

# Steven Brown Curriculum Vitae

+44 (0) 7778 052650  
StevenBrown@listenhear.co.uk  
<http://www.listenhear.co.uk>

## **Contact Information**

***Certain personal details withheld for download, complete version available on request.***

## **Representation**

Agent - Theatre Sound Design  
Karen Baker

Associated Arts  
+44 (0) 20 8856 4958  
karen@associated-arts.co.uk  
<http://www.associated-arts.co.uk>

## **Current/Recent Roles and Positions**

### **Listen Hear Sound Projects**

Sound Designer, Sound Artist, Consultant

Flat 5  
124/125 St. James's Street  
Brighton BN2 1TH  
United Kingdom

### **The Royal Exchange Theatre Company**

Head of Sound

St, Ann's Square  
Manchester M2 7DH  
United Kingdom

### **Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT)**

Head of The Sound Design Working Group  
Sound Design Curator, World Stage Design 2013  
International Juror, World Stage Design 2009  
Sound Project Leader, Scenofest at PQ07

Suite A, 2F  
No.7, Sec.2, Renai Road  
Taipei 10055  
Taiwan

### **The Prague Quadrennial 2011**

Sound Design Curator

Arts Institute  
Theatre Institute  
Celetná 17  
110 00 Prague 1  
Czech Republic

### **The Association of Sound Designers**

Board Member

Harben House  
Harben Parade  
Finchley Road  
London NW3 6LH  
United Kingdom

## **Industry Awards**

Manchester Evening News Theatre Awards, Best Design Winner

2008 *The Flags*

2007 *Henry V*

2001 *Snake in Fridge*

1998 *An Experiment with an Air-Pump*

Manchester Evening News Theatre Awards, Best Design Nomination

2008 *Antigone*

1999 *Much Ado About Nothing*

1997 *Hindle Wakes*

## **Academic Awards**

**Rose Bruford College of Theatre & Performance**  
Honorary Fellowship

Lamorbey Park  
Burnt Oak Lane  
Sidcup  
Kent DA15 9DF  
United Kingdom

## **Professional Practice**

### **Listen Hear Sound Projects (1986 – Present)**

Sound designs include *Moon on a Rainbow Shawl* by Errol John (The National Theatre/Cottesloe); *Madre Coraggio e I suoi figli* by Bertolt Brecht (Teatro Strehler, Piccolo Teatro di Milano); *Nathan the Wise* and *Turandot* (Hampstead Theatre).

Current projects include a soundscape commission (Victoria & Albert Museum; Laban Dance Centre, London); sound works composition/installation (Exeter Cathedral, UK).

Commissions include soundscape compositions for *Why Won't You Tell Me?*, a collaboration with Steam Control presented at The X Festival (British Film Institute National Film Theatre; Sassoon/Saatchi Gallery, London); *The Listening Shell*, an installation by artist/designer Dody Nash (Victoria & Albert Museum, London); sound design curator & exhibit designer for *Collaborators: UK Design for Performance*, showcasing the work of contemporary British theatre designers (Victoria & Albert Museum London); a pan-continent collaborative soundscore for International Radiophonic Creation Day which also formed part of a global radio broadcast and CD release.

Soundscape and audio ecology work has been exhibited across the world most recently at The Sonar Festival, Barcelona, Oxford Brookes University, Centre for Contemporary Art in Almere (Netherlands) and The Future Everything Festival, Manchester; recent work has been broadcast on internet and terrestrial radio stations including Resonance FM (London), Radio Zero (Lisbon) and Free103point9 (New York).

Consultancy work includes feasibility studies for performing arts spaces in Wigan, Manchester & Sheffield (UK); artistic advice for cross disciplinary multimedia projects including *Mindgames* (Brighton, UK); Technical Consultant for The Comedy Store (Manchester, UK); The Buddhist Temple, (Leeds, UK).

### **Head of Sound**

#### **Royal Exchange Theatre Company, Manchester (1995 – Present)**

Over 85 sound design credits including including World and European Premieres, tours and productions which have transferred to the West End.

Other responsibilities include managing a department of 4, with overall responsibility for all artistic and technical sound matters, production and running budgets, equipment specification and procurement, health and safety, department training and ensuring that the very highest artistic and technical standards demanded by the artistic directorate are maintained and improved upon.

In 1996 a terrorist bomb exploded in the centre of Manchester which caused significant damage to the Royal Exchange Theatre. Responsibilities included ensuring that the company continued to present productions with the minimum of disruption, in a temporary venue for the following 3 years, whilst the building was repaired and refurbished; the redesign of all sound systems and sound facilities within the building, collaborating with consultants, architects and contractors to ensure that the building re-opened on time and within budget; the specification and procurement of all equipment. Sound was allocated £1,000,000 of the overall project budget of £31,000,000.

### **Head of the Sound Design Working Group**

#### **Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT)** (June 2008 – Present)

Elected in 2008 with the responsibility for ensuring that sound design, designers and artists are properly represented within the organisation with an expectation to forge international relationships; maintaining, encouraging and enabling a global exchange of ideas, whilst offering opportunities for skills and knowledge sharing amongst its members. The Sound Design Working Group is part of the OISTAT Scenography Commission.

### **Sound Design Curator**

**The Prague Quadrennial 2011** (March 2008 – July 2011, fixed term)

The Prague Quadrennial is the largest exhibition of theatre, performing arts design and architecture in the world and this was the first occasion that a Sound Design Curator had been appointed.

Responsibilities included ensuring that sound design became an important part of this international exhibition with the view of leaving a legacy for its inclusion and development in the future; curation and commissioning artists whilst ensuring that the event continued to offer and reflect the very best examples of global theatre design and architecture. There was an important requirement to collaborate with and work alongside the Artistic Director, General Commissioner and Curators for lighting, scenography, costume, video and architecture. As a result of the successful work undertaken for the Prague Quadrennial, a Special Award for Sound & Lighting Design was created and awarded to 2 sound designers.

### **Sound Design Curator**

**World Stage Design 2013** (Present – September 2013, fixed term)

Overall responsibility for curating and organising all sound design exhibitions, events, lectures and workshops for this international exhibition of stage design to be held in Cardiff. Collaborating with other design disciplines and technical providers to ensure the success of the event.

### **International Juror**

**World Stage Design 2009, Seoul, South Korea** (September 2009)

Part of an international jury which had the responsibility to award Gold, Silver and Bronze awards in scenography, lighting, costume and sound design.

### **Sound Design Project Head**

**Scenofest at the Prague Quadrennial 2007** (January 2004 – July 2007, fixed term)

Responsible for conceiving and organising a wide variety of events and projects whilst leading an international team of sound practitioners in order to realise these. The numbers of sound designers attending increased by 75% and around £200,000 in industry sponsorship was negotiated from companies such as Yamaha, d&b Audiotechnik and O2 Telecommunications. Other responsibilities included collaborating on conceiving the overall concept for the entire event, and event sound design.

### **Board Member**

**The Association of Sound Designers** (April 2011 – Present)

Elected to represent the interests of UK based sound designers whilst liaising with, promoting and representing UK sound design with regards to building relationships with industry leading manufacturers and product suppliers, producers and organisations which represent fellow collaborators.

### **Other Sound Design, Re-design & Engineering (1987 – 1994)**

#### **Royal National Theatre (1989 – 1994)**

Sound design and re-design credits include *Leave Taking*; *Ma Rainey's Black Bottom* (original sound design by Scott Myers). Sound engineer for many productions in the Olivier, Lyttelton and Cottesloe Theatres and tours including the European tour and London run of the multi-award winning *Sweeney Todd*; the world premiere of Tom Stoppards *Arcadia*; the box office record breaking *Wind in the Willows*.

#### **Royal Shakespeare Company (1987 – 1993)**

Sound design credits include *Richard III* (directed by Sam Mendes); *Gloriana's Garden*; *The Blue Angel & Measure for Measure* (both directed by Trevor Nunn); *The Taming of the Shrew*; *Romeo & Juliet*. Sound engineer for numerous productions and international tours including *Macbeth*; *A Midsummer Night's Dream*; *The Beaux Stratagem*

## ***Selected Academic and Education Projects***

### **External Validator**

MA Theatre Design, Royal Welsh College of Music and Drama.

### **Student Assessor**

BA Technical Theatre, Royal Welsh College of Music and Drama.

### **Presentations, Masterclasses and Lectures**

2011 The Theatre Academy (Helsinki, Finland)  
2011 United States Institute for Theatre Technology (Charlotte, North Carolina, USA)  
2011 Yale University (New Haven, Connecticut, USA)  
2008-11 Rose Bruford College (Sidcup, Kent, UK)  
2000-11 Liverpool Institute for Performing Arts (UK)  
2009 Professional Lighting and Sound Association (Leeds, UK)  
2009 The Institute of Intermedia (Prague, Czech Republic)  
2008 United States Institute for Theatre Technology (Houston, Texas, USA)  
2008 Purdue University (West Lafayette, Indiana, USA)  
2008 Yale University (New Haven, Connecticut, USA)  
2008 VPT Conference (Rotterdam, The Netherlands)  
2006 United States Institute for Theatre Technology (Louisville, Kentucky, USA)  
2003 Scenofest at PQ (Prague, Czech Republic)

### **Recent Publications**

2011 *Prague Quadrennial Catalogue*, Czech Theatre Institute, ISBN 978 80 7008 260 7 (contributor)  
2011 *The Blue Pages*, The Society of British Theatre Designers Magazine, July Issue (contributor)  
2011 *PQ11 Magazine, Issue 3* (editorial)  
2009 *Sound: A Reader in Theatre Practice* Palgrave Macmillan, ISBN 978 02 2305 5188 6 (contributor)

### **Recent Features and Articles**

2011 *Q&A with Lighting & Sound International*, June Issue  
2011 *An Overview of the Prague Quadrennial 2011, Lighting & Sound International*, September Issue  
2011 *The Echo, The Association of Sound Designers Magazine*, Issue 1  
2011 *Featured Quotes, Rose Bruford College of Theatre and Performance*, Prospectus

### **Referees**

Sean Crowley  
Director of Drama  
Royal Welsh College of Speech & Drama, Cardiff, United Kingdom  
Chair, The Society of British Theatre Designers

+44 (0) 7809 721071  
sean.crowley@rwcmd.ac.uk

John Leonard  
Theatre Sound Designer/Author  
London, United Kingdom

+44 (0) 7774 758774  
john@johnleonard.co.uk

David Budries  
Chair, Sound Design Programme, Yale School of Drama, New  
Haven, United States of America

+1 8609 180881  
david.budries@yale.edu

---