

Shared Narratives

Supporting work by performing arts researchers of colour



21 March 2024

"There is a rustling and a murmuring in the dry bones of the academy and a whispering of new voices in its still, quiet places

So, listen carefully. Listen, and you will hear it."

JOANNA KIDMAN

Kidman, J. (2019) 'Comparatively Speaking: Notes On Decolonising Research', International Education Journal: Comparative Perspectives, 17(4), pp. 1-10.

Ankna Arockiam and Uchenna Ngwe formed Shared Narratives in 2020 as a way to support and highlight the work of researchers of colour who work predominantly in the performing arts. Shared Narratives aims to create a platform for academic voices that are often hidden, particularly in conservatoire and university settings.

Conceived as an online event from the outset, this conference will provide an opportunity for sharing research produced by researchers of colour while developing a collaborative networking space for us as academics and practitioners.

The conference is kindly supported by Royal Academy of Music, Trinity Laban, Royal Conservatoire of Scotland.

ROYAL ACADEMY
OF MUSIC

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE


Royal Conservatoire
of Scotland

Programme

10:00

WELCOME

10:15

CHAIR - HANNAH THURASINGAM ROBBINS

NATASHA HENDRY

***STRENGTHS AND WEAKNESSES OF ANTI-RACIST
INITIATIVES IN MUSIC EDUCATION FOR GLOBAL
MAJORITY PUPILS: A SYSTEMATIC REVIEW***

JAIME DIAZ

**TOWARDS A SOCIOGENIC METHODOLOGICAL
FRAMEWORK IN WESTERN CLASSICAL EUROPEAN
MUSIC COMPOSITION RESEARCH**

MARIE BASHIRU

**BRITISH FOLK MUSIC: WHERE ARE ALL THE BLACK
PEOPLE?**

11:30

BREAK

11:40

CHAIR - ANKNA AROCKIAM

ROBERT MITCHELL LOWE

THE ILLUSION OF ONE HAND

SRIJAA KUNDU

**REFLECTIONS OF AN ETHNOCHOREOLOGIST IN
TRAINING**

CATHERINE BISSET

PLACEHOLDER

12:55

LUNCH

Journal of
Shared
Voices



Shared
Voices

14:30

**PANEL DISCUSSION - NAVIGATING WELLBEING:
ADDRESSING CHALLENGES AND INTERVENTIONS
FOR PEOPLE OF COLOR IN THE PERFORMING ARTS**

PANEL - SITAL PANESAR, GERRARD MARTIN,
CATHERINE BISSET, ROGER WILSON

14:30

BREAK

14:40

CHAIR - UCHENNA NGWE

KEITH CORPREW

***MENDING SEVERED WEBS: DISCOVERY AND
RECOVERY OF SELF THROUGH IMPROVISATION
IN SENEGAL, AFRICA***

SEBANTI CHATTERJEE

**DEGREES OF SACRED AND COSMOPOLITAN
BELONGING**

ALABA ILESANMI

**ECHOES OF THE PAST IN THE PRESENT: FELA'S
(RE)INCARNATIONS IN THE #ENDSARS 2020
PROTEST**

16:00

CLOSE

SHARED NARRATIVES CONFERENCE 2021



CHAIRS: HANNAH ROBBINS | ANKNA AROCKIAM | UCHENNA NGWE

SESSION 1

Thursday 21st March 2024
10:00 – 16:15 GMT



NATASHA HENDRY

Strengths and weaknesses of Anti-racist initiatives in music education for Global Majority pupils: A systematic review

Representation of Global Majority students in music education remains poor. Research highlights barriers related to racial inequalities surrounding methods, praxis, content and music educators, which are contributing to a lack of engagement and progression within music studies. A framework to inform Anti-racist praxis in music education is clearly needed. However, there is a lack of robust evaluations of Anti-racist initiatives. This systematic review aimed to evaluate the initiatives that promote Anti-racism and social justice in music education and assess their strengths and weaknesses.

Eight databases were searched independently. Inclusion criteria included: educational initiatives aimed at supporting Black pupils predominantly, and other Global Majority ethnic groups; those promoting Anti-racist perspectives and social justice; peer reviewed studies in English. 2662 papers were identified. Of those, 14 studies – mainly qualitative – were included in the review.

Aggregative and interpretative synthesis identified enabling factors: student-centred initiatives where student voice was consulted, giving space for and context to Black music/Black music creators and other cross cultural music, the use of critical pedagogy with clear and unambiguous aims that explicitly addressed social justice and educator reflection and co-operation. Impeding factors included: limitations in music teacher's training surrounding non-traditional music canons, assumptions and stereotypes about Black students' lives and music preferences, a lack of robust evaluation of many initiatives, ineffective strategies to engage the White majority in anti-racism.

These findings hold significance for informing evidence-based practice and policies to address racial inequalities in the music classroom and address pipeline issues to HE and musical careers for the Global Majority. These results, alongside those from two further studies, are being used to develop an evidence-based racially literate framework for music education in secondary schools. Preliminary findings from focus groups with secondary school music students, teachers and education stakeholders in the UK (study 2) will also be presented.



JAIME DIAZ

Towards a sociogenic methodological framework in western classical European music composition research

In this article I will share the emerging intersectional methodological framework I have developed for my PhD project at the Royal Conservatoire of Scotland. The project titled, A violent accumulation of identifications: composing in/through/with the Latina/o/x diaspora, includes a portfolio of compositions, interview data from seven Latina/o/x participants, and a 40k word dissertation. The framework is steeped in the Black and brown feminist epistemologies and ontologies of Sylvia Wynter, Patricia Hill Collins, Sarah Lawrence-Lightfoot, and Edgar Rodriguez-Dorans and I also weave into this neuroqueer and disabled perspectives.

SHARED NARRATIVES CONFERENCE 2021

CHAIR: UCHENNA NGWE



SESSION 1

Thursday 21st March 2024
10:00 – 16:15 GMT

This approach developed organically alongside the PhD project in order to investigate Latina/o/x sound artists' use and non-use of their identities in their creative practice—identities including but not limited to race, parenthood, gender, disability, sexuality, etc—and, in particular, to evaluate dialectical tensions some artists may be experiencing. In her work Wynter, via Fanon, writes that sociogeny may be a type of framework that can perhaps bridge the gap between biology—specifically phylogeny and ontogeny—and the socio-cultural fields. Wynter develops this idea further and specifies that sociogeny should be rooted in 'the study of words (in effect, the study of the rhetoricity of our human identity)' and that it needs to happen in liminal 'transcultural' spaces by a minoritarian subject from a minoritarian perspective (60). It is from here that I make my case for a Black/brown feminist sociogenic methodological research framework to study our own minoritarian and or global majority south lived experiences within the fields of western European classical music (WECM) and computer music. The preliminary findings of my PhD suggest that some WECM and computer music sound artists may experience a type of epistemic (self)harm as their identifications are stripped away through the construction of a work. The methodological framework presented here then may help in rethinking our creative, research and pedagogical practices in WECM and computer music.



MARIE BASHIRU

"Black British Belonging in English Folk Song Tradition"

My research examines the current condition of English folk song and the historic cross-cultural exchange by way of the British Empire. Spanning across a mixed-method research practice over 3 years, it interrogates the lack of diverse practitioners in English folk song, with focus on a dearth of the Black British demographic. The central question of, "British Folk Music: Where Are All The Black People?" is explored through the production of a podcast, featuring qualitative research, and creative practice research into potential transculturation between Britain and Nigeria in the folk tradition.

No research as of yet had been done concerning this subject matter and my research which began in 2020 with The English and Folk Dance Song Society as part of the Alan James bursary and a subsequent artist residency has been the beginnings of exploration into this significant topic.

The importance of this research has been driven by a goal to address the lack of documented non-English cultural contribution and engagement with English folk tradition despite its colonial past; as well as a personal pursuit to reconcile creative and cultural expressions in my own work as a dual heritage British-Nigerian artist.

My main findings and arguments include:

- A commonly shared sense of 'cultural extradition' amongst Black-British practitioners who exist within the English folk genre; a conflicted sense of belonging in a space that their ancestral traditions have contributed to and received musical exchange from.
- An era of British history where the phenomena of Blackface Minstrelsy has potential ramifications for creating a hostile environment for Black people in the folk space in the UK.

- West African folk traditions and practices that have been mirrored and adapted into western folk traditions such as the adaptation of the Senegalese/Gambian ekonting into the modern-day banjo.

My presentation will feature a specially adapted and recorded excerpt of my research; and if time permits, a short performance of a musical composition created from my research findings.

SHARED NARRATIVES CONFERENCE 2024

CHAIR: ANKNA AROCKIAM



Thursday 21st March

11:40am

SESSION 2



ROBERT MITCHELL

The Illusion Of One Hand

'A look into the undersung music of left hand only piano - with examples from Classical and Jazz/Improv history. Many great compositions languish in this area - dating back 250 years. Yet little consciousness of this is present amongst music lovers, and rarely is this a part of piano education unless seeking to continue playing whilst injured or as a necessity due to varied physical abilities/restriction/disability. With regularity the question is still asked - how to improve the function of the pianists left hand? In engaging with this hidden repertoire we see answers to this. We see where expansive creative compositional possibilities reframing the illusion of the left hand alone being 'less' lie. This talk will advocate for an increase in appreciation of/education from this area - and show part of a developing research project centered around new left hand only compositions from Prof.Robert Mitchell.'



SRIJAA KUNDU

REFLECTIONS OF AN ETHNOCHOREOLOGIST IN TRAINING

This essay explores the role of the body within Ethnochoreology, starting with an investigation of the etymology of Ethnochoreology. Building upon Kurath's idea of "choreology" and Berger's conceptualisation of "modes of existence", it endeavours to understand the body within cultural contexts as a site of inquiry for the Ethnochoreologist in training. Employing Everett C Hughes's framework, the essay establishes the body as a primary site from where all inquiries begin. By incorporating Susan Leigh Foster's cultural theory and Berger's "focus, fringe, horizon" framework, it seeks to comprehend the body's complexity and its conveyance of cultural meanings. Acknowledging the necessity of situating the researcher's background, the essay delves into the narrative of Kathak as embodying migration, assimilation, and erasure. This exploration adapts Appadurai's concepts of "ethnoscape" and "ideoscape" to expound upon how my migration to Ireland, prompted by a pursuit to study Ethnochoreology, transforms the perception of the body into a moving site of inquiry.



CATHERINE BISSET

Placeholder

It is 1790 in Saint Domingue, a year and a day before the start of the Haitian Revolution, Minette, a free woman of colour waits in a sweltering theatre. She remembers her mother, a courageous and intelligent enslaved woman and considers her own previous career as an opera singer. An emotional exchange between mother and daughter reveals the insidious power of divide and rule, the pointlessness of freedom without equality and the importance of resistance. Will Minette find the courage to go back to the Opera or will she choose to remain a 'Placeholder'?

SHARED NARRATIVES CONFERENCE 2024

CHAIR: UCHENNA NGWE



Thursday 21st March
14:40pm

SESSION 3



KEITH CORPREW

Mending Severed Webs: Discovery and Recovery of Self through Improvisation in Senegal, Africa

Mending Severed Webs is a paper that explores improvisational dance as a vehicle for discovery and recovery of self. Focusing on time spent in Senegal, Africa at l'École des Sables in the Performance, Visibility, and Blackness module of the Training Diaspora Africa program, this session reflects on improvisational experiences in the studio, the streets, and the club. Through these reflections the paper engages with improvisational dance in a curated black context and the ways in which it allowed space for the emergence of embodied knowledge, embrace and integration of the masculine and feminine within me, and encouraged courageous connectivity and creativity.

This paper focuses on the significance of place and the role improvisational dance played in fostering connections with myself and others across the diasporic community and my own body. Through the connections facilitated in this context, I found myself to be supported in the development of a more integrated and courageous sense of self. In exploring the significance of dancing in Senegal and how training in the studios and on the beaches of the village of Toubab Dialaw where l'École des Sables is located; I will explore what shifts in my practice occurred as a result. I will also highlight the impact of dancing in the streets and clubs in Senegal, which contributed to a different level of engagement with my improvisational practice and self-awareness. Within the presentation of this paper, it will also reflect on my experiences following my time in Senegal across the US and London, explaining how new levels of freedom and confidence were found in my creative practice that have evidenced a transformed sense of being in the world.



SEBANTI CHATTERJEE

Degrees of Sacred and Cosmopolitan Belonging

By the early twentieth century Mizos accepted a double inscription. They were Mizos but also Christians. Christianity became a marker of self-constitution. Christianity had existed much prior to the coming of the Welsh. William Carey, a devoted missionary based in Calcutta had distributed the Bengali bible to the Khasis in the Sylhet region. It was however in 1841 with the coming of William Jones in 1841, that the Welsh Presbyterian missionaries, Christianity established its stronghold in the Khasi- Jaintia hills. Mizoram attained its statehood in 1986 and Meghalaya became a State in 1970. Immersed in Christianity, sacred hymns and gospel traditions shaped an understanding of indigenous musical practices. 'Ki Sur', a 2023 film (by Sebanti Chatterjee and Soumik Mukherjee) on choral practices in Meghalaya and Mizoram explores the degrees of sacred and cosmopolitan belonging. The principal questions that emerged were 1) Is choral singing a mere community ritual? 2) How are the choristers and the choir conductors framing choral singing as a genre?



ALABA ILESANMI

Echoes of the Past in the Present: Fela's (Re)Incarnations in the #EndSARS 2020 Protest

In this presentation, I examine the historical and contemporary significance of the two iconic songs Fela released after the sack of his "Kalakuta Republic" commune, "Sorrow, Tear and Blood" and "Unknown Soldier," tracing how they contribute to his afterlife, post-mortem relevance. Thus, by exploring these songs as repositories of historical narratives, I analyze the interconnected historical threads binding two heinous tragedies in Nigeria's history: the "Kalakuta Inferno" of 1977 and the "Lekki Massacre" of 2020. The "Kalakuta Inferno" refers to the military's assault on Fela and his associates and the incineration of his Kalakuta Republic commune. The "Lekki massacre" denotes the Nigerian soldiers' violent killing of peaceful demonstrators at the Lekki Toll Gate in Lagos, Nigeria, during the #EndSARS protest, which protested police brutality. By examining the divergent stories ("what happened" and the controversies of "what was said to have happened") that underscore these songs and events, I elucidate how these histories maintain resonances, how they have become linked, relived, reaffirmed, and multilayered within the sociopolitical landscape and context of state-sponsored violence in Nigeria. Ultimately, I explain how the "Kalakuta Inferno" tragedy canonized Fela the fighter, how it continues to sustain his post-mortem personhood, and the enduring global fascination with him.

PANELLISTS



CATHERINE BISSETT

Actor / Playwright

Catherine is an Edinburgh-based actor, playwright and researcher of Jamaican-Scottish heritage who didn't start acting until ripe old age of 49 when she joined Edinburgh Acting School. She loved the skills-training, but was so nervous, that she told her tutor that didn't want to perform in public - ever! Well, that didn't quite work out, and in 2021 she joined Bridges acting agency, and has performed in several professional productions including 'The Masks of Oscar Wilde' at the Edinburgh Fringe and at the Lyceum in The Gaza Monologues. Placeholder was Catherine's first attempt at writing a play and performing solo. To date it's been performed at the Scottish Story-Telling Centre, The Byre and most recently at Edinburgh Multi-Cultural Festival. The script was published by Salamander Press in 2023, was long-listed for The Alfred Fagon Award in 2022 and in the same year The Framework Theatre placed Placeholder as runner-up in the Production of the Year category. In 2023, Placeholder was chosen to be course text for the Political Theatre module at St Andrews University. She is currently writing a second play, 'Apprentice' also based on academic research conducted by Prof. Diana Paton. In her spare time, Catherine is obsessed with 70s horror movies, and also loves visiting the Isle of Skye.



ROGER WILSON

Director of Operations, Black Lives in Music

Roger Wilson has many years of experience on both sides of the stage as musician, educator, tour manager and administrator. Conservatoire trained, he has worked extensively in the commercial, jazz and classical sector with a wide range of artists from Lesley Garrett and Bryn Terfel to James Brown and Quincey Jones. He has also played in some of London's most successful music theatre productions. As an instrumental teacher and lecturer, Roger has worked throughout the UK music education sector at all levels. In recent years, he has been dedicated in his support for the professional development of aspiring young jazz musicians.



GERRARD MARTIN

Co-founder of Black Artists in Dance (BAiD)

Gerrard Martin trained at De Montfort University, and at the Northern School of Contemporary Dance. He received his MA in Choreography from the Central School of Ballet.

He has danced for Jose Agudo, Tavaziva Dance, Union Dance Company, Phoenix Dance Company, The Lion King, Ballet Black, Aletta Collins Dance, the National Theatre, ENO, and the ROH. Gerrard has taught for Trinity Laban, Mountview, Rambert School, RADA, the Royal Central School of Speech and Drama and the Place.

Gerrard has choreographed works for the National Youth Ballet (Sadlers Wells), Tate Modern, the Place, the Curve, National Portrait Gallery, RichMix, Outbox Theatre, Longborough Opera, South Bank, British Museum, Pegasus Opera, and the West Bengal Federation of Dance, India.

Gerrard is the co-founder of Black Artists in Dance, (BAiD), and is a trained Yoga teacher.



SITAL PANESAR

Founder of MusicaTherapy / Psychotherapist

Sital is a Counsellor & Psychotherapist, specialising in mental health and well-being for creatives. Having worked extensively in the charity and non-profit sectors, alongside supporting musicians in private practice, Sital founded MusicaTherapy (www.musicatherapy.com), focusing on the emotional and mental health well-being of musicians of colour. Sital weaves both her industry and third sector experience to offer bespoke support surrounding cultural diversity, heritage, intergenerational trauma and identity. She also has specialised training and experience working with sexual health related issues, sexual trauma and intimacy. Additionally, Sital is a Senior Lecturer on the Postgraduate Counselling & Psychotherapy programme at the University of East London, with a specialist focus on Equality, Diversity and Inclusion.



PRESENTERS

MARIE BASHIRU

Hailing from south-east London, Marie Bashiru is a musician, writer, and researcher. A former Associate Artist with The English Folk and Dance Song Society (EFDSS), her biographical writing talents paired with her soulful melodies have been selected by The Independent as one of 2020's Artist Spotlight, with her innovative research on Black British folk music culminating in the release of the podcast, *British Folk Music: Where Are All The Black People?* She has written for publications such as *Black Ballad*, and is a contributor to *Songlines Magazine*. Marie also curated the exhibition "British Folk Music: Where Are All The Black People?" at AMP studios, London at the Shut Up and Play Festival in 2021.

SEBANTI CHATTERJEE

Sebanti Chatterjee is Assistant Professor, Liberal Arts at SRM University, AP. She received her doctorate in Sociology from Delhi School of Economics, Department of Sociology in February 2020. Her monograph *Choral Voices: Ethnographic Imaginations of Sound and Sacrality* was published by Bloomsbury Academic in February 2023. Sebanti's interest areas are sound studies, gender studies, and religious studies. She occasionally dons the hat of a storyteller.

KEITH CORPREW

Keith "K. Alexander" Corprew, is a black American, multidisciplinary artist. He works between the mediums of dance, text, sound, filmmaking, and graphic design to explore the integration of art, philosophy, and storytelling as tools for advocacy and healing.

He is the 2022-2023 US-UK Fulbright Scholar at Trinity Laban Conservatoire of Music and Dance. His research culminated in a documentary dance short film which explored the impact of black male identity on belonging within the UK.

His current research interests explore the relationship of the mediatized body to the living body; exploring how what is witnessed on screen shapes what is enacted and expressed in everyday life. He also explores the performativity of race and gender and how art can serve as tools to subvert and advocate for social progress.

JAIME DIAZ

I am a sound artist and academic who specializes in experimental sounds and how identification interacts with artists' practice. I am based in Glasgow, UK, but originally from Colorado, US. Over the past 10 years, I have worked across theatre, dance, film, and the concert stage, and have gained experience in the US, Canada, UK, and Ghana.

Some of my commissioned works include "Señora de las Sombras" premiered at soundfest 2022, 'Pink Cloud Ballade' premiered by the Sheffield Clarinet Choir in 2023, and 'Three distant moods,' commissioned and recorded by Devan Jaquez in 2020. At the 2023 PLUG Festival 'statues of bone flowers' was premiered by the GAIA duo and 'voiceless and brown' premiered with Stephanie Lamprea and Calum Huggan. My orchestral work 'ballade for the end of the white supremacist capitalist patriarchy' was premiered in 2023 and 'silent breathing' for string orchestra will be premiered at RCS this May.



PRESENTERS

NATASHA HENDRY

Natasha Hendry is currently a PhD psychology student at the University of West London with joint supervision from the London College of Music. Her research interests lay in Music Psychology, specifically in relation to Education, Performance and Wellbeing. Current projects are based around mental health, wellbeing and the Arts and social justice in music education and industry for marginalised people-groups.

Before stepping into the world of academia, Natasha worked as a vocalist in the pop music industry, performing backing vocals for numerous artists and as front-vocalist for UK dance band 'Chicane' for a period of 10 years. As well as continuing to perform publicly she also has a private vocal coaching practice and composes arrangements for and directs a community choir based in West London. Natasha also frequently teaches music & singing workshops for young people & adults in school, community and corporate settings.

Natasha frequently appears on panels to talk about diversity and mental health in the music industry as well as diversity and music education. Engagements have included working with the Musicians Union, the International Live Music Conference, the LIMF academy, the Music Industry Therapists Collective, Boudica Music Conference and Boston University (USA). She has contributed to research and publications such as the Black Lives in Music report (2021) and shared her music industry experiences for the Touring and Mental Health: The music industry manual (2023).

Her most recent research can be found here: Hendry, Natasha (2023), 'Fitting in and sticking out: An exploratory study of the Whiteness of the school music curriculum and its effects on Global Majority musicians', *Journal of Popular Music Education*, 7:1, pp. 25-45, https://doi.org/10.1386/jpme_00107_1

ORCID research ID: <https://orcid.org/0000-0001-9362-7301>

ALABA ILESANMI

Born and raised in Lagos, Nigeria, Alaba Ilesanmi is a Mellon/ACLS Dissertation Innovation Fellow and McKnight Doctoral Fellow and doctoral candidate in musicology at the Florida State University, where he also directs the Pan-African ensemble, Afro-Nyota. His research broadly focuses on global Black cultures and music as they intersect with themes of identity, indigeneity, cultural politics, and globalization. Alaba is currently working on his dissertation entitled "The Sound of Black Solidarity: (Re)Incarnations of Fela Anikulapo-Kuti in Global Black Soundscapes and Politics," which centers on the late Nigerian musician Fela Kuti.

Alaba engages in public-facing musicological works as the Artistic Director of the African Art Music Commissioning Project (AAMCP). The AAMCP is an initiative of Àkójopò to promote compositions that use an Afrocentric theoretical framework, resources, processes, and elements germane to the African musical landscape. Ultimately, Àkójopò aims to foster a global presence of African Art Music, expanding the reach of African Art Music practitioners.



SRIJAA KUNDU

Srijaa Kundu is a dancer, dance movement therapy practitioner, choreographer and ethnochoreologist- in-training from Kolkata, India. Her interest lies in investigating her body as a site of inquiry. Guided by somatic practices, auto-ethnography and phenomenology, Srijaa's practice embraces Kathak, yoga and contemporary techniques. Apart from performing and writing about her practice, Srijaa collaborates with different communities, promoting embodied learning and shared expressions. She has also led the Museums Engagement Team at DAG Museums, Kolkata from 2021 to 2023.

ROBERT MITCHELL

Renowned pianist, composer and poet, Robert Mitchell has released 13 albums and toured over 40 countries playing with a myriad of names including Soweto Kinch, Omar, Courtney Pine, Greg Osby, Bournemouth Symphony Chorus, Ty, Norma Winstone as well as writing commissions for the London Sinfonietta and Jazz South amongst others. He is a Steinway Artist, created the Leftitude Festival and leads the groups TRUE THINK, Epiphany 3 and plays in duos with Shirely Smart and Ashley Henry. Robert is a Professor of Jazz Piano at Guildhall School of Music and Drama, Mentor & Task Force Member at Black Lives In Music (2024) and DEI lead at the MusicHE Committee. He is published by Buck Music Group Ltd. His latest ep - A Study (In The Key Of Now) is released this month on 577 Records (NYC).

HANNAH THURAISSINGAM ROBBINS (CHAIR)

Hannah Thuraisingam Robbins is an assistant professor in Popular Music and the Director of Black Studies at the University of Nottingham, UK. Her research focuses on the life and career of Cole Porter and the representation of Black and queer creatives in musical theatre history. She has published research on censorship and exoticism on screen, queer fandom, and racial representation in stage and screen musicals. She is currently preparing their first monograph on the 1948 hit musical Kiss Me, Kate (under contract with Oxford University Press) and has forthcoming publications on the film appearances of Lena Horne and on intersectionality in musical theatre scholarship.

We're grateful for technical support from Mikey Parsons and Jacquelyn Hazle.

SHARED NARRATIVES CONFERENCE 2024



CO-CONVENORS



ANKNA AROCKIAM

*Royal Conservatoire of
Scotland*

Dr Ankna Arockiam's research focuses on exploring the identities of young Western classical musicians in Indian cities. She currently lectures at the Royal Conservatoire of Scotland. Her singing career continues and as a soloist, she has performed in various festivals and venues across India and the UK.

Beyond her artistic and research pursuits, she directs Glasgow Sitare, a singing group for South Asian women in Glasgow. Additionally, Ankna actively contributes to various organisations and initiatives. She serves on the Board for MusiQuE, an organisation focused on enhancing the quality of higher music education. She is also involved with SWIM (Scottish Women in Music) and holds a position as a Vice Chair Regional Committee MU. Ankna is committed to promoting inclusivity and is a member of the Association of European Conservatoires (AEC) Diversity and Inclusion Task Force, where she works towards building a more inclusive European Higher music education community. Recently, she has been appointed as the Artistic Director of Westbourne Music.



UCHENNA NGWE

*Trinity Laban Conservatoire
of Music and Dance*

Uchenna Ngwe is a PhD candidate at Trinity Laban Conservatoire of Music and Dance. Her explorations in creative practice investigate the lives and work of historical Black classical musicians in Britain from the perspective of a performer-curator-activist. As part of this, she set up [plainsightSOUND](#) as a public-facing website to promote the work of historical Black classical musicians.

Based in London, Uchenna is a freelance oboist, music educator and artistic director of Decus Ensemble – a flexible, mixed-instrumental group dedicated to performing lesser-known classical music works for chamber ensemble.



"When we speak we are afraid our words will not be heard or welcomed. But when we are silent, we are still afraid. So it is better to speak"
So, listen carefully. Listen, and you will hear it."

AUDRE LORDE

Your silence will not protect you (2017) p. 201.