

Women and Leadership Symposium

The Women & Power festival at Shakespeare's Globe will ask some of the most important questions of our moment and explore the part that theatre, music, art and poetry have to play in social change.

This festival includes performances, panel events, a scholarly symposium and workshops that will spotlight and prioritise the work and the voices of women of all backgrounds.

This one-day symposium addresses the challenges women face in leadership roles in politics, the arts and culture and academia. There'll be panellists from a range of disciplines. Questions and issues that will be discussed include: the pay gap, 'likeability' and what kind of leadership do women or 'should' women cultivate?

Friday 17th May 2019

Unless otherwise stated, all events take place in the Nancy Knowles Lecture Theatre.

10.00am – 10.30am

Registration, Tea and Coffee

Main Foyer / Bullring

10.45am – 11.00am

Welcome Address

Dr Farah Karim-Cooper

11.00am – 12.30pm

Panel 1: Women, Culture and Art

Participants: Claire van Kampen, Stella Kanu, Morgan Lloyd Malcolm, Winsome Pinnock

Chair: Professor Charlotte Scott

12.30pm – 1.45pm

Lunch

1.45pm – 3.00pm

Panel 2: Women and Politics

Participants: Baroness Kingsmill CBE, Rachel Reeves

Chair: Dr Will Tosh

3.00pm – 3.30pm

Tea and Coffee

3.30pm – 5.00pm

Panel 3: Women, Education and Academia

Participants: Sarah Lasoye, Dr Sumi Madhok, Professor Liz Schafer

Chair: Dr Gillian Woods

5.00pm – 5.15pm

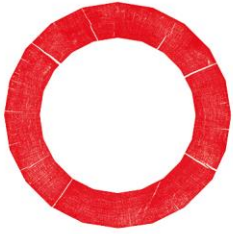
Closing Address

Dr Farah Karim-Cooper

SHAKESPEARE'S
GLOBE

Please note that the above programme is for guidance only:
presenters, sessions and timings may change.

We'd love to hear from you whilst you're with us! @The_Globe



Biographies of speakers



Dr Farah Karim-Cooper

Dr Farah Karim-Cooper oversees the Higher Education programme in Globe Education and leads research and scholarship at Shakespeare's Globe. She is Visiting Research Fellow, King's College London and directs the Globe component of the King's/Globe joint MA in Shakespeare Studies. She was the 2013 Lloyd Davis Visiting Professor at the University of Queensland. Farah is also Chair of the Architecture Research Group and led the research into the Sam Wanamaker Playhouse. She is a Trustee of the Shakespeare Association of America and frequently a keynote speaker and panellist at national and international conferences on Shakespeare, Renaissance drama, early modern culture and theatre practice.

Farah's major publications include: *Cosmetics in Shakespearean and Renaissance Drama* (Edinburgh University Press, 2006, paperback edn 2012); *Shakespeare's Globe: A Theatrical Experiment*, (Cambridge University Press, 2008) co-edited with Christie Carson; *Shakespeare's Theatres and the Effects of Performance*, co-edited with Tiffany Stern (Arden/Bloomsbury 2013); *Moving Shakespeare Indoors*, co-edited with Andrew J. Gurr (Cambridge University Press, 2014) and *The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Dismemberment* (Arden/Bloomsbury, 2016), *Titus Andronicus: The State of Play* (Bloomsbury/Arden, 2018) and *The Duchess of Malfi, The Routledge Anthology of Early Modern Drama*, general editor Jeremy Lopez (forthcoming 2020).

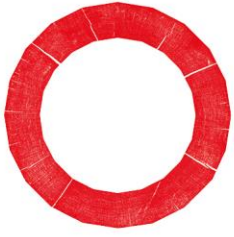
Panel 1: Women, Culture and Art

Claire van Kampen



Claire van Kampen is a composer, playwright and a director. From the opening of Shakespeare's Globe theatre she served as Artistic Associate (to Mark Rylance) from 1996-2006. In addition she was the Founding Director of Theatre Music. She has continued to be the Globe Associate for early Modern Music since 2007.

Claire's playwriting debut was *Farinelli and the King* (Sam Wanamaker Playhouse, 2015 and Belasco Theatre, Broadway, 2017). Claire's directorial debut was *Nice Fish* (Guthrie Theatre, 2013) and she recently directed *Othello* (Shakespeare's Globe, 2018) and *The Other Place* (Park Theatre, 2018). She has composed original scores for film, television, ballet and theatre including Broadway productions of *True West* (2000), *La Bete* and *Boeing-Boeing* (2008). Claire regularly lectures and gives talks for the degree students at Shakespeare's Globe Theatre. The Globe made Claire Senior Research Fellow in 2015.



Morgan Lloyd Malcolm

Morgan was commissioned by The Globe to write *Emilia* which became a sell out in summer 2018 and is now playing in the West End at the Vaudeville theatre. It has been optioned as a film and she is in development on this currently. She is also developing a book adaptation for film with Lucky Chap Films and adapting her play *The Wasp* into a screenplay for Paradise City Films. She is under commission for stage with Headlong and Clean Break.

Morgan's play *Belongings* was produced at the Hampstead Theatre and Trafalgar Studios in 2011 to great acclaim and was shortlisted for The Charles Wintour Most Promising Playwright Award. This was followed in 2015 by another hit play at Hampstead Theatre, *The Wasp*, which also transferred to Trafalgar Studios in 2015.

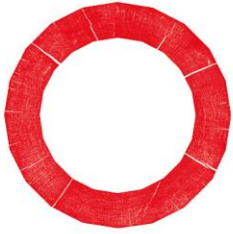
Other stage work includes commissions for the Old Vic, Clean Break and Firehouse Productions. In 2013 she was chosen as a member of the Soho Six (Soho Theatre). She has co-written several acclaimed immersive site specific plays with Katie Lyons, produced by Look Left Look Right, including *You Once Said Yes*, *Above and Beyond* and *Once Upon a Christmas*. She was part of the writing team for four of the Lyric Hammersmith's pantomimes from 2009-2012 and wrote (solo) the Bolton Octagon's Christmas plays for 2013 and 2014. She has written two large community plays for the Old Vic New Voices; *Platform* and *Epidemic*.



Stella Kanu

Stella Kanu is currently Executive Producer at Ovalhouse and since 2015 has overseen the artistic, organisational and community led transition as Ovalhouse constructs London's newest purpose built £15m theatre in Brixton. Stella has 25+ years' experience of producing theatre, festivals and activities in a variety of settings and scales. Fusing together artists, communities and young people with commissioning and programming, then bolting on the hard stuff like fundraising, evaluation, marketing, class, full on diversity and a conservative sprinkle of #didntseethatcoming to make stunning, exciting things happen. And matter.

Awarded the Cultural Leadership Powerbrokers (CLP) International Leadership Fellowship in 2008, Stella is a leadership mentor on Engage's Extend Leadership programme, having started in 2005 a coaching and mentoring practice – 'The Pivotal Place' following MA (Coaching and Mentoring – Adult Development) modules undertaken at Oxford Brookes University. She mentors and coaches women leaders to stay in or fall back in love with the work they do or successfully move on in power and self-love.



Winsome Pinnock

Winsome Pinnock was born in London. Winsome was this year's winner of the prestigious Alfred Fagon Award 2018. Most recently a revival of her 1987 play *Leave Taking* played at the Bush Theatre to critical and commercial success. Her award-winning plays include *The Wind of Change* (Half Moon Theatre), *Leave Taking* (Liverpool Playhouse Studio, National Theatre, Bush Theatre), *Picture Palace* (Women's Theatre Group), *A Hero's Welcome* (Women's Playhouse Trust at the Royal Court Theatre Upstairs), *A Rock in Water* (Royal Court Young People's Theatre at the Theatre Upstairs), *Talking in Tongues* (Royal Court Theatre Upstairs), *Mules* (Clean Break Theatre Company) and *One Under* (Tricycle Theatre). Winsome has also written for radio and television.

Chair: Professor Charlotte Scott



Charlotte Scott is a Professor of Shakespeare Studies at Goldsmiths College, University of London. She has written widely on Shakespeare, including three books for Oxford University Press: *Shakespeare and the Idea of the Book* (2007); *Shakespeare's Nature: From Cultivation to Culture* (2014) and *The Child in Shakespeare* (2018). Charlotte is the associate editor of the RSCs Complete Works of Shakespeare and advisor for The New Oxford Shakespeare. She is especially fascinated in the relationship between Shakespeare and social process, and her new book, *Shakespeare and the Social Life of Stories* seeks to explore how we use story to make sense of ourselves at times of both crisis and empowerment.

Panel 2: Women and Politics

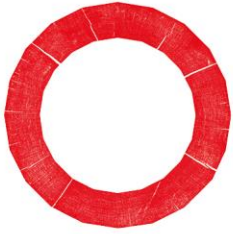


Baroness Kingsmill CBE

Baroness Kingsmill has enjoyed a diverse and varied career spanning fashion and design, the law and regulation, business, the arts and charity, as well as politics and people. She spent the early years of her career in the fashion industry in Paris and New York, after graduating from the University of Cambridge with a degree in Economics and Anthropology. She then qualified as a solicitor of the Supreme Court, and, after a 20 year legal career, was appointed Deputy Chair of the Competition Commission, the UK's anti-trust regulator.

In 2000 Baroness Kingsmill was awarded a CBE and in June 2006 she was appointed to the House of Lords as a Life Peer. She has been awarded various honorary degrees by several universities. She is a member of the International board of IESE, the Spanish business school.

Baroness Kingsmill is a member of the board of Inditex SA (Zara). Until very recently she was also a member of the boards of E.ON SE, IAG SA, and Telecom Italia and in 2015 she became founding Chair of Monzo Bank, a mobile-only internet bank.



Rachel Reeves

Rachel Reeves is Labour MP for Leeds West and former Shadow Minister for Work and Pensions. Prior to her parliamentary career, she worked as an economist. She is the author of *Alice in Westminster: The Political Life of Alice Bacon* (published by I.B. Tauris in 2017) and *Women of Westminster: The MPs who changed politics* (published by I.B. Tauris in 2019).



Chair: Dr Will Tosh

Will Tosh is Lecturer and Research Fellow at Shakespeare's Globe, London. He led the Indoor Performance Practice Project (2014-16), which examined playing in the candle-lit Sam Wanamaker Playhouse, and coordinates Globe Education's ongoing Research in Action series of public workshops. He is the author of *Male Friendship and Testimonies of Love in Shakespeare's England* (Palgrave Macmillan, 2016) and *Playing Indoors: Staging Early Modern Drama in the Sam Wanamaker Playhouse* (Bloomsbury, 2018).

Panel 3: Women, Education and Academia

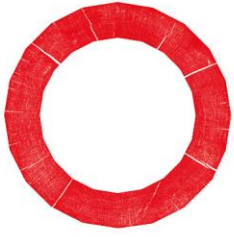
Dr Sumi Madhok



Sumi Madhok is Associate Professor at the Department of Gender Studies, LSE. She is the author of 'Rethinking Agency: Developmentalism, Gender and Rights' (2013); the co-editor of 'Gender, Agency and Coercion' (2013); and of the 'Sage Handbook of Feminist Theory' (2014). Currently, she is completing a monograph on decolonising human rights titled: 'On Vernacular Rights Cultures and (human) Rights Politics In 'Most of the World''. Trained as a feminist political theorist, Dr Madhok's research, writing and teaching is organised around the central question: how does one produce theory and concepts in 'non-standard' background conditions?

Consequently, Dr Madhok's research is essentially concerned with reorienting theoretical and conceptual scholarship in ways that are able to conceptually capture the postcolonial condition.

Dr Madhok is a committed interdisciplinary scholar, and her teaching and scholarship lies at the intersection of feminist political theory and philosophy, coloniality / postcoloniality, transnational activism and social movements, rights/human rights, citizenship, developmentalism and ethnography. She has been the recipient of numerous grants, prizes and honours, including from the ESRC, The Mellon Foundation, The British Academy and the Ford Foundation. During 2015-16 she held the Leverhulme Research Fellowship, and in May 2017, she received the LSE Student's Union Teaching Excellence Award for 'Inspirational Teaching'. She is a member of the Editorial Board of the journal, 'Social Politics' and of the Editorial Collective of the Palgrave Book Series, 'Thinking Gender in Transnational Times'. Dr Madhok also sits on the LSE Advisory Board for Equity, Diversity and Inclusion.



Professor Liz Schafer

Liz Schafer is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her publications include *MsDirecting Shakespeare: Women Direct Shakespeare*, performance histories of *The Taming of the Shrew* and *Twelfth Night* and a biography of Lilian Baylis, who ran the Old Vic and Sadler's Wells theatres, and was a founding mother of the National Theatre, the Royal Ballet and the English National Opera. Liz is a UCU union activist and in 2010 she successfully brought an equal pay case against her employer. She is currently Environmental Officer for RHUL UCU and she is writing a performance history of her favourite Shakespeare play *The Merry Wives of Windsor*.



Sarah Lasoye

Sarah Lasoye is National Women's Officer for the National Union of Students (NUS). She became involved in feminist organising while studying at St. George's University, where she founded the Intersectional Feminist Society, co-founded an institution-wide anti-harassment campaign, and introduced compulsory consent trainings for incoming students. As Women's Officer, she leads the NUS Women's Campaign – one of five politically autonomous liberation campaigns at NUS. She represents and advocates on behalf of women students across Further and Higher Education in the UK. This year, some of her priorities have been researching sexual harassment and violence in Further Education, continuing to tackle staff-student misconduct, fighting to improve sexual harassment reporting procedures and survivor support, and developing political education for women's officers and grassroots activists.

Chair: Gillian Woods

Gillian Woods is Senior Lecturer in Renaissance Literature and Theatre at Birkbeck College, University of London. She is the author of *Shakespeare's Unreformed Fictions* (Oxford University Press, 2013; joint winner of Shakespeare's Globe Book Award), *Romeo and Juliet: A Reader's Guide to Essential Criticism* (Palgrave, 2012), and co-editor of *Stage Directions and Shakespearean Theatre* (Arden, 2018). At present, she is working on an updated edition of *A Midsummer Night's Dream* (Cambridge University Press), as well as a Leverhulme-funded monograph about *Renaissance Theatricalities*. She is also a series editor of Cambridge University Press's new digital platform, *Elements in Shakespeare and Pedagogy*.