

Dr Rebecca Collins

Dr Rebecca Collins is an award-winning artist researcher working at the intersection between contemporary art, performance and sound studies. Her practice, grounded in specific sites or communities, investigates the relationships between social, political and cultural phenomena. Her first album, *Stolen Voices 001* was shortlisted for a New Music Scotland award. Since 2022 she has been in residence at the Institute of Theoretical Physics (UAM-CSIC) in Madrid investigating cultural implications of scientific experimentation in new physics. She is co-organiser of Women In Sound/Women On Sound (WISWOS), a network to tackle inequality and gender bias in the sonic arts. In 2022 she was awarded Gulbenkian prize for humanity. Her first book publication *Sonic Detection: Necessary Notes for Art & Performance* is to be published by Punctum Press in 2023/24.

Work Address: School of Art, Edinburgh College of Art, Lauriston Place, Edinburgh
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Education

2016	PhD, Department of Theatre, Television and Film, Aberystwyth University, Wales Thesis Title: 'On Becoming Audience: Performing Aural Attention' Examiners: Prof Joe Kelleher and Prof Heike Roms Supervisors: Prof Adrian Kear and Dr Andrew Filmer
2016	Fellow of the Higher Education Academy (FHEA)
2011	Master of Art in Visual Cultures and Artistic Practice University of Alcalá de Henares, Spain
2007	Master of Art in Performance Studies (awarded with merit) Queen Mary University, London
2004	Bachelor of Art in Drama and English (2.1) Queen Mary University, London

Professional Appointments

2017 – ongoing	Lecturer in Contemporary Art Theory, Edinburgh College of Art
2016 – 2017	Teaching Fellow, University of Leeds
2014 – 2016	Academic Tutor, Sunderland University
2012 – 2014	Associate Lecturer, Aberystwyth University
2008 – 2011	Educator, The British Council, Spain
2003 – 2008	Research Assistant, Queen Mary University, London

Awards/Nominations

2022	Winner: Gulbenkian Award for Humanity IBPES work on creative arts and values in biodiversity
2021	Scottish New Music Award (Shortlisted) Stolen Voices 001 The album
2018	Scottish Music Award (Nomination) Stolen Voices with Pete Stollery
2016	Winner: Engaging Young People Award National Co-ordinating Centre for Public Engagement Awards
2016	Winner: Public Engagement Award University of Leeds

Roles and Responsibilities

2022 - 2023	Committee member Scientific Outreach and Excellence, Theoretical Physics Institute, (UAM-CSIC), Madrid
2020 - 2021	Director of Research, School of Art, Edinburgh College of Art
2020 - 2021	Deputy Director of Research, Edinburgh College of Art
2020 - 2021	Committee Member: Research, Knowledge Exchange and Impact, College of Arts, Humanities and Social Sciences, University of Edinburgh
2020 - 2023	Committee Member: Research, Knowledge Exchange and Impact, Edinburgh College of Art, University of Edinburgh
2020 - 2023	Executive Committee Member: Research, Knowledge Exchange and Impact Edinburgh College of Art, University of Edinburgh
2018 - 2020	Sub-Coordinator for Research Excellence Framework, School of Art, Edinburgh College of Art
2018 - 2019	Editorial Board member: Interference: A Journal of Audio Culture

Publications

Rebecca peer reviews for *M/C Journal of Media Culture*, the *Journal of Visual Culture in Britain*, *Journal of Artistic Research*, and book proposals for Routledge.

Book publications

Collins, Rebecca and Johanna Linsley. 2023. *Sonic Detection: Necessary Notes for Performance and Sound Studies*. Punctum Press. (Punctum Press, forthcoming)

Journal articles/other writing:

Collins, Rebecca. 2022. 'Experiments in Aural Attention: Lingering Longer & Listening Away', *Journal of Artistic Research* vol. 27 <https://www.jar-online.net/en/exposition/abstract/experiments-aural-attention-listening-away-lingering-longer>

Collins, Rebecca. 2022. 'Creative Arts Practices and Future Environmental Values' in *The Regional Assessment report on biodiversity and ecosystems in Europe and Asia*. Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES). (forthcoming, [click for access to draft](#))

Collins Rebecca. 2021. 'Aural Attunement is a form of performative writing used to write about nonhuman affective relations in Emma Bennett's *Slide Show Bird Show* (2013)' *Ambiances Journal of Sensory Environment, Architecture and Urban Space* <https://journals.openedition.org/ambiances/4047>

Collins, Rebecca. 2021. 'Theatre and Aurality by Susan Bennett' in *Journal of Dramatic Theory and Criticism*. Book Review. <https://muse.jhu.edu/article/841963>

Collins Rebecca. 2021. 'Commission for a Noir Movie B in the Bay of Biscay' in *Bricks From the Kiln* #4 eds. Natalie Ferris, Bryony Quinn, Matthew Stuart and Andrew Walsh-Lister ISBN 9780995683525

Collins Rebecca and Johanna Linsley. 2019. '[Stolen Voices is a slowly unfolding eavesdrop on the coast of the UK](#)' in *Arts* 'Layered Landscapes: Cultural Investigations in Northern British Edgelands' 8, 140

Collins Rebecca. 2018. '[Aural Spatiality and Sonic Materiality: Attending to the Space of Sound in Performances by Ivo Dimchev and Alma Soderberg](#)' in *Contemporary Theatre Review* 28:2, 165-178

Collins Rebecca and Johanna Linsley. 2018. 'Just In Time: The Felixstowe Affair' in *On Time: A Spill Reader* ed. Diana Damian Martin ISBN 978-0-9565447-2-8

Collins Rebecca. 2017. '[Sound, space and bodies: building relations in the work of Invisible Flock and Atelier Bildraum](#)' in *A Journal of Media Culture* 20:2

Collins, Rebecca. 2016. 'Anna Braithwaite and Everyday Opera', British Music Collection

Collins, Rebecca. 2014. Making Marks: The Paper Club in *Planet: The Welsh Internationalist*, 214

Collins, Rebecca. 2013. 'Dear Institution' in CARPA 3: The Impact of Performance as Research, University of the Arts, Helsinki ed. Annette Arlander ISBN 2341-9679

Collins Rebecca. 2012. 'On Being Audience: Modalities of Theatrical Speech and Listening' in *Activate* Vol. 2, No. 1

Collins Rebecca with Paul Heritage and Rachel Sanger. 2008. *Changing the scene, Peoples Palace Projects*, (Queen Mary University: London) Pub2582

Collins Rebecca with Paul Heritage and Rachel Sanger. 2008. *Staging Human Rights, Peoples Palace Projects*, (Queen Mary University: London) Pub2581

Unpublished Research

Collins Rebecca 2016. (PhD thesis) On Becoming Audience: Performing Aural Attention

Book: Collins Rebecca & Johanna Linsley. 2020. *Necessary Note: A Sonic Detective Novel*

Audio Works

Collins Rebecca and Johanna Linsley. 2019. Stolen Voices 001(48mins) Limited Edition Vinyl Album (284 copies) Digital Version available online <http://asapjournal.com/stolen-voices-rebecca-collins-and-johanna-linsley/>

Collins Rebecca. 2016. Listening to Water (20mins) with Jane Lloyd Francis and Naomi Heath

Collins Rebecca. 2010. Imaginative Exercise in Situ (30mins) Madrid, Spain

Selected Theatre/Live Performance

2020	'Stolen Voices 001 Album Launch', Centre for Contemporary Art (CCA), Glasgow
2019	'Her Figure a Song', Aberdeen Performing Arts, SPILL Festival
2017	'Don't Smile', University of Leeds
2016	'Hashtag This Girl Can', Northern Stage
2014	'Re-imagining Llanbedrog', Aberystwyth Arts Centre
2010	'Shadows of the Future', Arena Festival, Erlangen, Germany
2006	'Untitled', Performing Human Rights, Performance Studies International
2005	LISTUS, East End Collaborations, Queen Mary University, London

Selected Exhibition /Gallery

2022	'Exhibiting Uncertainty' (forthcoming, Autonomous University of Madrid)
2015	'Experiments in Aural Attention', The School of Art, Aberystwyth,
2015	'Vocal Spiel' [film], Surface Gallery, Nottingham
	'Listening to Water' [audio], Peter Scott Gallery, Lancaster
2012	'The Acoustic Mirror', Aberystwyth Arts Centre

Media Engagements

2022	Listening to Dark Matter / Escuchando la Materia Oscura Museum of Science and the Cosmos, invited speaker for public talk
2022	Arte, ciencia y tecnología: de la creación a la exhibición. Teatros Canal, invited speaker for round table & video document
2020	Words, Spaces and Headphones National Spanish Radio, Sound Art Program
2019	Stolen Voices , National Spanish Radio, Sound Art Program
2016	Resonance FM
2013	Intermission: Audio Portraits of Place, Stress FM, Lisbon Triennial
2013	Listening to Water, BBC Radio Wales

Selected Projects

2022- 2023 PARAMETRES FOR UNDERSTANDING UNCERTAINTY (P4UU)

P4UU combines research into existing art/science collaborations with a sonic inflection (e.g., *Ars Electronica* residencies at CERN, Geneva) with field research at laboratories where physical science experiments use sound technology for dark matter detection (e.g., the Canfranc Underground Laboratory and the Laboratory of Acoustics for the Detection of Astroparticles), to find unconventional research engagement strategies. Situated accounts of the aforementioned laboratories, a disused underground railway tunnel or below sea level, can provide new angles on often impenetrable methods of particle physicists. Field work in the form of site visits, interviews, autoethnographic writing and workshops inform the investigation. Podcasts, new sound work, and a series of published materials put the research in contact with a wider public. Website: <https://projects.ift.uam-csic.es/p4uu/>

2014-2022 STOLEN VOICES

Stolen Voices (2014-2019) investigated how listening can be used to understand the shifting identities of place. In four coastal locations (Bournemouth, Felixstowe, Seaham and Aberdeen), field work was conducted in the form of participant observation, archival research and interviews. Further research into the histories, industries and infrastructures such as seaside tourism, shipping container industry, coal mining and oil complemented on the ground findings. Creative practice in the form of live performance and collaborations with composers communicated research findings to local communities throughout the duration of the project. The proposed research aims to bring this site-specific investigation to a wider audience by articulating the significance of listening and creative practice as methods for understanding how UK coastal towns are shaped by social, political and economic infrastructure. Lead artist with Dr Johanna Linsley (Dundee University) funded and supported by a number of research councils including by Arts Council England, the Live Art Development Agency, Sound & Music, Aberdeen City Council, Aberdeen University, Visit Aberdeenshire. Investigation of the East Coast of the UK through eavesdropping.

Portfolio: <https://www.researchcatalogue.net/profile/show-exposition?exposition=1703121>

Website: www.yourstolenvoice.com

2020 – 2021 AGAINST DISAPPEARANCE: FUTURE ENVIRONMENTAL VALUES IN VISUAL CULTURE

A transdisciplinary research enquiry investigating how artistic practices can offer frameworks for living more environmentally sustainable futures. Outputs include a policy report authored with interdisciplinary scholars for Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) and a series of design interventions indicating crucial directions for future environmental values.

2018 – 2020 PICA (Processes of Imaginative Artistic Creation)

A two-year artistic research residency program in the Basque Country exploring collective process of creation and imagination through embodied sharing practices. To date PICA has held critical discussions at Festival Punto de Vista (Pamplona, 2019/20), BAD Dance Festival (Bilbao, 2018/19) and has organized a 5-day conference, Proklama13 at Artium Museum (Vitoria, 2019). Individual research for this project was presented at London College of Communication (2019) Bricks in the Kiln #4 and Bulegoa, Bilbao (2019).

2018 SOUND ART IN BRAZIL

Field work in Brazil with groups and individuals associated with the UNESCO-funded 'He for She' initiative into pedagogical strategies to tackle gendered exclusion in the sonic arts. Research outputs forthcoming.

2017 RESEARCH IN A BOX

Co-investigator for *Research in a box: Women in Sound: Designing and Building Instruments* Outputs include a loanable kit for schools, three online video tutorials, a website and a symposium. Website: www.wiswos.com

2015- 2017 INTERDISCIPLINARY PROJECTS: DON'T SMILE & HASHTAG THIS GIRL CAN

Co-investigator on an award-winning interdisciplinary project, *Don't Smile*, investigating dental anxiety and sound with The School of Dentistry. Outputs to date include a performance and a school's engagement program. Lead artist for *Hashtag This Girl Can*, performance project exploring the performance of online gendered identities with Cap-a-Pie and Newcastle University. Outputs included an installation at Northern Charter, two conference presentations and a performance at Northern Stage, Newcastle. *Don't Smile* received the National Co-ordinating Centre for Public Engagement Award (NCCPE) and the University of Leeds Engagement Award.

2011-2016 EXPERIMENTS IN AURAL ATTENTION

Lead investigator for *Experiments in Aural Attention* exploring the aesthetic relation of aural attention in audience/performer dynamics present in contemporary performance and installation-based artworks. Outputs included an exhibition and *Listening to Water*, an audio track featured on BBC Wales and Stress FM for the Lisbon Architectural Triennial.

Funding Awarded

2022	Royal Society of Edinburgh Saltire Early Career Fellowship
2021	Royal Society of Edinburgh
2021	Scottish Funding Council
2020	RKEI Committee Fund
2019	CDCS Digital Scholarship Bursary IAD Large Fund RKEI Committee Fund IAD Small Fund
2018	RKEI Committee Fund
2017	Footsteps Alumni Fund Live Art Development Agency Research in a Box
2016	The Seedbed Trust Silver City Stories Arts Council England Wellcome Trust ISSF CSF fund
2014	The Arts Council Wales The Esmée Fairbairn Foundation
2013	PeerGroup & National Theatre Wales
2012	APASS, Brussels The Acoustic Theatre, CPR Only Connect Lab Bursary

2011	Postgraduate Research Scholarship
	Postgraduate Travel Bursary,
2005	East End Collaborations

Selected Conference Papers / Seminars

- 2022 'Art & Science: Strategies for Scientific Outreach', TAE Winter School on Astroparticle Physics, Tenerife (invited)
 'Listening to Dark Matter', Museum of the Cosmos and Science, Tenerife
 'Art & Science: Artistic Investigation and Sound Art', Science Week, Residencia de Estudiantes, Madrid (invited) [
 'On Scientific Misuse or What is a Sonic Detective Doing in an International Interdisciplinary Scientific Experiment?', The Listening Academy, Bergen, Norway University of Bergen (invited)
 'Parametres for Understanding Uncertainty' Mend, Blend, Attend, Society for Artistic Research, Bauhaus University, Weimar
 'On Scientific Misuse or What is a Sonic Detective Doing in an International Interdisciplinary Scientific Experiment?', TaPRA, University of Essex
 'Art, Science, Technology: Artistic Investigations in Interdisciplinary Settings' Teatros Canal, Madrid, Round table (invited)
https://www.youtube.com/watch?v=vvPcph5GALo&feature=emb_title
 'P4UU Introduction, Context & the Usefulness of Sound?' (invited) UPV Gandía, Valencia
 'P4UU Introduction & Context' IFT, Madrid (invited)
- 2021 'Sonic Detection as Site-Specific Listening Practice', TaPRA, Liverpool University (online)
- 2020 'Sonic Study: José Val Del Omar sound artist or cinematographer?'
 Radical Notations, Edinburgh College of Art, University of Edinburgh
Stolen Voices 001, Liquid Architecture, Melbourne, Australia
 Infrastructure, Performance and Meetings, Goldsmiths University (invited) Online
 'Hear Tell: Sonic Contingencies' Performance Studies International (PSI), Croatia (postponed due to COVID19)
- 2019 *Cine Illegal: The Juniper Tree*, Bulegoa, Bilbao (invited)
 'Stolen Voices' Music Research Seminar Series, Goldsmiths University of London (invited)
The Annotated Reader, The Fruitmarket Gallery, Edinburgh (invited)
CO-ORDINATES FOR A NOIR B-MOVIE: EXTRACTS A, B, C
 Bricks from the Kiln #4: On Translation, Transmission and Transposition, London College of Communication, London (invited)
Necessary Note Extra Sonic Practice Research Group, University of Lincoln (invited)
Necessary Note Stolen Voices – Edinburgh Sculpture Workshop as part of Critical/Fictional Investigations: Site, Sound and Listening
- 2018 *Women and Sound: Collaborative Work and Creation Methodologies*, Gender, Body and Sound Symposium, Federal University of Rio Grande do Sul, La Photo Galeria, Porto Alegre, Brazil
Stolen Voices: A Slowly Expanding Eavesdrop on the East Coast of the UK, As Slowly As Possible (ASAP), Vrije Universiteit Amsterdam
Sound of Others, SoNADA Festival, Aberdeen (invited panelist)
- 2017 *Activating Women in Sound* with Linda O'Keeffe, Irish Sound and Technology Association Dublin
Transdisciplinary Migrations: Aurality, Affect and Documentation, TaPRA Documenting Performance: Migration and Documentation, Documentation Working Group, Salford University, Manchester
Collecting and Curating Sound TaPRA interim event Documenting Performance Working Group, Tate Exchange, Tate Modern (invited)
Practicing Aurality, Affect and Process, Taking Space: Women in Electronic Music, Durham University Music Department (invited) <https://www.youtube.com/watch?v=nIC3Pgzv9Xg>
Methods for Interdisciplinary Collaboration: Performing academics and a dental-themed romance, Public Engagement and Performance Conference, York
Queer Migrant Take Over Party, Arts Admin (invited)
The Artist in the City, Spectra Catalyst Conference, Aberdeen (invited)

- 2016 *Performing Research and Impact within an Interdisciplinary context*, Newcastle University
On Aural Attunement, Materialities Symposium, School of Music, University of Leeds
HashtagThis Girl Can, Centre for Sex, Gender and Sexuality Studies, Durham University (invited)
- 2015 *Engagement and Impact within interdisciplinary research*, Newcastle University (invited)
Listening to Water: On Aural Attunement, Women In/On Sound, Lancaster
Stolen Voices, Creative Data Club, Sound and Music, London
Stolen Voices: An Eavesdropping Practicum, Points of Listening: University of the Arts, London (invited)
- 2014 *Vocal Spiel*, Department of Theatre, Film & Television Annual Conference, National Library of Wales
- 2013 *Dear Institution*, CARPA 3, The Third Colloquium on Artistic Research in Performing Arts: *The Impact of Performance as Research*, University of the Arts, Helsinki, Finland
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Selected Residencies

- 2022 Institute of Theoretical Physics, Madrid
 2021 Scottish Sculpture Workshop, Lumsden, Scotland
 2018 - 2020 Azala Espacio, Lasiera, Spain
 2017 Live Art Development Agency with Snape Maltings
 2019 Pacitti Company, Think Tank Spill Festival, Ipswich
 2016 National Theatre Wales, Llanbedrog, Wales
 2015 National Theatre Wales, Peergroup Residency, Mid-West Wales
 2015 Live Art Development Agency with Sound & Music
 2012 Advanced Performance and Scenography Studies, Brussels, Belgium
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Conference/Seminar Organisation

Principal Organiser

- 2022 Parametres for Understanding Uncertainty Interdisciplinary Seminars (x4), funded by Royal Society of Edinburgh
 2022 Collective Practices for Uncertainty, Workshop for Artists/Physicists, Azala Espacio, Lasiera, funded by Royal Society Edinburgh
 2020 Radical Notations with Scottish National Gallery and the School of Literatures, Languages and Communication (LCC) funded by Leverhulme Trust
 The Sonic Study Series, IAD Funding, University of Edinburgh
 2019 Critical/Fictional Investigations: Site, Sound and Listening, IAD Funding, Edinburgh Sculpture Workshop
 2018/19 The Friday Lecture Series, Edinburgh College of Art
 2016 The Wednesday Lecture Series, Breeze Creatives, Newcastle
 2014 A Voice and Something Else, Aberystwyth University

Member Of The Organising Committee

- 2022 Scientific Outreach, Institute of Theoretical Physics, Madrid
 2019 Proklama 13, Artium Museum, Vitoria, Spain
 2018 Gender, Body and Sound Symposium, Federal University of Rio Grande do Sul Porto Alegre, Brazil
 2015 WISWOS, Women in Sound Women on Sound (ongoing)
 2012 Annual Departmental Conference, Department of Theatre, Film and Television
 2006 Performing Human Rights, Performance Studies International, Queen Mary University
 2003 Staging Human Rights, Casa de Lapa, Brazil
 2003 LIVE, Tate Modern

Chair

- 2021 Graduate Show online talk sound, listening and creative practice, University of Edinburgh

2017	Dream and Achieve, University of Leeds
2012	Annual Departmental Conference, Department of Theatre, Film and Television, Aberystwyth University

Member Of The Review Committee

2022	Music, Technology, Gender, University of Edinburgh
2019	Talbot Rice Gallery and Galbokian Foundation
2018	Celebrating Women In Sound, Goldsmiths University
2016	Total Theatre Awards Edinburgh
2016	Irish Sound Science and Technology Association

Professional Affiliation

2022 - ongoing	Member of SAR, Society of Artistic Research
2017 – ongoing	Member of ASAP, Association for the Arts of the Present
2017 – ongoing	Member of TAPRA, Theatre and Performance Research Association
2015 – ongoing	Co-organiser of WISWOS women in/on sound network
2012 – ongoing	Member of AN Artists Network
2015 – ongoing	Member of Arts Emergency supporting disadvantaged youth
2011 – ongoing	Member of ARTEA, Spain, an international group of multi-disciplinary researchers.
2015 – ongoing	Associate Artist, Cap-a-Pie, Newcastle University
2012 – 2014	Associate Artist, Aberystwyth Arts Centre
2013 – 2014	Member of Yr Odyn a group of multi-disciplinary artists, Swansea
2011 – 2014	Main co-ordinator of Practice in Performance, a group of practice-based researchers, Aberystwyth Arts Centre

Selected Specialist Training/Short Courses/Seminars Attended

2022	Multi-Dark: Advancements in New Physics for Dark Matter Detection, IFT (UAM-CSIC), La Cristalera
2020	Experiments with Sound (Duke University, MOOC)
2020-2021	The Edinburgh Leader, University of Edinburgh (nominated)
2020	An Online Model for Edinburgh University
2019	'About José Val de Omar' with Miguel Álvarez-Fernández and El Niño de Elche
2015	Public Art and Experimental Education (Duke University and Creative Time, MOOC)
2015	Arts Emergency, Mentorship Training
2014	Practice-Based Research in the Arts (Stanford University, USA, MOOC)
2011	Research Training in Ethics, Copyright, Research Methodologies, Aberystwyth University
2002	TESOL (Teaching English to Speakers of Other Languages)

Teaching Experience

Rebecca has over 1000+ hours of teaching experience, including course organizer roles and personal tutoring in Higher Education Institutions. She has taught undergraduate, postgraduate, PhD students and supervised a number of dissertations and PhD thesis. She has served as internal examiner for four PhDs to date. I have written and proposed new courses, designing bespoke materials and assessments. She has taught in international settings and for 2023 has been invited to deliver a seminar for the Reina Sofia Museum in Madrid as part of the ARTEA research project, 'The new loss of the centre. Critical Practices in live art and architecture in the Anthropocene.' See

<https://www.museoreinasofia.es/en/activities/collective-mourning-and-planetary-mourning-study-group>

Year 1

Approaches to Visual Culture University of Edinburgh
Approaches to Theatre, University of Leeds

Studio Practices, University of Leeds
 Performance, Theatre and Music: Interdisciplinary approaches, University of Leeds
 Performance Project 1: From Text to Performance, University of Leeds
 Drama, Reading and Interpretation, University of Leeds
 Studying Theatre I, Aberystwyth University
 Studying Theatre II, Aberystwyth University
 Key Theatre Practices, Aberystwyth University

Year 2

Artistic Research, University of Edinburgh
 Critical and Cultural Theories of Contemporary Art, University of Edinburgh
 Art Now: Theories, Practices and Institutions (course designer and course organizer), University of Edinburgh
 Debating Dramaturgies, University of Glasgow (invited)
 Interpreting Theatre and Performance Histories, University of Leeds
 Creative Practice and Performance Contexts (course designer and course organizer), University of Leeds
 Researching Theatre and Performance, University of Leeds
 Practices of Performance 3: Processes, University of Leeds
 Theatre, Society and Self, University of Leeds
 Contemporary European Theatre, Aberystwyth University
 Performance Composition, Aberystwyth University
 Theatre Production, Sunderland University

Year 3

Gendered Soundings? Sound Art and Feminisms (course designer and course organizer) University of Edinburgh
 Digital Culture in Contemporary Art (course designer and course organizer), University of Edinburgh
 The Practical Essay, University of Leeds
 Independent Research Project, University of Leeds
 Performance Project, University of Leeds
 Processes of Performance 5: Independent Practice, University of Leeds
 Performance and Architecture, Aberystwyth University

Year 4 (Scottish University system)

Visual Culture Dissertation

Postgraduate

Master in Contemporary Art Practice (course designer and course organizer) University of Edinburgh
 Master in Contemporary Art Theory University of Edinburgh
 Methods in Artistic Research University of Edinburgh
 Independent Research Project Supervision University of Leeds
 Performance and Collaborative Enterprise University of Leeds
 Performance Analysis and Project Design Aberystwyth University
 Politics Media and Performance Aberystwyth University
 Ways of Working Aberystwyth University
 Writing Research Methods Aberystwyth University
 Visual Culture and Performing Arts Universidad de Alcalá de Henares (invited)

PhD Students

2020 – 2023 Federica Cologna 'Art as Collective Action: Towards an Alternative Future for Democracy' (in progress)
 2017- 2020 Naomi Pearce 'Every Contact Leaves a Trace: A Forensic Feminist Investigation into Women Administrators, Gentrification and the Artist Studio' (completed)

PhD Examinations (Internal examiner)

2021 'Women Artists and Still Life in London, Paris and the Spaces Between, 1900-1939'

Candidate: Rebecca Birrell
External Examiner: Ruth Hemus
'Doing the Crease: Text as Subject in a Liberation of Folds'

Candidate: Daphne De Sommerville
External Examiner: Holly Pester
'Make Belief - The Art of Inventing Religion'

Candidate: Micheal Dudek
External Examiner: Brian Catling
'Mouthwork: Public Address and Laboured Expression'

Candidate: Jude Browning
External Examiner: Tai Shani

2019 'I Don't Know Where Paradise Is: Queer Paths the Museums and Libraries'

Candidate: Benny Nemerofsky
External Examiner: Mark Turner
'Workshops: Investigating and Developing Participatory Environments for Artistic Learning'

Candidate: Jake Watts
External Examiner: Emma Cocker
'Following Witches: Entanglement of Bodies in the Politics of Free Improvisation'

Candidate: Tina Krekels
External Examiner: Lisa Busby