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Institution: Oxford Brookes University
Unit of Assessment: UoA35 Music, Drama, Dance and Performing Arts
a. Overview

Music is located in the School of Arts (SoA) within the Faculty of Technology, Design and Environment (TDE). The area submitted 5.5fte staff members for RAE2008 and a total of 24 outputs. 53% of the outputs submitted were graded at 3* and above, with world-leading research identified by the panel comments in Opera Studies and Popular Music. Since then research in Music at Brookes has developed significantly, with strategic investment by the University in staffing including the recruitment of Early Career Researchers and International Visiting Fellows; infrastructure including a Research Assistant designated to support impact activities; and resources including considerable investment in research equipment for research practices in Composition and Sonic Art.

During this cycle the number of PhD students has increased significantly, with six conferments in comparison to one during the previous cycle. This cycle has also witnessed an increase in research income including an AHRC Fellowship in the Creative and Performing Arts (£232k) and the foundation of three specialist research units to further consolidate research strengths identified at RAE2008 in Opera Studies (OBERTO: Oxford Brookes: Exploring Research Trends in Opera), Popular Music (PMRU: Popular Music Research Unit) and Composition and Sonic Art (SARU: Sonic Art Research Unit).

Outputs returned by researchers in Music include monographs (**Eichner**: Boydell and Brewer); book chapters (**Butler**: Routledge; **Wilson**: OUP); journal articles (**Chowrimootoo, Shirley, Wilson**: *Cambridge Opera Journal*; **Eichner**: *Early Music*; **Wilson**: *Opera Quarterly*; **Cormac**: *C19th Music*; **Griffiths**: *Popular Music, Music Analysis*; **Griffiths, Webster**: *Popular Music and Society*); sound installations and films (**Eastley**: ZKM, The Serpentine, Brighton festival; **Ford**: Wellcome Trust Collection, MODA (Museum of Domestic Design and Architecture); **Schaefer**: Strasbourg Museum of Modern and Contemporary Art; November Music Festival, Amsterdam; Barbican Arts Centre, London; **Whitty**: 54th Venice Biennale, Sound and Music Cutting Edge Series); compositions performed at the South Bank Centre, LSO St. Luke's, Wigmore Hall (all **Newland**); Kaufmann Centre NYC, London Contemporary Music Festival (**Whitty**); STEIM Amsterdam (**Dibley, Whitty**); Sound and Music Cutting Edge Series (**Dibley, Newland, Whitty**); Kings Place (**Newland, Whitty**); broadcasts on Radio France (**Newland, Whitty**), BBC Radio 3 (**Dibley, Newland, Whitty**), Resonance FM (**Ford, Whitty**); and recordings on NMC (**Dibley, Newland, Whitty**); Metier (**Whitty**); Another Timbre (**Eastley**); and Spekk, Japan (**Schaefer**).

b. Research Strategy

1. For the RAE 2008 the UoA elaborated a plan for future development of the area. This has been implemented as follows:

- *In partnership with the Faculty and University to augment critical mass.*

This has been achieved through strategic allocation of QR funds held centrally (ECF Popular Music – **Webster**; ECF Opera Studies – **Shirley**; ECF Sonic Art – **Ford**; ECF Sonic Art attached to UoA34 – **Cornford**; Research Fellowship in Sonic Art - **Schaefer**); and within the School of Arts (ECF Opera Studies – **Chowrimootoo**). Critical mass has also been increased through funds won externally (AHRC Fellowship in the Creative and Performing Arts – **Eastley**); and in the transfer of Hourly Paid Lecturers to fractional posts (**Newland** – 0.5fte). The UoA has recently submitted three applications to the BA Postdoctoral Fellowships Scheme, which if successful would augment staffing in Opera Studies and Popular Music.

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- *To enhance further the international visibility and impact of our research units in Composition & Sonic Art, Popular Music, and Opera.*

This has been implemented through the provision of support for OBERTO (researchers: **Chowrimootoo**, **Cormac**, **Eichner**, Montemorra Marvin (International Visiting Fellow), **Shirley**, **Wilson**); PMRU (researchers: **Butler**, **Griffiths**, **Webster**); and SARU (researchers: Dibley, **Eastley**, **Ford**, **Newland**, **Schaefer**, **Whitty**, and Zwaanenberg (Visiting Fellow) with Cascella, Cornford, Kubisch, and Lee (all returned with UoA34). Support has been received from the University Central Research Fund; through external funds from ACE, AHRC, British Academy, Japan Society, *Music & Letters* Trust, the RMA, and Sound and Music; and the School of Arts (SoA Research Clusters Fund) which has supported activities to enhance the external presence of the research units, support projects, travel, and research assistance. There are details of the activities of each research unit later in this document.

- *To increase the scale of our research projects and the impact value of their outputs by applying for larger and collaborative project and network grants and postdoctoral fellowships.*

This aim has been implemented through successful applications to the AHRC (fellowships in the Creative and Performing Arts £232k) and ACE (grants for the arts to support the SARU festival Audiograf 2011-2014 £45k), with staff awaiting the outcome of bids to the BA Mid-Career Fellowships scheme (**Wilson**), BA Postdoctoral Fellowships scheme (**Webster**), AHRC Networks Scheme (**Butler & Griffiths**; **Whitty**) and AHRC Research Grants Scheme (**Whitty**).

- *To develop and fund a formalised Visiting Scholar Programme.*

UoA35 has successfully attracted funds from the University's competitive International Visiting Fellows scheme in order to bring in Roberta Montemorra Marvin (University of Iowa) and Jos Zwaanenberg (Amsterdam Conservatory). These fellowships have resulted in the development of research outputs including a co-edited journal issue (*Cambridge Opera Journal*, Montemorra Marvin and **Wilson**, 2013) and the development of a series of compositions (Cornford, Dibley, **Whitty**) recorded for CD release (Metier, 2013) and performed at STEIM Amsterdam and audiograf (2011) by Zwaanenberg.

- *To foster the careers of our newer researchers and encourage them in international network building and PhD supervision.*

UoA35 now has a track record of working with Early Career Researchers. Lisa Busby and Pete Dale held the ECR post in Popular Music prior to taking up permanent posts at Goldsmiths and MMU; whilst Caddy (returned to the RAE 2008 as an ECR) went on to hold a permanent post at the University of Auckland. **Chowrimootoo** and **Shirley** are currently actively engaged with OBERTO, **Webster** with PMRU and **Ford** with SARU; and **Webster** has applied for a BA Postdoctoral Fellowship in order to continue developing her projects within PMRU. Early Career Researchers receive support, guidance and mentoring in the development of research plans from SOA Research Lead (**Whitty**) and UoA Coordinator (**Wilson**) whilst further mentoring and technical support is provided through the Faculty Grants Panel. All new staff attend the PhD supervisor training programme delivered through the Graduate Office.

2. As described, UoA35 has three research units: OBERTO (Oxford Brookes: Exploring Research Trends in Opera; <http://obertobrookes.com/>); PMRU (Popular Music Research Unit; <http://arts.brookes.ac.uk/research/pmru/>); and SARU (Sonic Art Research Unit; www.sonicartresearch.co.uk). Each unit promotes a programme of events including symposia, conferences, workshops, performances, recordings and online projects, as well as hosting visiting fellows, supporting early career researchers and acting as a mechanism for publications and funding bids. OBERTO is a forum for research into opera's history, performance and reception. Staff members have particular interests in 19th and early 20th century Italian, German and British operatic cultures, their transnational interactions, and in postmodern interpretations and appropriations of opera. The research unit aims to stimulate critical debate and reflect upon the

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manifold ways in which opera is thought about, thus not simply responding to current debates but actively shaping discourses. In addition to organising seminars and workshops for staff and postgraduate students, OBERTO holds an annual conference, bringing together international academics, critics, performers and industry professionals in fruitful debate about particular aspects of opera historiography. The topics to date have been: 'Beyond Press Cuttings: New Approaches to Reception in Opera Studies' (2011) with Prof. Katherine Ellis (Bristol) as respondent; 'Operatic Masculinities' (2012) with contributions from Dr Kenneth Gloag (Cardiff) and Dr Christian Thomas Leitmeier (Bangor) amongst others; and 'Staging Operatic Anniversaries' (2013) with speakers including Prof. Marianne Betz (Hochschule für Musik und Theater Leipzig) and Prof. Erik Levi (RHUL). OBERTO events have begun to spawn outputs, notably a special issue of *Cambridge Opera Journal* (25/2, 2013, ed. **Wilson** and **Montemorra Marvin**), which featured papers presented at the 2011 conference. Brookes PhD students are closely involved in planning OBERTO events and in managing the research unit's web presence.

PMRU's project examining relationships between Music and Publishing entitled Shifting Ground has resulted in three study days (2009-12); Shifting Ground: a Study Day in Music and Publishing; Shifting Ground II: a Symposium on Music and Publishing (including the Chief Executive of the Music Publishers' Association); and Shifting Ground III: Music, Film and Copyright Permission, featuring the makers of the film *Anyone Can Play Guitar* (Canal Cat Films, 2011). A fourth study day (2013) planned by **Dale** was entitled No Sir, I Won't: Reconsidering the Legacy of Crass and Anarcho-Punk, and featured an original member of the band Crass. Keynote speakers and key participants in the study days have included: Barney Hoskyns, Fiona Maddocks, Alyn Shipton, Jon Spira, Hank Starrs, Barbara Zamoyska, and Stephen Navin, Chief Executive of the Music Publishers' Association. The study days are also an important driver for the development of research outputs including **Griffiths'** 'Words to songs and the internet: a comparative study of transcriptions of words to the song 'Midnight Train to Georgia', recorded by Gladys Knight and the Pips in 1973' (*Popular Music and Society*, 2013). Other activities have included a commissioned twenty-minute film (*Anyone Can Clear Music: Seven Things you Need to Know about Music Clearance from the Makers of Anyone Can Play Guitar*, 2012, <http://vimeo.com/45990804>), and an exhibition, *Editions of You* (26.3-24.4.11), O3 Gallery Oxford, which included the work of 22 independent artists and 17 independent record labels.

SARU curates an annual festival of experimental music and sound art: *audiograft* (2011-2014) focussing on the research practices of staff in SARU alongside international visiting artists. The festival is produced in collaboration with OCM (Oxford Contemporary Music) who have developed an important relationship with SARU through projects including *Audible Forces*, developed with support from Without Walls (£33k) and commissioning funds from Brighton Festival, that has showcased the aeolian devices **Eastley** has developed during his AHRC Fellowship. The online project *Sound Diaries* (2008-2013; www.sound-diaries.co.uk) developed by **Ford** and **Whitty** is an important vehicle for engaging with cultures of field recording, and creative projects including *Lost & Found*: an examination of the use of found materials in sound practices (2008-2012) which has led to performances at audiograft, and Kings Place, London; and recordings for release by Metier (2014). This particular project began with a symposium featuring contributions from Prof. Michael Finnissy, Turner-Prize nominated artist Tomoko Takahashi (2010). A project developed with harpsichordist Jane Capman, *Wired*, resulted in an NMC release (NMC D145, 2009) featuring works by **Dibley**, **Newland** and **Whitty** from SARU. Further projects include a collaboration between [rout] and Okeanos. SARU invited eight composers with Japanese or British roots to develop new works through a series of laboratories and work-in-progress sessions. Composers including Fells, **Newland**, Nishikaze and **Whitty** had the opportunity to spend time exploring the unique timbral possibilities presented by the Sho, Koto, Shakuhachi and Shamisen and combining these with Live Electronics, Signal Processing, Computer Applications including MaxMSP and PureData, the amplified instruments of [rout], and the Western Classical instruments of Okeanos. The resulting works were premiered at the Sound and Music Cutting Edge Series (2009) and have subsequently been recorded for CD release (Metier 2014). This project was supported with funds from Japan Foundation, Japan Society and the RVW Trust.

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Full details of the activities of the research units can be found on their websites. All staff are members of at least one research unit and there are direct links between the three key areas and the PhD cohort, and with the Masters curriculum through opera-, popular music- and composition-focused pathways. Staff have also been involved in cross-University, interdisciplinary research clusters, including the [International C19th Research Cluster](#), which **Wilson** co-directed with [Jay](#) (English Studies), and the [Early Modern Cluster](#) (**Eichner**).

c. People, including:

I. Staffing strategy and staff development

Of the 5.5fte staff returned in RAE2008, three (**Griffiths, Whitty, Wilson**) are also included in this return. [Caddy](#) took up a more senior post at the University of Auckland and was replaced by **Eichner**; and **Newland** is now on a permanent contract (0.5fte) having been returned as a Category C researcher in 2008. Additional staff include **Eastley** (1.0fte), an AHRC Fellow in the Creative and Performing Arts; and **Butler** (0.5fte), appointed when **Griffiths** reduced his contract to 0.5fte. Centrally-held QR funds were used strategically by the University to support Early Career Fellowships in Popular Music (**Webster** and formerly [Dale](#) and [Busby](#)), Opera Studies (**Shirley**) and Sonic Art (**Ford** and [Cornford](#) – UoA34). SoA QR funds have supported an ECF in Opera Studies awarded to **Chowrimootoo**; and the University has recently appointed a Senior Research Fellow in Sonic Art (**Schaefer**). In addition to the staff based in the School of Arts, the UoA35 return includes Sabine **Chaouche** a researcher based in Modern Languages. The total REF2014 return for UoA35 is 11.7fte (**Butler, Chowrimootoo, Chaouche, Cormac, Eastley, Eichner, Ford, Griffiths, Newland, Schaefer, Shirley, Webster, Whitty, Wilson**), submitting 34 outputs.

Mechanisms for supporting and developing researchers include the research planning process, where staff detail planned outputs, grant applications, and contributions to the discipline over a three-year period. Staff have the opportunity to attend Arts and Music away days and listening (SARU) or reading (OBERTO) groups in their specific research areas.

New academic staff are supported by a 'First Three Years programme. As a part of this programme (which is compulsory for all staff new to Oxford Brookes or new to research), the Brookes Research and Business Development Office (RBDO) runs sessions relating to research support activities, bidding for external funding and running research projects.

c. II. Research students

There has been a marked increase in the number of research students, including six conferments (supervised by **Whitty** (4); and **Griffiths** (2)) since the last cycle. Students have attracted AHRC funding through open competition and through a University bursary. At present Music has nine research students, clustered primarily around SARU but with growing numbers in opera studies and popular music. Strategies are in place to attract further PhD students to OBERTO and PMRU including targeted School of Arts Bursaries to the value of £45k (2011-2014); and in the Faculty's Research Accelerator Scheme **Wilson** was allocated a full-time PhD student in opera studies who started in January 2013. Research students in UoA35 contribute to the activities of the SARU including performances and installations at audiograft and as part of Lost & Found at Kings Place, London; and to OBERTO by managing the web and social media presence of the research unit.

During induction, students are introduced to the training diary / planner, advised on training needs analysis and the use of the planner and given information about training opportunities, and the need to plan around 70 hours of training activities per year (with the help of their supervisors).

The Faculty of Technology, Design and Environment runs a generic research training programme that includes seminar series and postgraduate conferences, with opportunities for research students to present work, research methods training, and support in writing and publishing, as well as networking events. The senior tutor for PGR students in the SoA ([Lee](#) UoA34) leads a series of seminars specifically targeted at PhD students in Arts that explore research methodologies across

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the fields of Fine Art, Film Studies and Music. As part of this programme there are sessions targeted at students developing written submissions and practice-based submissions. In addition to these sessions practice-based researchers in the SARU are supported by the Listening Group led by **Whitty**. This group provides a forum for research students and research staff to present their practice and engage with visiting academics. Visitors have included experienced practitioners and researchers (Brandon LaBelle, Steve Roden, and James Saunders) alongside PhD students from other institutions including Bath Spa University and Goldsmiths.

The University careers service runs research student-focussed careers events. All research students who wish to be involved in any teaching activities undertake a compulsory 'first steps in teaching' run by the Oxford Centre for Staff learning and Development (OCSLD) supported by Faculty-specific preparation for teaching and have the opportunity, if they are undertaking a substantial amount of teaching, to undertake an associate teachers course which upon successful completion leads to Associate Membership of the Higher Education Academy.

All research students are members of the Graduate College which is led by the PVC for Research and Knowledge Exchange. The College is student-focused and oversees all matters related to the programmes and student experience. In addition to their supervisory teams, research students are also supported by Faculty and Departmental postgraduate research tutors who oversee their progression. The University's Graduate Office provides the central administrative support for all research students during the course of their programme. Postgraduate student training supports the 'researcher development framework' and is delivered both centrally, through the Graduate College (supported by the Graduate Office), and at Faculty level. Graduate College induction afternoons followed by networking events are run twice a year, in October and June, to welcome new research students.

d. Income, infrastructure and facilities

Research staff in Music received external funding from ACE (**Whitty** £18.4k), AHRC (**Eastley** £232k), Britten-Pears Foundation (**Whitty** £1.2k), British Academy (**Eichner** £5.2k), Holst Foundation (**Whitty** £0.5k), Japan Foundation (**Whitty** £0.6k), Japan Society (**Whitty** £0.8k), *Music & Letters* Trust (**Wilson** £0.7k), Sound and Music (**Whitty** £2.4k), and RMA (**Wilson** £0.5k; Butler £0.4k).

RBDO supports researchers in submitting research bids to all the major UK and international funders. For externally-funded bids, there are nine staff providing a range of services from support for applications, post-award management and contracts through to managing the ethics approval processes. RBDO works with academic staff on finding suitable bidding opportunities, costing and developing the application and supporting successful applications. The TDE Grants Panel (Chair: **Whitty**), provides mentoring and costing support alongside the Faculty research office for all external research bids.

Research is organised within the School of Arts through the SoA Research Committee that includes the Head of Department, Research Lead (RL, **Whitty**), PGR Tutor, UoA Co-ordinators (including **Wilson** for UoA35) research unit leaders including OBERTO (**Wilson, Eichner**); PMRU (**Griffiths**); SARU (Cornford, Dibley, **Whitty**) from UoA 35. The RL is responsible for strategy within the SoA and reports to the Associate Dean (Research and Knowledge Exchange) in the Faculty of Technology, Design and Environment (TDE).

Researchers can apply to internal schemes including the TDE Research Accelerator Scheme. Each staff member is allocated an annual research allowance in their Workload Plan up to a maximum of 640hrs and further departmental funds are available to support the activities of the research units. Strategic use has been made of Arts QR through the Arts Research Project Fund (ARPF) to support the strengthening of research outputs, particularly with regard to dissemination and impact-led activities. A 0.5fte Impact Officer has also been funded through strategic use of Arts QR to support the development of impact case studies and the ongoing commitment to impact

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activities. This post will also assist staff to increase the range and scope of external funding applications.

Following the outcome of RAE 2008 the University awarded development funds to SARU (£33k) to support the purchase of specialist equipment including microphones, hydrophones, geophones, digital recording devices and computer hardware. The use of this equipment is supported by the SOA technical team who also provide support with video, audio and materials processing. UoA35 is supported by a dedicated subject librarian, Katie Hambrook.

e. Collaboration and contribution to the discipline or research base

Staff have served on the councils of principal research associations in the field. **Wilson** has served on AMS Council and is Chair of the Lockwood Award Committee for 2013. **Eichner** and **Wilson** have served on RMA Council and its Awards Committee (**Eichner**), Proceedings Committee and Annual Conference Sub-Committee (both **Wilson**). **Eichner** serves on the Council of the *Plainsong and Medieval Music Society* and the International Ethel Smyth Society. **Griffiths** was a Fellow of the Mannes Institute in 2008. **Eichner** is an honorary research fellow at Bangor University, a participant in the *Centre for Research in Early Music (CREaM)* and *Institute for Medieval and Early Modern Studies (IMEMS)*.

Griffiths serves on the Editorial Board of *Music Analysis* and of *Popular Music* and co-edited vol 32 no 2 of *Popular Music*; **Wilson** has co-edited a special issue of *COJ* with Montemorra Marvin (Iowa). Staff have acted as peer reviewers for journals, book publishers and funding bodies, including: AHRC, Wellcome Trust, Bloomsbury (all **Whitty**); *JAMS*, *Musicology Australia*, CUP History monographs, Routledge, European Science Foundation (all **Wilson**); *twentieth-century music* (**Butler** and **Griffiths**); *JRMA*, *BJME*, *Ethnomusicology Forum*, Routledge, Ashgate, University of Wales Press, Indiana University Press, Social Science Research Council of Canada (all **Griffiths**).

Staff members' research contributions to the discipline have been rewarded at an international level. **Wilson** was awarded the AMS's Lewis Lockwood Award (2008), **Chowrimootoo** the RMA's Jerome Roche Prize (2012) and Newland the *New Millennium Composer's Award* (2010). Staff have been commissioned to write compositions / book chapters / textbooks. Their books have been translated into Greek (**Wilson**) and Italian (**Griffiths**).

Staff have served on the programme committees of international conferences, e.g. the RMA (**Eichner**, **Wilson**), and conferences organised by OBERTO, PMRU and SARU have attracted international speakers. Staff members regularly present their work at leading musicology conferences, including RMA (**Cormac**, **Eichner**, **Shirley**, **Wilson**) and AMS (**Chowrimootoo**, **Cormac**, **Wilson**) as well as at numerous specialist conferences in the UK, Europe and USA including the British Forum for Ethnomusicology (**Whitty**), the Medieval and Renaissance Music Conference (**Eichner**), CRISAP's In the Field, ARTEFACT Festival at STUK in Leuven and at the Tuned City Festival in Brussels (all **Ford**).

Staff have presented invited papers at the IMR (**Butler**, **Eichner**, **Wilson**); IHR (**Wilson**); IAPSM (**Butler**); Universities of London (RHUL History Dept.), Bristol (both **Wilson**), Oxford, Birmingham, Huddersfield, Detmold, Bern, Warsaw and Rome (all **Eichner**), Glasgow, Chelsea School of Art, GSMD (all **Whitty**). **Whitty** has served as a peer reviewer for the ICMC (International Computer Music Conference) and for the Orpheus Institute Ghent, and as a panel member for the BASCA British Composer Awards and Society for the Promotion of New Music's reading panel.

Composers and Sound Artists work has been performed by Apartment House (**Newland**, **Whitty**) and the LSO (**Newland**) and staff have been commissioned to write music for many performers including Jos Zwaanenburg (**Dibley**, **Whitty**), Jane Chapman (**Dibley**, **Newland**, **Whitty**), [rout] (**Newland**, **Whitty**), Okeanos (**Dibley**, **Newland**, **Whitty**), Parkinson-Saunders Duo, Darragh Morgan and Mary Dullea, and Exeter Contemporary Sounds (all **Whitty**). Their works have been performed at venues including the Eden Project (**Eastley**); SBC; LSO St.Lukes (both **Newland**);

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Kings Place, London (**Newland, Whitty**); Kaufmann Centre NYC (both **Whitty**); Barbican Centre and the Wigmore Hall (both **Newland**). Work has been broadcast on Radio 3 (Late Junction **Dibley, Newland, Whitty**, and Hear and Now (**Newland**); and on Radio France. **Ford** has created podcasts for the Framework Radio Show (Resonance FM) and BBC Oxford; **Newland** and **Whitty** are co-directors of ensemble [rout] and have recently been featured on the NMC and Sound and Music collaboration Digital Discoveries (<http://www.nmcrc.co.uk/digital-discoveries>). **Whitty's** film / installation with Roma Tearne *The Swimmer – a True Story* (2011) was exhibited at the 54th Venice Biennale. **Eastley** has exhibited at Hayward Gallery, ZKM Karlsruhe, Templehof Airfield, Berlin and Raven Row gallery, London. **Ford** attracted commissions from the Wellcome Library, Sound and Music, the Museum of Domestic Design & Architecture and the British Wool Marketing Board. Newland

Staff undertake a range of public engagement and impact-led activities including work with: Bavarian Radio (**Eichner**); the BBC (**Eichner, Wilson**); the Edinburgh Festival, EMI, Opera Holland Park, Opus Arte and *The Telegraph* (all **Shirley**); *Opera* magazine (**Shirley** and **Wilson**); ACE (**Whitty**); the Royal Opera House, English National Opera, Glyndebourne Festival, Wexford Festival Opera, Pafos Aphrodite Festival, Cyprus and the Gran Teatre del Liceu, Barcelona (all **Wilson**). **Webster** was involved with the drafting of a House of Lords Private Members' Bill, the Cultural and Community Distribution Deregulation Bill, with Lord Clement-Jones and The Manifesto Club; and is part of the Live Music Exchange research network and knowledge exchange project, with colleagues at the Universities of Edinburgh and Glasgow. **Griffiths** was part of the planning committee for POPMAC 2013 in Liverpool and is Chair of Oxford Contemporary Music (OCM). **Ford** acted in an advisory capacity for the UK Sound Map project co-ordinated by the British Library in her role as a member of the Noise Futures Network.

Staff have acted as external PhD examiners at Newcastle (**Griffiths**), RHUL (**Newland**) Brunel, Ulster, MMU (all **Whitty**) and Bristol (**Wilson**).