

Unit-level environment template (REF5b)

Institution: University of Central Lancashire (UCLan)
Unit of Assessment: Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

This brand-new Unit is driven by a commitment to connecting interdisciplinary creative practice and associated theoretical and critical disciplines. Situated within the Faculty of Culture and Creative Industries (CCI), we bridge four schools: Journalism, Media and Performance (JMP), Humanities and Global Studies (HGS), Art, Design and Fashion (ADF) and Law and Social Sciences (LSS).

UoA33 comprises 16 staff working in music theory, history and practice; dance and performance studies; and film studies, operating in a wider community of teachers, practitioners and technicians, and undergraduate and postgraduate students (PGRs).

By identifying research commonalities and investing in collaborative exchange, we have created a vibrant interdisciplinary research community that fuses research and practice across music, screen media and dance, yielding positive benefits for regional, national and international stakeholders.

Our approach has generated multiple positive outcomes. Global Sound Movement (GSM), which explores and preserves rare instruments worldwide, won the Times Higher Education Award for 'Excellence and Innovation in the Arts' (2016) and the work of de Carolis within the field of durational immersive solo performance is supported by British and international producing partners.

UOA33 has created a supportive environment for career advancement, with three of its members progressing from the position of Senior Lecturer to Reader. The number of PGRs shows positive growth in this cycle, with one student completing (jointly supervised with another UOA) and a further eight enrolled currently. Our members have generated approximately GBP 200,000 Arts Council awards with partner organisations. Through exhibitions, public performances, streaming and screenings our work has reached over 200,000 people in the UK and overseas.

Early in the REF2021 period, our community identified research synergies and collaborations across subject areas, theories and practices. Initially instigated by cross-Faculty collaborations within music theory and practice (Gillon, Mazierska), we progressively identified further research synergies that have formed the foundation for this UoA33 submission. Common themes include positive impact on disadvantaged communities, interdisciplinarity and cross-School collaborations. Research groups and networks have been at the centre of our strategic approach. By nurturing existing informal research groupings and creating new networks, UOA33 has succeeded in bringing together theoreticians and arts practitioners from a variety of backgrounds and subjects, creating sustainable growth.

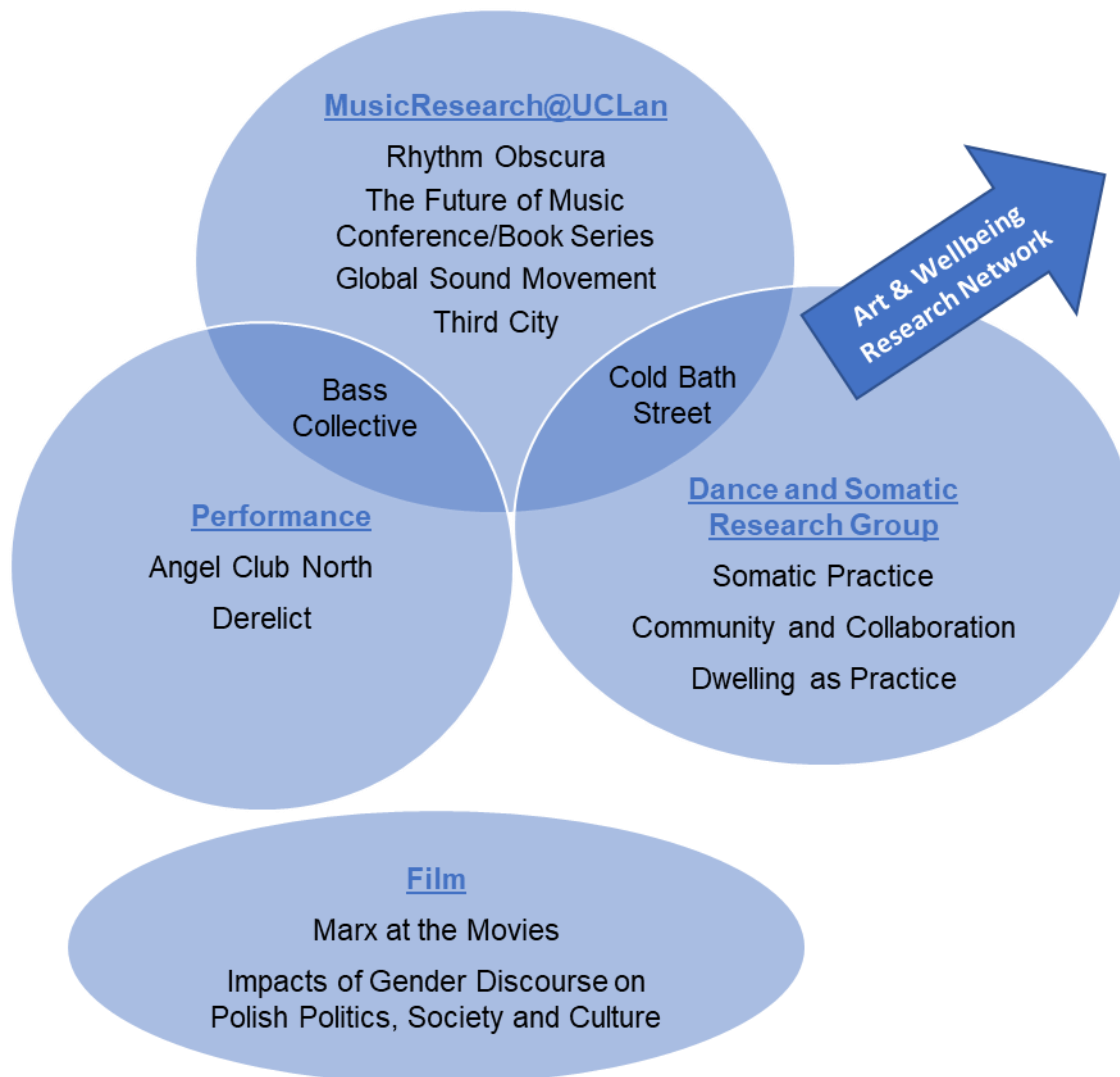
1.1 Research Groups and Networks

The structure of UoA33 and areas of overlap is illustrated in Figure 1.

1.1.1 MusicResearch@UCLan

Established at the start of REF2021, MusicResearch@UCLan (Mazierska, Gillon, Partridge, Aveyard, Horsley, Rigg, Flynn, Holmes, Scott, de Paor-Evans) brings together staff engaged in researching music from multiple perspectives from across the University: composition, ethnomusicology, history and cultural studies. It includes practitioners composing popular and experimental music; using acoustic and electronic instruments; historians, researching popular music in the UK, Europe and across the globe; collecting rare musical instruments and music samples.

Figure 1. Unit Structure - Research Groupings



Since its inception, the group has organised several international conferences on topics such as the future of popular music, musical improvisation and live music. The work of this group is reflected in several volumes, published by Routledge, Bloomsbury, Palgrave and Equinox. Key projects have included Popular Music in Post-Digital Age (generating a conference and edited collection) and the series of events devoted to improvisation. Its senior members (Aveyard, Gillion, Horsley and Mazierska) are nurturing eight PGRs, with further capacity-building by Partridge and Flynn, due to complete their doctorates in the next REF cycle.

1.1.2 Dance and Somatic Practice

Led by Giddens, group members (Giddens, De Carolis, Collinson) work independently and collaboratively through various methodologies including somatic practice and practice-as-research. The team seeks to develop and disseminate its understanding of somatic, choreographic and pedagogical practices. Team members are engaged in inter-disciplinary research inquiries, working in collaboration with the Psycho-social Research Unit and colleagues in Social Work, and Travel and Tourism.

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The social relevance of practice is prioritised in much of the research group's work - engagement, accessibility and opportunity are key from the community dance perspective; while embodiment, self-efficacy and well-being are central concerns for somatics.

Recent successes include hosting the 'Making Presence Felt Symposium', celebrating the 30th Anniversary of the International Somatic Movement Education and Therapy Association (ISMETA). The group regularly hosts masterclasses, seminar series (Choreography into Performance) and community Dance Showcases.

1.1.3 Marx at the Movies Forum

In 2012 Mazierska and Lars Kristensen (Skovde University, Sweden formerly at UCLan), set up the 'Marx at the Movies' Forum, which has members globally, including Sweden, USA, Brazil and Poland. The Forum hosted two international conferences in 2012 and 2015, with papers presented by over one hundred internal and external speakers, including James Ingham and former member Anandi Ramamurthy and culminating in four edited collections (Palgrave Macmillan, Berghahn, Routledge and Wayne State University Press).

The success of this project sparked wider interest in using Marxist perspective in film and game studies, leading to numerous invitations of Mazierska to conferences and guest lectures.

1.2 Research and impact strategy

1.2.1 Research objectives and delivery: 2014-2020

Our strategy during the period 2015-2020 has been to establish and consolidate UoA33, providing members with a sense of belonging to a research community. Led by Mazierska, regular exchange and dialogue between and within our groups and networks has been critical to our success. Our community-driven research strategy has resulted in multiple Arts Council England awards; sustained research collaborations with regional, national and international partners; significant contributions to the local cultural strategy; support for disadvantaged groups; and impact of global significance.

First and foremost, we have sought to provide members with a sense of belonging to a research community in order to optimise collaboration. To achieve this, we set the following aims:

1. Increase interdisciplinary collaborations in the fields of music, screen media and dance
2. Establish partnerships that achieve impacts of local and global significance in these areas
3. Create an inclusive and accessible research culture for researchers at all career stages

Interdisciplinary collaborations

All work conducted by members of UoA33 is interdisciplinary in its character. Our research aligns with all institutional research themes, as shown in Table 1 and we work closely with our CCI Faculty colleagues aligned to other Panel D UoAs (Figure 2).

Collaborations represent pairings of different art disciplines, such as music and dance (De Carolis and Aveyard), dance and health (dance and somatic practice), education and social work (GSM), music and law (Music and Law conference, organised by Rigg with the UCLan Law School), music and business (three Future of Music Conferences).

Within UoA33, interdisciplinarity is embedded in the work of individual researchers and extends to collaborations outside UoA33 and beyond the arts, such as music and cultural studies (Kaufman's work on Woody Guthrie, Scott's work on metal music); film, politics and philosophy (Mazierska activities in 'Marx at the Movies' forum); music and visual arts (Horsley and Stawarska-Beavan's audio-visual installations); architecture and spatial theory (de Paor-Evans); dance, engineering, and

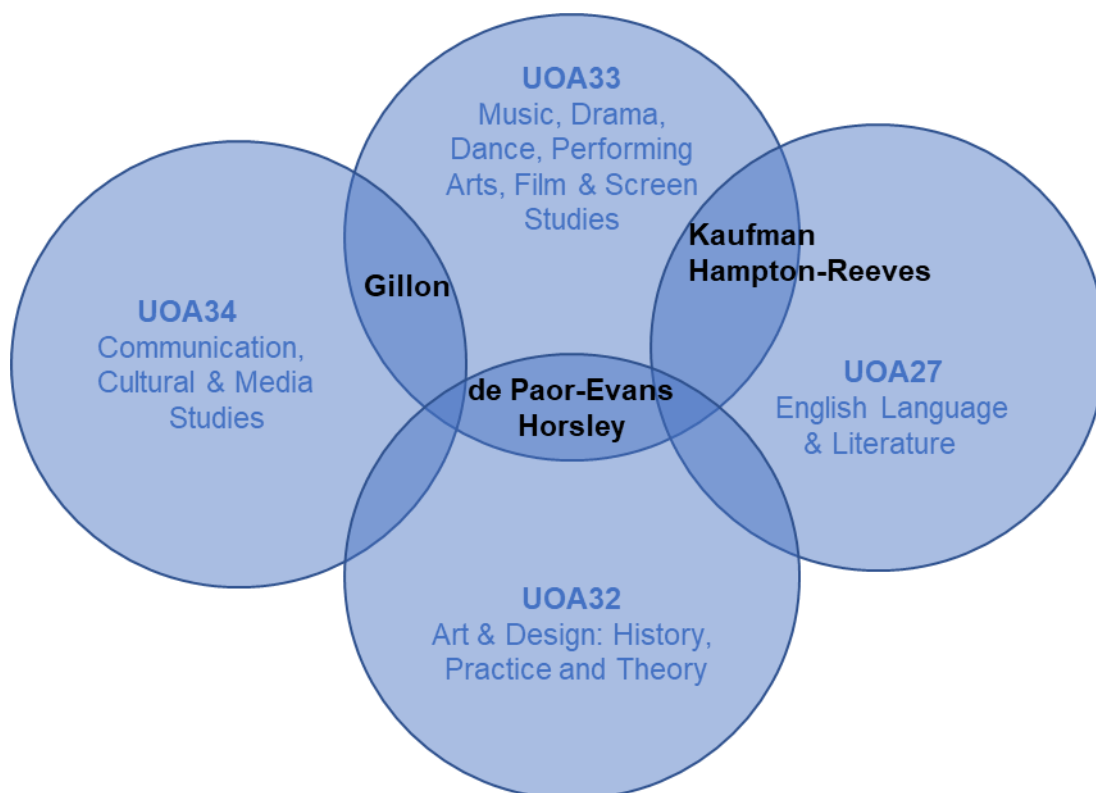
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travel and tourism (Giddens work with dance); health and place via the Dance and Somatic Practice Group. This takes place alongside colleagues from other disciplines such as travel and tourism, engineering and sociology, including Barone’s work on musical scenes in Tunisia.

Table 1. Unit Staff mapped to UCLan Interdisciplinary themes

Transformative Science & Technology	Arts, Culture & Heritage	Citizenship, Society & Justice	Lifelong Health & Wellbeing	People, Place & Environment	Sustainability, Business & Enterprise
<ul style="list-style-type: none"> • Aveyard • Finn • Holmes • Horsley • Parmar • Rigg • Wilkinson 	<ul style="list-style-type: none"> • Barone • De Carolis • De Paor-Evans • Holmes • Mazierska • Morris • Parmar • Rigg 	<ul style="list-style-type: none"> • Barone • De Carolis • Holmes • Mazierska • Morris • Parmar • Rigg 	<ul style="list-style-type: none"> • Collinson • Giddens 	<ul style="list-style-type: none"> • Aveyard • Barone • De Paor-Evans • Horsley • Mazierska • Morris 	<ul style="list-style-type: none"> • Holmes • Parmar • Rigg

Figure 2. Collaboration with other Panel D Units of Assessment



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Research and impact of local and global significance

Research within UoA33 has been informed by awareness of the value of making a difference inside and outside academia. Our approach to research and impact has enabled us to achieve outputs and outcomes of local and international reach and significance, supporting projects that benefit communities at local, regional, national or international levels.

For example, economic, cultural, social and industrial impact informs the work of GSM and the Future of Music projects. Health and wellbeing of individuals and communities is at the centre of the Derelict project.

At a local level we play an instrumental role in shaping Preston's 12-year cultural strategy and UCLan is a core member of the Cultural Framework Board overseeing its delivery. Working closely with local delivery partners at a long-term strategic level, as well as at project level (for example Preston Jazz and Improvisation Festival), we ensure sustainability of our research and impact partnerships.

Our local and international activities are united by commitment to the co-production of research and impact with marginalised or under-represented communities. Locally, we have collaborated with marginalized groups within the Preston area, including the BAME, LGBTQ+ and disabled communities; abuse survivors, ex-offenders and people in substance misuse recovery; as well as those affected by mental health stigma and social isolation, and with a history of homelessness. This work is exemplified by our work on music and film in the North, and music and film in Blackpool, *Reading the world* and *Looking for Health*.

Critically, our funding strategy has been to target funders such as Arts Council England, which has enabled and mobilised these local research partnerships (see Sections 3 and 4).

In addition to our approach to creating change and benefit locally, our members frequently engage in research that tackles global and international phenomena or is conducted outside the borders of the UK, across all five continents, including Tunisia, Bali, USA, Austria and Poland. Our Impact Case Studies, 'GSM' and 'Woodie Guthrie and Old Man Trump', - are international in their content and scope (see below).

UO33 internationalises its operations by organising events with international participants, speakers and special guests (e.g. University of Music and Performing Arts, Vienna). Three conferences concerning the future of popular music were organised by MusicResearch@uclan (2016, 2017, 2018), leading to three edited collections (see section 4) and 'Marx at the Movies' (See 1.1.3).

In 2019 UCLan hosted a three-day symposium celebrating the 30th Anniversary of the International Somatic Movement Education & Therapy Association (ISMETA). Through workshops and presentations, the symposium profiled practice and research inquiries being carried out by practitioners and graduates across health, wellbeing, social-prescribing, education, social care and other community contexts. Attendees included Tampala UK, Community Dance, Goldsmiths (University of London) and a range of somatic, movement and dance practitioners.

Three of our flagship projects exemplify this international approach to research and impact:

International project 1: The Global Sound Movement (GSM)

GSM was founded in 2014 by Holmes, Bush and Parmar as an initiative committed to preservation and re-use of unique sounds of the world. GSM source rare, hand-built musical instruments of cultural significance and travel to record them in their natural environment in collaboration with the instrument builders and performers. Once the initial recordings have been made, months of post-production creates sample libraries enabling the global musical community to include them in new compositions.

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Along with the musical elements, natural recording sessions take place to archive the rich sonic tapestry that surrounds the villages and cities that GSM visit. All location recordings are available for sound designers and music producers to compose with, adding authenticity to creative projects based in these specific regions.

Music producers can purchase these unique sounds and instruments along with royalty-free loops to use as they wish in modern compositions. All funds generated are sent to the original communities and instrument builders. This has lasting impact as monies are being used to educate children in Africa, build community dwellings in Indonesia and support agricultural workforces in China.

International project 2: Woody Guthrie and Old Man Trump

This project is led by Kaufman, a world-leading specialist on Woody Guthrie. During research at the Guthrie Archive in 2014, Kaufman discovered previously unseen material regarding Guthrie's thoughts of Fred Trump (Donald Trump's father) and his discriminatory housing policies. As a result of this discovery, Kaufman traced Guthrie's transformation from a casual, youthful Oklahoma racist into an anti-racist champion who challenged racism both in his art and on the ground.

Given the topicality of any work concerning Donald Trump and his family, this discovery attracted attention from the academic community, musicians and lay audience, leading to several songs released on YouTube, two articles in *The Conversation* and numerous invitations for Kaufman to talk about Guthrie in different countries. The income from his performances is donated to causes fighting racism.

International project 3: Rhythm Obscura

Rhythm Obscura was initiated in 2017 by de Paor-Evans with partners from other international academic institutions, Justin Williams (University of Bristol) and David Kerr (University of Johannesburg). The project's core agenda is revealing the hidden histories of music cultures and exploring their significance for individuals, families and communities. Rooted in ethnographic research and cultural theory, Rhythm Obscura has produced two monographs, a range of open access journal articles, three international symposia and numerous public panel discussions, and workshops, comprising artists, practitioners and academics.

1.2.2 An inclusive and accessible research culture

We strive to ensure that our work is open access. Historically, this has occurred through practitioners looking for the best ways to promote their work, for example setting up online micro-sites to present their performances, exhibitions and collections of samples. Examples of our commitment to open access research include the GSM and Kaufman websites and sites for those working in dance and performance, such as Giddens. These sites are linked to the University's outputs repository (CloK). Open access has also been promoted centrally; with open access seminars for specific schools, 'Open Access weeks' and funds invested to support open research. For example, Mazierska received GBP2400, to allow free access to two chapters from her monograph on Viennese electronic music (Routledge, 2018)

Our members are committed to the advancement of open access culture. Mazierska is on the Advisory Board of the journal 'Open Cultural Studies' and guest-edited two specially themed issues for this Open Access journal.

UOA33 members adhere to, and work within, the University's Code of Ethical Practice, follow its protocols and attend training about embedding ethical standards in their projects. We also delivered targeted training on issues such as ethical handling of data and GDPR.

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1.3 2021-2028 - Future strategic aims for research and impact

Building on UOA33's work to form a strong interdisciplinary community, our members launched the Creative Practice Research Academy (CPRA) in January 2021. Looking to the future, this body will provide a research home for the Faculty's critical mass of world-leading creative practice researchers, their research students and collaborators.

The Academy will provide a structured context that will encourage and develop transdisciplinary and interdisciplinary projects, and initiatives addressing the University's strategic research themes, particularly Arts Culture and Heritage; Citizenship, Society and Justice; and People, Place and Environment.

Supported by the CPRA, UOA33's aims for the next REF period are:

1. To embed UoA33's research environment within the CPRA, via research networks and interdisciplinary Centres. We will:
 - Develop our existing commercial activities and work with disadvantaged communities.
 - Promote interdisciplinarity through forging collaborations between theory-savvy academics and practitioners, as well as between different subject areas.
 - Continue to grow talent from within by encouraging and assisting members in seeking internal promotion.
2. To increase sustainability of UoA33 and to provide a permanent home for its activities, it is proposed that *MusicResearch@UCLan* will establish itself as a formally structured Centre for Music Research sitting under the umbrella of the CPRA. We will also work to include the Dance and Somatic Practice Group as a formally structured Centre over the next census period. We will:
 - Use the governance structure provided by the CPRA to support allocation of research time, Faculty sabbaticals and reduced teaching during crucial periods of research.
 - Increase production of larger-scale outputs, both monographs and research portfolios, with commitment to achieving at least one such output per member during the next REF period.
 - Encourage members of UoA33 to complete doctoral studies, so that by submission for the next REF cycle 90% of UoA33 members hold a PhD.
 - Place a greater focus on research during staff recruitment by involving senior researchers in the process of shortlisting and interviewing candidates.
3. To bolster capacity to generate research outputs and impact, we will:
 - Continue to work as a member of the Preston Cultural Framework board to shape the strategic direction and delivery of Preston's 12-year cultural strategy for the city.
 - Embed our partnerships and impact platforms established in this census period, including GSM, Preston Jazz and Improvisation Festival, Media Factory, Rhythm Obscura and UCLan Recordings.
 - Ensure that we and our partners continue to learn from and improve our collaborative work with systematic evaluation of our impact built into research projects.

2. People

UoA33 consists of 1 Professor (Mazierska), 3 Readers (Giddens, de Paor-Evans and Scott), 1 Principal Lecturer (Parmar) and 11 Senior Lecturers and Lecturers (Aveyard, Barone, Collinson, De Carolis, Flynn, Horsley, Holmes, Morris, Partridge, Rigg and Wilkinson). Rigg and Barone are Early Career Researchers.

UoA33 members collaborate on specific projects and share their research at conferences and co-write articles and book chapters, for example, in areas exploring the boundaries of music composition, performance and production; *Popular Music in the Post-Digital Age: Politics, Economy, Culture and Technology*, [Mazierska, Gillon and Rigg] and *Sounds Northern: Popular Music, Culture and Place in England's North* [Mazierska, Gillon, de Paor-Evans].

Members of UoA33 also form collaborations across University departments, with Dance members collaborating with Physics [Spencer and Pledger]. This work forms part of an ongoing partnership which saw educational materials provided during the COVID-19 lockdown using dance to engage young people with science.

Approximately 60% of UoA33 are practitioners who combine professional careers in music, dance and performance with academia. This staffing profile stimulates and facilitates exchange between UoA33 researchers and external organisations, enhancing our research environment. Half of UoA33 are appointed on fractional contracts, which allows flexibility to maintain external roles, enabling them to embed current business and industry insights into their teaching and research, whilst simultaneously benefitting their professional practice by bringing cutting edge research to their creative work. Examples are Horsley, whose doctoral studies draw on his practice as a musician and installation artist; and de Carolis, whose practice within dance informs his research on somatic practice.

2.1 Recruitment, performance and retention

As mentioned in Section 1, significant promotions have taken place in this REF period. To facilitate progression, candidates were offered mentoring by the Faculty Director of Research, as well as external Professors working in this area. This approach has seen promotion of de Paor-Evans from Senior Lecturer in 2014 through to Reader in 2019. In addition, Scott and Giddens were promoted to the position of Reader, following successful mentoring.

Morris and Horsley moved from fixed-term contracts onto permanent substantive roles. Promotions along the research pathway are not impacted via employment on fractional contract (Giddens, Horsley).

During the last REF cycle, two new members of staff were recruited: Barone and Rigg, both ECRs. They have been offered tailored support to progress their careers. Rigg has worked collaboratively with more senior members, Mazierska and Gillon. To support progression. Barone has been awarded a Faculty sabbatical, to take place in the next REF cycle.

Staff from UoA33 have been encouraged to complete their own PhD programmes, with Horsley completing a PhD within the current REF cycle. Staff have also been offered the opportunity to supervise students at Masters level. Personal experiences of the process and student supervision has increased experience in this area to enable more PhD students to be supervised by UoA33 in the future.

Going forward into the next REF period, the primary means for developing research staff and PGR students will be the CPRA. As outlined in Section 1, the CPRA aims to support research staff and students to maximise research capability and related impacts present within the depth and breadth

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of research undertaken across the Faculty. In order to achieve these aims, the Academy is establishing formal registration and appraisal processes to support and enable research activity. It is introducing a Faculty-wide research mentoring scheme and encouraging development of a research bidding culture. It aims to develop and support the PGR experience, including research quality assurance, admissions and progression monitoring and run a Faculty-level PGR training programme, research events and guest speaker programme.

Research Services offers training for researchers, including advice on career development and promotion (see REF5a).

2.2. Equality and Diversity

UoA33 is primarily male (75%, with three quarters of women employed on fractional contracts). Experienced researchers, however, have an even gender-split which creates ideal mentoring opportunities. This demographic reflects the fact that traditionally jobs in music education, especially music composition and technology, disproportionately attract male applicants, with women under-represented in popular music (17% of British songwriters are female). Conversely, dance (which returns a smaller number of staff) has attracted more female applicants. We are mindful about the lack of diversity in certain areas and are addressing this issue by:

- Following the University recruitment, and Equality, Diversity and Inclusion policies.
- Supporting return to work via Keeping in Touch Days and phased returns and flexible working, vital for supporting and retaining fractional staff.
- Ensuring selection of keynote speakers and panellists during conferences are inclusive (e.g. all conferences devoted to the future of popular music included female keynote speakers or panellists).
- Providing formal opportunities for exchange and engagement with diverse groups.
- A clear focus on EDI within the newly formed CRPA and at institutional level.

In addition, UoA33 is benefiting from appointment of a School EDI lead who has dedicated time and resources to support engagement in EDI activities.

We have further promoted EDI through recent appointment of disability dance expert Lisa Simpson as part of the Universities Leaders in Residence programme. Leaders in Residence work collaborate with academic staff on research projects and provide guest lectures, mentoring and masterclasses. The highly collaborative and interdisciplinary nature of UoA33 means that while its own make-up may lack diversity, influence is provided from other experiences via research practice.

UoA33 ensures that members take advantage of institutional training and adhere to University EDI policies. Members of the team received Unconscious Bias Training and the UoA33 and School Research Leads (Gillon and de Paor-Evans) received Unconscious Bias Training that specifically focused on creating an inclusive research culture. Schools contributing to UoA33 engage with the Athena Swan activities, for example by holding seminars devoted to this framework.

UoA33 proactively engages with the EDI agenda through its research. For example, *Impacts of Gender Discourse on Polish Politics* tackles sexism and homophobia and the World Metal Congress covered themes surrounding disability. As stated elsewhere, UoA33 members are committed to engaging broad and marginalised communities in their research and actively including community voices in the shaping of research directions.

Faculty funding is distributed to support research without consideration of career stage or individual characteristics, with the primary focus being widening access to research funding. To encourage a pipeline of staff development and promotion, funding has been allocated for staff sabbaticals

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(Barone, ECR) and individual projects. Virtually all members of UoA33 benefited from this funding during REF2021.

UoA33 has a number of international students, from countries such as Poland and Nigeria. There is a tradition for cross-UoA supervision to enable broad perspectives and support, for example one international PhD student is co-supervised by Mazierska and Ogola, who leads UoA34.

UoA33 is operating within a unique context as a new, practice-based unit, with 50% of its staff members employed on fractional appointments. However, efforts have been made to ensure that practice-based outputs are sufficiently represented within the submission with these outputs forming 40% of the overall UoA 33 output submission. With women under-represented in the UOA it was also important to ensure that they were proportionately represented in the submission, with 28% outputs attributed to women.

2.3 Mentoring

Key to our staff development strategy is our proactive use of mentoring. We have paired less experienced team members with more established researchers, who provide advice and monitor research progress. For example, Mazierska mentored Rigg, leading to joint editing of three book collections on the future of music and co-writing one book chapter. When more specialised support was required, as in the case of the dance team, UoA33 hired an external mentor, Professor Jane Bacon, who over the course of three years worked with the members individually and ran workshops to help members develop their projects. The process of mentoring led to some practitioners enrolling on doctoral programmes (see Section 2.4).

As part of UoA33's development as a distinctive research unit, experienced researchers such as Mazierska and Gillon have integrated staff into research initiatives. For example, Mazierska, Gillon and Rigg organised academic conferences at the University and encouraged colleagues, especially those less familiar with academic research, to participate, including contributing to resulting publications. Preparing chapters and articles for these conferences acted as an additional form of mentoring. One example is a portfolio of works resulting from the conference on music improvisation, with an article by Aveyard and Wilkinson, published in the journal *Open Cultural Studies* (2018).

2.4 Postgraduate Research Students

UoA33 has a growing number of research students; a large proportion of whom are also members of staff. PGR students are divided between PhDs and Professional Doctorate students and many are involved in practice-based research. One example is Horsley, who completed his Professional Doctorate in 2018. Four more members (Partridge, Flynn, de Carolis and Wilkinson) are expected to complete their programme in the next REF cycle.

Training for PGRs, supervisors, Research Degree Tutors and examiners is provided centrally via the Graduate Research School (REF5a). All PhD candidates are required to complete training to support their professional development in line with the Concordat for Researcher Development.

In future, additional specialised training will be provided by the CPRA, including a PGR Speakeasy; Research Network, as well as seminar and debate series.

3. Income, infrastructure and facilities

3.1 Income

UoA33 operations sit within the Faculty of CCI Research Committee. The Committee is led by the Faculty Director of Research (until March 2020 Hampton-Reeves; since April 2020 Knudsen) and is responsible for developing research strategy and allocating resources through a bidding process (~GBP20,000 per annum). Each bid is assessed by at least one person from a different discipline.

Faculty funding has been allocated to support open access (see 'Open Access' section), as well as sabbaticals and project funding. Over the census period all Unit members were awarded internal grants and de-Paor-Evans received a sabbatical to complete his first monograph (see also previous reference to Barone's sabbatical).

Members also received support in applying for external funding from the Faculty bid writer and via peer-review through the internal assessment process. Examples of successful outcomes include de-Paor-Evans' successful submission to the British Academy which has encouraged development of a broader culture of bidding for research funding.

Despite being new, largely practice-based and employing many staff on fractional contracts, the UoA secured research grant income of GBP26,742 during the REF2021 period. In addition, our researchers have been successful in targeting sources not reported to the Higher Education Statistics Agency (HESA), including Arts Council funding amounting to GBP115,000 (including income-in-kind). This funding strategy, which includes generating income from a range of sources including arts funding bodies, tickets sales, commissions and community funds has ensured the sustainability of our research. Below are some examples of the funding received.

Research Practice Conferences, Festivals and Performances:

Securing funding for our conferences and festivals has been central to expansion of our external reputation and partnerships. Examples include the following:

- Scott received GBP14,630 from the Arts Council England, to organise the *World Metal Congress* (WMC). The WMC took place in March 2019 in Shoreditch seeing collaboration with music management, music production and practitioners/ musicians, in the heavy metal music industry representing over 80 countries.
- The Preston Jazz Festival has been awarded Arts Council England funding of approximately GBP58,000 over the period 2016 – 2020. This grant was used to build connections with jazz musicians, including those from the North West area and disadvantaged groups, such as the Roma community.
- Mazierska received GBP750 from the Noble Foundation to organise a conference 'Impacts of Gender Discourse' in 2018 with the colleagues from the School of Slavonic Studies at University College London. This grant linked historians and theoreticians with Polish artists engaged with gender activism.
- de Paor-Evans has been allocated funding-in-kind in the form of a symposium, exhibition and performance space for the ROPE-A-DOPE mini-festivals which bring together practice and theory. Additional funding amounting to GBP6,000 as match-funding for its curation was received from an AHRC award held by Justin Williams at University of Bristol.
- The dance team organised various events, selling tickets to the audience, which facilitated invitations to keynote speakers and contributed towards promotion activities and other materials used during the event. They included the Health Series (spring 2019), which brought

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GBP630 from ticket sales. International Somatic Movement Education and Therapy Association, GBP576 and the Making Presence Felt Symposium, GBP3,025.

Support for Research Practice Outputs:

UoA33 has worked collaboratively with partners to fund their work. De Carolis received funding for his solo work from Dance Manchester (in-kind support of GBP315), Manchester Dance Consortium, hÅb, Dance Manchester and Arts Council of England (full bursary for 'Choreolab' a week of training and mentoring at Contact theatre in Manchester), Network Anticorpi XL (one week residency at Teatro Petrella in Longiano), AMAT (to attend NuoveTraiettorieXL, in Ravenna, two weeks of professional development in support of the development of his solo work).

Aveyard was paid GBP10,000 by Worldwide Samba Drummers and GBP2000 by Preston People's Choir to lead them in rehearsal and performance. He additionally received GBP600 from local arts providers for performance work.

3.2 Infrastructure

3.2.1 Material infrastructure

Since 2014, there has been substantial commitment to maintaining and upgrading the infrastructure available to researchers, amounting to GBP551,000. This includes facilities for practice-based research in music and dance located in the purpose-built Media Factory, which houses state-of-the-art live room/control room configured recording studios and ensemble rooms.

The flagship studios are based upon the fully analogue Audient ASP8024 Heritage Edition console and the digitally controlled analogue Neve Genesys Black console. The studios also include 5.1 configuration, Logic Pro Tools and Ableton DAWs; Microphones from Royer, Cascade, Neumann, Audix, DPA, Sennheiser, Chamelon Labs, Electrovoice and AKG; and plugins including Native Instruments Komplete 11, Waves, DMG, Fabfilter, East West and Melodyne. Two dedicated ensemble rooms include access to professional standard PA systems, mixing consoles, instruments and amplification from Fender, Yamaha, Orange, Allen and Heath and FBT; and there are also five project studios/programming rooms. Researchers and students have 24/7 access to these facilities.

In 2020 a dedicated audio synthesis studio was installed within an ensemble room, which includes a GBP25,000 investment in instruments and equipment from Make Noise, Doepfer, Moog, Dave Smith Instruments, Clavia Nord, Roland, Arturia, Akai, Eventide, Solid State Logic, Mackie, Dynacord, Universal Audio, Audient, Motu and Adam within a sound proofed room.

There are two purpose-built dance studios, each measuring approximately 160 square metres with ceiling height of around 6m. Each studio is fitted with a sprung floor surface and audio playback equipment. Dance Studio 1 is fitted with a lighting grid which make the space useful for dance performances/assessments whilst Dance Studio 2 is fitted with full-length mirrors along the length of one studio wall making it ideal for individual or group choreographic development work.

3.2.2 Soft infrastructure

Staff have access to an internal bidding scheme, typically covering expenses up to GBP1000, which supported conference attendance, archival trips, ad hoc research assistance and financial support for open access. Groups of researchers could also bid for larger sums to organise conferences and festivals.

The Faculty also supports research through the leadership and advice of the Faculty Director of Research, who oversees Faculty research meetings.

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Unit members also benefited from the University's subscription to *The Conversation* – for example, de Paor-Evans' 12 articles from 2018 onwards had an international readership of over 100,000 by the end of the REF period.

UCLan Recordings, jointly established by MusicResearch@Uclan, together with the music section of the School of Journalism and Media was established in 2016. UCLan Recordings supports music production by PGRs, staff and local musicians, augmenting research practice outputs of staff and supporting development of entrepreneurial and managerial skills. It is envisaged that UCLan Recordings will be a key feature of our future research environment and an Impact Case Study in the next REF cycle.

At the forefront of this initiative were Rigg and Gillon, with Mazierska acting as an Advisory Board member. Putting the right infrastructure in place took two years, including establishment and testing of the digital framework that enables the label to release music and media across all major digital platforms globally.

Since 2018 the label has worked on an array of projects, ranging from experimental (enhancing research culture) to popular (exploring the commercial agenda). The first recognised artist with whom UCLan Recordings worked with was King Charles (Charles Costa), providing a test bed for the exploration of innovative practice, including new approaches to business and consumer engagement; and allowing UCLan Recordings to demonstrate its capabilities to other prospective artists. The first release achieved 100,000 streams on Spotify in the first week and the second was accompanied by a video produced by University students.

UCLan Recordings has also supported Cold Bath Street, a band led by Simon Partridge and comprising UCLan music staff, current undergraduate and postgraduate students, as well as alumni. UCLan Recordings has released several albums by the band and in May 2019 staged a concert where the band performed with one of the world's leading drummers, Carl Palmer (Atomic Rooster; Emerson, Lake and Palmer; and Asia).

Future plans for UCLan Recordings include releases by electronic music pioneer Graham Massey (808 state, Bjork) and acclaimed guitarist Aziz Ibrahim (Stone Roses, Ian Brown, Simply Red) who is working with producer Johnny Jay on EDI projects focussing on the South Asian community in Lancashire. UCLan Recordings is also due to publish an album of music resulting from Aveyard and Wilkinson's practice-based research project 'Third City' via the editorial board-controlled imprint 'X-Periments in Sound'.

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

Interdisciplinary and collaborative work are at the heart of UoA33's research culture and this focus has led to substantial outcomes, including a series of book collections and monographs. Outside UoA33 our members have worked extensively across disciplines, with industry and with disadvantaged communities, locally and internationally. UoA33 considerably enhances the region's culture through organisation of multidisciplinary conferences, creation and dissemination of site-specific outputs and shaping of the region's future cultural strategy. These collaborations have led to both academic outputs, and cultural, social and economic impact.

The following project examples illustrate our strengths in interdisciplinary research, community and regional engagement, and international reach.

Unit-level environment template (REF5b)

4.1 Interdisciplinary research

4.1.1 The Future of Popular Music

This project was the brainchild of Mazierska, Gillon and Rigg and was realised through a series of conferences and publications. The four conferences were titled (i) 'Future Sounds: Meaning and the Future of Popular Music' (May 2016); (ii) 'The Future of Live Music' (June 2018); (iii) 'The Present and Future of Electronic Music' (November 2018); and (iv) 'The Present and Future of Music Law' (June 2019).

The 'Future of Music' conferences included academic papers and panels with representatives from the music industry and were attended by international speakers from France, the Netherlands, Germany and Austria; and with presentations by music professionals from Hungary and Austria, along with many from the UK, allowing for the exchange of ideas. They were open to the general public and were well attended, with the audience reaching over 300 participants.

The tangible results of these conferences were academic publications. In 2019, Mazierska, Gillon and Rigg published an edited collection *Popular Music in the Post-Digital Age: Politics, Economy, Culture and Technology*, with a second collection, based on the conference 'The Future of Live Music', published in 2020 under the title *The Future of Live Music* (Bloomsbury) and edited by the same team of researchers. The third collection, on the future of EDM, is expected in 2021. In addition, Rigg is editing a collection, based on papers from the conference 'The Present and Future of Music Law'.

4.1.2 Community collaboration and regional engagement

The **House of Misery Presents** (HMP) project was set up by Flynn and David A. Middleton and supports members of the community by providing rehearsal spaces and University equipment to write, compose, produce and perform short comedy sketches. Its six-week course *From Page to Stage* was attended by over thirty participants, students and members of the community and it encouraged one individual to progress to PhD research. HMP also performs monthly in local pubs to audiences of more than 50.

The **Bass Ensemble** was set up by Flynn to explore how musicians and movement practitioners respond to low frequency music composition. It consists of undergraduates, PGRs, staff and members of the community and performs regularly at external venues to audiences of more than 50.

Morris has engaged with Muslim communities in Britain for over ten years, with an emphasis on helping to inform and develop the Muslim cultural sector. This has included advising multiple community groups and projects. Examples include a project involving the Al Farabi Chamber Orchestra and the Blackburn Music Hub to teach classical Arab music to school children. In addition, Morris has worked widely with Muslim practitioners in music, film and television, to share best practice and encourage artistic networking.

Nicholson works with **Reading the World**, a cross-disciplinary collaboration involving academics, practitioners and UCLan students from social work, dance, creative writing and theatre. *Reading the World* has been running since 2012 with approximately 30 participants per year. Participants come from marginalized groups in the Preston area, including the LGBT community, those in substance misuse recovery, those experiencing mental health stigma or social isolation, disabled people, abuse survivors, ex-offenders, BAME groups and people with a history of homelessness.

The team has sought to develop a range of innovative methods to reach marginalized groups experiencing mental health stigma, to provide them with tools to foster resilience and to articulate and act upon their views of service provision. The annual project centres on creative writing, leading

Unit-level environment template (REF5b)

to a live performance. Many of the participants are 'returners' to the project and take up facilitator roles within it.

The **Looking for Health** project, set up by Collinson and Nicola Herd in 2017 and based at Staffordshire University, examines and promotes the work of dance and somatic movement practitioners in hospital settings. Data collected has identified a lack of research evidencing embodiment in healthcare, both in relation to the work of dance artists in the sector and to nurse education. The aim is to gather recommendations for future collaborations between health professionals and artists in the field of dance and somatic practice. Prior to this Collinson received internal funding to host Resources in Movement and lay the foundations for the project.

The **Something for Everyone** project, set up by Aveyard supports community groups by providing technical, artistic and promotional guidance; UCLan rehearsal space at times of low use by staff and students; and access to funding. It supports the Worldwide Samba band, the Natural Voice choir, a scratch band, a drum circle, a musical healing class, a free improvisation class, conga and djembe drumming courses, meditation sessions, samba dance classes, and other one-off workshops and short courses. 'Something for Everyone' brings a footfall of approximately 3000 per year into the Media Factory, adds to various UCLan events and engages approximately 30,000 people per year through external performances, workshops and parades, including annual events such as Liverpool Brazilica, Street Choirs, Preston Caribbean Carnival, Parbold Street Festival, Churchtown Children's Festival, Preston Pulse, Making a Mark, Preston Mela and Preston Jazz & Improvisation Festival. Performances also include one-off events such as The Last Battle (Preston, 2015), the opening of the Preston Market (2018), the Red Dream Parade (Preston, 2018). Sessions are also used as an environment in which ongoing research can take place in the form of composition and community group engagement.

Music and Film in the North and Music and Film in Blackpool

In November 2016 Mazierska and Atkinson organised a conference devoted to film and popular music in the North of England. This conference resulted in publication of two collections, *Heading North: The North of England in Film and Television* (Palgrave, 2017) and *Sounds Northern: Popular Music, Culture and Place in England's North* (Equinox, 2018), including contributions from several UCLan colleagues (Atkinson, Gillon, de Paor-Evans, Alan Hughes and Mazierska).

This project led to researching popular music and film in Blackpool, resulting in a documentary film about Skool of Street made by UCLan students in collaboration with Kamila Rymajdo, an assistant to the project and titled *Skool of Street in Blackpool* (2017). The next stage of the project was a one-day interdisciplinary symposium titled 'Blackpool: Heritage, Regeneration and Representation', held in November 2017. This included academic papers, as well as presentations from charities and artists, representing such fields as film, music and photography. It was also an opportunity to screen the film *Skool of Street in Blackpool* and discuss it with its producers. Finally, a collection titled *Blackpool in Film and Popular Music*, edited by Mazierska, was published in 2020.

The **Preston Jazz and Improvisation Festival** is led by Hampton-Reeves, Rigg and Gillon, with the support of Mazierska and has been funded for three years by the Arts Council and supported by the University as part of its mission as an anchor institution and to improve the cultural offering in Preston.

The Festival brings together local musicians with world-class international artists and includes a mixture of traditional jazz and cutting-edge experimental music. There is a strong community element to the Festival which has increased over time, with many events such as workshops, talks and jams which engage with the Preston community directly related to the conference.

Unit-level environment template (REF5b)

4.1.3 International reach, influence and engagement

GSM has achieved extensive international reach for its work with isolated communities following media attention from industry press - an article about the GSM Uganda project was translated into eight different languages and published internationally. Holmes was interviewed on BBC Radio 4's Today Programme and the BBC World Service (a combined listenership of 188 million). Visits to the GSM site increased massively and currently stands at 65,000 unique visitors. The website has sold over 2,000 downloadable products and is often the subject of music specific blog articles. The GSM have presented at two large forums to date; the first keynote presentation in 2018 at the Hangzhou Cultural and Creative Industry Expo, which was translated live into 8 languages to accommodate the global attendance. The second keynote presentation took place in Beijing, China in 2019 for the Education Ministry of China (People-to-People); this was streamed live and viewed by 3.8 million viewers via WeChat along with a live translation.

In June 2018, Mazierska was co-organiser of the conference '**Impacts of Gender Discourse on Polish Politics, Society & Culture: Comparative Perspectives**', together with Urszula Chowaniec and Richard Mole from UCL School of Slavonic and East European Studies. This conference was supported by a grant from the Noble Foundation and was well attended by academics and members of the UK Polish community. A part of the conference papers about LGBT in Poland will be published in a special issue of the journal *Central Europe*, in 2021.

The **World Metal Congress** led by Scott in collaboration with Barone was funded by ACE and took place in March 2019 in Shoreditch. It involved collaboration with music management, music production and practitioners/musicians in the heavy metal music industry, representing over 80 countries. WMC focussed specifically on themes such as marginalised groups in metal music and the current state of global metal music, and involved panel discussions with industry executives, promoters, scholars, radio broadcasters, politicians and musicians from as far afield as Syria, Afghanistan, Singapore and Nepal.

4.2 Markers of Prestige

UoA33 has achieved multiple markers of academic prestige within the census period and has made numerous innovative contributions to the disciplines it represents.

Mazierska is principal editor of the journal *Studies in Eastern European Cinema*, published since 2010, first by Intellect, subsequently by Routledge and since 2018 listed in the SCOPUS database. She is also on editorial boards of nine academic journals focused on film, published in the UK and Eastern European countries, such as Poland and Estonia. The recognition of her work in the field of European cinema, the effects of neoliberalism, as well as the effect of technological change on the media led to invitation as a keynote at over ten conferences and workshops during the course of the last REF cycle. They included the following conferences: 'Postcolonial Cinemas in Europe: Migration, Identity and Spatiality in Film Genres', in NIAS, Wassenaar in Holland, in March 2015; 'Baltic Sea Region Documentary Cinema' in the Centre for Scientific Research of Latvian Academy of Culture, Riga, in April 2016; 'Intermediality in Contemporary Central and East European Cinema', in Sapientia University, in May 2016, in Cluj-Napoca, 'Cinema and Visual Culture in Post-Communist Europe: From Crisis to Euphoria and Back Again', at Babeş-Bolyai University, in May 2016, in Cluj-Napoca and 'Multivoicedness in European Cinema: Representation, Industry, Politics' (of the ECREA Film Studies section), in UCC Cork in Ireland, in November 2017, among others. In addition, she delivered guest talks in countries such as Germany, Lithuania, USA and her native Poland. She is also a regular guest at the film festival GoEast in Wiesbaden, Germany, where she has presented at panels devoted to different aspects of Eastern European cinema, such as Polish New Wave, Eastern European cinemas in the 1990s and music videos. Mazierska was also a member of a jury at this festival in 2016. Moreover, she has examined over ten PhDs, both in the UK and abroad, in

Unit-level environment template (REF5b)

countries such as Denmark, Australia, and assessed grant applications from, Czechia, Belgium and Canada.

Scott is at the heart of the global research movement in Metal Studies, having been founding member and Chair of the International Society of Metal Music studies since 2008. Scott is currently the principal editor of the journal *Metal Music Studies* published by Intellect, and is also editor of *Helvete: A Journal of Black Metal Theory*. Fellow of the Higher Education Academy and core executive of interdisciplinary.net, a global network of interdisciplinary researchers.

De Paor-Evans is an editor of Intellect journal *Global Hip Hop Studies*, responsible for IN-the-CIPHER, the practice-based section of the journal. He is also peer-reviewer for *Cambridge Core Popular Music*, *The Journal of Asian Studies*, and external examiner for 'Cultural Democracy in UK policy and creative practice', a hip hop-centric PhD, University of Leeds (2019).

Giddens sits on the Editorial Board of a journal *Experiments and Intensities*, published by Winchester University Press. She is a Fellow of The Higher Education Academy Yoga for Young People (British Wheel of Yoga) and was awarded National Teaching Fellow of the Higher Education Academy in 2018.

Morris has been a member of committees for several organisations, including as General Secretary for the Muslims in Britain Research Network (2013-2017) and as a Committee Member of the BSA Sociology of Religion Study Group (2011-2017). He was invited to give a keynote at two conferences, 'Exploring Muslim Art, Culture and Heritage in Britain' at the University of Birmingham in 2017 and 'Rocking Islam' at the Center for Popular Culture and Music at Freiburg University in 2018.