

**RUTH HELLIER-TINOCO**  
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University of California, Santa Barbara

**Associate Professor**

Department of Music

Affiliated Faculty: Theater & Dance; Feminist Studies; Latin American and Iberian Studies.

**Current leadership roles**

Editor in Chief: *Mexican Studies/Estudios Mexicanos* journal (UC Press, UCMEXUS, UNAM) (2014—)

Director: Congress on Research in Dance (CORD) Board of Directors (2013—)

**Areas of Research, Creative Practice, and Teaching:**

Cultural politics and poetics of 20<sup>th</sup> and 21<sup>st</sup> century Mexico (performance, dance, theater, and music)

Theater, dance and performance in Mexico (pre-invasion to present)

Music, gender, singing, and biographical writing

Radical and experimental theatre, performance, and dance

Theories of embodiment, performance, and theatricality

Theories of nationalism and tourism

Theories of power and empowerment

Theories of indigeneity

Theories of representation in visual, sonic, performative, and literary media.

Arts and activism, community arts, disability arts, and education; arts for social change

Music and sport (focusing on Mexico and soccer, in transnational contexts)

Disciplinary frameworks: critical dance studies, performance studies, ethnomusicology, anthropology, theater studies, interdisciplinary studies, Mexican studies, feminist studies.

Methodological approaches: ethnographic fieldwork, oral history, archival searches, practice-as-research in performance, performance analysis.

Research projects:

**Embodying México: Tourism, Nationalism, Performance.**

This project examines two performative icons of Mexicanness--the Dance of the Old Men and Night of the Dead of Lake Pátzcuaro--in numerous manifestations, including film, theater, tourist guides, advertisements, and souvenirs. Covering a ninety-year period from the postrevolutionary era to the present day, this analysis is grounded in Mexican politics and history, and simultaneously incorporates choreographic, musicological, and dramaturgical analysis.

This project explores multiple contexts in Mexico, the USA, and Europe, examining complex processes of creating national icons, performance repertoires, and tourist attractions, drawing on wide-ranging ethnographic, archival, and participatory experience.

Tracing ninety-years from the postrevolutionary era (1920s) to the present, tracing the trajectory of two icons—a masked dance and night of the dead celebrations from the Island of Pátzcuaro—in processes of nationalism and tourism. Politics and poetics of power, exhibition, race and ethnicity, Performance studies framework, dealing with live performance, photography, film,

**Performing Palimpsest Bodies: Postmemory and Experimental [Mexican] Theater**

This project investigates the idea of reactivation and re-imagination as forms of palimpsest bodies, in which the relationships between remains and traces of dead and vanished bodies, scenarios, and old dramas are explored through liminal performance strategies of simultaneity, co-existence, multiplicity, and juxtaposition. In order to engage with bodies as and in memories and histories through tangled temporalities.

How we can understand our bodies, our memories, our histories as palimpsest bodies, containing and transferring traces and remains of multiple prior occurrences; Embodied creative strategies and aesthetics to enable investigations of complexities of broadly collective and very personal individual histories and memories; How performing palimpsest bodies can facilitate dialogue and community engagement of difference, and perform acts of translation, transgression, and transformation.

Case studies: multidisciplinary, devised theatre and performance ensembles, particularly focusing on the company La Máquina de Teatro.

### **Women Singers: biography, life writing, feminist frameworks**

Engaging with performance practice, politics, and constructions of gender through vocality and vocal aesthetics, this collection offers valuable insights into the experiences of specific women singers in a range of sociocultural contexts. Contributors trace themes and threads that include childhood, families, motherhood, migration, fame, training, transmission, technology, and the interface of private lives and public identities.

This project focuses on individual lives, relationships between researcher and researched, and ethics and aesthetics of writing.

### **Efficacy of environmental performance as eco-activism**

Focusing on live performance (dance, theatre, music), this project investigates the potentials and efficacies of performance for activism as a form of collective campaigning to bring about change.

### **Dance, embodiment and war**

A choreographic analysis of multiple actions framed as “war” (the USA-Mexico drug, border, cold and terrorism wars).

### **Dance and Competition**

This project investigates competition contexts to discuss notions of authentication, dissemination, reappropriation. This project offers insights into the complicity of perpetuating ethnic corporeal divisions through dance competition, with incumbent economic and social consequences, combined with revitalization, self-legitimation, and resistance.

Focus: In local and tourist contexts in the P<sup>u</sup>rhépecha region, Michoacán, Mexico.

### **Music, Sport and Mediatization.**

An analysis of multiple uses of the fan anthem Cielito Lindo, of the Mexican national football (soccer) team, and media dissemination processes.

## **EDUCATION**

Ph.D. University of Central England, Birmingham Conservatoire, 2002. Performance Studies, Dance Anthropology and Ethnomusicology. *Removing the Mask: The Viejitos Dance as Ideological and Political Tool in Post-Revolution Mexico 1920-1940.*

P.G.C.E. University of Central England. Drama in Education, 1991. Postgraduate Certificate of Education.

B.A. Hons University of Birmingham. Music, Drama & Dance, 1983.

## **SPECIALIST TRAINING**

- 1997-1998 Universidad Michoacana de San Nicolás de Hidalgo, Morelia, Michoacán, México.  
1994 International House, London. Certificate Royal Society of Arts/UCLES TEFLA.  
1993 Bagamoyo College of Arts, Bagamoyo, Tanzania, Africa.  
1985-1987 Cannon Hill Puppet Theatre, Birmingham, Puppetry, teacher: John Blundell.  
1985-1992 The Actors Centre, London, Manchester and Birmingham.  
1980-1983 Birmingham School of Music, Voice/Opera, teacher: Janet Edmunds.  
1973-1983 Alexander Technique, Chelmsford and Birmingham.  
1973-1979 Guildhall School of Music & Drama, London, Junior Music School scholarship, Piano and Violin. Grade VIII, Piano, Royal Schools of Music, 1979 Grade VIII, Violin, Royal Schools of Music, 1979  
1969-1978 Brenda Goddard School of Dancing, Essex: ballet, tap, modern, character.

## EMPLOYMENT HISTORY

- July 2013 **Associate Professor**, University of California, Santa Barbara.  
July 2011 **Assistant Professor**, University of California, Santa Barbara.  
2002-2011 **Senior Lecturer** (Associate Professor, USA equivalent), Full-time: University of Winchester, UK. Performing Arts, Contemporary Experimental Performance & Theatre; Applied Theatre; Music Theatre.  
2010 Visiting Associate Professor, University of California, Santa Barbara (Sep-Dec: on leave from the University of Winchester).  
2008-2009 Visiting Lecturer, Departments of Music and Theater & Dance, University of California, Santa Barbara (Sep-June on leave from the University of Winchester).  
2005 Research Fellow, Arts and Humanities Research Centre for Cross-Cultural Music and Dance, SOAS, University of London.  
2000-2001 Lecturer in Performance Studies, Dance, Performing Arts, South Birmingham College, Birmingham.  
2000-2001 Lecturer in Latin American and Caribbean History, Department of Comparative American Studies, University of Warwick.  
2000 Studio Teacher, voice and singing, Birmingham Theatre School, Birmingham.  
2000 Teacher, classroom music, drama/dance, and Choir Director, Camp Hill School, Birmingham.  
1994-1999 Undertaking fieldwork for doctoral research in Mexico. Extended periods.  
1995-1996 Head of Music, classroom teaching, Choir director, Orchestra conductor, Dance director, Accompanist for Mass, Bishop Challoner School, Birmingham.  
1994-1995 Head of Music, classroom teaching, Choir director, Orchestra conductor, Wind band director, Dance director, Accompanist for Mass. St Thomas Aquinas School, Birmingham.  
1994 Teacher, drama and performing arts, Countersthorpe Community College, Leicestershire.  
1990-1991 Post Graduate Certificate in Education: Drama in Education – full-time student.  
1985-1991 Community arts facilitator and workshop leader, Artlink, West Midlands Arts.  
1983-1993 **Professional actress, musician, puppeteer, musical director, composer, dancer**: UK (Repertory, touring, community, children's, educational, TV).  
1983-1993 Workshop leader: theatre arts, dance and music.  
1979-1980 Choir director and piano accompanist, The College Singers, Writtle College, University of Essex.

## PUBLICATIONS

### BOOKS

*Women Singers in Global Contexts: Music, Biography, Identity*, edited by Ruth Hellier, with an Afterword by Ellen Koskoff. Champaign: University of Illinois Press, 2013.

Companion Website: [www.music.ucsb.edu/projects/womensingers](http://www.music.ucsb.edu/projects/womensingers) with audio, video, and other resources.

*Embodying Mexico: Tourism, Nationalism and Performance*. New York: Oxford University Press. Print: hardback & paperback, 2011.

Oxford Scholarship Online, DOI: 10.1093/acprof:oso/9780195340365.001.0001, 2011.  
Companion Website: www.oup.com/us/embodyingmexico. 42 video resources recorded by R. Hellier-Tinoco, 2011.

## CHAPTERS AND ARTICLES

"Re: Moving Bodies in the USA/Mexico drug/border/terror/cold wars." In *Choreographies of 21<sup>st</sup> Century Wars* (Studies in Dance Theory), edited by Gay Morris and Jens Giedersdorf. 287-314. New York: Oxford University Press. 2016.

"Editor's Note/ Nota de la editor." *Mexican Studies/Estudios Mexicanos*, 31.2: a

"Cuerpos inmóviles y movibles: turismo, migración, y la danza de los viejitos del lago de Pátzcuaro durante noventa años." *IV Congreso Latinoamericano de Antropología: "Las antropologías latinoamericanas frente a un mundo en transición"* Asociación Latinoamericana de Antropología (ALA). 2015

"*Mexican Trilogy/ Trilogía Mexicana: Writing Bodies Through Five Hundred Years.*" *Congress on Research in Dance Proceedings*, Cambridge University Press; and Society for Dance History Scholars, 2015. 91-101.

## Editor's Note

30 commissioned entries on Mexico in *The Cambridge Encyclopedia of Stage Actors and Acting*, edited by Simon Williams. Cambridge University Press. 2015.  
Enrique Alonso (21); Carlos Ancira (24); Fernando Balzaretti (45); El Centro Universitario de Teatro (CUT) (104); María Conesa (126); Isabela Corona (132); El Departamento de Teatro (151); María Douglas (163); Julieta Egurrola (173); La Escuela Nacional de Arte Teatral (ENAT) (182); Manolo Fábregas (186); Virginia Fábregas (187); Daniel Giménez Cacho (220); Alfredo Gómez de la Vega (224); Celestino Gorostiza (226); Ofelia Guilmáin (234); Esperanza Iris (268); Carlos López Moctezuma (345); Ignacio López Tarso (346); Jesus "Palillo" Martínez (367); Carmen Montejo (394); María Tereza Montoya (395); Mario (Cantinflas) Moreno (397); Ana Ofelia Murguía (407); Salvador Novo (423-4); Claudio Obregón (426); Clementina Otero (434); Joaquín Pardavé Arce (441); Silvia Pinal (451); Jesusa Rodríguez (492); Seki Sano (506); Fernando Soler (537); Gerardo Trejoluna (588-9).

"Staging Entrapment in Mexico City: La Máquina de Teatro's Reconstruction of the Massacres in Tenochtitlan and Tlatelolco." *Journal of the Society for Architectural Historians* 73 (4): 474-477. 2014.

"Embodying Touristic Mexico: Virtual and Erased Indigenous Bodies." In *Meet Me At the Fair: A World's Fair Reader*, edited by Laura Hollengreen, Celia Pearce, Rebecca Rouse & Bobby Schweizer. 71-80. Pittsburgh, PA: ETC and Carnegie Mellon Press, 2014.

"Constructing "Old Spanish Days, Inc." in Santa Barbara, California, USA: Flamenco vs. Mexican Ballet Folklórico." *Congress on Research in Dance Proceedings*: Cambridge University Press. 91-98. 2014.

"Vocal Herstories: Resonances of Singing, Individuals, and Authors." In *Women Singers in Global Contexts: Music, Biography, Identity*. 1-37, edited by Ruth Hellier. Champaign: University of Illinois Press, 2013.

"Ixya Herrera: Gracefully Nurturing 'Mexico' with Song in the USA." In *Women Singers in Global Contexts: Music, Biography, Identity*. 92-111. edited by Ruth Hellier, Champaign: University of Illinois Press, 2013.

"Themes, Threads, Connections, and Clusters." In *Women Singers in Global Contexts: Music, Biography, Identity*. 227-238, edited by Ruth Hellier. Champaign: University of Illinois Press, 2013.

- "Corpo/Reality, Voyeurs and the Responsibility of Seeing: Night of the Dead on the island of Janitzio, Mexico." *Performance Research* 15(1):23-31, 2010.
- "¡Saludos de México (el auténtico)!: Postales, anuncios espectaculares, turismo y cuerpos actuantes." *Fractal* 46:79-98, 2010.
- "Mexico, But Not Mariachi." *Classroom Music*. Rhinegold Publishing. Autumn Term 2, 2009.
- "Dead bodies/live bodies: death, memory and resurrection in contemporary Mexican performance." In *Performance, Embodiment, & Cultural Memory*, edited by Colin Counsell & Roberta Mock, 114-139. Newcastle: Cambridge Scholars Publishing, 2009.
- "Creative Graduates Case study: Performing Arts: University of Winchester." *Scottish Enhancement Theme and PALATINE: a Subject Centre of the Higher Education Academy supporting learning and teaching in dance, drama and music*, QAA, 2008.
- "Embodied artefacts of the Viejitos Dance of Lake Pátzcuaro, Michoacán, Mexico." In *Invisible and Visible Dance: Crossing Identity Boundaries. (Proceedings of the 23<sup>rd</sup> Symposium of the International Council for Traditional Music Study Group on Ethnochoreology)* edited by Elsie Ivancich Dunin and Anne von Bibra Wharton, 2007.
- "Becoming-in-the-world-with-others: Inter-Act Theatre Workshop." *Research in Drama Education: Special Edition on Ethics* 10(2):159-173, 2005.
- "Power Needs Names: Hegemony, Folklorisation and the *Viejitos* Dance of Michoacán, Mexico." In *Music, Power and Politics*, edited by Annie J. Randall, 47- 64. Routledge: New York and London, 2004.
- "Soul in a Suitcase: Metaphysique." *Total Theatre Magazine* 15/3: 12-13, 2003.
- "Steady-state story simulations: Gamelan and electronics combine in the compositions of Mark Lockett." *Fourth Door Review* 5/6: 11-16, 2003.
- "Experiencing People: Relationships, Responsibility and Reciprocity." *British Journal of Ethnomusicology* 12(1):19-34, 2003.
- "Limiting frames and stereotypical classification: the shortcomings of the exemplar scheme of work music at Key Stage 3." [www.worldmusiccentre.com](http://www.worldmusiccentre.com), *Cultural Diversity in Music Education*, 2001.
- "A piece for the time being: The compositions of Mark Lockett." *Seleh Notes* 8(9): 8-9, 2000.
- "Danza de los Viejitos de Jarácuaro." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* I.19.1999.
- "Los Sombreros de Jarácuaro." *Úkata: revista del arte popular michoacana* 5(23): 23-26,1999.
- "La Corona: Símbolo de un Cargo, Cerveza y Flores." *Piel de Tierra: Michoacán, Ciudades y Regiones, Su Entorno, Historia y Cultura*. Morelia: Instituto Michoacano de Cultura. 3(10): 35-38,1999.
- "Meet Pablo and Juan: Perspectives on Rescuing, Reviving and Preserving a Tradition." *British Forum for Ethnomusicology Newsletter* 16: 23-25,1998.
- "La Danza de los Viejitos de Jarácuaro: La Tradición Sigue Evolucionando." *Piel de Tierra: Michoacán, Ciudades y Regiones, Su Entorno, Historia y Cultura*. Morelia: Instituto Michoacano de Cultura. 2(9): 37-39, 1998.

- "La Orquesta Uarhurhi de La Pacanda." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.13.1998.
- "La Ceremonia del Cambio de Cargueros en La Pacanda." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.15.1998.
- "La Esperanza del future." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.17.1998.
- "La Fiesta del Señor de la Exaltación, en Santa Fe de La Laguna." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.29.1998.
- "El Conjunto de Cuerdas de Juan Francisco Calixto." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* X.4.1998.
- "Maria Luisa Calixto." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* X.15.1998.
- "Don Felipe Ramos Santiago/ Don Dimas Esteban Mangato. P'urhépecha Jimbo: Página P'urhépecha. *La Voz de Michoacán* XI.17.1998.
- "Heliodoro Fouar Fermín y Miguel Bacilio." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.1.1998.
- "El cohetero." [photo] P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.15.1998.
- "El amanecer." [photo] P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.17.1998.
- "¿Remando hacía el éxito?" P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.29.1998.

#### **WORK UNDER CONTRACT**

*Radical Theatricalities in Mexico*. Bristol: Intellect Press.

#### **Work in process**

"Contesting choreography through re-appropriation in Mexico: the P'urhépecha dance of the old men." *Oxford Handbook of Dance and Competition* edited by Sherril Dodds. New York: Oxford University Press.

#### **BOOK AND RECORDING REVIEWS and REVIEW ESSAY**

*The Stridentist movement in Mexico: The Avante-Garde and cultural Change in the 1920's* by Elissa J. Rashkin. Invited review in *Bulletin of Latin American Research* 33(4): 7-8, 2014.

*Afro-Mexico: Dancing Between Myth and Reality*, by Anita González. Invited review in *Dance Research*. 32(1): 99-101, 2014.

*Indigenous Dance and Dancing Indian. Contested Representation in the Global Era* by Matthew Krystal. Invited review in *Dance Research* 32(1):101-102, 2014.

*Transnational Encounters: Music and Performance at the U.S.-Mexico Border*, ed. by Alejandro Madrid. Invited review in *Latin American Music Review*. 35(1):155-157, 2014.

*Música Norteña: Mexican Migrants Creating a Nation between Nations* by Cathy Ragland. Invited review in *Ethnomusicology Forum*, 21(2): 290-292, 2012.

*Sounds of the Modern Nation: Music, Culture, and Ideas in Post Revolutionary Mexico* by Alejandro L. Madrid. Invited review in *Ethnomusicology*, 54(1):141-146, 2010.

*Maya Achi Marimba Music in Guatemala* by Sergio Navarrete Pellicer. Invited review in *Bulletin of Latin American Research* 26(1):157-158, 2007.

*¡Llegaron Los Camperos!-Concert Favorites of Nati Cano's Mariachi Los Camperos and Aztec Dances-Xavier Quijas Yxayotl*. Invited review in *World of Music* 48(1):120-122, 2006.

*El ave de mi soñar: Los Camperos de Valles: Mexican Sones Huastecos and Mexique/Mexico: Sones Huastecos: Los Caimanes de Tampico*. Invited review in *World of Music* 48(2):189-191, 2006.

*Music in Latin America and the Caribbean: An Encyclopedic History* edited by Malena Kuss. Invited review in *Bulletin of Latin American Research* 25(1):150-151, 2006.

*Aesthetics in Performance: Formations of Symbolic Construction and Experience* edited by Angela Hobart and Bruce Kapferer. Invited review in *Dance Research* 22(2):175-77, 2006.

Review Essay: *Special Feature: New Books and Compact Discs in Mexican Music. Banda: Mexican Musical Life Across Borders* by Helena Simonett; *Virtuoso Mariachi* by Jeff Nevin; *Heroes and Horses: Corridos from the Arizona-Sonora Borderlands*, Smithsonian Folkways Recordings, CD; *Viva el mariachi! Nati Cano's Mariachi Los Camperos*. Smithsonian Folkways Recordings, CD. Invited review in *British Journal of Ethnomusicology* 12(2):107-115, 2003.

*Lydia Mendoza's life in Music: La historia de Lydia Mendoza* by Y. Broyles-González. Invited review in *British Journal of Ethnomusicology* 10(2):126-128, 2001.

### Translation

Barba, Maribel and Concha Martínez (1999) *Like Gold in the Fire: Voices of Hope From El Salvador*. Nueva Esperanza Support Group, Birmingham (Spanish to English).

### CREATIVE WORKS SINCE 1995

*Mexican Son Jarocho and More...* Noon Bowl Concert, Musician (guitar and voice) and Musical Director: Department of Music, UCSB. 20 May, 2015

*Music of Mexico*, Noon Bowl Concert, Musician (violin, guitar, voice) and musical director: Department of Music, UCSB. 21 May, 2014

*Pre-now-post: una trilogía*. Nitery Theater, Stanford University. Performance Studies International. Creator and performer. June 2013.

*A Mexican Popurrí...* Noon Bowl Concert, Musician (voice, violin, guitar) and Musical Director, With Mariachi la Olas de Santa Barbara: Department of Music, USCB. 2 May 2012.

*La Candelaria*. Noon Bowl Concert, Musician (voice, violin, guitar) and Musical Director, With Mariachi la Olas de Santa Barbara, Department of Music, USCB. 1 Feb 2012.

*Embodying Mexico*. Cover photo. Oxford University Press. 2011. Photographer.

*Embodying Mexico*. Videographer and editor — 42 video resources. [www.oup.com/us/embodyingmexico](http://www.oup.com/us/embodyingmexico). 2011

*Tasting my Voice*. The Articulate Practitioner: Articulating Practice, The Magdalena Project, International Network of Women in Contemporary Theatre and Performance Studies, University of Wales. Performer and creator, July 2005.

*Four Tribes*. Winchester Hat Fair, International Street Theatre Festival, Inter-Act Theatre Workshop. Performer and facilitator/animateur, July 2004.

*Snapalishous*. Winchester Hat Fair, International Street Theatre Festival, SNAPS 16+ Performing Arts Project. Performer and facilitator/animateur, July 2003.

Musician: Violinist with Los P'urépechas de Jarácuaro, Michoacán, México. [Over 100 performances]. 1995-1999.

Peña Colibrí, Morelia, Michoacán, México.  
Hotel Alameda, Morelia, Michoacán, México.  
Festival, Noche de Muertos, Isla de Jarácuaro.  
Fiesta, La Candelaria.

Musician: *Los Viejitos de Jarácuaro* : Danza Tradicional de Michoacán. Con el Conjunto de Cuerdas Los P'urhépechas de Jarácuaro. Alborado Records CDIM 2070. 1999. (Violin. Includes composition La Rosa Inglesa by R. Hellier).

Musician: *Michoacán y Sus Danzas P'urhépechas*. Los P'urhépechas de Jarácuaro. Alborado. Records KGM 211, (Violin) 1998.

## CONFERENCE PAPERS, RESEARCH SEMINARS, AND PUBLIC LECTURES

"Re-appropriating choreographies of authenticity: Contest and the P'urhépecha Dance of the Old Men in Mexico." *Congress on Research in Dance (CORD) and the Society for Dance History Scholars (SDHS) Annual Conference*. Pomona College, 3-6 Nov, 2016.

"UNESCO, agency, and re-appropriating choreographies of authenticity in Mexico: the Zacán Artistic Contest of the P'urhépecha People and the Dance of the Old Men." *Human Rights in the Americas: IV Biennial Conference, International Association of Inter-American Studies*, UC Santa Barbara, 4-6 Oct., 2016

"Contemporary ballet in Mexico City: Opus Ballet, Ricardo Domingo and La Técnica Domingo." Contemporary Ballet: Exchanges, Connections and Directions. *Society for Dance History Scholars*. NYU and Columbia University. 20-21 May, 2016

"Football, singing and allegiances of (vital) community: examining strategies of belonging through the Mexican national team fan anthem, *Cielito Lindo*." British Forum for Ethnomusicology, University of Kent, UK. April 2016.

### Invited keynote:

"Media circulation, national diplomacy, and the tactical singing of *Cielito Lindo* by Mexican footballers and fans." Organized panel: "Soccer, Sonics, Control, and Affiliation: Investigating the Politics of Collective Communication On and Off the Pitch." *Society for Ethnomusicology*, Austin, Texas, 3-6 December 2015.

"Cuerpos inmóviles y móviles: turismo, migración, y la danza de los viejitos del lago de Pátzcuaro durante noventa años." *IV Congreso Latinoamericano de Antropología: "Las antropologías latinoamericanas frente a un mundo en transición"* Asociación Latinoamericana de Antropología (ALA). Mexico City. 7-10 October, 2015.

"Presentación de libro: *Embodying Mexico*." *IV Congreso Latinoamericano de Antropología: "Las antropologías latinoamericanas frente a un mundo en transición"* Asociación Latinoamericana de Antropología (ALA). Mexico City. 7-10 October, 2015.

"Ay, ay, ay, ay...": The tactical singing of *Cielito Lindo* by Mexican footballers and fans." *Society for Ethnomusicology, Southern California and Hawaii Chapter*. University of San Diego. 28 February 2015.

"Mexican Trilogy/Trilogía Mexicana: writing bodies through five hundred years." *Writing Dancing/Dancing Writing: Conference of CORD (Congress on Research in Dance) and SDHS (Society for Dance History Scholars)*. Iowa, November 2014.

**Invited speaker:** "Moving between now and then: constructions and re-presentations of identities and histories in theater, dance, and music in Mexico." *Performance as Public Practice*, Department of Theater & Dance, University of Texas, Austin, 10 October 2014.



“Scoring goals through song: *Cielito Lindo*, Mexican football fans and the power of allegiances.” International Association for the Study of Popular Music (IASPM) UK & Ireland Conference 2014, University College Cork, 11-14 September 2014.

“Constructing ‘Old Spanish Days, Inc.’ in Santa Barbara, California, USA: Flamenco vs. Mexican ballet folklórico.” *Congress on Research in Dance and the Society for Dance History Scholars (CORD/SDHS)*, Riverside, CA., 13-17 November 2013.

**Invited Lectures:** “Strategies of now-then: molding Mexicanness through music, dance, theater, film, and photography” University of North Texas, School of Music. Division of Music History, Theory and Ethnomusicology, with Research Methods in Ethnomusicology: Graduate Seminar, World Music and Mexican Musics: Undergraduate lectures, October 2013.

“Embodying Touristic Mexico: Virtual and Erased Indigenous Bodies.” *In the Balance: Indigeneity, Performance, Globalization, Indigeneity in the Contemporary World: Performance, Politics, Belonging*. Royal Holloway, University of London; University of Notre Dame, London. 24-27 October 2013.

“When Moctezuma met Cortés....: choreographies of encounter, incursion, and terror.” *Tactical Bodies: The Choreography of Non-Dancing Subjects*: Congress on Research in Dance (CORD) Special Topics and Dance Under Construction, UCLA, 19–21 April 2013.

**Invited Speaker:** “The .... Mexican / U. S. (drug / border) / **War** / ON / IN / Drugs/ Mexico / Terror \*..... \*delete as appropriate.” Dance Research Series, Critical Dance Studies, University of California, Riverside, Feb 2013.

“Embodying Mexicanidad: The representational legacy of Nicolás Bartolo Juárez of the island of Jarácuaro, Lake Pátzcuaro, Michoacán.” *IV International Symposium on Latin American Music*, University of Arizona, 24-26 Jan 2013.

“Ultra-sonic improvisation, inclusion and advocacy: dancing sound in an invisible beam of Soundbeam technology.” *Association for Technology in Music Instruction/College Music Society Annual Conference*, San Diego, 14-16 Nov 2012.

“Biography, theory, context, and women singers: an exploration of tensions, boundaries, and necessities.” Chair and presenter of Roundtable, with Carol Muller, Amanda Villepastour, and Louise Wrazen. 57<sup>th</sup> Annual Meeting of the *Society for Ethnomusicology, with the American Musicological Society and the Society for Music Theory*, New Orleans, 1-4 Nov 2012.

“The performance of fishing and making tortillas: exchange value, cultural practices, and the tourist industry on Lake Pátzcuaro, Mexico.” *Psi 18, Performance Studies International Conference*, University of Leeds, 27 June-3 July 2012.

“Desde rengueando a brincando: La Danza de Los Viejitos del Lago de Pátzcuaro durante noventa años de diversión.” *XVIII Congreso anual de Mexicanistas Juan Bruce-Novoa, Department of Spanish and Portuguese*, University of California, Irvine, 26-28 April, USA. 2012.

“Dancing sound in an invisible beam: an exploration of movement/musical improvisation using Soundbeam technology in an integrated applied arts context.” *Society for Ethnomusicology and the Congress on Research in Dance Annual Conference*. Philadelphia, USA. 17-20 Nov 2011.

**Invited speaker.** “From local to global in thirty-seven year: the artistic festival of the P'urhépecha people, Zacán, Mexico.” *Sing a simple song. International colloquium*. Musée d'ethnographie de Neuchâtel/ Institut d'ethnologie, Switzerland. 15-16 Sep 2011.

“Long Before Time Ever Started: Memory and Contemporary Mexican Theatre.” *PSi 17, Performance*

- Studies International Conference*, University of Utrecht, Netherlands. 25-29 May 2011.
- "Embodying Mexico." *Latin American Music Seminar*, University of London. 14 May 2011.
- Invited speaker.** "On Experience, Memory and Becoming-in-the-world through participatory research and learning." *Participatory Research and Learning in the Performing Arts, Colloquium, The Centre for Creative Collaboration*, University of London and PALATINE (Subject Centre of The Higher Education Academy supporting learning and teaching in Dance, Drama and Music), UK. 6 May 2011.
- "C is for Collaboration, Creativity, and Community: A model of alliances through applied drama, theater, and arts courses for the UC System." *UCIRA (University of California Institute for Research in the Arts) State of the Arts Conference*, UC San Diego, USA. 19 Nov 2010.
- "Being There (Virtually): Night of the Dead on Janitzio and in Hannover." *Geographies of Place and Performance Studies Research Group, Interdisciplinary Human Center*, University of California, Santa Barbara, USA. 1 Nov 2010.
- "Turismo, transmisión y herencia: Nicolás Bartolo Juárez de la isla de Jarácuaro, Michoacán, México." *Congreso Internacional de Musicología, International Musicology Conference, International Musicological Society (IMS)*, Centro Nacional de las Artes, Mexico City, México. 30 Oct. 2010.
- "Falsetto and Childhood Thrill: Ixya Herrera and nurturing "Mexico" through song in the USA." *Song Stage Screen V – Interdisciplinary Approaches to Voice in Music, Theatre and Film*, University of Winchester, UK. 3-5 Sep. 2010.
- "An Authentic Performance of Fishing: *Indigenismo*, Tourism, Music, and Dance on Lake Pátzcuaro, Michoacán, Mexico." *Interdisciplinary Humanities Center*, University of California, Santa Barbara, USA. 15 April 2010.
- "Nurturing nostalgia, sharing experiences, and shaping 'Mexico' through song in the USA." *International Council for Traditional Music, Ireland, Annual Conference*, Mary Immaculate College, University of Limerick, Republic of Ireland. 26-28 Feb, 2010.
- Invited speaker:** "Shaping 'lo mexicano' through music." *Ethnomusicology Institute of the Universidade Nova de Lisboa*, Portugal. 13 Nov 2009.
- "Traces of Musical Mexicanness: Tourism, Transmission, and Twentieth-Century Politics." *Society for Ethnomusicology Annual Conference*, Mexico City, México. Nov 2009.
- "Traces of Musical Mexicanness: Tourism, Transmission, and Twentieth-Century Politics." *Combined Fora of Ethnomusicology, Musicology, and Theory, & the Center for Interdisciplinary Studies of Music*, University of California, Santa Barbara, USA. 29 May 2009.
- Invited speaker:** "PAR (Practice as Research) and Tasting my Voice." *PerForum*, University College Cork, Republic of Ireland. 2009.
- "Performing in the Kitchen: Bobby Baker's *Kitchen Show*." *Interdisciplinary Humanities Center*, University of California, Santa Barbara, USA. 29 April 2009.
- "Dead Bodies/Live Bodies: Myths, Memory and Resurrection in Contemporary Mexican Performance." *Performance Studies Research Focus Group, Department of Theater and Dance*, University of California, Santa Barbara, USA. April 2009.
- "Mexican Tourist Legacy and Transmission: Nicolás Bartolo Juárez of the island of Jarácuaro, Lake Pátzcuaro." *Society for Ethnomusicology Southern California & Hawai'i Chapter Annual Conference*. University of California, Los Angeles, USA. Feb 2009.

“Creative agency in the mountains: the Zacán Artistic Festival of the P'urhépecha People, Mexico.” *Society for Ethnomusicology Annual International Conference*, Wesleyan University, USA. Nov 2008.

**Invited speaker:** “From Rock to Jarocho, and Mariachi to Marimba: Diversity and Difference in Mexican Musics.” Hochschule fuer Musik und Theater, Rostock, Germany. 24 June 2008.

“Our music isn't folklore...’: festivals, tourism and ethnicity in the P'urhépecha region of Mexico.” *Society for Ethnomusicology Southern California Chapter Annual Conference*, University of California, Santa Barbara, USA. Feb 2008.

“Postcards, billboards, tourism and performing bodies in Mexico.” *Danzateórica: Encuentro Internacional de Danza. Mirar adentro y afuera de la danza. Aproximación contemporánea a las manifestaciones dancísticas*. Universidad Nacional Autónoma de México (National Autonomous University of Mexico), Mexico City, México. 2007.

“Politics, Aesthetics and Constraints of an Embodied ‘Latina’ Voice in Britain.” 39<sup>th</sup> *World Conference of the ICTM (International Council for Traditional Music)*, University of Music and Performing Arts, Vienna, Austria. 4-11 July 2007.

“Como México no hay dos’ (There’s no place like Mexico): Exploring mariachi, ‘home’ and Mexico.” *International Association for the Study of Popular Music IASPM*, Biennial Conference. Universidad Iberoamericana, Mexico. June 2007.

“‘Greetings from (authentic) Mexico!’: postcards of musicians as framed embodiment of subjectivity.” *British Forum for Ethnomusicology*, University of Manchester, UK. 2007.

“Tourism, reconstructed ethnicity and indigenous politics in Mexico.” *Society for Ethnomusicology Annual Conference*, Honolulu, Hawai’i, USA, Nov 2006.

“‘Sexy salsa’: a feminist approach to resisting the Latin American stereotype.” *Dance Ethnography Forum*, DeMontfort University, Leicester, UK. 2006.

“Tourism and performance in Mexico.” *Latin American Music Seminar*. University of London, UK. 2006.

“Performing the Virgin: Cross-dressing males in Mexican rural dance.” *Dance Ethnography Forum*, De Montfort University, Leicester, UK. 2005.

“What’s in a name: Inter-Act Theatre Workshop.” *Standing Conference for University Drama Departments (SCUDD) and the Standing Conference for Dance in Higher Education (SCODHE) Annual conference*, University of Northampton, UK. 2005.

“The embodied trappings of tourism explored through the Viejitos Dance of Lake Pátzcuaro, Mexico.” *Society for Latin American Studies*, University of Derby, UK. 2005.

“Embodied voices in cross-cultural contexts.” *British Forum for Ethnomusicology and AHRB Centre for Cross-Cultural Music and Dance Performance*, University of London & Royal Holloway, University of London, UK. 2005.

“Performing femininity: Constructions of female ‘Latin Americans’ in the UK through voice and body.” *Society for Ethnomusicology 50<sup>th</sup> Annual Conference*, Atlanta, USA. Nov 2005.

“‘But we want to act’: Integrating Practice as Research.” *PALATINE*, University of Central Lancashire, UK. 2005.

- “Challenging subjectivity through integration: aspects of power-relations in the Inter-Act Theatre Workshop. *Empowerment and Conflict Resolution. Interventionist Theatre Conference*, University of Leeds, UK. 15-18 July 2004.
- “Embodied artefacts of the Viejitos Dance of Lake Pátzcuaro, Michoacán, Mexico.” *23<sup>rd</sup> Symposium of the ICTM (International Council for Traditional Music) Study Group on Ethnochoreology*, Monghidoro, Italy. 11-18 July 2004.
- “Transforming tradition through abstention: Alcoholics Anonymous and the reintroduction of the Catrines dance in Jarácuaro, Mexico.” *British Forum for Ethnomusicology Annual International Conference*, University of Aberdeen, UK. 15-18 April 2004.
- “Projections of Mexican-ness: Night of the Dead on the tiny island of Janitzio. *Nation or Notion?*” *International Performance Studies Conference*, University of Wales, UK. 2004.
- “Disability/Ability: Proposing Interaction and Challenging Subjectivity through Soundbeam.” Workshop & paper. *Powering Up/Powering Down, Teknika Radica: An International Festival of Radical Arts*, University of California, San Diego, USA, 30 Jan-1 Feb. 2004.
- “Viva el mariachi: migration and musicians in Michoacán, Mexico.” *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2003.
- “Representations: Politics and Ideology of Noche de Muertos, Michoacán, Mexico.” Photo installation & paper. *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2003.
- “Crossing the dividing line: constructing a Mexican identity through the Viejitos Dance of Mexico in 1930s Texas,” *Society for Ethnomusicology Annual Conference*, Tucson, USA. 2004.
- Invited Speaker:** “Postrevolutionary performance.” Comparative American Studies Research Forum, University of Warwick, UK. 2002.
- “Old men dancing: Identity, embodiment and hegemonic folklorisation in post Revolution Mexico,” *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2002.
- “Power needs names: the oppression of Mexico’s indigenous people’s within mechanisms of ‘folklore’ examined through the Viejitos Dance from Michoacán, Mexico.” *British Forum for Ethnomusicology Annual Conference*, Brunel University, UK. 2001.
- “Unmasking the old men: the Viejitos Dance as political tool in post-revolution Mexico.” *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2001.
- “Limiting frames and stereotypical classification: the short-comings of the exemplar schemes of work at key stage 3-Or What is ‘western music’, ‘non-western music’ and ‘world music?’” *Cultural Diversity in Music Education VI, School of Oriental and African Studies and Institute of Education*, University of London, UK. 2001.
- “A bit of give and take: some thoughts on the importance of giving in the ‘field.’” *British Forum for Ethnomusicology Annual Conference*, University of Sheffield, UK. 2000.
- Invited speaker** “...and the Dance goes on: The Viejitos Dance.” Department of Music, University of Wales, UK. 2000.
- Invited speaker:** “Behind the mask.” Department of Spanish and Spanish American Studies, King’s College, London, UK. 2000.

"I feel joy in my hands and my heart when I play': the therapeutic effects of being a P'urhépecha musician."  
*3<sup>rd</sup> Triennial British Musicological Societies' Conference*, University of Surrey, UK. 1999.

"La Orquesta Uarhurhi de la isla La Pacanda: La tradición ha renacido." *Etnomusicología, Escuela Nacional de Antropología e Historia (National School of Anthropology and History)*, ENAH, Mexico City, Mexico. 1998.

### **Manuscript And Proposal Reviewer**

*Ethnomusicology; Dance Research; Ethnomusicology Forum; Latin American Music Review; Mexican Studies/Estudios Mexicanos; Studies in Musical Theatre; City and Society, Society for Urban, National and Transnational/Global Anthropology (SUNTA); Research Journal of the World Dance Alliance* (Proposal for new journal).

### **Current Scholarly Society Service**

Director: *Congress on Research in Dance* (CORD) Board of Directors, Grants, Development and Finance Committee (2013 – ongoing)

Board Member, Editorial Advisory Board, *Journal of Ethnomusicology*, Society for Ethnomusicology (SEM), (2014 - ongoing ).

Editor, journal of *Mexican Studies/Estudios Mexicanos*, UC Press, (Oct 2014 - ongoing).

### **COMMITTEE AND BOARD MEMBERSHIP OF LEARNED SOCIETIES AND PROFESSIONAL BODIES**

Academic Judge	Ki Mantle Hood Prize Committee: Society for Ethnomusicology, Southern California and Hawaii Chapter, 2015.
Academic Judge	Ki Mantle Hood Prize Committee: Society for Ethnomusicology, Southern California and Hawaii Chapter, 2014.
Program Committee	Society for Ethnomusicology Southern California and Hawai'i Chapter 48th Annual Meeting Feb 22, 2014
Academic Judge	Ki Mantle Hood Prize Committee: Society for Ethnomusicology, Southern California and Hawaii Chapter, 2013.
Chair	Program Committee Society for Ethnomusicology Southern California and Hawai'i Chapter 47th Annual Meeting Feb 23, 2013
Program Committee	Conference of the Society for Ethnomusicology Southern California and Hawaii Chapter, 2012.
Academic Judge	Student Paper Committee, British Forum of Ethnomusicology, Annual Conference, 2010.
Program Committee	<i>Sound Ecologies</i> , Conference of the Society for Ethnomusicology. November 2010.
Chair of Reception	British Forum for Ethnomusicology at the Society for Ethnomusicology Annual Conference, November 2010.
Program Committee	<i>The Art of Music</i> , British Forum for Ethnomusicology Annual Conference, Cardiff University, 9-12 April 2008.
Academic Judge	Student Paper Committee, British Forum For Ethnomusicology, Annual Conference, Oxford University, 2007.
Chair & Sole Organizer	<i>Sexuality and Gender in Performance, Fieldwork and Representation</i> . British Forum for Ethnomusicology & Arts and Humanities Research Centre for Cross-Cultural Music and Dance Performance, (four-day international conference) University of Winchester, UK, 2006.
Editorial board member	<i>Ethnomusicology Forum</i> (peer-reviewed journal), 2007-2010.
Member	The Research Centre for Arts and Well-Being, University of Winchester, 2007-2011.
Editorial board member	Winchester University Press, 2008-2009.

Representative British Forum for Ethnomusicology, Society for Ethnomusicology, Section for Dance, 2005-2010.  
Board of Directors Collar and TIE, Theatre in Education Company, 2005-2007.  
Committee member British Forum for Ethnomusicology, 2005-2010.  
Board member Stagecoach New Theatre Writing. Birmingham Repertory Theatre, 1994-1995.  
Committee member West Midlands Theatre Forum, 1993-1995.  
Committee member The Actors Centre, Birmingham, 1991-1992.  
Committee member Birmingham Education Arts Forum, 1988-1995.

### **Current Scholarly Society Membership**

British Forum for Ethnomusicology (BFE) 1998-  
International Council for Traditional Music (ICTM) 2000-  
The Magdalena Project (International network of women in contemporary theatre) 2002-  
Society for Ethnomusicology (SEM) 2002-  
Congress on Research in Dance (CORD) 2004-  
Performance Studies International (Psi) 2009-  
International Association for the Study of Popular Music (IASPM) 2011-  
Society for Dance History Scholars (SDHS) 2012-  
America Society for Theater Research (ASTR) 2012  
Association for Theater in Higher Education (ATHE) 2012-

### **PREVIOUS MEMBERSHIP OF SUBJECT ASSOCIATIONS, LEARNED SOCIETIES AND PROFESSIONAL BODIES**

British Actors Equity Association 1983-1998.  
The Musicians Union 1983-1995.  
Standing Conference of Young People's Theatre 1983-1992.  
International Association of Theatre for Children and Young People (ASSITEJ) 1983-1992.  
National Association of Teachers of Drama 1991-1994.  
International Council for Traditional Music, Study Group for Ethnochoreology 2000-2010.  
National Association of Music in Higher Education (NAMHE) 2002-2011.  
Standing Conference of University Drama Departments (SCUDD) 2002-2011.  
Standing Conference of Dance in Higher Education (SCODHE) 2002-2011.  
British Institute of Learning Disabilities 2002-2007.  
Cross-Cultural Dance Resources (CCDR) 2003-2004.  
Practice as research in performance (PARIP) 2002-2010.  
Performing Arts, Higher Education, Learning and Teaching Network (PALATINE) 2002-2010.  
Society for Latin American Studies (SLAS) 2004-2010.  
International Dance Council (CID), UNESCO, 2005-2007.

### **CONSULTANCY:**

#### **Arts**

Rage Theatre, Birmingham 1999-2001.  
Integrated Theatre: The Tower Arts Centre and Mencap (adults with learning disabilities), Winchester 2004.

#### **Higher Education Consultancy**

External Examiner BA World Performance, East15 School of Acting, University of Essex, 2010-2011.  
External Examiner BA Theatre Arts, University of Brighton, 2004-2009.  
Committee Member Arts and Humanities Research Council (AHRC), UK. Peer Review College member, Principal Governmental Funding Agency (task: reviewing major funding applications for between \$30K and \$200K). 2007-2010.  
External advisor BA (Hons) Performing Arts, University of Wolverhampton, 2006.

### Research Fellowships And Grants

Regents Humanities Faculty Fellowship, UCSB, 2014  
Faculty Collaborative Research Grant, Interdisciplinary Humanities Center, UCSB, 2013  
University of Winchester, Special Initiative Project 2006.  
British Academy Overseas Conference Grant, 2004 -5, -6,  
AHRB (Arts and Humanities Research Board), Short Term Fellowship: AHRB Research Centre for Cross-Cultural Music and Dance Performance, SOAS and Uni. of Surrey, 2004.  
University of Winchester, Research Project Funding, 2003-2009.  
Winchester City Council, 2003.

### UNIVERSITY OF CALIFORNIA, SANTA BARBARA

#### Research, Creative and Professional Activity at UCSB Commencing 2011

Founder and co-convenor: *Performance and Politics Research Focus Group*, Interdisciplinary Humanities Center, UCSB (2013-14). With Ninotchka Bennahum and Meredith Heller.  
Co-convenor: *Uses of the Public University Research Focus Group*, Interdisciplinary Humanities Center, UCSB (2013-14). With Ann Bermingham.  
Founder and co-convenor: *Modern Mexico Research Focus Group*: Interdisciplinary Humanities Center, UCSB (2012-13). With Gabriela Soto Laveaga and Sarah Townsend.  
Co-convenor *Performance Studies Research Focus Group*, Interdisciplinary Humanities Center (Fall 2011 – Summer 2012). With Ninotchka Bennahum.

Chair, Discussion, *Performance Studies Research Focus Group*, Oct 2011  
Speaker, Book summary, *XIV Colloquium on Mexican Literature: Las dos caras de la ficción (The Two Faces of Fiction: Masks, Costumes, Disguises, Defacement)*. UC-Mexicanistas Intercampus Research Program, the Department of Spanish and Portuguese, and the IHC. 3-5 Nov 2011.  
Chair, "Performance Studies: Is it still useful or is it time to ditch it, part 1?" *Performance Studies Research Focus Group*, Dec 2011.  
Committee member. *Primavera Festival of Contemporary Arts and Digital Media*, 2011-2012.  
Actress: Play-reading: *La Malinche* by Carlos Morton. Performance Studies Research Focus Group, IHC and Department of Theater and Dance. Role: La Llorona, 27 January 2012.  
Chair, "Performance Studies: Is it still useful or is it time to ditch it, part 2?" *Performance Studies Research Focus Group*, Feb 2012.  
Actress: Staged reading: *Army of Lovers* by Brian Grainger, Studio Theater, Department of Theater, UCSB, Role: Thebe, Queen of Pherae, 11 Feb 2012.  
Presenter, Talk: *Re-Membering: Creating memories/histories*, with Carol Press, *Performance Studies Research Focus Group*, 9 April 2012.  
Curator, Performance by UCSB students: *Re-Membering: Performing memories/histories, Primavera Festival of Contemporary Arts and Digital Media*, 10 April 2012.  
Creator of Public Exhibition: *Traces and Fragments of Embodying Mexico*, Davidson Library, UCSB, April-June 2012.  
Speaker, *Inspirations: Celebrating Newly Authored Women*, UCSB Women's Center Annual Lunch Reception and Book Symposium, May 2012.  
Presenter: *Book Presentation, Embodying Mexico*, Ninotchka Bennahum, Sarah Cline, María Herrera-Sobek (in absentia), Suk-Young Kim, Dave Novak, and undergraduate students. IHC, 9 May 2012.  
Musician: Book presentation: *Embodying Mexico*, Musicians: Ruth Hellier-Tinoco, Juan Zaragoza, Ann Hefferman, Daisy León, 9 May 2012.  
Music consultant for *Anowa* by Ama Ata Aidoo, directed by Irwin Appel, Hatlen Theater, Department of Theater and Dance, 25 May- 2 June 2012.  
Committee Member, Student Colloquium: *The Knowing Body, Performance Studies Research Focus Group* of the Interdisciplinary Humanities Center, UCSB, June 1, 2012.  
Curator, Student Performance: Inger Lise Sortland, *The Knowing Body, Performance Studies Research Focus Group* of the Interdisciplinary Humanities Center, 1 June 2012  
Facilitator: Opening Discussion. *Modern Mexico Research Focus Group*, IHC, October 16, 2012

Discussant: *On movements, health and media* Modern Mexico Research Focus Group, IHC, November 14, 2013

Facilitator, *The Politics of Passion: Activists take to the streets in Mexico*. Diana Taylor Modern Mexico Research Focus Group, April 17 2013

Reader, radio KCSB: *UCSB Reads (Walking with Einstein)*, 2013

Panel Speaker *UCSB Reads (Walking with Einstein)*, Santa Barbara Public Library, 2013

Discussion facilitator: *Interacting with Archives, Repertoires, Performances and Politics*. Performance and Politics RFG of the IHC, November 18, 2013

Roundtable discussion chair and speaker: *On bodies, voices, spaces, activism, identities, and cultural production*. Performance & Politics RFG of the IHC, May 29, 2014

## **HIGHER EDUCATION TEACHING**

### **Teaching**

#### Graduate:

MUS 262Q \*Performance Studies (S13, F13)  
MUS 288 Ethnomusicology Forum (AY12-13, AY14-15)

#### Undergraduate:

THTR 187MU \*Creating experimental performance: memory/history, process and practice (W12, W13, W14)  
MUS 168 \*Creating experimental performance: memory/history, process and practice (W12, W13, W14)  
MUS 175X \*Musics and Dance in Mexico: Politics and Poetics (S13, S15)  
THTR 185MX \*Theatre and Performance in Mexico with a focus on Women, Power and Politics (S12, S13, S14, S15)  
LAIS 10 Latin American and Iberian Studies 10, Introduction, GE (S14)  
MUS 17 Worlds of Music, GE (W12, W13)  
MUS 188 Ethnomusicology Forum (AY12-13, AY14-15)  
MUS 199 Senior Project advisor  
MUS 199RA Research Assistant  
MUS 99RA Research Assistant

\* = I proposed and created these courses.

FRAP, Faculty Research Assistant Program 99RA/199RA: 8 students (2012-14)

#### Guest:

MUS 175 Music and Tourism (grad and u/g)  
LAIS 100 Latin American and Iberian Studies (u/g)  
MUS 176/276 Studies in Ethnomusicology (u/g)  
Dance Dance in Context

### **Teaching at UCSB as Lecturer on leave from position in UK (AY 09-10)**

#### Graduate:

MUS 226 Transcription and Notation  
MUS 262G \* Representation, Narrative, Writing Other Issues in Ethnomusicology  
MUS 200C Research and Bibliography  
MUS 227 Pro-Seminar in Ethnomusicology  
MUS 276B Studies in Ethnomusicology

#### Undergraduate:



MUS 17 Worlds of Music (GE)  
MUS 114 Popular Music and Culture in the USA (GE)  
MUS 169 Transcription and Notation  
MUS 168G \*Representation, Narrative, Writing Other Issues in Ethnomusicology  
\* = I proposed and created these courses.

### **UNDERGRADUATE TEACHING AREAS AT THE UNIVERSITY OF WINCHESTER (2002-11)**

BA Performing Arts  
BA Performing Arts, Music Theatre  
BA Drama  
BA Vocal and Choral Studies  
BA Choreography and Dance

**Course Director, and either sole or team instructor** for 17 UG courses (enrolment in parenthesis):

*Interdisciplinary Performance Practice* (120): lectures, seminars, workshops;

*Performing in Cultural Contexts* (120): lectures, seminars, workshops;

*Researching Through Performance* (60): lectures, seminars, workshops;

*Critical Approaches to Performance* (100): lectures, seminars, workshops;

*Performance Histories* (40): lectures, seminars;

*Performance Analysis* (40): lectures, seminars;

*Performance Skills: Voice* (10): workshops;

*Extending Interdisciplinarity* (10): seminars;

*Performance Projects* (70): workshops;

*Applied Production* (30): workshops;

*Analysing Music Theatre* (15): lectures, seminars, workshops;

*Popular Composition* (10): seminars;

*Theories of Performance* (30): lectures, seminars;

*Performance Skills: Sound and Body* (10): workshops;

*Company Research Project* (120): lectures and workshops;

*Alternative Theatres* (35): lectures, seminars, workshops;

*Voice and Context* (10): seminars.

*Dramaturgy* (60): lectures, seminars, workshops;

*Operas and Musicals on Film* (20): lectures, seminars;

*Space, Place, and Identity* (60): lectures, workshops;

*Current Debates* (30): seminars;

*Applied Drama Practice* (35): lectures, seminars, workshops, and in context supervision;

*Theatre in Education* (35): lectures, seminars, workshops;

*Cultural Entrepreneurship*: one-to-one tutorials;

*Final Year Project*: one-to-one tutorials.

### **DOCTORAL ADVISING 2004-2011**

Birmingham Conservatoire, University of Central England, 2004-2006.

University of Winchester, 2004-2011.

### **SERVICE**

#### **UNIVERSITY OF CALIFORNIA, SANTA BARBARA**

##### **Department of Music.**

Member: Academic Committee 2011–

Member: Ethnomusicology Program Committee 2011–

Member: BA Music Studies, Curriculum Committee 2011-2012

##### **Department of Theater and Dance,**

Judge: Graduate Essay Competition 2013

**Department of Spanish and Portuguese, Latin & Iberian Studies Program**

Member of Executive Committee, Latin American and Iberian Studies Program, 2012-14

Faculty Undergraduate Advisor, Latin American and Iberian Studies Program, 2012-14

**UCSB campuswide**

Senate Undergraduate Council, 2013-14

Senate Legislature, 2011-13

Graduate Division, Central Continuing Fellowship Committee 2012-13.

Speaker and composer, UCSB Music Affiliates Hour, Radio with John Villar. Including my composition "La Rosa Inglesa." August 2012.

UC Education Abroad Program (EAP) liaison, 2013-2014.

Workshop Invitee: Development of UCSB as a Hispanic Serving Intensive Research Institution  
May 13, 2014

Facilitator: visit of The Harmony Project, Ventura, girls age 11-13, performing with undergraduate students in the Noon Bowl Concert, with Jorge Mijangos, May 2015.

**Other UC Centers**

Center for Latin American and Iberian Music, UC Riverside, 2014 -

**UC-systemwide**

Member UC-MEXUS (UC Institute for Mexico and the United States), Dissertation Grant Committee, 2014.

Co-Chair UC-Mexico Initiative, Arts and Cultures Working Group, co-chair, Fall 2014 – ongoing UCOP Initiative.  
Serving on the Internal Advisory Committee (monthly teleconference with Chairs of the six Working Groups, Chaired by UCR Chancellor Wilcox);  
attending Advisory Board Meeting (Ensenada, Mexico, Chaired by Janet Napolitano).

**COMMUNITY SERVICE, Santa Barbara**

Pianist/accompanist, St Michaels University Episcopal Church, Isla Vista, CA, Jan, Feb, May, June 2012.

Musician, St Michaels University Episcopal Church, Isla Vista, CA, Memorial service: violin/voice, January 2012.

Musician: St Michaels University Episcopal Church, Isla Vista, CA, Lessons and Carols: Mariachi Integral de Santa Barbara – violin and voice, and Choir, 4 Dec 2011.

Choir member and musician, St Michaels University Episcopal Church, Isla Vista, CA (guitar, violin, piano, recorder) 2011-13.

Musician and actress (piano, violin, guitar): Schmooze Room Senior Luncheon, Bronfman Family Jewish Community Center, Jewish Federation of Greater Santa Barbara. May 2014.

**SERVICE at the UNIVERSITY OF WINCHESTER, 2002-11**

Equal Opportunities Committee

Ethics Committee

Quality Committee

Learning and Teaching Committee

Research and Knowledge Transfer Committee

Disability Action Forum

Dyslexia Working Party

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**Creative Works Prior to 2003: Professional Actress, Musician, Dancer, Puppeteer**

Keystage Theatre. Director: Cherry Stephenson.

Role: Hermia in *A Midsummer Night's Dream* by William Shakespeare. [Actress] [40 performances]. 1993.

The Royal Society for Arts, Shakespeare in Schools Project, Keystage Theatre. Director: Maurice Gilmour.

Role: Lady Macbeth in *Macbeth* by William Shakespeare. [4 performances]. 1993.

Keystage Theatre. Director: Maurice Gilmour.

Role: Lady Macbeth in *Macbeth* by William Shakespeare. [Actress] [50 performances] 1992-1993.

Pattern 23 Theatre Company, Birmingham.

Role: Ruth in *I'm not racist but...* by Gwen Williams. [Actress] [10 performances]. 1991.

Pattern 23 Theatre Company, Birmingham.

Role: Ensemble in *Aston Hall By Candlelight*. [Actress, musician, dancer] [4 performances]. 1991.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Aztec child in *Aztec* by Maurice Gilmour and company. [Actress] [50 performances]. 1991.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Rob in *Bug*, by Maurice Gilmour and the company. [Actress] [40 performances]. 1991.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Anne in *Fair Deal* by Maurice Gilmour and the company. [Actress] [50 performances]. 1991.

BBC Television, Director: James Ormerod.

Role: admissions clerk in *Vote for Them* by David Edgar and Neil Grant. [BBC 2 Television]. 1989.

MacRobert Arts Centre, Scotland. Director: Dennis Critchley.

Role: Snow White (lead) in *Snow White and the Seven Dwarfs* by D. Critchley. [Actress, singer] [48 performances]. 1988-1989.

BBC Television, Director: Christopher Menaul.

Role: university lecturer in *Nice Work* by David Lodge, adapted from his novel. [Actress] [Four episodes shown on BBC 2 Television and BBC 1 Television and sold worldwide]. 1989.

Turtle Theatre (Birmingham Repertory Theatre) Birmingham. Choreographer: Claire Russ; Director: Nigel Stewart.

Role: Lieutenant Rose in *The Gun* by Alan Hancock. [Actress: physical theatre piece] [25 performances]. 1989.

Malcolm Knight Productions, No. 1 National Tour (Bristol Theatre Royal, Leicester Theatre Royal, Director: Robert Arditti.

Role: Jane (understudy) in *Salad Days* by Julian Slade and Dorothy Reynolds, [70 performances]. 1988.

Proteus Theatre Company, Haymarket Theatre, Basingstoke.

Role: Maria in *In the World: A Revolutionary Tale* by Maxim Gorky adapted by Sam Snape, [35 performances]. 1988.

- Albermarle of London, Congress Theatre, Eastbourne. Director: Basil Chritchley.  
Role: Fairy Kindheart in *Snow White and the Seven Dwarfs*. [Actress and singer] [45 performances]. 1987-1988.
- BBC Television. Director: Gerrard Glaister.  
Role: Jane, secretary to Tom Howard in *Howard's Way*. [Actress]. [BBC 1 and world sales]. 1986.
- Cannon Hill Puppet Theatre, Midlands Arts Centre, Birmingham. Artistic Director: John Blundell, Director: Simon Painter.  
Role: Jim Hawkins in *Treasure Island*. [Puppeteer and actress] [60 performances]. 1985-1986.
- Northern and Scottish Theatre, National Tour.  
Role: Sarah in *The Clown*. [65 performances]. 1985
- Cannon Hill Puppet Theatre, Midlands Arts Centre, Birmingham. Artistic Director: John Blundell, Director: Simon Painter.  
Role: Amelia and Number Two *The Magic Box*. [Puppeteer and actress] [45 performances]. 1985.
- Theatre of the Gorge, National Tour, Director: Margo Cooper.  
Role: Firebird in *Firebird*. [Actress, singer, dancer, musician] [80 performances]. 1984-1985.
- Theatre of the Gorge, National Tour, Directors: Margo Cooper and Sian Murray.  
Role: Elizabeth I and Nell Gwynne in *The Sword and the Sceptre* by Margo Cooper, Sian Murray, and Brian Kellett. [Actress, singer, dancer, musician] [75 performances]. 1984-1985.
- Theatre of the Gorge, National Tour, Director: Margo Cooper  
Role: Solveig in *Peer Gynt* by Henrik Ibsen [90 performances]. 1983-1984.
- Theatre of the Gorge, National Tour, Director: Margo Cooper.  
Role: The Ballerina in *Petrushka* adapted by Margo Cooper. [110 performances] 1983-1984.
- The Overcoat* Street Theatre Company.  
Role: Narrator in *The Overcoat* (adaptation) Nikolai Gogol [Meyerholdian physical theatre]. [25 Performances]. 1983.
- Seagull Theatre Company. Director: Sian Murray.  
Role: Pierrot the Clown in *Punch's Revenge*, by Sian Murray. [60 performances]. 1983.
- Corporate and in-house videos (*various*)  
Actress. Including: British Gas, National Westminster Bank, 1985-1992.

## **OTHER PROFESSIONAL APPOINTMENTS**

### **Composer**

"La Rosa Inglesa." P'urhépecha son, (Recorded 1998], Composer  
Incidental music for *A Midsummer Nights Dream*, Keystage Theatre Company, 1993, Composer and Musical Director.

*Celtic Fire*, Theater of the Gorge, Ironbridge, 1993, Composer and Musical Director.

Incidental music for *Macbeth*, Leicestershire Theatre in Education Company, 1992, Composer and Musical Director.

### **Music Director And Concert Director**

Choir director, Camp Hill Schools' Christmas Concert, 2000.

Music director, vocal coach, pianist, "Another opening..." Birmingham Theatre School, 2000.

Orchestra and choir conductor (student and staff choirs), Bishop Challoner School, 1996-1997.

Music director and pianist, Roman Catholic Mass, Bishop Challoner School, 1996-1997.

Music director, *The Threepenny Opera*. Bishop Challoner School, 1996.

Orchestra, choir and wind band conductor, St Thomas Aquinas School, 1994-1995.  
Music director and pianist, Roman Catholic Mass, St Thomas Aquinas School, 1994-1995.

*A Midsummer Nights Dream*. Keystage Theatre Company, 1992.  
Pattern 23 Theatre Company, Birmingham, 1991.  
*Macbeth*. Leicestershire Theatre in Education Company, 1991.  
The College Singers, Writtle College, 1980-1981.

**Workshop Leader - Theater, Drama, Music And Puppetry**

Irish World Academy of Music and Dance, University of Limerick, Ireland, Ph.D. in Arts Practice Encounters, 5-day intensive workshop, June 2010.  
Drama Studies, University College Cork, Republic of Ireland, 2009.  
InterAct Theatre Workshop, Winchester, 2004-2008.  
SNAPS 16+, Winchester, 2002-2004.  
Keystage Theatre Company, 1992-1993.  
Pattern 23 Theatre Company, Birmingham, 1991.  
Leicestershire Theatre in Education Company, 1991.  
Bus Stop Theatre Company, London, 1987-1989.  
Proteus Theatre Company, Basingstoke, 1988.  
Cannon Hill Puppet Theatre, Midland Arts Centre, Birmingham, 1985-1986.  
Artlink, West Midlands Arts, 1985-1991.  
Theatre of the Gorge, Ironbridge, 1983-1985.

**Other**

Arts Educator Assessor, Birmingham City Council, 1995-1997.  
Teacher, English language (TEFL), 1990-1992.  
Birmingham City Council, teacher of piano and electronic keyboard, adults and children, 1990-1991.  
Pattern 23 Theatre Company, Birmingham, Composer and Musical Director, 1991.  
Catherine House Nursery, Birmingham, Teacher, music and movement, 1990-1991.

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**CONTINUING PROFESSIONAL DEVELOPMENT TRAINING:**

**Pedagogy, 2002-2008**

The Practice of Teaching in Higher Education & The Context of Higher Education  
Learning differences in HE and FE: dealing with neurodiversity, DeMontfort University  
Equality Training  
PhD supervisor training: The Missenden Centre  
Recognising and helping students at risk, University of Winchester  
Disability and Discrimination, University of Winchester

**Arts in Higher Education 2002-2008**

Assessing Collaborative Practice, Performing Arts Learning and Teaching Innovation Network, Goldsmiths College, University of London.  
Interdisciplinary Arts Practice, Institute of Contemporary Interdisciplinary Arts, University of Bath.  
Introducing Soundbeam, Soundbeam Workshop, Bristol.  
Creative Practical Work in the Age of Mass Education, Performing Arts Learning and Teaching Innovation Network, DeMontfort University.  
Whose theatre (history) is it anyway: ethics of radical theatre practice. Performing Arts Learning and Teaching Innovation Network, University of Sheffield.  
Practice as Research Workshops: Women's Writing for Performance, Department of Theatre Studies, Lancaster University, Arts and Humanities Research Board Project. With SuAndi, Sussed Words: monologues and soliloquy; Vayu Naidu, Storytelling; Bobby Baker, Food. Directed by Elaine Aston and Geraldine Harris. 2003-2006

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**EDUCATION: UNDERGRADUATE COURSES AND ENSEMBLES (1980-1983):**

**BA Hons Music, Drama, Dance**, Birmingham University 1980-1983

**Music:**

German Lied; 1912 and all that; Studio techniques; Studio Composition (electroacoustic)  
Music theatre; Keyboard harmony; Opera; Medieval church music.

**Drama:**

Meyerhold and Biomechanics; Classic Greek and Roman theatre; Speaking a text (Shakespeare); Theatre in Education; Production; American Musicals; History of theatre.

**Dance:** Technique class (Joos-Leeder method, as developed by Jane Winearls); Laban technique; 'Historical' dance: including ancient Greek, medieval European, European court dances, English 'folk' (including circle and Morris dances); Baroque opera dance; Choreography and analysis, including labanotation; Dance history (Particular focus on Diaghilev Ballet).

**Final Year Dissertation:**

"Using music, drama, and dance in three special needs schools: partially sighted, deaf, and mentally handicapped" 1983

**CREATIVE WORKS (1980-1983):**

Dancer, *Armide* (Jean-Baptiste Lully), Barber Opera, Birmingham. 1981.

Dancer, *La Danse: Les Fêtes d'Hébé* (Rameau), Barber Concert, Birmingham, 1983.

Company dancer: *Studio Dance Company*, Birmingham, 1980-1983.

Vocalist, Extended Vocalization Ensemble (*Ophelia's Dream* (Emerson)), musical director, Gregory Rose (Singcircle), 1981-1983.

Crumhorn Quartet member. University of Birmingham 1981-1983.

Ensemble actress, *The Nose* (Gogol) director, Robert Leach, University of Birmingham 1982.

An old woman, *The Suicide* (Erdman), director, Robert Leach, University of Birmingham 1982.

Musical director, *The Suicide* (Erdman), director, Robert Leach, University of Birmingham 1982.

Actress, *A Merry Death* (Everinov), University of Birmingham 1982.

Singer, dancer, pianist, *Always Chasing Rainbows*, University of Birmingham, 1982.

Chorus (vocal) *Laborintus II* (Berio), University of Birmingham, 1982.

Pianist, singer, dancer, *Dreams and Nightmares*. University of Birmingham, 1983.

**EARLY CREATIVE WORKS (AMATEUR) (1969-1980):**

Pianist, duets with Joyce Hellier, concerts by Chelmsford Male Voice Choir, directed by Jack Gane, 1969-1975.

Violin soloist, with Chelmsford Male Voice Choir, directed by Jack Gane, 1969-1977.

Violin, Essex Schools String Orchestra, 1971-1975.

Mrs Noye's Gossip, *Noyes Fludde* (Britten), Chelmsford Cathedral, 1979.

Pianist for daily school assembly, Chelmsford High School, 1973-1980.

Orchestra leader, Chelmsford High School, 1978-1980.

String Quartet leader (violin), Chelmsford High School, 1973-1980.

Madrigal Choir, Chelmsford High School, 1973-1980.

Dancer and chorus, *Dido and Aeneas* (Purcell), Chelmsford High School, 1974.

Voice soloist (recitatives), *The Creation* (Haydn), Chelmsford High School, 1976.

Ripieno chorus, *St Matthew Passion* (Bach), St Cecilia Choral Society, Chelmsford, 1978.

Choir of Angelicals member, *Dream of Gerontius* (Elgar), St Cecilia Choral Society, Chelmsford, 1980.

Organist and Pianist, Victoria Road South Baptist Church, Chelmsford, 1973-1979.

Choir member, *Mass in the time of War* (Paukernmesse), Guildhall School of Music and Drama, The Church of St Martin's-in-the-Fields, London, 1977.

Actress, dancer, *Peter Pan*, directed by Ray Jeffrey, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, Chelmsford, Essex, 1978.

Actress, dancer, *West Side Story*, directed by Ray Jeffrey, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, Chelmsford, Essex, 1978.

Actress, dancer, *Two Gentleman of Verona*, directed by Ray Jeffrey, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, Chelmsford, Essex, 1979.

**COMMUNITY SERVICE:**

Amnesty International, Campaigner, 1973-present.

Oxfam, Campaigner, 1983-present.

SERVAS (global peace organization): coordinator, 1997–2005

Befriending Young Unaccompanied Asylum Seekers and Refugees in Birmingham: coordinator and driver, 2003–2005

Acorns Children's Hospice, Birmingham, Hydrotherapy assistant, 2003-2007.

Red Cross volunteer, 2005-2010.

Naomi House, Children's Hospice, Winchester, Art workshop facilitator, 2008-2009.

Winchester Cathedral, Nave Choir, 2011.

**OTHER ACHIEVEMENTS:**

Walking to the top of Mt Kilimanjaro, Tanzania, 1993.

Cycling up/down the major peaks of the Tour de France route of the Pyrenees (2006) and the Alps (2007).