which will play a key role in the future sustainability of our research centre.

The school and faculty academic plans aim to keep research at the heart of the school's activity and we will continue to ensure that research activity remains a key criterion in appointing staff to theory teaching posts, and to sustain our commitment for new staff from professional backgrounds to undertake research degrees. We will, therefore, focus our collective efforts on establishing the new generation of post-doctoral independent researchers through early career sabbaticals and externally-funded fellowships. Six such staff are currently developing applications to the AHRC. Further, staff who have taken co-investigator roles in current projects will use this experience, supported by mentoring and training, to lead new project applications which will involve and develop postdoctoral researchers. We will also concentrate the efforts of more experienced researchers on deepening and developing their research achievements and their engagement with the national and international research community. This will include taking editorial roles and peer review positions, enhancing partnerships, and extending collaborations. We also aim to extend the allocation of sabbatical time, hitherto made available to 3 staff writing up PhDs in 2012, and 5 experienced researchers completing publications in 2013.

From 2014, we will continue to aim to produce at least one research funding application per month. We will again use the development teams approach, in which one of our three research developers works with an experienced research application writer and early career researchers to deliver to a schedule of proposal development. We await the results of three applications currently pending. We will also collaborate on projects led by other universities where we can contribute expertise. One such project, a £200k responsive mode ESRC-funded collaboration with the universities of Warwick, Bedfordshire, East London, Glamorgan, Glasgow and Goldsmiths, has Forkert as a co-investigator and will start in early 2014. We have identified jazz studies as an important area for development within Interactive Cultures, and fan production within Screen Studies. A key target will be to expand the staff and work of emergent and new research teams. The Media for Social Change team, established in 2013 and now under the leadership of Saber, has substantial potential to build upon our work on citizen journalism and development radio. Our two completed PhDs have been in this area, several staff are working on research degrees within the team, and as post-doctoral researchers they will be able to establish independent research projects. We are currently working with our non-academic partners – Meedan and more recently Google – in this research area to develop further funding streams. In 2013, Wall and Long also started working on an emergent cross-university team for the creative industries, focusing on enterprise and policy. These teams, along with one for Game Cultures based on a collaboration with the university's New Technology Institute, will build upon our established expertise and external networks to design collaborative projects using the same model we successfully established for the Interactive Cultures team.

**Interdisciplinary and collaborative research** – BCMCR researchers come from a variety of academic backgrounds which makes us both open and committed to interdisciplinary work. All of our funded projects have been based upon interdisciplinary teams of specialists, normally across institutions, and they are usually delivered with non-academic partners or through engagement with industry professionals or cultural groups. We aim to produce research which is applied,

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embedded in real issues and characterised by useful impact and wide dissemination. Staff already bring extensive professional networks to their research work, and the university itself has active external engagement initiatives, significantly with the regional creative and media industries. Staff have to include networking and collaborative strategies in their personal development plans, and this has led to a breadth of relationships with research-active staff in other disciplines and at other institutions in the UK and beyond. We have a strong relationship with the Birmingham Conservatoire, and developed collaborations with music and other arts academics at Lancaster, Liverpool, Manchester, Open, Sheffield and Salford universities in the UK and universities and arts/creative organisations in 19 European cities. Other projects are built upon working relationships with social scientists at Birmingham, Cardiff, and Hull, and technologists in BCU's New Technology Institute. We ensure that we make good use of funding for networking. We have led Leonardo projects in music heritage and in video game education, and we have established strong interdisciplinary links and collaborations with non-academic partners through our role in the HERA-funded European jazz industries project. We have memoranda of understanding with universities in China and Brazil to support the development of international collaborations.

**c. People, including:****i. Staffing strategy and staff development**

The research centre is focused on the development of existing staff in the Birmingham School of Media and the induction and support of new appointments. This involves sustaining and developing the careers of existing active researchers, the mentoring and support of emerging researchers, and the training and nurturing of research degree students. Our practices correspond to the principles of The Concordat to Support the Career Development of Researchers. The long-term objectives of the centre's strategic research plan are interpreted into focused annual goals for our collective work. These goals are, in turn, used as the basis for negotiated targets for research-active staff, recorded in personal research development plans which form a core part of individual performance review (IPR). For research-active staff, the annual IPRs are conducted by one of the directors of the centre. Given our 1:4 profile of experienced to new researchers, most of our efforts have been focused on supporting early career scholars, and on mentoring and training.

Mentorship has been at the core of the growth strategy of the centre. Mentors, who include Gebhardt, Long, Mercer and Wall, are drawn from the more experienced members of the centre. The mentees have been primarily either new post-doctoral researchers (like Barber, Bore and Forkert), or school academics with professional experience in the creative and media industries (like Collins and Naudin). Post-doctoral appointments receive lighter workloads in their first year in order to help them establish their research and teaching careers. They are offered training in developing skills for publication, and are supported to develop applications for early career researcher funding. New appointments have probation reviews at six and twelve months into their employment, which evaluate their research and teaching performance. The annual IPR explicitly evaluates performance against the previous year's targets, identifies and plans training and support needs, and sets new targets for the following year. These targets include research, publication, conference contributions and, where appropriate, research application development. The IPR procedure allows staff to raise any concerns with senior university management. Teaching-only staff may also take the opportunity to start research, predicated upon a programme of work agreed through the IPR process. These staff undergo a probationary research period of one year, and are provided with time and support to achieve their research-related development targets. The key mechanism for starting the scholarly careers of existing staff is to enrol them on a research degree programme. As well as the usual support in developing proposals, research training through a PGCert in Research Practice, and the mentoring support of a team of supervisors, such staff also receive a sabbatical semester at the write-up stage of their PhD to secure completion. We have offered training in using referencing software, writing for publication, delivering conference presentations, career development, academic blogging and social media profile-raising, writing funding applications, project management, and research degree supervision.

The work of the core team of more experienced researchers is sustained in three main ways: their strong collaborative ethos, their network relationships with peers outside the institution and the provision of sabbaticals to enable them to produce more substantial research and publications. Career progression is managed through the IPR process, which is applied to full-time, part-time and fixed-term staff, and achievements in research and knowledge transfer are among the criteria for promotion. There are clear procedures for the conferment of readerships and professorships. During the REF period, seven staff were moved from periodic to permanent contracts, five staff were promoted to Senior Lecturer / Researcher, two to Reader, one to Professor, and one to Professor II. We are currently

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awaiting the results of applications from one member of staff to become a Reader and another a Professor. Roughly half of the staff in the research centre were recruited from professional roles in the cultural and media industries, most of whom are involved in continuing professional practice. The school itself has significant industry links, many of which relate to research and KT work. We are committed to the university policies for equal opportunities and we are currently pursuing an initiative to increase the visibility of our female researchers and the effectiveness of our support for their career development. Two recently appointed female ECRs who are already delivering notable achievements in publications and research projects will provide important role models. We have a decidedly international body of staff, with Australian, Canadian, Lebanese, New Zealand, and Nigerian nationals, as well as a diverse UK majority amongst our members. Our collaborative enterprise is characterised by a collective determination to make research a key part of the work of the school and for research to inform supervision and teaching, as well as our external relationships in the region and nation, and our dealings with international partners. BCMCR members are provided with one day per week of release from teaching and administration in which to conduct research, and these days may be taken on a weekly basis or accrued into larger amounts to be taken as more formal sabbaticals. A key development goal is to build upon the sabbatical leave opportunities that were made available to eight staff, to create a recurrent sabbatical programme.

**ii. Research students**

Non-staff research degree students are full members of the research centre. They receive mentor and training support and we ensure that students are not simply trained to be better students, but that they are prepared for careers either in academia or in related creative and cultural industries. Assessments on the PGCert and the registration process replicate the writing of applications for project support in order to develop career-related skills, and during the programme students are expected to take advantage of teaching opportunities or secondment opportunities in appropriate creative and cultural industry organisations. Furthermore, students are schooled in the mechanisms of research management, including procedures such as the REF, in order to more clearly understand the context in which their professional work will take place. The PGCert in research methods is a university-level qualification combining activities at institutional level with specialist training at research centre level. Research degree students participate in the twice-monthly research seminars, presenting one paper a year, and engaging in discussion about the work of other centre members and that of visiting speakers. Students draw on centre funding for research and conference presentations. They attend the centre's annual meeting and contribute to the development of policy and scrutiny of the allocation of funds. They are encouraged to become informed about, and later in their careers involved in, current centre research projects, often taking the role of research assistant in areas associated with their own work. The university itself has supported two scholarships for PhD students in this UoA during the assessment period, and two of our international students hold scholarships from organisations in their home countries.

Each student is supervised by a director of studies, who supports the student through the project management of the PhD work, a subject specialist, who supports the student to develop their theoretical and methodological ideas and, in some cases, a third supervisor, who brings expertise of completion to bear. Students undergo an annual review of progress in which they agree targets for the year ahead and have the opportunity to raise any concerns or issues they have encountered. Students judged to be making insufficient progress are provided with additional support and more regular reviews led by an academic who is not part of their supervisory team. We are in the process of increasing our capacity for research degree supervision through the training and progression of post-doctoral research staff. Our participation in the Midlands Three Cities Doctoral Training Partnership, and the renewed commitments of the university's Research Strategy 2014 to 2020 will provide an increased number of studentships, substantial funds for PhD professional development, and a post-doctoral employment scheme.

**d. Income, infrastructure and facilities**

During the REF period the centre has received £1.4m in external research funding. This has included five major projects linked to AHRC-funding:

- our £400k Knowledge Transfer Fellowship in *New Strategies for Radio and Music Organisations* was the largest awarded by the council at that point;
- the £300k *Hyperlocal Media* component of the AHRC/EPSRC-funded *Community, Media and the Creative Citizen* project is led by the centre in collaboration with Cardiff University;
- a joint £90k project with the BBC, led by the centre and including partners from Cardiff University and London Met, focused on *BBC Radio Listeners Online*;

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- the cross-research council *Connected Communities* programme funded our £30k component of *Cultural Intermediation: Connecting Communities in the Creative Urban Economy* led by Birmingham University;
- and finally an AHRC/Arts Council/NESTA pilot project in the *Digital R&D Fund for Arts and Culture* initiative, based upon a collaboration with New Art Exchange and ArtFinder.

We have also been successful in our work in media for social change. The British Foreign and Commonwealth Office (FCO) allocated £100k and the Swedish International Development Cooperation Agency (SIDA) £50k to our work in two projects with the US-based technology company Meedan on the £800k *Developing Citizen Journalists in the Arab region* project. Additionally, HERA funded our role in the *Rhythm Changes: Jazz Cultures and European Identities* project with the Universities of Amsterdam, Lancaster, Music and Performing Arts Graz, Salford and Stavanger. Finally, we had smaller awards to undertake the following:

- contributing to the Cities and Science Communication project with Birmingham City Council funded by the EU's Seventh Framework Programme
- three Digital Archive Fund projects funded by Screen West Midlands.

We have made consistent investment in library resources for research in the area, and we now have a stock of over 9000 media books and subscribe to 43 key journals in the field. We have established strong relationships with the Library of Birmingham and the British Library, and make extensive use of their radio and music archives. The six-person technical team and extensive facilities centre for video and audio production within the School of Media is utilised by research-active staff. A dedicated research VLAN has been established by the Corporate Information and Communication Technology unit specifically so that research centre staff have full access to internet and online resources, and we have invested in appropriate computer resources for research-active staff during the REF period. In 2013, the research centre moved with the School of Media to a purpose-built facility in Birmingham city centre, which includes 5 state-of-the-art television studios, video editing suites, and 8 radio studios. Research-active staff in the centre are now accommodated in a suite of offices which have dedicated desks for researchers, centre administrative staff and research degree students, and are located on the floor below the media library.

BCMCR is one of 13 research centres established by the 2009 university research strategy, which allocated £3m of investment, including £125k to BCMCR during the REF period. As identified in section b, a further £565k has been invested by the faculty for research support. Since the summer of 2013 the Director of Research has also been Associate Dean for Research in the Faculty of Performance, Media and English, and is currently undertaking a review of faculty resource allocation for research. In addition, he oversees a research development fund, and has instigated a series of cross faculty workshops to develop applications for external funded projects. The centre's Associate Directors work with the Deputy Head of the School of Media (Academic Affairs) to set workloads for research-active staff. Research is a standard item on management meeting agendas at both school and faculty level, and the BCMCR has its own budget and cost centre. Section c sets out the way that the needs of researchers and the priorities of the research centre are integrated into workload planning and staff IPRs.

#### **e. Collaboration or contribution to the discipline or research base**

We start from the position that research is a collaborative enterprise, that work should have impact within the field and society as a whole, and that it is important that we make individual and collective contributions to furthering our discipline and the academic community which sustains it. This approach is characterised both by the way we work within the centre and our research teams, where our investigations and publications are often jointly developed, and by the way we work with individuals and organisations outside the university. Of the outputs produced during the REF period, more than a dozen were jointly authored by members of the centre. We have been involved in 18 significant externally-funded projects, which are identified in other sections of this document. These projects were built on inter-disciplinary partnerships with 13 other universities and 177 non-academic organisations. Members of the centre have been involved in over 100 external presentations and events, and we have engaged with others through 20 events we hosted or co-hosted. The partnerships have allowed us to secure and deliver funded projects, explore new territories of knowledge and develop as active researchers.

Beyond those already named, we had partnerships working with Newthinking Communications GmbH in Berlin, Contemporary Music Centre Ltd, Ireland, Foundation Modern Education and Science in Bulgaria, Kpacita SCA in Barcelona, Budapesti Műszaki és Gazdaságtudományi Egyetem, New Music Labs BV in Amsterdam, Tampereen ammattiopisto in Finland, and 30 knowledge exchange

relationships including organisations as diverse as the BBC, Prison Radio Association, and Care International.

Hickman, in his role as Digital Champion for Birmingham City Council, worked with 75 companies, and we have had developed relationships with a further 150 commercial, community and third sector partners. His work was recognised as 'World Class' in 2009 by the then HM Government Minister for Creative Industries, during his keynote speech to the Hello Digital '09 conference.

In addition to those formal arrangements, we have strong working relationships with research centres at Chester University, Carlos III University of Madrid, Pontifical University of Salamanca, Communication University of China, Griffith University in Australia, and Universidade de São Paulo.

As we have noted before, our active role in the Midlands Three Cities DTP consortium and our close engagement with the consortium partners is central to our engagement with art and humanities research training. We welcome visiting researchers, and we have hosted 6 scholars from Spain, Germany, China and India on extended placements during the REF period. Members of the centre are active members of the main subject association MeCCSA, and specialist associations IASPM, the Radio Studies Network, IREN, and ECREA. Wall was chair of the Radio Studies Network until 2009.

The research centre hosts the *Radio Journal: International Studies in Broadcast & Audio Media* (Intellect), with Wall as Editor and Webber Assistant Editor. Webber is also on the editorial board of *Midland History* (Maney) and Wall is a peer reviewer for the *Asian Journal of Communication* and for six academic publishers in the field. Mercer is editor of the *Journal of Gender Studies* (Routledge), where Bore is also a member of the editorial board. In addition, Mercer is a peer reviewer, and Editor of Special Edition 'Sex and Celebrity'. He also acts as peer reviewer for the *Journal of Celebrity Studies* (Routledge), the *Journal of Sexuality* (Sage), and the *Journal of American Studies* (Cambridge), as well as an advisory board member of the *Cine Excess* e-journal and an editorial advisory board member of book series Palgrave/BFI Studies in Screen Industries and Performance. Long has been a peer reviewer for 'Observatorio', the online communications journal.

Collectively members of the centre have delivered 92 keynote and plenary addresses, with nearly half of these represented by Dubber at international music industry conferences and symposia. Wall was Conference Co-Chair for *The Radio Conference*, York University, Toronto, Canada in 2009 and on the Conference Organising Committee for *The Radio Conference*, AUT, New Zealand in 2011. Long was organiser of the 'Sixth Charles Parker Day', National Film & TV Museum in 2009. Dubber is one of the organisers of Music Tech Fest and an expert advisor to the European Commission's 'ICT & Art' Horizon 2020 Initiative at the NEM Summit.

Collins has two special commendation prizes from the Royal Television Society. He is also a Board member of the independent music network UnConvention, a Committee member of CAHG - Community Archives and Heritage Group, National Advisory Board and the Heritage Committee of Birmingham Civic Society. Harte was seconded to Birmingham City Council as Economic Development Officer for Digital Birmingham. Naudin is a mentor for UnLtd, a foundation supporting social enterprise in the UK, a trustee of Pigeon Projects arts organisation, and a trustee of Moseley Community Development Trust. Long is board member of Vivid Projects, was chair, British Library Archive Sound Library User Panel and along with Wall a member of the UK Radio Archives Advisory Committee (UKRAAC). In 2009 he was a member of the Cultural Research & Intelligence Group, West Midlands Cultural Observatory and in 2012 he was a member of the AHRC-funded network 'Higher Education and the Arts & Cultural Sector'.

Wall is a member of the AHRC Peer Review College and, since 2013, a Strategic Reviewer, as well as acting as a peer reviewer for the Social Sciences and Humanities Research Council of Canada. Long was a peer reviewer for the Qatar National Research Fund (QNRF). Dubber, Coley, Long and Wall were AHRC Knowledge Transfer Fellows in 2008-9. Wall represented the AHRC's knowledge transfer work at the prestigious Science and Innovation conference in London in 2010, and was the AHRC representative for the British Council delegation to China on digital R&D in the arts in 2013.