

Music, Creativity and the Cultural Economy Research Group

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Welcome to the November 2025 newsletter of the Music, Creativity and the Cultural Economy research group.

In this edition of the newsletter we continue to celebrate the academic and practice work of our members who have published books, journal articles and book chapters as well as releasing albums and managing festivals and events of various kinds.

What is the Music, Creativity and Cultural Economy research group?

- An inclusive and interdisciplinary group with a broad understanding of research (traditional, practice, knowledge exchange, public engagement).
- Open to all, no matter your pre-existing experience of research.
- Celebrates and promotes the work of our members.
- Fosters collaborations, peer support and capacity building.

To join the Research Group, promote your research and knowledge exchange activities or get involved in any other way, please email Dr. Chris Anderton (Research Group lead) at chris.anderton@solent.ac.uk

Researcher updates

Dr Chris Anderton (Associate Professor)

Since the previous newsletter, Chris has been involved in a number of research activities.

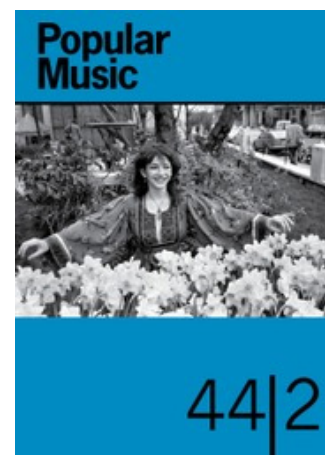
He presented his research at the *XXI Biennial Conference of the International Association for the Study of Popular Music* at Sorbonne Nouvelle University in Paris. His talk examined the emerging issue of historic rock bands that continue to tour and release new music even though all of the original band members most associated with the group are no longer involved. More than simply a tribute act, these bands bring into focus questions of nostalgia, authenticity, fandom and identity. At the conference, an important contact was made with a Polish academic which has the potential to develop into an expanded project.



Working with Dr Paul Goodge (Solent) and Dr Sarah Hill (Oxford University), Chris has written the first academic work to examine the role of women within the typically male-dominated world of progressive rock music. The chapter will be published in the *Oxford Handbook of Progressive Rock* (edited by Sarah Hill and Allan Moore).

Furthermore, working with Dr Paul Goodge, Chris has published an article about live music fans in the leading academic journal *Popular Music* (issue 44/2, pp. 140-154).

Titled "Alone in the Crowd? Live Music Audiences and Individual Experience", the article argues that attending and enjoying rock music in a live concert is not always, as often discussed, about communal experiences and display. Instead, some fans focus on the music itself through attentive listening, and a detailed personal evaluation of the musicians and their performances. The full article is available open access here: <https://doi.org/10.1017/S0261143025000212>.



Finally, Chris has recently launched a brand new academic journal. The *Journal of Live Music Studies* will publish twice a year from late 2026 and is currently calling for submissions of original research in the broad field of live music.

Chris is the co-founder of the journal with Dr Sergio Pisfil of Universidad Peruana de Ciencias Aplicadas, Peru. It has an international editorial board and advisors and will be published by Intellect, where it joins a thriving range of music-based academic journals. For more information, see: <https://www.intellectbooks.com/journal-of-live-music-studies>


Journal of Live
Music Studies



Researcher updates

Congratulations to **Dr. Patrick Ainsworth** who has recently published his first journal article presenting some of the research conducted for his PhD thesis.

Published in *Zeitschrift der Gesellschaft für Musiktheorie* (issue 21/1, pp. 123-173), the article is titled:

"Microtiming in Early Funk. A Microrhythmic Analysis of Fourteen Influential Funk Grooves."

Abstract:

Beginning with "Cold Sweat" by James Brown, which is arguably the first funk track, this article focuses on the microrhythmic analyses of fourteen influential early funk grooves from the period 1967–1974.

All the tracks under scrutiny were created without the use of click tracks, and many were recorded live in the studio, meaning that the determination of microtiming deviations was not straightforward. For this reason, methodologies used for note onset detection, the creation of rhythmic reference grids, and the calculation of microtiming deviations are summarised. These analyses have resulted in an empirical database of over one thousand microtiming deviations.

Clear, systematic patterns of microtiming were observed, original and quantifiable data that justified many of the theories previously suggested and discussed in the literature was found, and new information regarding microtiming deviations and patterns was revealed.

Sixteenth note swing rhythms were found to be an element of every track investigated (bar one, which was recorded with a drum machine with a straight feel). The degrees of swing varied from imperceptible through to overt funk shuffles.

Evidence of backbeat delay (the slightly late articulation of beats two and four) was found to be limited. Unless specific musical instructions were being provided by lead vocalists, rhythmic elements of the tracks investigated were not perturbed by vocals. Novel findings were made demonstrating that structural aspects of musical arrangements may be highlighted microrhythmically.

The full article is available here: <https://doi.org/10.31751/1224>.



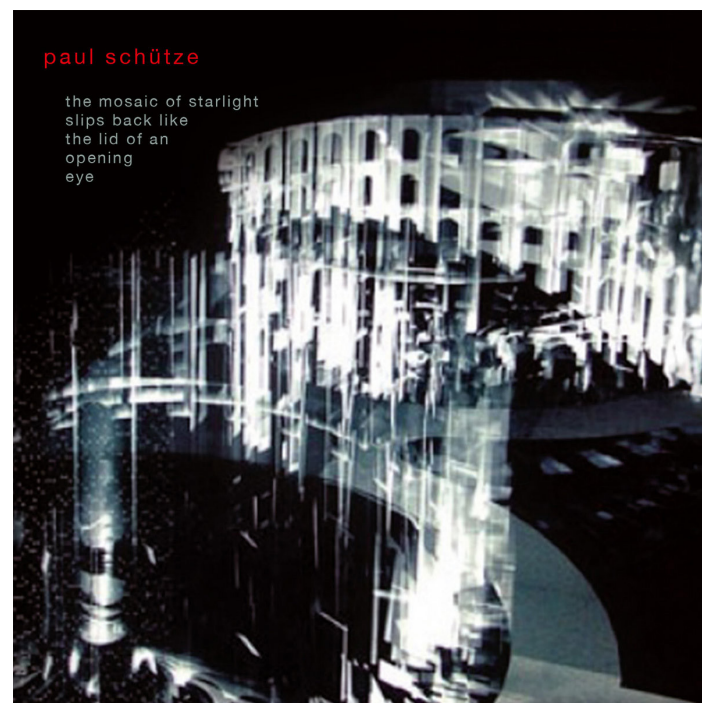
Researcher updates

Dan Pennie (Senior Lecturer, BA (Hons) Popular Music Performance and BA (Hons) Popular Music Performance and Production)

Dan has once again worked with the Australian sound artist and electronic musician Paul Schütze, this time on the double CD release, *The Mosaic of Starlight Slips Back Like The Lid Of An Opening Eye*.

This album features two long-form ambient music tracks which expand on Schütze's ongoing Garden of Instruments project, and include Dan's distinctive guitar contributions.

The album is available digitally at Bandcamp:
<https://aufabwegen.bandcamp.com/album/the-mosaic-of-starlight-slips-back-like-the-lid-of-an-opening-eye>



Greg Mudd (Senior Lecturer in Music)

As I enter the final year of my PhD, 'Towards Art Music and Concertos: Composing for Diploma Level Electric Bass Guitarists and Portfolio of Original Compositions' the past 12 months have been highly active and productive, both academically and creatively.

I was invited to join the Bournemouth Symphony Orchestra as bassist for two winter concerts, and over the year, I have performed at numerous events, including with the top London-based ceilidh band Licence to Ceilidh, and the saxophone-fronted ensemble, Saxocracy.



Recent highlights include concerts at Bournemouth Electric Club and the Battle of Britain Memorial event at MOD Lyneham.

In addition, I have continued to contribute to a global recording project led by Francis Graves, where musicians from around the world compose, arrange, and record collaboratively online, despite most never having met in person: <https://francisgraves.bandcamp.com/>.

Researcher updates

Matt Sanger (Lecturer in Music Business)

I have produced, managed, and supported a diverse portfolio of multi-art, cultural, community, music, food and comedy events across Southampton and beyond, demonstrating a strong commitment to creative placemaking and inclusive programming. Solent University students volunteered at many of these events, gaining valuable real-world experience.

As the producer and manager of **Southampton's 80th Anniversary VE Day Street Party**, I led a large-scale public celebration that honoured local heritage while engaging a broad audience. I also curated and delivered the **Multi-Stories** event at Westquay, which combined street art, skateboarding, DJing, breaking, and food to create a vibrant urban experience.



My role as producer and manager extended to the **Bedford Place Festival**, **Summer Festival**, and **Southampton Mela**, each requiring detailed planning, stakeholder coordination, and community engagement. I also managed the **Tapestry Global Folk Festival**, showcasing international music and dance, and contributed to **Camp Bestival** at a Bronze level, focusing on operational event management as part of the senior event team.

As curator, producer, and manager of the **Funquay Town Event**, I brought together local and national talent, interactive installations, and live performances to animate Westquay's public spaces. My consultancy work with Westquay has focused on building strategic event partnerships that align with brand values and enhance visitor experience.



Beyond live events, I initiated and host **Radio Mundial**, a weekly show on Voice FM that explores global dance music, connecting listeners with diverse sounds and cultures. This platform complements my event work by promoting artists and genres often underrepresented in mainstream media.

Researcher updates

Frankie Murdoch (Lecturer in Media Production)

I teach on the BA Media Production programme and am currently conducting practice-based research into how music production, performance, and promotion can influence cultural attitudes toward beyond-human worlds. My work explores how electronic dance music can respond to the sixth extinction—both in its creative processes and outcomes—through embodiment and entanglement.



By adapting my own production methods and composing music and visuals that resonate more deeply with my environment, I aim to investigate how art can foster ecological awareness. This includes reflecting on the digital ecologies of music-making and promotion and examining my own creative ecology as a multidisciplinary artist working across photography, film, visual design, and music. The work is being released under the name *someday, sky*.



I am also exploring transmedia storytelling and promotional strategies to sustain creative output across media and connect diverse audiences.

Someday, Sky performing at The Camden Electric Ballroom 17th Sept 2025.

I have started running my own events in Portsmouth called Re:Play, in which I bring together people, green spaces, and environmental organisations around a shared love of electronic music. The aim is to rewild the dancefloor by combining raving with rambling.

This connects to the historical intersections of rave culture and activism, and the contemporary revival of folk traditions in the UK. Projects like Weird Walk and Sports Banger inspire my thinking around cultural heritage, resistance, and building collective experiences.



Rambling ravers during the *Re:Play* event 31st May 2025.

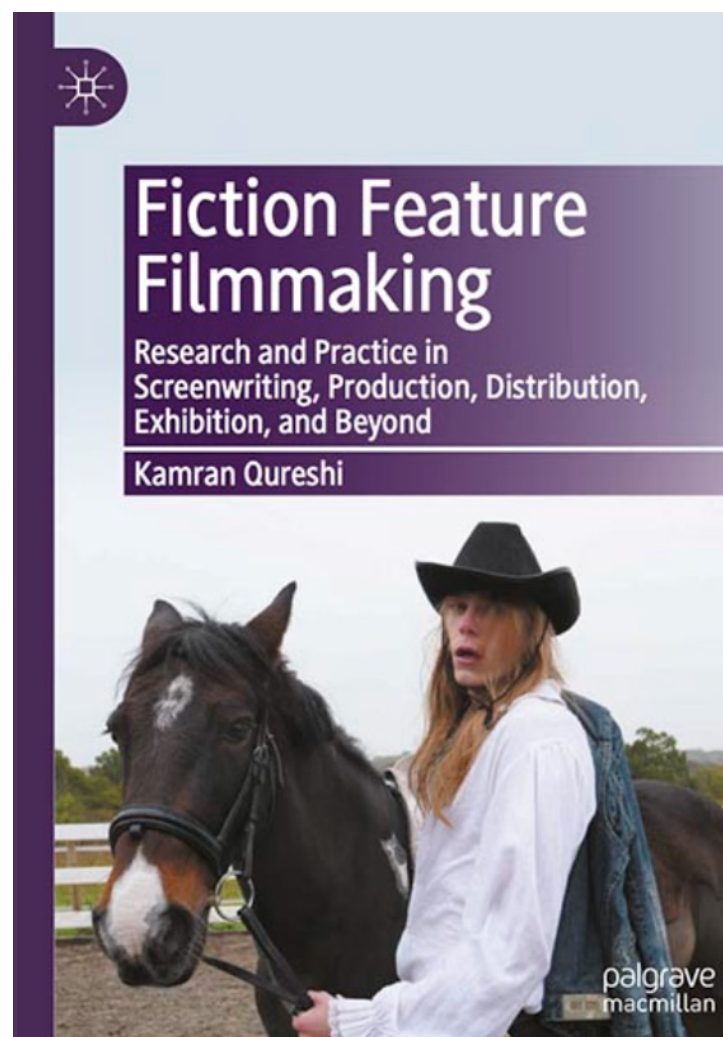
Researcher updates

Kamran Qureshi (Lecturer in Film Production)

Due for publication in January 2026, this first-of-its-kind groundbreaking book by Dr. Kamran Qureshi explores the creative, technical, and industrial dimensions of fiction feature filmmaking.

Bringing together critical research and professional practice, it provides a comprehensive journey through the entire lifecycle of a film — from screenwriting and development to production, distribution, and exhibition.

Written for filmmakers, researchers, students, and industry professionals, the book bridges theory and practice, offering fresh insights into how stories are shaped, films are made, and cinematic works reach audiences in today's rapidly evolving media landscape.



Kamran says:

"This book represents the culmination of over a decade of research and creative practice that began with *Only Love Matters*, the first British feature film to centre on intersex lead characters, and the founding of the first database of intersex artforms. *Fiction Feature Filmmaking* grows out of this long journey, a synthesis of creative, theoretical, and production experiences. Developed without financial support, the work reflects my belief in the power of storytelling and academic inquiry to challenge cinematic conventions and to promote inclusion and understanding within film and society."

Pre-orders are available from the publisher Springer:
<https://link.springer.com/book/9783032104502>
or via your preferred online bookstore.

Researcher profile

Introducing Hareem Qureshi (PhD candidate)

Working title: *Directing Fiction in Virtual Worlds: A Creative-critical Investigation into Virtual Production*

I am a full-time researcher at Southampton Solent University, working under the supervision of Dr Ken Pitts and Dr Mark Aldridge. This project is the first doctoral study to combine theoretical readings of fiction feature films with a practice-based exploration of directing using immersive virtual production technologies.



My research approaches virtual production from a directorial lens, informed by professional practice in film, television, and media, and involves the creation of an interdisciplinary research film with applications for both educational and commercial sectors.

With a professional background as a filmmaker and animator, I have worked across feature films, high-end television, music videos, and advertising. My experience spans roles such as director, associate producer, assistant director, and VFX editor, alongside animation practice in TV Paint, Maya, and After Effects. This industry grounding has informed my fascination with the creative and logistical challenges of directing fiction in virtual worlds.

While much of the existing scholarship on virtual production emphasises technological innovation, my research foregrounds the artistic, aesthetic, and experiential dimensions of directing. I investigate how directors adapt traditional skills of visual storytelling, performance direction, and collaboration when working with game engines, LED volumes, and virtual cameras.

Drawing on examples from English-language feature films produced in the US, UK, and Canada, I critically examine the influence of virtual production techniques on visual storytelling, and the ways in which these technologies are reshaping creative authorship, performance, and audience engagement.

Through an embodied practice of making a short-length film, my project also addresses the practical challenges and benefits of working with virtual production in the UK context. By combining creative practice research methodologies with critical reflection, I aim to highlight virtual production not only as an industrial shift in filmmaking but also as a fertile ground for creative expression, collaboration, and narrative innovation.