

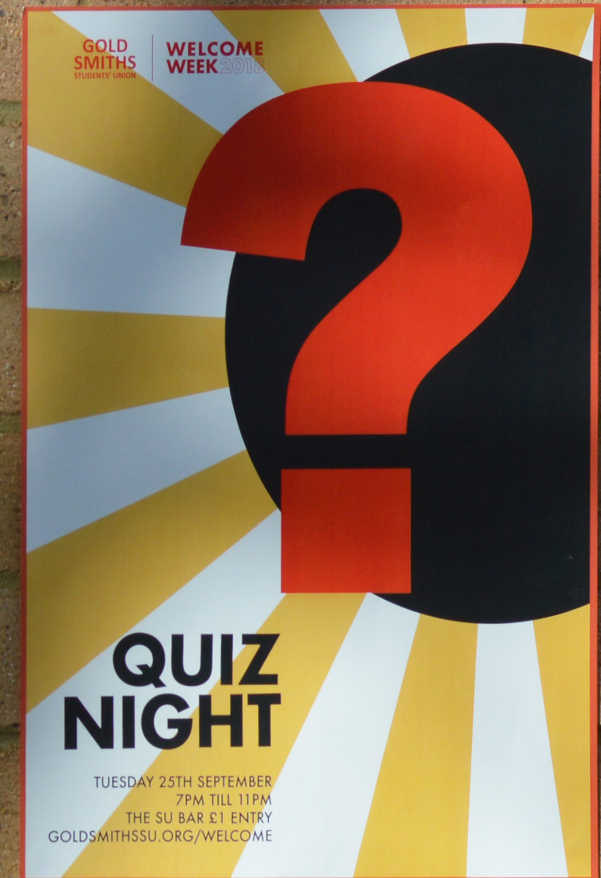
Kaiya Waerea

kaiyawaerea.com
insta: @kaiyawaerea
kaiyawaerea0@gmail.com
07497705495

GOLDSMITHS STUDENTS' UNION

Graphic Designer 2018 & 2019
Design Intern 2017





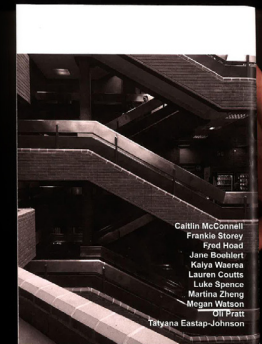
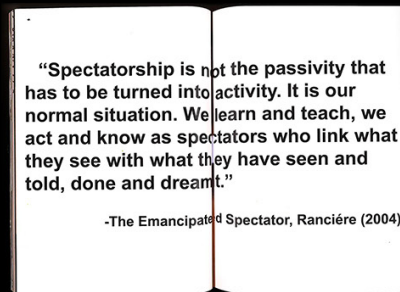
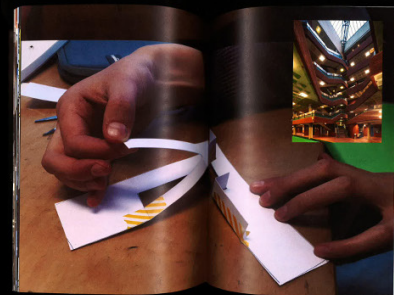
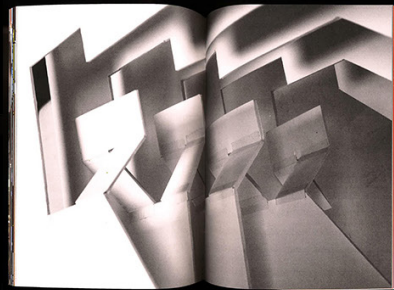
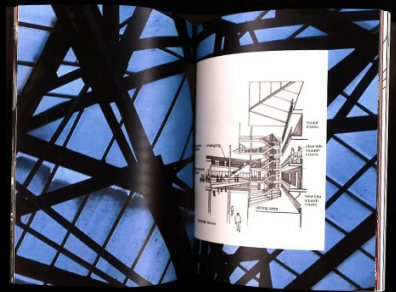


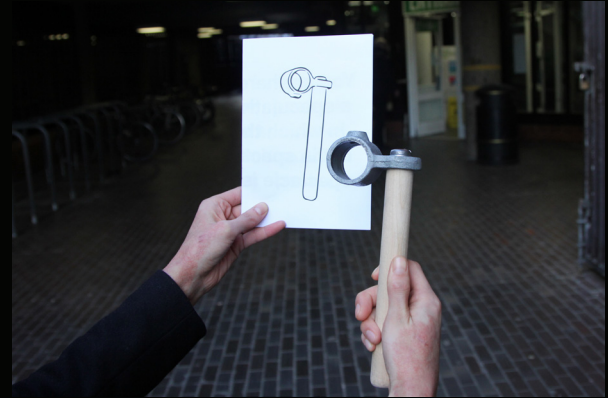
TEKHTM-BRC

BRIXTON RECREATION CENTRE

A 20 minute festival of happenings at Brixton Recreational Center. This performance was an investigation into the history of the space, its architecture, and it's absences.

Happenings were created throughout the auditorium, giving the audience 20 minutes to navigate the festival, without any indication as to what was accidental and what was planned.





WITCH, AN OPERA

Oxford Music students presented the premiere of a new opera by renowned composer Toby Young, for one night only.

Graphic Designer 2018

COMPOSER
TOBY YOUNG

CONDUCTOR
FREDDIE MEYERS

DIRECTOR
JONATHAN DANCIGER

PRODUCER
FIFI KORDA

WITCH - AN OPERA

20TH JANUARY

7:30 PM £5/10

JACQUELINE DU PRÉ
MUSIC BUILDING
ST HILDA'S COLLEGE



JDP.ST-HILDAS.OX.AC.UK/EVENTS

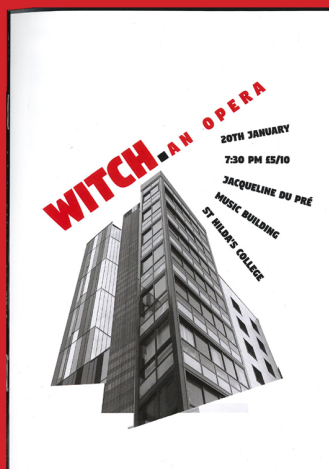
TO
TICKETS
OXFORD

J&P

IIIVESTREAM



St Hilda's College
UNIVERSITY OF OXFORD



SYNOPSIS

PART ONE In a busy office, a new arrival (Helen) causes a stir. Her co-workers try to befriend her, whilst being suspicious of her increasing familiarity with their boss, Daniel. Jessica realises the benefits that this strong new female figure could provide, but is worried about her developing relationship with Daniel. She joins with the other women in the office for an impassioned plea for equality. Sebastian is concerned however, seeing darkness in her eyes.

PART TWO As her co-workers become increasingly suspicious of her intentions, Helen finds herself at the centre of scandal and rumour. Gabrielle, believing the rumours, is anxious that Daniel is being led astray. Jessica - at the centre of the rumour mill - incites Emma to join with her to deal with Helen.

PART THREE Daniel announces that Helen has suddenly left. The office rejoices, relieved that this problematic character has gone, before breaking into a derogatory chorus of abuse against Helen, led by Jessica. Emma feels sorry for Helen, perhaps showing some remorse for her involvement in the coup. This office is left to live with its guilt.



COMPOSER TOBY YOUNG

Toby Young is a composer whose work explores the boundaries between pop and classical music. Since winning the Guardian/BBC Proms Young Composer of the Year (2004) and the International ARSIS Composition Competition (2009), Toby's music has been performed by renowned ensembles including the LSO, RPO, AAM, London Mozart Players, and the choir of King's College Cambridge. New College Oxford, and the BBC Singers. He has also written and co-written for numerous pop artists including the Rolling Stones, Chase & Status, Duran Duran, and Elie Goulding.

Toby is the Giannetto Junior Research Fellow at Linacre College, Oxford, with research looking at the relationship between philosophy

and creativity, exploring the ways in which creative expression helps to explain our experience of the world around us. Current research projects include Modern Beauty, which looks at existing notions of beauty in the context of contemporary art and music, and Transforming the Operatic Voice, which explores the relationship between singing styles in popular music and opera.



LIBRETTIST JENNIFER THORP

Jennifer Thorp is an award-winning Australian writer and librettist based in Oxford, UK. She studied under New Generation Poet Jane Daycott and Forward Prize-nominated John McAuliffe, was a Clarendon Scholar at Oxford, and has a PhD from the Centre of New Writing in Manchester.

Her literary work has been published in *antiTHESS*, the Manchester Review, Wave Composition, Jungtrak, the Cambridge Literary Review, the Dorian Review and elsewhere, and shortlisted for the BBC Opening Lines prize.

She has collaborated with composer Toby Young as a librettist and lyricist since 2014, and their work together has been performed and published widely across the UK. Selected joint work highlights have been the opera "The Choice", performed in the Britten Theatre by Vocal Futures in October 2015; the choral work "Under the Surface", performed by Bristol University Singers in 2016; "Music: Make: Anthem For St Cecilia", commissioned by the Musicians' Benevolent Fund and performed in Westminster Abbey by the combined choir of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral in November 2016; the new opera "Beowulf" commissioned by the Arts Council and performed by the Ammonico Consort and children's choir in September 2017; and the Annual BBC Music Magazine Christmas Carol, published in BBC Music Magazine in December 2017. Their choral work "After Orlando", commissioned and performed by the Euslata Singers, was published in Volume 21 of Women and Music: A Journal of Gender and Culture in 2017.



DIRECTOR JONATHAN DANCIGER

Jonny is a third year music undergraduate at St Peter's College. His professional acting credits include Polly Findlay's "Twisted Tales" (Lyric Theatre, 2011) and in the ensemble of Steven Daltry's "Billy Elliot" (Victoria Palace Theatre, 2009). He has directed two of his own short plays in semi-professional studios: "La Coudre" (OSO, 2014) and "Room" (Edward Latymer Theatre, 2014), and studied contemporary ballet with the Rambert Dance Company for three years. Whilst studying in Oxford he has directed, produced and acted in a number of plays including Candide (Playhouse MT17, director), Mercury Fur (Punch MT16, director), sound, A Clockwork Orange (OSO London/O'Reilly MT16, director/

sound), A Midsummer Night's Dream (International Tour 2016, assistant director/sound), Hamlet (O'Reilly MT15, actor), The Acid Test (BT MT15, actor), xx (EdFringe 2016, sound), Heart/Side (O'Reilly MT17, producer), Bacchae (EdFringe 2017, composer and musical director) and many more. Jonny is the artistic director of theatre company Barricade Arts, with whom he recently directed and performed in a production of Animal Farm at the British Council School in Madrid.



MUSICAL DIRECTOR FREDERICK MEYERS

Freddie is currently in his third year studying music at St Hilda's College, Oxford. He is a first study

composer but has conducted the St Hilda's Chamber Orchestra (his own orchestra that focus on historical performance of 18th-century orchestral music) and the Oxford University Sinfonietta. Freddie began conducting during his time as a composer with the National Youth Orchestra of Great Britain and as a composer, he has worked with several professional orchestras (BBC Symphony Orchestra, Aurora Orchestra, and the Royal Northern Sinfonietta) as well as having his compositions broadcast twice on Radio 3. During his time at Oxford he has written commissions for fellow students and ensemble and in November 2017 Freddie conducted the premiere of his first opera A Sketch of Slow Time in the Jacqueline du Pré Building, St Hilda's College. Next year, he will be at the Royal Academy of Music, studying for a masters in composition.



PRODUCER FIFI KORDA

Fifi Korda is a classical and jazz trumpeter & choral and music scholar at Oriel College where she is completing her final year reading music. Her interests are conducting for opera ballet and collaborative



projects with artists. Since a young age she has produced events in order to showcase her and her colleagues artistic abilities. In 2014 she produced and conducted a fully staged and very enjoyable version of Die Fledermaus. In 2017 she devised and conducted Song and Dance, a concert in the Sheldonian that featured new commissioned works, including performance art, singing and contemporary dance. Fifi has also produced and conducted several concerts during her time at Oxford university. She aspires to continue to produce multi-artistic events, exposing historical and contemporary contexts through the medium of music and dance.

CREDITS

CREATIVES
Composer Toby Young
Librettist Jennifer Thorp
Producer Fifi Korda
Director Jonathan Danciger
Musical Director Frederick Meyers
Set & Graphic Designer Kayla Waerea
Sound Designer Ed Maclean
Light Designer George Twinn
Assistant Producer Maya Saxena
Assistant Sound Design Huw Cheston
Marketing Danielle Dean

CAST
Helen Georgina Botham
Jessica Tegan Eldridge
Emma Sofia Kirwan-Baetz
Gabrielle Miriam Chapman-Rosenfeld
Daniel Jamie Powe
Sebastian John Lee

CHORUS
Laura Coppinger
Sophia Hall
Eloise Kenny-Ryder
Alex Middleton
Emely Moulton
Cassie White
Alice Woffenden

BAND
Violin Victoria Gill
Clarinet 1 Emily Hazrati
Clarinet 2 Thomas Carr
Trumpet Alexander Toal
French Horn Lydia Watson
Piano Chloe Rooke
Percussion Elaine Wong
Drum Kit Chris Cottrell
Electronics Edward Maclean

REPERTITORS
Max Neale
Thomas Carr

Many thanks to the Provost and Fellows of St Hilda's College, the administrative team of the Jacqueline du Pré Building, The Oxford Faculty of Music, Professor Martyn Harry, the TAFF prop store and Finn Cooke.

The Gold Paper

The Gold Paper is a document produced collectively by a group of staff and students at Goldsmiths, University of London, in response to the privatisation and commodification of higher education in the UK and its effects on our institution.

Graphic Designer 2018

The Gold Paper

The Gold Paper is produced collectively by a group of staff and students at Goldsmiths in response to the privatisation and commodification of higher education in the UK. It seeks to articulate an alternative vision of what our university could and should be. It is a statement of values, principles and proposals, starting with the premise that higher education is a public good and that Goldsmiths' first priority should be a commitment to the extension of knowledge, understanding, creativity and social responsibility.

The Gold Paper is a grass-roots endeavour and campaigning document that reflects and informs ongoing efforts to effect change. It is an open invitation to every reader to participate in the process of imagining, debating, and building a university in which we would be proud to work and study.



AUTUMN 2018

What is the Gold Paper?

The Gold Paper is a document produced collectively by a group of staff and students at Goldsmiths, University of London, in response to the privatisation and commodification of higher education in the UK and its effects on our institution. Against this process, the Gold Paper seeks to articulate a desirable and, we believe, achievable alternative vision of what our university could and should be. It is a statement of values, principles and proposals for change, starting with the premise that higher education is a public good, and that Goldsmiths should be governed, first of all, by a commitment to the extension of knowledge, understanding, creativity and social responsibility. It is also an open invitation to all to participate in the process of imagining, debating, and building a university in which we would be proud to work and study, and to whose flourishing we would feel intrinsically and actively committed.

Finance

Rationale

By ending the block teaching grant for the arts, humanities and social sciences and dramatically raising student fees, the Browne Report radically changed the terms on which universities functioned.

It determined that we should no longer think of higher education as the provision of a public good, articulated through largely unregulated markets (supplemented by a relatively small fee element). Instead, it proposed that we should think of HE as a regulated market in which consumer demand is sovereign in determining what is offered by service providers (i.e. universities). The almost complete removal of government funding for university teaching has more-or-less succeeded in transforming universities into educational supermarkets attracting customers and selling their wares in a competitive marketplace.

Public money is now an increasingly minor proportion of the income for English universities. In the academic year 2016-17, the allocated teaching budget for the sector was £3.67 billion (HEFCE n.d.), just over 10% of the sector's total income (HESA 2018). Meanwhile, higher education has become an even larger contributor to the UK economy. Universities generated an estimated £95 billion for the economy in 2014/15, an increase of 15% since 2011/12 (HEFCE 2017). This economic growth has repeatedly told that the sector is a major driver of the economy over the past few years, the prevalent mounting student

debt, and, most recently, the proposed cuts to staff pensions, are an economic necessity.

The onus on universities to be responsible for their own income has introduced a constant tyranny of numbers. The focus in Goldsmiths has shifted, understandably to some extent, to concerns of quality, the diversity of funding streams, particularly those with STEM subjects. In order to attract students we are encouraged to give them what (we think) they want – more vocationalism, new buildings, better facilities. Our financial wellbeing rests on being able to maintain and grow student numbers.

Goldsmiths needs to be financially well run and to make best use of its resources, but it is not, primarily, a business, and the education it delivers should not be treated as a commodity. The financial requirements of the institution and understands that there is no quick fix to the challenges it faces in this wish to do, however, is to shift the emphasis from a purely economic calculation of value and a wholly individualistic conception of 'consumer satisfaction' to one that first and foremost values education as a public good.

Teaching and Learning

Rationale

Teaching and learning are the fundamental reason for Goldsmiths' existence. The commodification of higher education encourages in principle and has produced in fact a range of negative effects on

teaching and learning, including growing class sizes, reductions in teaching contact hours, the increasing separation of the teaching from research, and the falsification of measurement of attainment over good practice. These effects are presently being driven by the Teaching Excellence Framework (TEF).

The UK government introduced the TEF with the intention of increasing the quality of teaching through competition in a higher education market. It awards institutions a Gold, Silver or Bronze rating based on metrics such as student satisfaction, innovation and graduate outcomes. The Gold Paper opposes the premises, execution and effects of the TEF.

Any source of data on student satisfaction used in the TEF is flawed. The National Student Survey, which has been heavily criticised by the Royal Statistical Society and the National Union of Students, is a deeply flawed measure of student experience. Goldsmiths Student Union has boycotted the NSS over its two year history, resulting in a response rate of around 57%.

Any other outcome-based data is flawed. When the University of Manchester announced hundreds of 'pay for performance' TEF policy changes, it was met with a response rate of around 57% (UCU 2017).

Another key metric used in the TEF is the employment destination of graduates. This is already, in principle, a terrible measure of the quality of education; in practice, the focus of the data on graduates' status 6 months (and in the coming round, 18 months) after graduation (and in the misleading – especially for an institution like Goldsmiths, which doesn't deliver STEM subjects and whose students are not likely to take traditional direct paths from study into careers).

Another great concern is that running the TEF constitutes a huge drain on time, money and resources that could all be better spent on genuine efforts to address problems around teaching and learning. It threatens to link us into a bureaucratic nightmare of institutions have spent on REF submissions, paying consultants, modelling outcomes that will massively outweigh any possible benefits. Meanwhile, focus on improving the employment metric has seen a huge investment in the careers service at Goldsmiths over the past year, dramatically increasing staff costs and resources. Helping students to succeed after their graduation is important, but should not be geared towards short-term data measures, and should not detract from the quality and

Teaching and Learning

Teaching and Learning

Our College Community

Rationale

All the teaching and research that takes place in Goldsmiths relies upon the staff in central services and the infrastructure they maintain. These are often the people who know most about how the College operates,

yet they are frequently excluded from decision-making bodies. Such staff are often employed on outsourced employment contracts, which tends to mean they are less well paid and suffer worse, more precarious employment conditions. Too often, the existing structures encourage an 'us and them' split between academic and support staff.

Student and staff welfare and wellbeing are fundamental for a healthy learning environment. In key areas such as mental health, childcare provision and accessibility should be given priority in terms of (in-house) staffing and resources, equally available to all members of the College community. The support of other areas of student life, such as the wellbeing of students, should be recognised and maintained. For example, Goldsmiths should at the very least provide a habitable environment for those students living in College halls of residence (e.g. by ending out-sourcing contracts with private landlords such as Campus Living Villages, and reducing the rent in halls; see 'Student Housing').

Goldsmiths claims to have a social commitment to our local communities within south London. (https://www.gold.ac.uk/about/community/). While a number of important community-oriented projects, the

local community surrounding Goldsmiths is often overlooked and left out of the university's actions, causing a visible divide between the university and local people in the area.

The terms and basic values governing Goldsmiths' relations with the local community and residents should be considered carefully when any new project or enterprise is being developed or implemented. Goldsmiths' effects on the local economy through projects such as the Centre for Contemporary Arts, demand a recognition of the duty of care that is bound up with the imposition of the institution on the surrounding area. Goldsmiths is a major influence contributing to the ongoing gentrification of the Deodar, yet it makes little long-term local residents from the area. Community-oriented projects should be undertaken based on the genuine valuation and not to simply generate extra income (does, for example, residents on short courses, or opening an on-campus Curzon cinema really count as 'working with the community'?).

As a self-declared ethical institution, Goldsmiths should demonstrate its special commitment by offering its support and resources to

What's Next?

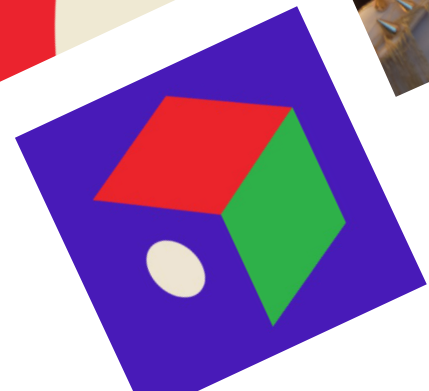
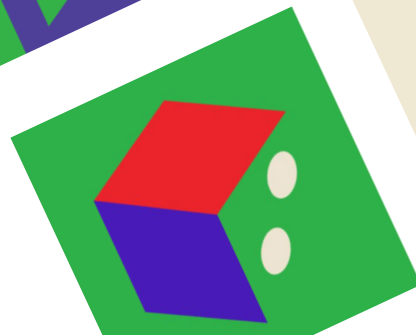
The ideas and approach in this paper need to be discussed at as many levels with as many people as possible within both service and academic departments, with staff and students, on College Committees, within School meetings, on SMT and at Council. There should be a series of General Assembly meetings to discuss key aspects of the Gold Paper and agree ways forward. The document should be revised and redrafted until it reaches a point where it can be owned by the community of Goldsmiths and has an implementation plan.



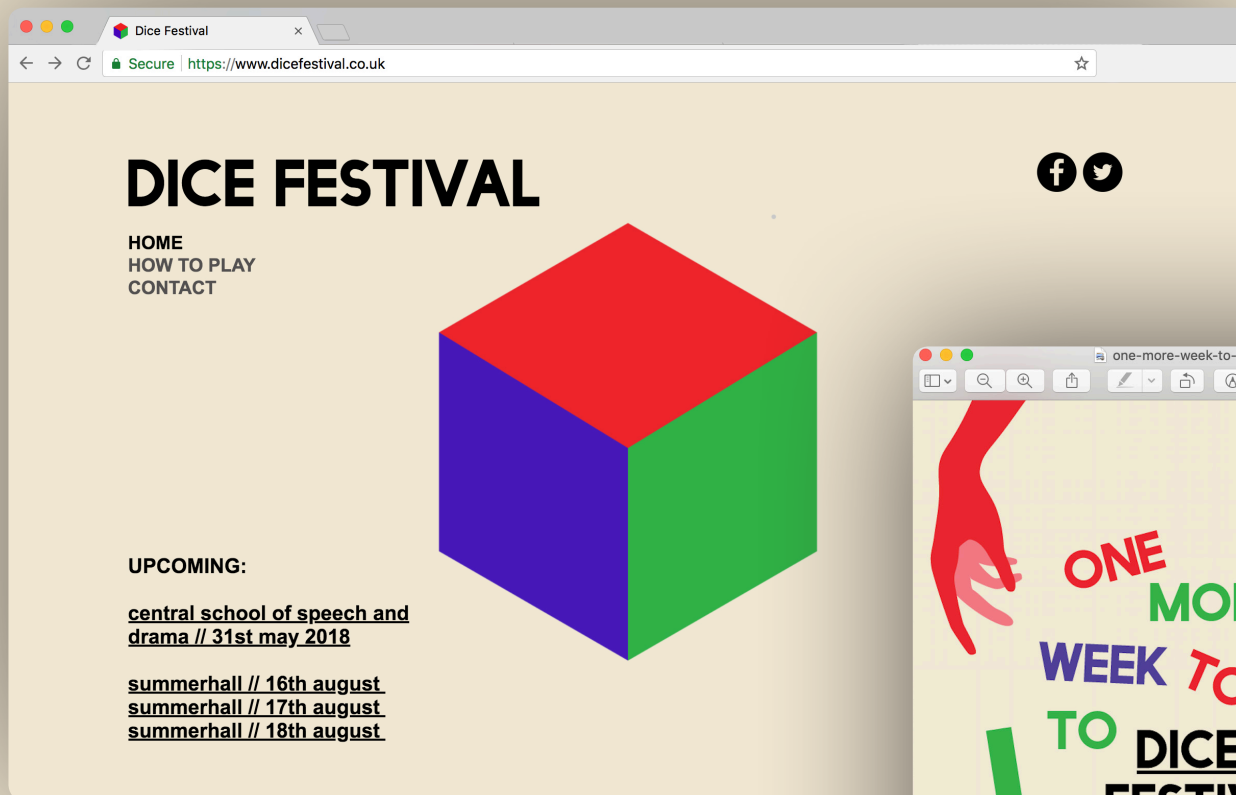
DICE FESTIVAL

Dice Festival is an artist-led festival of chance, programming live art and experimental performance from artists of all backgrounds and at every stage in their career.

Co-director, producer and graphic designer 2018 & 2019







Kaiya Waerea

kaiyawaerea.com

insta: @kaiyawaerea

kaiyawaerea0@gmail.com

07497705495

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Goldsmiths Student Union

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The Environment Keeps Happening to Me

Performance photos by Stuart Bannocks

Dice Festival

Performance photos by Miaou Vartiainen