

## FROM THE HEAD OF DEPARTMENT

The major piece of research news over the past term has undoubtedly been the release in December of the results of the Research Assessment Exercise. Keith Negus has given a full appraisal of these in his contribution below so I will simply reiterate his point that having 70% of the Department's work rated as being either 'world leading' or 'internationally excellent' was an exceptionally good outcome for us, and a result that, in percentage terms, was exceeded by only one other department within the College as a whole. The RAE will soon give way to the Research Excellence Framework (REF), and we shall shortly begin to contemplate the potential implications for the Department of this revised method of research assessment. But for the moment we can draw breath and congratulate ourselves on the very fine achievement this time around.

However much emphasis the world at large puts on that particular HEFCE hoop-jumping exercise, the outcome only succeeds in reducing to dry statistics the rich research environment that a department such as ours contains. At the heart of that is the work of our research units and centres, so the creation of a new one, the Sound Practice Research Unit, is an event of some significance. This unit brings together much of the cutting-edge creative work done in and around our Electronic Music Studios, and will provide a focus for future research and creative work in the areas betwixt and between music, electronics, computing and so forth. The Unit was successfully launched in November, at

an event that also saw a display of materials from the Daphne Oram archive. Coincidentally, at about the same time, we also secured the purchase of Daphne Oram's original 'Oramics' machine, one of the first ever electronic music composition systems. We anticipate that this will lead to some very interesting future strands of research, as well as potential collaborations with other high-profile partners.

Another indicator of the Department's high standing in music research is the number and quality of PhD students we are able to attract. Even so, it was something of a pleasant surprise when I discovered that we have enrolled no fewer than 20 PhD students in the department in the last calendar year, two of whom have joined us on AHRC-funded scholarships (making a total of five students in the Department holding such awards). This demonstrates that our postgraduate research culture, a vitally important aspect of our overall research environment, is in rude health.

The successes of these students are many and varied; do visit the individual web pages of members of academic staff to see some of the areas that our PhD students are working in.

Let's hope that 2009 proves to be as successful a year for us as was 2008.

*Stephen Cottrell*

## FROM THE DIRECTOR OF RESEARCH

This New Year sees the universities pre-occupied with digesting, trying to understand, arguing about and predicting the potential consequences of the latest Research Assessment Exercise (RAE). The results were released to the public just after midnight on the morning of Thursday 18th December (and carried in the edition of the Times Higher Education published on that day). As this was after the end of term, as I write this, there has been no opportunity for members of the Department to discuss these results, so I cannot report much more here than the basic 'facts' and some initial personal impressions. When the results of previous exercises were announced, each Department was given an overall summative rating which allowed easy comparison with other music departments and other departments within the College. This time the overall grade has been replaced with so-called 'quality profiles' which show the percentage of research activity deemed to fall within each of four categories: 4. World-

leading 3. Internationally excellent 2. Recognised internationally 1. Recognised nationally. There is also a category of 'U' for unclassified. The overall profile has been arrived at by the assessing panel considering three aspects of a department's activity: research outputs, research environment and indicators of esteem.

The Music Department at Goldsmiths received the following profile (percentages): 4 (world-leading) – 30; 3 (internationally excellent) – 40; 2 (recognised internationally) – 20; 1 (recognised nationally) – 10. This 'means' that 70 per cent of the Department's research activity (in categories 1 & 2) is judged to be 'world leading' or 'internationally excellent', which is a pretty impressive achievement when you consider the heavy teaching demands placed on the Department. It's also quite an achievement when you think about the range and diversity of research activities and interests within the Department.

However, that profile is not allowed to stand-alone, not with education being part of a public sector permeated by an obsession with producing 'league tables'. The 'quality profiles' (already quantitative, as much as they may be an evaluation of 'quality') are easily reduced to an overall statistical average. Hence, the Times Higher Education produced league tables for each discipline. The music league has Royal Holloway at the top with 3.45, Goldsmiths sixteenth with 2.9 and Napier at the bottom of the table (53rd) with 1.05. With a 1-4 scale it is a pretty crude way of differentiating between institutions. Indeed, six institutions had the same average as the Music Department here, so the Times ranking was, as far as I can tell, informed by an extra consideration of the number of staff submitted (some departments did not submit all their staff on the assumption that this might bring their grades down). We were certainly led to believe that the number of staff submitted would be significant when the results will be used

to allocate funding. Hopefully we will benefit financially for submitting a higher percentage of staff than some other institutions – although, at this stage, it is unclear how these results will translate financially.

The Times Higher also produced figures giving overall cumulative figures for each institution – Goldsmiths was ranked at 35 out of 132 institutions. Again, considering the resources of the College, this is impressive (although I think we are all aware of the imagination and commitment of staff and quality of research going on in the College).

Elsewhere in this edition of Research News you will find many examples of why the Department is judged to have 70 per cent of its activities as 'world leading' and 'internationally excellent'.

Happy New Year.

*Keith Negus*

## CENTRE FOR CONTEMPORARY MUSIC CULTURES

*Directors: Keith Negus, Professor of Musicology and Roger Redgate, Reader in Composition*

The activities of the CCMC embrace all types of contemporary music making with the aim of fostering a broad and inclusive approach to research methodologies, interpretative positions, analytical techniques, creative strategies and performance practices. The CCMC seeks to facilitate and encourage dialogue between theorists, performers and composers/ songwriters/ producers. The work of the CCMC is particularly concerned with scholarship, composition and performance that challenges or moves across conventional boundaries and categories.

Following its launch in October 2005, and under the directorship of Professor John Baily, the CCMC developed an innovative research agenda by prioritising activities that emphasised movements across the categories of western art music, world music and popular music. Having become directors of the Centre during the summer of 2008, we are now building upon the foundations established by John and extending this agenda to think about how various musical styles and musicians bridge, blur and make connections to other art forms and cultural practices. For example we wish to encourage consideration of the practices and ideas that bring together music and architecture; music and the moving image; music and drama; music and dance; music and visual art; music and noise, to name just a few. At the same

time, we want the CCMC to provide an intellectual and creative space within which art music, popular music and world musics can be given attention on their own terms (regardless of the ways they may or might not connect with other musics, art forms and cultural practices). There is much music that is not necessarily innovating by crossing boundaries (and, indeed, the crossing of boundaries does not by itself indicate that a performer or composer is particularly interesting).

We are in the process of setting up a range of activities and events for 2009. These will be announced in due course, and will include:

*Composition, Culture, Politics:* For series one, 2008-09, the CCMC joined forces with the Centre for Russian Music in a series of talks and performances focused on the work of Russian/Post-Soviet composers, exploring the impact of political change from different perspectives and cultural positions, highlighting radically different aesthetic viewpoints. Through the influence or rejection of mainstream European composition and popular music idioms, or via a return to traditional religious and folk elements, Post-Soviet music has forged its own, sometimes surprising, set of aesthetic controversies. This series of performances and talks features the work of composers from former Soviet countries, composers who remained and developed their work in Russia, and Russian composers based in the UK. In 2009 series two will be extended to cover a wider range of work focussing on composers based in the UK.

*Music and Image Series One:* This series will focus on the relationship between music and the visual image

in all its facets ranging from film and the moving image, to painting and poetry as parallel forms of notation and creative expression. The first event in the series will be a presentation and discussion with the solo and collaborative poet, sound/graphic artist and performer, Lawrence Upton who is an AHRC Creative Research Fellow in the Music Department. The presentation, entitled SELF, EXPRESSION, will be held in March.

Exploring the Popular Song: This programme will present a range of critical and creative approaches to the popular song, interrogating debates in musicology, whilst encouraging dialogues between theory, song writing and performance. The first seminar will be held on 24 February, and will feature Dave Laing talking about love songs (see further details below). Further events will be announced in due course.

Keith Negus

## AFGHANISTAN MUSIC UNIT

*Professor Emeritus John Baily, Head of AMU, reports:*

This has been a busy period for AMU. I gave papers at several conferences. In Bonn there was a symposium with the German Military Music School, which is responsible for training the Afghan Army Band in Kabul. My paper was about my setting up the Aga Khan Culture Bearer's Programme in Kabul in 2003. In Villecroze, Provence, there was a week's conference and workshop on fiddles of Central and Inner Asia where I talked about the *ghaichak* of northern Afghanistan. At the University of Leeds I presented my recent AHRC research on Afghan music and dance in London at a colloquium of the AHRC/ESRC Religion and Societies Programme

In collaboration with the Institute for Music Research Middle East and Central Asia Music Forum, AMU organized a conference looking at Recent Work on the Music of Afghanistan. Speakers included Dr Razia Sultanova (Cambridge), Amina Yousofi (BBC World Service), Christer Irgens-Møller (Moesgard Museum, Hojberg, Denmark), Veronica Doubleday (University of Brighton), and John Baily. This was a highly successful and well-attended event.

## RESEARCH REPORT: ANTHONY PRYER

This period of ten weeks provided a useful opportunity (post RAE) to begin new projects in my current areas of interest - Monteverdi, Mozart and aesthetics. First, I have been invited by the Fondazione Claudio Monteverdi of Cremona to edit three of his early printed collections – the *Sacrae Cantiunculæ* (1582), the *Madrigali Spirituali* (1583), and the *Canzonette a Tre Voci* (1584) – for the new Collected Works series, and have begun on that. Second, I have initiated a systematic examination of Mozart's methods for writing operatic recitatives (vital conveyors of narrative, and tonal connectors between one aria and another). Already some suspect (in-authentic?) passages have been revealed in some of the great operas that may have been written by other hands. Third, I have continued my researches

The European Commission organized a conference on Media Development, Cultural Perspectives and Civil Society in Afghanistan. The speakers were all from Afghanistan, many flown in from Kabul, including several members of the Afghan parliament. Only two non-Afghans were invited to participate, Lyse Doucet, the internationally acclaimed BBC journalist, who has covered Afghanistan for many years, and the Head of AMU with his rubâb, accompanied by Yusuf Mahmoud, our Afghan tabla teacher at Goldsmiths,

Finally, it is to be reported that I am part of a small group, headed by Dr Lucy Durán and Dr Nicolas Magriel (both of SOAS), that has been successful in being awarded a large grant from the AHRC's Beyond Text Scheme for a research project on 'Growing into Music: A Multicultural Study of Musical Enculturation in Oral Traditions'. My contribution will involve rethinking theoretical conclusions drawn from my ethnographic data generated in Afghanistan in the 1970s in the light of the current situation of music in the Afghan trans-national community.

into aesthetics, with further work on Hanslick and his theories of performance, work which hopefully will be revealed in the Hanslick conference to take place in Dublin in April 2009. I was also able to take up the invitation to present a paper on musical ontology at Bangor University, and have concluded negotiations to be the keynote speaker at an early music festival in Malmö, Sweden, in February. Naturally, as I attempted to drive my sabbatical forward, the usual assortment of administrative bugs continued to hit my windscreen (construction of the new MMus, allocation issues over a new book grant for the library, upgrades for two of my PhDs students and submission for a third, etc.), but my mental wipers did their best to cope.

## PUBLICATIONS AND RECORDINGS

### Thanos Chrysakis

*A Scar In The Air*, new CD release, Aural Terrains, UK.

### Ian Gardiner

Co-editor, *Music, Sound, and the Moving Image*, Vol.1:2 (Autumn 2007), and Vol. 2:1 (Spring 2008) (Liverpool University Press, ISSN 1753-0768).

### Alexander Ivashkin

Editor. Alfred Schnittke. *Collected Works, Critical Edition in sixty three volumes* based on the materials at The Alfred Schnittke Archive at Goldsmiths College (St Petersburg: Compozitor, 2008). Series VII, Volume 1, Part 1 - Piano Sonata No 1 (1987); Series VII, Volume 1, Part 2 - Piano Sonata No 2 (1990-91).; Series VII, Volume 1, Part 3 - Piano Sonata No 3 (1992).

### Keith Potter

Programme note on John Adams, *The Chairman Dances*, and Profile of John Adams, in programme book for BBC Promenade Concert, 8 August 2008.

'Philip Glass: the compositions and some contexts', booklet essay for *Glass Box*, a ten-CD retrospective boxed set released by Nonesuch Records (September 2008), pp. 49-72.

### Roger Redgate

Chamber Music by Brian Ferneyhough, (*Incipits, Flurries, In Nomine, Allgebrach, Coloratura, Trittico per G.S.*), Ensemble Exposé conducted by Roger Redgate. CD Metier msv 28504.

### Lawrence Upton

Selections from a sequence-in-progress, *Landscape*, published by *Veer Away* (Centre for Contemporary Poetics Research, Birkbeck College).

*Portrait* ('One remembers and one forgets'), from a book-length sequence currently with publishers, published in *Agenda 75* (South Africa).

## CONFERENCES, PERFORMANCES, AND OTHER MEDIA

### John Baily

Symposium im Bundesministerium für Umwelt, Naturschutz und Reaktorsicherheit, Bonn, on Musik in Fremdwahrnehmung und Eigenbild. 'A Culture Bearer's Programme to teach young Afghans the art music of Kabul', 23-24 September 2008.

Académie Musicale de Villecroze, Conference and Workshop on Fiddles of Central and Inner Asia, Siberia, China and the Middle East. 'The *ghaichak*, a recycled tin can fiddle from northern Afghanistan', 21-28 September 2008.

Folk Arts Centre, Kaustinen, Finland. 6th International Baltic Psaltery Conference. Guest Speaker: 'Music structure and human movement: Lessons from Afghan lutes', 2-4 November 2008.

Senate House, Institute for Music Research Middle East and Central Asia Music Forum and Goldsmiths Afghanistan Music Unit. Conference on Recent work on the music of Afghanistan. '*Lâreh, naghma-ye kashâl, naghma-ye chahârtuk: A genre of Kabuli art music*', 7 November 2008.

Performances on rubâb, with Yusuf Mahmoud, tabla, at The European Commission, Brussels, Conference on Media Development, cultural perspectives and civil society in Afghanistan, 2-3 December 2008.



Concert with *Ensemble Bakhtar* at Cultural and Conference Centre, Veria, Greece 'Imathia honours its Citizens' (namely Drs Matthaios and Konstantinos Tsahourides, recent graduates from Goldsmiths), 8 December 2008.

University of Leeds. AHRC/ESRC Religion and Societies Programme. Performance, politics, piety: music as debate in Muslim societies of North Africa, South Asia, West Asia and their diasporas. One day conference on Pleasure, Debate and Community. 'Afghanistan music and dance in London', 13 December 2008.

## **Tsai-Wei Chen**

### *Exhibitions*

Solo show *Sonic Constellations*, a 33-channel sound installation, Goldsmiths, University of London, 21-27 June, 2008.

*Extended Acoustic Horizons*, a sound installation for the exhibition 'Essence', Beldam Gallery, Brunel University, 14 July- 30 September 2008.

## **Thanos Chrysakis**

### *Performances*

INSCAPE 10: Sound Projection at The Warehouse as part of the bmic's The Cutting Edge Concert Series, London, 15 November, 2008.

Thanos Chrysakis (laptop), James O'Sullivan (guitar), Oli Mayne (synthesizer), performance at King's Place, London 9 December 2008.

*Palimpsesto* broadcast on RAI 3, 3.12.08, Roma, Italy and also, in November on the Radioshow for Experimental Music, Bourges, France.

## **Barbara Eichner**

'Music - Nation - Identity. Revisiting some key issues from a German perspective', keynote address at the Postgraduate Research Day, 'Exploring National Identity in Music', Goldsmiths, 8 November 2008.

'Love, death, and the sea: Ethel Smyth's Three Moods of the Sea (1913) and other water music', paper delivered at the conference 'Ethel Smyth (1858-1944) and her generation', University of Oxford, 29 November 2008.

## **Ian Gardiner**

*listen . . . move . . . dance*, Carlo Bowry (electric guitar), Ensemble 10:10, conductor Clark Rundell (Liverpool Capital of Culture commission), Cornerstone, Liverpool, 16 January 2008.

Arr. (with Will Gregory) '*Gardeners' World*', title and link music, BBC Concert Orchestra, conductor Charles Hazlewood, BBC2 April 2008 onwards.

Adaptation of '*Araftu Beirut*', '*Lianni Ahiya*' (Hiba Al-Kawas), Hiba Al-Kawas (voice), Nieuw Ensemble, conductor Garry Walker (Al Farabi Concerto commission), Cadogan Hall, London, 19 June 2008. Broadcast in 'Hear and Now', BBC Radio 3, 4 October 2008.

Orchestrator, '*The Worst Journey in the World*' (Will Gregory), incidental music, BBC National Orchestra of Wales, conductor Grant Llewellyn, BBC Radio 4, 21 & 28 September 2008.

Adaptation of '*Mamadou Boutiquier*' (trad.), '*Kaira*' (trad.), '*Manchester*' (Toumani Diabaté), Toumani Diabaté (kora), Kasse Mady Diabaté (voice), Royal Liverpool Philharmonic Orchestra, conductor Clark Rundell (Barbican Centre commission), Philharmonic Hall, Liverpool, 21 October 2008. Same soloists, London Symphony Orchestra, conductor Clark Rundell, Barbican Hall, 29 October 2008.

Orchestrator, *Swarms: Nature's Incredible Invasions* (Will Gregory), title and background music, BBC National Orchestra of Wales, conductor Stephen Bell, BBC1 January 4 and 11, 2009.

## **Alexander Ivashkin**

### *Selected performances:*

6 October, 2008, Great Hall of St Petersburg Philharmonia, Schumann *Cello Concerto* with St Petersburg Philharmonic orchestra, conducted by Vladimir Verbitsky.

20 November, 2008, Deptford Town Hall, London, *Dmitri Smirnov at 60*. Anniversary Concert, Goldsmiths Strings, Philippa Mo (violin), Alexander Ivashkin, conductor.

26 November, 2008, Recital in Palais des Beaux Arts de Lille (France) with Roberte Mamou, piano.

9 December, 2008, The Venue, Leeds. Recital with Irina Schnittke, piano.

18 December, 2008, City Hall, Cape Town (South Africa), Penderecki, *Largo* for cello and orchestra World premiere of the revised version, with Cape Philharmonic Orchestra, conducted by Krzysztof Penderecki.

## **Keith Negus**

'Bob Dylan; The Neglected Recording Artist', Popular Music Research Centre Seminar, Adelphi Research Institute, University of Salford, 2 October 2008.

## **Keith Potter**

Lecture on Edgard Varèse and Aaron Copland, National Youth Orchestra Summer School, Radley College, Oxfordshire, 12 August 2008.

Co-Convenor (with Pwyll ap Sion) of a One-Day Colloquium, 'Minimalism, Post-Opera and Performance' (Society for Minimalist Music), and chair of a roundtable session on 'Performance Issues in Minimalist Music', Goldsmiths, 13 September 2008.

Contributor to a panel discussion on the American composer, James Tenney, Huddersfield Contemporary Music Festival, 25 November 2008.

## **Anthony Pryer**

'Reproduction, Interpretation and Making Music: Performance as the Bermuda Triangle of Musical Ontology', invited lecture, Research Seminar Series, School of Music, Bangor University, 14 October 2008

## **Roger Redgate**

*String Quartet No 3*, St Paul's Church, Huddersfield Contemporary Music Festival, November 22nd. Arditti String Quartet

## **Lawrence Upton**

With John Drever: *That the tongue is a whip*, 8-channel version, performed at the concert to launch Sound Practice Research Group, Goldsmiths, 21 November 2008.

*Agnes* and *Various Song*, stereo, pre-recorded and live voice and 'natural' sound, performed at Verb, Scarborough, 8 November 2008.

**CRM INTERNATIONAL SERIES, TERM 2 2008-9**

**Council Chamber, Deptford Town Hall**

*Convened by the Centre for Russian Music in collaboration with the Centre for Contemporary Music Cultures.*

This series of talks and performances are focused on the work of Russian/Post-Soviet composers, exploring the impact of political change from different perspectives and cultural positions, and highlighting radically different aesthetic viewpoints. Through the influence or rejection of mainstream European composition and popular music idioms, or via a return to traditional religious and folk elements, Post-Soviet music has forged its own, sometimes surprising, set of aesthetic controversies. This series of talks will feature the work of composers from former Soviet countries, composers who remained and developed their work in Russia, and Russian composers based in the UK.

*Thursday 22 January 2009: Armenia: First Christian Ex-Soviet Country. In collaboration with Armenian Institute, London*

6pm: Special Guest: leading Armenian composer Ashot Zohrabyan in conversation with Alexander Ivashkin.

7pm: Music by Ashot Zohrabyan played by Goldsmiths students.

*Saturday 14 February 2009, 11am – 6 pm. Postgraduate Research Day: (M)other Russia: Researching and performing new Russian Music. In collaboration with London Philharmonic Orchestra*

Special guest: composer Vladimir Martynov ( Moscow) in conversation with Alexander Ivashkin. (Martynov's opera ' La Vita Nuova' ( after Dante) to be performed by LPO under Vladimir Jurowski on 18 February 2009 at the Royal Festival Hall).

*Talks:* Tara Wilson: 'Vladimir Martynov's music and ideas'; Rachel Foulds: 'Galina Ustvol'skaya and Dmitri Shostakovich' (based on materials from Paul Sacher Stiftung Archive); Elena Artamonova: 'New Russian Music for viola'; Drosostalitsa Moraiti: 'The Piano style of Alfred Schnittke'; Anna Kounadi: 'What did Skryabin actually play?'

*Recitals:* Goldsmiths students play music by Vladimir Martynov; Elena Nalimova plays chamber music by Galina Ustvol'skaya and Boris Tishchenko; Drosostalitsa Moraiti plays unknown piano works by Alfred Schnittke, and works by Nikolai Korndorf and Vladimir Martynov; Elena Artamonova plays music by Sergei Vasilenko, Alfred Schnittke and Alexander Kovalev.

*Thursday 5 March 2008: Russia as seen by Britten, Britain as seen by Russians*

6 pm: Cameron Pyke : Britten's creative response to Russia (based on materials from Britten's diaries at Britten –Pears Library)

7pm: Richard Black, piano, plays monumental *Passacaglia on DSCH* by Ronald Stevenson (the piece Shostakovich was inspired by while composing his *Sonata for Violin and Piano*).

*Convener: Alexander Ivashkin (a.ivashkin@gold.ac.uk)*

**CENTRE FOR CONTEMPORARY MUSIC CULTURES (CCMC)**

**Exploring the Popular Song Seminar**

Dave Laing, 'Words of Love', respondent Pete Astor.

Tuesday 24 February 17.30, room to be advised.

**MUSIC RESEARCH FORUM**

**Term 2, 2008-09**

**Tuesdays, 17.30-18.30, RHB 137a**

*20 January*

PGR Acoustic Composition Students in the Department of Music talk about their research.

*3 February*

PhD Student Status Upgrade Talks: Jeremy Keenan and Haris Sophocleous (Studio Composition).

*3 March*

'The Application of Live Electronics in Improvisation and Performance'; Sebastian Lexer.

*17 March*

PhD Student Status Upgrade Talks: Indione Rodrigues, 'Rhythm and Metrics in 20th-Century Music'; Nikos Stavlas, 'Kagel's Ludwig Van'; Coreen Morsink on her own compositions.

*Convener: Keith Potter (k.potter@gold.ac.uk)*



## **RESEARCH COMMITTEE, DEPARTMENT OF MUSIC, 2008-9**

Keith Negus (Chair), Keith Potter, Roger Redgate, Stephen Cottrell.

### **DEPARTMENTAL RESEARCH FUNDING**

The Department has a small fund for research projects and conference fees. All kinds of research work (including composition and performance) qualify, but there is no fund or remit to fund language tuition. Applications are welcome from MPhil/PhD students. Application forms, together with a set of guidelines, are available from the Department Office. You should give a full statement of fees and costs and state whether you have applied to other sources for funding. All applications should clearly state how the proposed research activity contributes to the applicant's doctoral research (or post-doctoral activities) and the Department's research profile. Incomplete applications will be either rejected or returned for clarification and will be considered only at the next meeting. Under no circumstances should you rely on the Department to fund large or speculative projects, nor should you expect that the Committee will grant the full amount you apply for. Applications are reviewed by the Committee once each term. Last-minute and retrospective applications will be considered only in exceptional circumstances. If you have any queries please contact Professor Keith Negus, Chair of Research Committee ([k.negus@gold.ac.uk](mailto:k.negus@gold.ac.uk)).

**Deadline for applications in Term 2: 21 January 2009**

### **DEADLINE FOR RESEARCH NEWS, MAY 2009**

**Monday 6 April 2009.**

### **EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS**

Contributions from staff and postgraduate research students are welcome, but are accepted only as email attachments sent as RTF files. Their content must be copied into the body of the email.

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