

International Women's Day Intercultural Arts and WOW Fringe Event

OPENING PHOTO GALLERY: A CELEBRATION OF WOMEN *compiled by JULIE BLAKE* with soundtrack *Core* from CD *Feather Hammer* by **Leah Kardos** on Apple Music: <https://itunes.apple.com/gb/album/feather-hammer/id483528029>

1. THE HOMERTON COLLEGE CHARTER CHOIR *conducted by DR DANIEL TROCMÉ-LATTER:*

'Let all the world in every corner sing' by Greta Tomlins

You may have heard of the petition launched last year to include female composers on the Edexcel A-Level Music syllabus. It is a sad truth that one relatively rarely hears music written by women – especially choral. Greta Tomlins was not only a published composer but also one who worked here at Homerton College during the 20th century. *Let all the world...* is a joyful, singable setting of George Herbert's poem. It featured on the Charter Choir's first CD and was broadcast on BBC Radio 3 for International Women's Day last year. **Daniel Trocmé-Latter** has been Director of Music at Homerton since 2011. The choir is accompanied by **Jonathan Huse**, Homerton College organ scholar.

2. ELIZABETH MACKINLAY:

'Singing sisterhood across the race divide'

Race, relationships, research and gender do not always sit comfortably in feminist worlds. Based on her experiences as a white-settler-colonial ethnographer and educator, married to a Yanyuwa Aboriginal man and mother to two children, in this piece Liz explores what it means to sing Indigenous and non-Indigenous notions of sisterhood across the race divide. The song performances of women in her Yanyuwa Aboriginal family from the remote community of Burrulula in the Northern Territory of Australia are brought together – at times expressing harmony, and at other times a dissonance – with her own so as to search for connections within and across borders.

Elizabeth Mackinlay is an Associate Professor in the School of Education at The University of Queensland. Her work is interdisciplinary and sits between the borders of Indigenous Australian and Decolonial Studies, Women and Gender Studies, education and the arts, and ethnography. She is a CIAN Fellow (2013-present date) and co-editor of the newly published Routledge *Handbook of Intercultural Arts Research*.

3. HOLLIE MCNISH:

'Cupcakes and Scones'

Hollie McNish is a UK poet based between Glasgow and Cambridge. 'Cupcakes and scones' was written about the infantilisation of women in current society and about our strange fear and negative attitudes towards the word 'woman' itself. Hollie has garnered titles like "boundary breaker" (Marie Claire)" and poet Benjamin Zephaniah stated, "I can't take my ears off her". Her album *Versus* made her the first poet to record



at Abbey Road Studios, London and her second collection of poems, *Cherry Pie*, was released by Burning Eye Books in 2015. *Nobody Told Me*, her latest memoirs on parenthood, was released in February 2016 with Blackfriars. Hollie's work can be explored at <http://www.blackfriarsbooks.com/book/nobody-told-me/>, <http://holliepoetry.com> and www.facebook.com/holliepoetry.

4. MAYA ANGELOU:

'3-word secret to living your best life'

Maya Angelou (April 4, 1928 – May 28, 2014) was an American author, poet and civil rights activist. She published seven autobiographies, three books of essays and several books of poetry, and was credited with a list of plays, movies and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees. She became a poet and writer after a series of occupations as a young adult, including fry cook, sex worker, nightclub dancer and performer, cast member of the opera *Porgy and Bess*, coordinator for the Southern Christian Leadership Conference, and journalist in Egypt and Ghana during the decolonisation of Africa. She was an actor, writer, director and producer of plays, movies and public television programs. In 1982, she earned the first lifetime Reynolds Professorship of American Studies at Wake Forest University in Winston-Salem, North Carolina. She was active in the civil rights movement and worked with Martin Luther King Jr. and Malcolm X.

5. HILARY CREMIN and PAM BURNARD:

'The performance of vulnerability: a composed improvisation or co-authored artography waiting to be written?'

In this performance, Hilary and Pam explore the intersections between their identities as academics, teachers and researchers, and their identities as artists – a musician and a poet. What new possibilities arise when the two combine, and what of the resulting vulnerabilities? Is it possible to embrace vulnerability as women in academia and perform new identities that liberate rather than oppress? **Hilary Cremin** is Senior Lecturer at the Faculty of Education, University of Cambridge. She researches and teaches in the areas of transformational peace education and conflict resolution. **Pam Burnard** is Professor of Arts, Creativities and Education at the Faculty of Education, University of Cambridge. She gained her first degree, a 4-year Bachelor of Music, at the Conservatoire of Music, University of Melbourne, where she was taught to play and encouraged to perform, but not to compose, improvise or experiment with her own voice as a creative musician. All the while, the conservatoire's high art status, either as a social institution in its own right, or in terms of the dominant knowledge forms of a conservatoire curriculum, initially precluded the possibility of developing an alternative to the privileging of Western classical music above all other music. Tonight's performance explores a plural expression of identities and creativities as professionals who champion contemporary creative practices.



6. VALERIE ROSS:

'MuSIT' - The performance of women in music research: creating music for sensory integration therapy

'MuSIT' is a series of electro-acoustic pieces composed for auditory entrainment, stemming from Valerie's research collaborations with occupational therapists working in clinical rehabilitation settings to enhance neurological processing based on sensory integration theory. Electronic soundscapes are created by the composer and juxtaposed over isochronic tones. These fundamental structures are then layered with traditional and Western acoustic instruments played live over real-time interaction. An established composer and researcher, **Valerie Ross** is the Director of the Centre for Intercultural Musicology at Churchill College, Cambridge. She also heads the Music Therapy, Rehabilitation and Wellness research group at Universiti Teknologi MARA, Malaysia, and co-convenes (with Pam Burnard) the 2nd International Building Interdisciplinary Bridges Across Cultures (BIBAC) 2016 Conference 30th July – 1st August.

7. HANNA McCLOSKEY, CEO of 'FEARLESS FUTURES':

'An expression of the need for change'

This recording is a spontaneous community poem by eight 17-year-old Fearless Futures participants, with their reflections on inequality in our society. Fearless Futures runs gender and leadership development programmes for girls in schools, and women in universities and the workplace. Why? For too long, we've been told that women's advancement is dependent on us "leaning in". But saying this ignores the fact that sexism and its linkage with other inequalities is deeply entrenched in our world. Women are not the problem. Sexism, racism and classism are. Fearless Futures gives our participants a new pair of glasses with a new prescription to see the world. Because the world as it stands is not our best work. We shine a light on inequality foremost because we must see and understand a problem to change it. And, we also give our participants a new pair of glasses to see *their power* as agents of change, to be seen and to be heard, and the platform to practise their power individually and collectively.

8. DAISY CORDER *Year 11 trumpeter studying GCSE Music, accompanied by SARAH BENTLEY Head of Music and Performing Arts, Highbury Grove School in Islington:*

'Movement II from Trumpet Concerto in E Flat: Joseph Haydn'

Daisy started to learn the trumpet six years ago. Since then she has had the opportunity to play with, to be conducted by and to be taught by numerous extremely talented and inspirational women. This has been key in encouraging her love and commitment to playing music. She currently attends Highbury Grove School in Islington and is principal trumpet in her school orchestra. Daisy has also recently been awarded a place in the National Youth Orchestra (NYO) Inspire Orchestra. She is a strong advocate for equality and diversity and hopes to see increased gender and racial diversity in music in the near future. She is very proud to be part of this amazing celebration for International Women's Day 2016.



9. CASSANDRE BALOSSO-BARDIN:

'A woman in a man's world: piping through gender'

Cassandra's performance of Greek and Galician bagpipe music illustrates her mobility beyond borders as well as an absence of qualms when it comes to gender stereotypes. Both a scholar and a musician, she uses music to create a bridge between different worlds, using it as a way to facilitate positive communication and encourage dialogue. Cassandra is a strong partisan supporter of instrumental music and value the power of its unvoiced messages, creating a space where politics, differences and barriers can be put aside. She finished her PhD in ethnomusicology at SOAS and is now a postdoctoral researcher at the Sorbonne in Paris.

10. AYA WALLER-BEY:

'Pass the mic: feminism in hip-hop'

In this performance, Aya recounts the history of hip-hop, inserting black women and the irreconcilable tension faced by supporting music and a culture that is both sexist and misogynist. She expresses the ways female hip-hop artists work to assert their place in a male-dominated industry. The presentation will conclude with an answer to the question: can a woman truly enjoy and support hip-hop AND identify as a (black) feminist? **Aya Waller-Bey** is an MPhil student exploring hip-hop in the Arts, Creativity, Education and Culture (ACEC) route in the Faculty of Education.

11. SUSMITA PUJARA:

'Reflect and Recover'

Mita has been an artist-researcher, facilitator and evaluator in the field of socially engaged arts for 19 years, working with refugees and survivors of trafficking since 2000. She recently completed her Masters thesis at Cambridge: a phenomenological, arts-infused inquiry exploring notions of care in a drama and music intervention with trafficked women. Tonight's piece *Reflect and Recover* emerges from this research using voice, sound and movement to unravel some of the more subtle values of arts work in socially engaged settings. For further info go to mitapujara.com, email her at: mitapujara@me.com or follow her on Twitter: @MitaPujara

12. SIDDARTH SPANDEY and PATRICK OLSEN:

'Flow'

A piano-flute duet, 'Flow' is inspired by the similar-yet-different rhythms of landscapes that inspire and shape lives. More specifically, from the effusively coloured, ever-changing sunsets and the swaying cedars of the Indian Himalayas, where Siddharth comes from to the rippling brooks and rolling hills of the British Isles, where he now resides. This piece is co-inspired by Patrick Olsen, who enlivens it with a touch of European folk music and shares an intercultural American-Irish background himself. **Siddharth Pandey** and **Patrick Olsen** are second year full-time PhD candidates at the Faculty of Education, University of Cambridge, where they are researching fantasy literature and the assessment of music improvisation, respectively.



13. AFRODITA NIKOLOVA with tabla player VICTOR ROY: 'Performing interculturality: The songs Mother Nature used to sing?'

This collaborative poetry and tabla performance renders an empowered response to the sexism of catcalling by exuding harmony, love and beauty. It embodies the intercultural artistic conversation among poetic tone, traditional tabla rhythms and visual aesthetics.

Afrodita Nikolova, a poet from Macedonia and a PhD student at the Faculty of Education, explores young offenders' evolving narrative identity through their participation in spoken word poetry programming. **Victor Roy** plays the tabla, an Indian percussion instrument, and enjoys fusing rhythms across different styles and genres, from rock to poetry. Victor studied medicine at Northwestern University and is presently completing a PhD in sociology at Cambridge.

14. RUTH SAPSED, SUSANNE JASILEK, SALLY TODD, FILIPA PEREIRA-STUBBS and CAROLINE WENDLING - *Cambridge Curiosity and Imagination*:

'A visual poem celebrating artists as community connectors'

Cambridge Curiosity and Imagination is a social enterprise collaborating with artists in creativity research, practice and community development. They work with people of all ages in all sorts of spaces – in woods, hospitals, libraries, playgrounds and, most recently, recycling centres. Tonight's visual poem of images, words and sounds has been made for International Women's Day to celebrate some of the women and girls they have met in our projects, as well as some of their own inspirers that they recognise as influencing their practice. They have worked with many extraordinary boys and men too. All of their work can be explored at www.cambridgecandi.org.uk.

15. DAWN ELLIS (*Cambridge Alumnus 1978-1978*) and TOM MORLEY, founders of 'TEAMWORK', will conclude the evening with a collectively voiced item. Culminatively drawing on and building from the previous items, Dawn and Tom will invite us to see new ways to join voices in the renewal, innovation and vitality required for social change.



IWD FRINGE EVENT PRODUCTION TEAM

Event Convenor: Prof. Pam Burnard

Administrator: Lucian Stephenson

Programme designer: Lucian Stephenson

Lighting: Peter Miles

Visuals: Julie Blake (Doctoral student)

Visuals/Lighting Assistant: Frances Shih (Doctoral student)

Front-of-house: Ana-Maria Macuno, Rachel Lai, Frances Shih (Doctoral students)

Sound: Brent Burnard

Sound Assistants: Pearl Schachter and Albert Tsui (ACEC MPhils)

Be sure to visit the **merchandise table**, where you will find more information on tonight's presenters along with a sample of academic and industry-related books on women.



SOME QUOTES TO INSPIRE *and* PONDER

“If the immutable character of sex is contested, perhaps this construct called ‘sex’ is as culturally constructed as gender; indeed, perhaps it was always already gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all.” – **Judith Butler, *Gender Trouble***

“My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone.” – **Mary Wollstonecraft, *A Vindication of the Rights of Woman***

