Engaging Indigenous Voices in the Academy: Indigenizing Music in Canadian Universities

by

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A thesis submitted in conformity with the requirements
for the degree of Doctor of Philosophy in Music Education

Faculty of Music
University of Toronto

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2021

Abstract

Canadian universities are under increasing pressure to address systemic exclusions of Indigenous peoples and knowledges, exclusions that have been perpetrated by residential schools, day schools, and universities. Canadian universities have, increasingly, begun to engage in Indigenization efforts; however, engagement in Indigenization efforts has been inconsistent and uneven within institutions and across the sector. Higher music education, in particular, has done little in terms of engaging in Indigenization, and this research seeks to address this gap. This research engages with six Indigenous musicians who each hold at least one university degree in music in order to hear their experiences in higher music education and to envision an Indigenized higher music education in Canadian universities.

This research is, in part, a response to the Truth and Reconciliation Commission of Canada's 94 Calls to Action (2015c), specifically Call 62, ii.:

> We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:
>
> ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms (p. 331).

Call to Action 62, ii provides a framework for thinking about and envisioning what higher music education—or post-secondary music programs—can do to respond to the TRC's Calls to Action (2015c) in meaningful ways in collaboration with Indigenous peoples, communities, and Nations.

This research engages with Ermine's (2007) conceptualization of the *ethical space* and McCallum and Perry's (2018) *structures of indifference* in order to conceptualize higher music education as *structures of difference* whereby Indigenous musics, musicians, knowledges, and musical practices are valued and included in ways that go well beyond Indigenous inclusion (Gaudry & Lorenz, 2018). The final chapter includes a lengthy list of recommendations, informed by the participants' stories, for all stakeholders in higher music education, including deans and senior leadership, chairs, faculty, staff, students, patrons and donors, and audience members.

The academy has undergone very little structural change (Ottmann, 2013) and the magnitude of what will be required of higher music education in the work of Indigenization will necessitate visionary and courageous leadership.

Keywords: music, higher music education, Indigenization, decolonization, reconciliation, post-secondary music education, university, Indigenization of the academy, Indigenization of higher music education

Land Acknowledgment

I currently live and work on the traditional and unceded territories of the Coast Salish peoples of the Səlilw̓ətaɬ (Tsleil-Waututh), Skwxwú7mesh (Squamish), and xʷməθkwəy̓əm (Musqueam) Nations in the city that is currently known as Vancouver, British Columbia. Much of the writing of this dissertation has taken place on these beautiful, unceded lands, and I am grateful for the opportunity to live and work here.

As a student at the University of Toronto, I wish to acknowledge the land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and I am grateful to have had the opportunity to work on those traditional lands.

I am grateful to the Anishinaabe and the Fort William First Nation on whose traditional lands I was born, raised, and lived for many years in the city currently known as Thunder Bay, Ontario. I am also grateful to the Métis people of the area for their many important contributions to the culture and history of Thunder Bay.

These land acknowledgements are included as a reminder of the land on which settlers are uninvited, occupiers of land that was stolen, and that it is incumbent on settlers to acknowledge the true history of the country known as Canada, to acknowledge the deep harms that settlers have done to Indigenous peoples and cultures, and to be active participants in efforts of conciliation, seeking a new relationship between Indigenous and non-Indigenous peoples.

Acknowledgments

There are so many people who have made this journey possible. First, thank you to the research participants—Shawnee, Missy, Sherryl, Eliot, Dylan, and RPA—it has been a privilege and honour to work alongside each of you, and this research would not have been possible without your generous participation. Thank you for your engagement in this process and for sharing your stories.

Thank you to those who facilitated introductions to the research participants: Dr. Lori Dolloff, Dr. Anita Prest, Dr. Mimi Gellman, Connie Watts, Sophie Bell, Dr. Gillian MacKay, and Dr. Mark Hopkins. Thank you to Brenda Crabtree, Dr. Mimi Gellman, Connie Watts, Dr. Patricia Kelly, Suzanne Rackover, and Brian Gellerstein for the many conversations and generous guidance that you have given at various points in this journey. Your support and friendship have meant the world to me during this journey.

Thank you to Murray Angus for the ways in which you have demonstrated your commitment to Indigenous Nations and peoples throughout your life and in the co-founding of and your dedication to Nunavut Sivuniksavut. I have often thought of your work and ways of being while engaging in this research.

Thank you to Emily Power and Andy Slade for your support and patience—living with a doctoral student for a good part of this journey is a sign of true friendship.

I wish to thank the faculty, staff, students, and administration at the University of Toronto and, especially, in the Faculty of Music for their dedication to scholarship and for providing a stimulating learning environment in which to engage in thoughtful research. I also wish to thank the Social Sciences and Humanities Research Council (SSHRC) for the generous funding that made this research possible.

To the committee members—Dr. Lori Dolloff, Dr. Elizabeth Gould, Dr. Jacqueline Ottmann, Dr. Ellie Hisama, and Dr. Gillian MacKay—thank you for your insights, for prompting me to consider new lines of thinking, and for your support and guidance throughout this process. Thank you to Dr. Te Oti Rakena, external examiner, for engaging with this research and for sharing your experience, thoughts, and questions.

Dr. Lori Dolloff, you have been an incredible mentor and advisor; I have learned so much from you and appreciate the many, many hours spent discussing this research,

teaching and performance practices, and Indigenization efforts within music education. It has been a privilege to study with you and to learn from your example.

Finally, I am so grateful to my family who has always supported this journey. To my parents, John and Sharron Forshaw, thank you for all that you sacrificed in order to provide my multi-faceted music education; from you I have learned perseverance and dedication and the need for ethical engagements with the world. I wish to also thank Mattie Siddall and Alan Moffett for their encouragement and support during this journey; I appreciate the ways in which you have demonstrated your confidence in me and a belief in the importance of this research. Lastly, I owe a debt of gratitude to my wife Jill, who has been a source of unending encouragement, an example of thoughtful and ethical leadership, an incredible editor, and the best doggie momma of all. Thank you for your love, your patience, and your humour throughout this journey—I could not have done this without you.

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Chapter 1
Introduction

Every school is either a site of reproduction or a site of change.
(Battiste, 2013, p. 175)

Universities in Canada are at a crossroads. As Battiste (2013) argues, universities can be sites of change or continue to reproduce the types of systemic exclusions and systemic racism on which the universities are founded. Canadian universities are under increasing pressure to address systemic exclusions and attempts of erasure of Indigenous[1] identity, both of which have been perpetrated by residential schools, day schools, and universities. Designed and funded by the Canadian federal government and operated by Christian churches, residential and day schools were sites of trauma and abuse with the explicit intention to remove children from Indigenous families and cultures in order to assimilate Indigenous people into settler society; the schools were not sites of education (Truth and Reconciliation Commission of Canada, 2015a).

Built on Indigenous lands, Canadian universities have contributed to and been complicit in the education and training of those who orchestrated and facilitated the operation of residential and day schools (Talaga et al., 2019b). The exclusion of Indigenous knowledges, epistemologies, and ontologies from Canadian universities has served to uphold the academy as a colonial construct that primarily serves the interests of settlers (Kovach, 2009; Shawn Wilson, 2008). Cote-Meek (2014) writes that, "The structures that hold together the academy are colonial and therefore influence what is taught, how it is taught and who teaches it," (p. 63) and could be extended to include *who is taught*.

[1] Indigenous, in the Canadian context and for this research, refers to self-identifying, status and non-status, First Nations, Métis, and Inuit peoples whose traditional territories are part of Turtle Island.

[2] Please note the following: this sub question is flawed. The reader has, at this moment and again in Chapter 3 Designing a Research Process, a decision to make. If the

Canadian universities have, increasingly, begun to engage in Indigenization efforts. However, engagement in Indigenization efforts has been inconsistent and uneven within institutions and across the sector. Higher music education, in particular, has done little in terms of engaging in Indigenization, and this research seeks to address this gap. This research engaged with six Indigenous musicians who each hold at least one university degree in music in order to hear their experiences in higher music education and to envision an Indigenized higher music education in Canadian universities.

The Truth and Reconciliation Commission of Canada (TRC) Summary Report (2015a) affirms that the legacy of Indian Residential Schools has resulted in serious intergenerational trauma for Indigenous peoples. The TRC Summary Report provides 94 Calls to Action directed at all levels of government, justice, law enforcement, service agencies, churches, education, and the Canadian public, and these Calls to Action can be adapted and provide an impetus for change and action. My research is, in part, a response to Call to Action 62, ii.:

> We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:
>
> iii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms (p. 331).

There is no Call to Action specifically directed at higher music education or music, for that matter. What Call to Action 62, ii provides, however, is a framework for thinking about and envisioning what higher music education—or post-secondary music programs—can do to respond to the TRC's Calls to Action (2015c) in meaningful ways in collaboration with Indigenous peoples, communities, and Nations. As Newhouse (2018) reminds us, "The university is a moral and ethical actor in a larger national project of righting the wrongs of the past and creating a just future" (p. 3). Higher music education has a responsibility to engage in Indigenization efforts and to be a "site of change" (Battiste, 2013, p. 175). Louis et al. (2017) emphasize that *"decolonizing* and *Indigenizing* postsecondary education entails transforming imperialist and assimilative frameworks, validating Indigenous knowledges and epistemologies, and asserting the presence and humanity of Indigenous peoples" (p. 17). Lavallee (2020a) envisions an

institution that has changed, one that can serve to guide Indigenization of higher music education efforts:

> What I would like when they [my niece, nephews, and grandnephews] enter the academy is that they are free from anti-Indigenous racism, they walk with pride about who they are, and that their knowledges are accepted and valued in the academy. (p. 125)

The institution has much work to do in order for Lavallee's (2020a) hope to be realized. The academy has undergone very little structural change (Ottmann, 2013) and the magnitude of what will be required of higher music education in the work of Indigenization will necessitate visionary and courageous leadership.

Protocol

Indigenous protocols remind us of the importance of acknowledging who you are and where you come from at the outset. I am Laurel Dawn Forshaw, a White, queer, cisgender, and able-bodied female settler of Scottish and English heritage. I was born and raised in the city known as Thunder Bay, Ontario on the traditional territory of the Anishinaabe, signatories to the Robinson Superior Treaty of 1850, and I currently live and work on the traditional and unceded territory of the Coast Salish peoples of the Səlilw̓ətaɬ (Tsleil-Waututh), Skwxwú7mesh (Squamish), and xʷməθkwəy̓əm (Musqueam) Nations in the city that is currently known as Vancouver, British Columbia. I come to this work in the spirit of respect, relationship, reciprocity, and responsibility. My positionality will be further interrogated in a later section of this chapter and throughout the body of the research in the form of journal reflections. This research attempts to centre the voices and experiences of Indigenous peoples and knowledges while also unravelling and seeking to understand the settler constructs that have been used to exclude Indigenous peoples, musics, and musical practices from higher music education.

Research Context: Higher Music Education

For the purposes of this research, I define *higher music education* to encompass all music studies at the post-secondary or university level, just as Chávez and Skelchy (2019) define "music studies in higher education … [as] all forms of music studies as

music education" (p. 116). This definition is broad, allowing for this research to serve the entire university music sector.

Need for the Research

Indigenization efforts are gaining momentum in Canadian universities, particularly in the post-TRC period (Universities Canada, 2015). However, these efforts are inconsistent and engagement is, in many cases, at the individual level or in small groups or areas within the institution. Some academic disciplines have been engaging in these efforts for some time—for example, social work (Cote-Meek, 2014)—while others, such as higher music education, have lagged behind. This research seeks to address this gap and to demonstrate a significant need for higher music education to engage in Indigenization efforts and to recognize and value Indigenous musics and musical practices.

Indigenous scholars remind us that Indigenous peoples must be at the centre of any and all research that involves Indigenous peoples or issues. For much of history, Indigenous peoples have been the subject of research—research that has been *on* or *about* Indigenous peoples (Kovach, 2009; Tuhiwai Smith, 2012; Shawn Wilson, 2008). This dissertation research has sought to engage differently, to *come alongside* (Clandinin et al., 2018) Indigenous research participants, to engage with their stories, thoughts, and ideas, and to seek an understanding of what Indigenization efforts in higher music education might entail. The research participants all self-identify as Indigenous to Turtle Island (Kovach, 2009; Tuhiwai Smith, 2012; Shawn Wilson, 2008) and each has at least one university degree in music: Shawnee Paul (Mi'kmaq), Missy Haynes (Gitxzan), Sherryl Sewepagaham (Cree/Dene), Eliot Britton (Métis), Dylan Robinson (Stó:lō), and RPA (Research Participant Anonymous).

Research in the area of Indigenization of the academic institution is growing rapidly as there is a focus on understanding and changing the ways in which the academic institution is part of the larger colonial system and has, in fact, contributed to the attempted assimilation and exclusion of Indigenous peoples from the institution. The research in Indigenization efforts within higher music education is, however, nascent, and this dissertation seeks to address this gap.

Purpose of the Research

The research objectives are:

1. To contribute to the existing body of research in decolonization and Indigenization with a specific focus on Canadian higher music education.
2. To facilitate critical analysis of the inherent colonialism in higher music education.
3. To encourage transformation of teaching and learning practices in higher music education to include Indigenous ways of knowing and learning in a respectful and responsive manner.

The broader goal is to gain insight into how Canadian academic institutions and, in particular, faculties and departments of music can engage in meaningful Indigenizing practices that will reimagine the relationships between Indigenous and non-Indigenous peoples and challenge the current status quo in higher music education.

Research Question

The primary research question is:

What steps can be taken to decolonize and Indigenize higher music education, and how can those steps be informed by the principles of respect, relationship, reciprocity, and responsibility (Kovach, 2009; Styres, 2017; Shawn Wilson, 2008) and an acknowledgement and understanding of settler colonialism?

Research Sub Questions

The sub questions are:

1. What colonial practices and values embedded in Canadian higher music education do Indigenous students and scholars identify based on their own experiences?
2. What changes, if any, to institutionalized higher music education do Indigenous musicians and Indigenous musician academics envision, and how do they see those changes being implemented?[2]

[2] Please note the following: this sub question is flawed. The reader has, at this moment and again in Chapter 3 Designing a Research Process, a decision to make. If the reader wishes to know how this sub question is flawed and the ways in which I have addressed the issue, please see pages 294-296 in Chapter 11. It is my humble recommendation to the reader to resist the approach of reading Chapter 11 at this point. One of the most significant learnings on this research journey has been the ways in which the learnings and new understandings have emerged throughout the process. As such, I encourage the reader to read through the journey and to witness the emerging

3. What are the academic institutions' responsibilities regarding engagement in decolonization and Indigenization efforts?

Limitations to the Research

This research, initially, sought to engage with Indigenous faculty members at Canadian universities who hold university degrees in music. I was interested in the individual experiences of Indigenous faculty members in higher music education, their pathways of experiences through their own education, and the implications of those experiences for the academic institution and higher music education, in particular, as there is a growing focus on Indigenization efforts. It became clear that the pool of possible research participants was small—an indication, itself, in the need for this research and for higher music education to engage in Indigenization efforts—and, as such, the parameters were expanded to include Indigenous musicians who hold at least one degree in music. This was a fortuitous expansion to the research scope for it made possible engaging with six participants who represent many different perspectives and who are at different stages of their lives and careers. In this research design, I did not attempt to engage with Indigenous university administrators or Indigenous university staff members, nor did I attempt to engage with Indigenous musicians who have not participated in higher music education.

The research participants engaged in one to four interviews and, later, engaged in the editing process. Each participant has approved their Stories of Experience chapter and while there are common themes that emerged from all of the participants' stories, this research is not intended to represent a definitive result or a quantifiable outcome. The stories are also representative of each of the participants, but not representative of other Indigenous peoples or Nations or experiences. In the following journal entry[3], I grapple

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understandings, to self-reflect on your own understandings and reactions to the journey that you are witnessing.

[3] The use of journal entries will be addressed in more detail in Chapter 3 Designing a Research Process. The journals are used to punctuate and elaborate, a space in which to process and think about readings, research participants' thoughts and ideas and stories, and conversations with others. The journals are offered in the spirit of respect, responsibility, relationship, and reciprocity. The journal entries are not perfect, and they demonstrate growing understandings and learnings, documenting the research process.

with the risks associated with stories and begin to unpack my own assumptions about the stories that the research participants may tell. This is an early journal entry, written several months before the dissertation proposal was written and before any research participants were contacted.

Tonight, I watched a video that I first saw two years ago: "The danger of a single story; Chimamanda Ngozi Adichie." Watching it this evening, I was struck, again, by how powerfully Chimamanda speaks about stories, story-telling, and the very real dangers of telling one side of a story, only part of a story, or a mere sliver of a story. As she says, when we tell a single story of a people, we erase the complexities of those peoples' lives. Our presumptions of their lives are based on a power imbalance—one where the storyteller decides what is shared with the audience. Near the very end of the TED Talk, at the 17'27" mark, Chimamanda says,

> *Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity. (2009)*

This statement strikes me, not because I don't believe it (because I definitely believe it), but because I realize now that I need to rethink how I have been conceiving the research for my dissertation…the gathering (that's not the right word!), the sharing of stories by research participants. Have I been assuming that the stories that will be shared will be primarily negative, sad, traumatic stories? How does this make room or allow for the flourishing of Indigenous musicians, academics, and institutional administrators? Have I been imagining a dissertation that is in two parts: first, the sad stories, followed by the "white saviour" who swoops in with the solutions (or possible solutions/ideas) of Indigenization and decolonization for higher music education?

Last night, Billy-Ray Belcourt gave a talk at the AGO with Leanne Simpson. At one point, he said that we need "to imagine a future where Indigenous lives flourish," and that "just because we don't know what that looks like, doesn't mean that we shouldn't work toward it" (Sept. 10, 2019; AGO, Toronto). The title of his new book (the event was a book launch) is <u>NDN: Coping Mechanisms</u>. I think that I may start quoting Billy-Ray Belcourt whenever people squish their faces, furrow their eyebrows, and ask

me, "But…what does an Indigenized faculty of music look like?" Now, I think I can say that we don't know what that looks like, but that doesn't mean that we shouldn't work toward it!

How do these two different people connect to each other? In the shifting of thought patterns, acknowledging deep biases and assumptions, recognizing that these B&As (biases and assumptions) continue to colour my thoughts and actions despite thinking that I had "dealt" with them all. Ha! Not even close! (Journal Entry, September 11, 2019)

As this journal entry references, my own biases and assumptions are also a limitation to this research and are part of the complexity of White settlers engaging in Indigenization efforts. In order to address this limitation, I have included journal entries that were written throughout the research and writing of this dissertation; the inclusion of the journal entries is intended to demonstrate growing understandings and new learnings that were an integral part of this research process. The journal entries are not intended to centre Whiteness or to divert attention away from the Indigenous participants and their stories and perspectives. Rather, the journal entries are included as part of the methodological approach to understanding White researcher biases, assumptions, and new learnings and understandings.

Positionality

It is important to clearly establish positionality, not only in terms of *where* we are from and who our relations are, but to interrogate the biases, assumptions, and beliefs that are embedded in our own selves, both before beginning and throughout the research process (Yeo et al., 2019). Dolloff (2016) refers to the cultural baggage that settlers come with when they engage in this work, an apt metaphor that recognizes the baggage itself and also makes it possible to open up those suitcases and dig through the baggage. This metaphor has been useful, as I have embarked on the research journey: carrying my baggage (that was and is sometimes invisible-to-me) and systematically unpacking those bags, seeing the bags that had previously been invisible-to-me, and unpacking those, too. Integral to understanding my positionality is to understand the place from where I come. Thunder Bay, Ontario is my hometown and where I spent the first forty-two years of my

life. I began the journey to understand my positionality in relation to this work with, "I'm a settler who hails from Thunder Bay, and I want to do this work because I think it's important"—this journey, though, has become one of self-reflection and deep thought, coming to terms with where I'm from, how it has deeply influenced me (both in terms of *who* I am and *how* I am), and engaging more profoundly than previously with my own positionality in terms of this research.

Thunder Bay is built upon the traditional territory of the Anishinaabe and is subject to the Robinson Superior Treaty of 1850 (Government of Canada, n.d.). Resource extraction has been the primary reason for the existence of the city of Thunder Bay. The city's roots are in the two neighbouring, and now amalgamated, cities of Port Arthur and Fort William—the first, an international shipping port founded primarily on shipping Canada's wheat and grains worldwide, the second, a fur trade post for the Hudson Bay Company. Fort William First Nation was forcibly removed from the land reserved under the Robinson Superior Treaty of 1850, and the Nation was relocated to geographically-isolated, infertile land in order to satisfy the economic needs of the settler community (Hay, 2017). There are deep-seated tensions between Indigenous and non-Indigenous peoples in Thunder Bay and a history of the reasons for these tensions that is unknown to many non-Indigenous peoples of the area (Hay, 2017).

I am including the following brief synopsis of Thunder Bay's history so that the reader may have an understanding of this place that is filled with racial tensions. In 1905, the Fort William First Nation was forcibly removed and "relocated from their reserve site on the shores of the Kaministiquia River so that settlers could build a grain terminus for the Grand Trunk Pacific railway" (Hay, 2017, para. 2); the grain terminus was never built. This is one of the rivers in which the *Seven Fallen Feathers*, as Talaga (2017) calls them, have drowned—unsolved deaths of seven Indigenous students who came to Thunder Bay to attend high school and were the subject of an inquiry. This forced move in 1905 dispossessed the Fort William First Nation of farming land and relocated them to rocky and swampy land with no direct access to the lake or river system and was unfit for agriculture, forced the exhumation of the Nation's graveyard, and also divided the community into two separate locations, for neither new site could accommodate the entire community. The following year, 1906,

> settlers in the region recruited Sections 56 and 60 of the *Militia Act* to justify the expropriation of reserve land so that a rifle range could be built. Significantly, this rifle range used a sacred mountain – *Animikii-waajiw* (or "Mount McKay", as settlers named it) – as a stop-butt for target practice. (Hay, 2017, paragraph 8)

Animikii-waajiw can be seen from almost all points in Thunder Bay and is part of the Fort William First Nation reserve land. These examples are only two of the many ways in which settlers in the region have imposed dominance over Indigenous Nations in the region, using settler laws in order to justify appropriation of land and resources, and to enable settler domination over the area and peoples.

I come from a troubled area, one that continues to struggle with overt and violent racism—a place where Indigenous youth from northern reserves must come to attend high school, but whose families are scared to send them; a place where a rusted trailer hitch was thrown from a moving car at an Indigenous woman, causing her to die months later; a place where the relationship between the Thunder Bay Police Services Board and the Indigenous population is so troubled that Justice Murray Sinclair (2017, 2018) was brought in to investigate and whose report indicates:

> The issues identified with Thunder Bay policing through this Investigation are not the result of behaviours by individual racists … They are indicative of a broader, deeper and more systemic level of discrimination in which an unacceptable status quo is viewed as the normal state of affairs, maintained and perpetuated by the structure and operations of organizations and agencies mandated to oversee them." (Sinclair, 2018, p. viii)

Two days prior to the release of Sinclair's report (2018), another damning report was released, this time by the Office of the Independent Police Review Director, Gerry McNeilly, whose report, *Broken Trust: Indigenous People and the Thunder Bay Police Service*, investigated the local police force, finding systemic racism throughout the institution and in "The failure to conduct adequate investigations and the premature conclusions drawn in these cases is, at least in part, attributable to racist attitudes and racial stereotyping" (McNeilly, 2018, p. 182).

Thunder Bay, with a population of 109,000, serves as a regional hub for Northwestern Ontario. In the 2016 census, the Indigenous population accounts for 12.7%,

the highest per capita among the major Canadian cities (Rinne, 2017), though informal figures estimate the Indigenous population closer to 25% (Sinclair, 2018). Ten years prior, the Indigenous population was 8% and projections are that by 2040, the city's Indigenous population will be 50% (Hay, 2017). Another significant factor in the city's Indigenous/settler relations is that Thunder Bay lacks significant diversity within the non-Indigenous population. In the 2016 census, only 4% (or 4,705 people) of the population is classified as "visible minority," (CBC News, 2017b).[4] To put this in perspective, Canada's "visible minority groups represent 22.3 per cent of the population" (Whalen, 2017).

We know what we know from where we stand. We need to be honest about that.
(Kovach, 2009, p. 7)

It was this statement by Kovach (2009) that, despite having read over and over again in other sources about the importance of positionality, finally unveiled my eyes and what I had been avoiding: Thunder Bay and what it means to me and my research to have come from there. This is where I come from, and this is why I want to engage in this work, to work alongside Indigenous people, to right wrongs, to engage in transformative change that will seek to *do better*. I am a White, queer settler who is engaging in this work, doing what I hope will be the work of an ally. Settlers have been called to be part of the reconciliation process and it is our responsibility to do what we can to prepare, to engage in Indigenization efforts, and to amplify Indigenous scholars, researchers, faculty, staff, and students. But, Indigenous peoples must set the pathway and settlers must be willing to listen, to pay attention, and to be honest, approaching this work with a good heart. The following journal entry is a watershed moment of finally understanding Kovach's (2009) quote:

[4] Note that "visible minority" is the language used by Statistics Canada in the census process (Statistics Canada, 2021).

I'm on a plane, heading home[5] *for the weekend. I've just started reading Sandra Styres' (2017) book "Pathways for remembering and recognizing Indigenous thought in education," and here it is again in the Introduction: Kovach's quote and reminder of the importance, necessity, in the reflexivity involved with place and knowledge. Earlier in the Introduction, Styres writes about the need to understand our positionality in terms of where we come from, the Land; that resonates with much of what I've read. What is different in Styres' writing is that she writes about peeling back the layers of positionality in order to reveal the biases and assumptions that are influencing (and perhaps clouding) the work and reasons for engaging in the work (Styres, 2017, p. 8). As I write this, I wonder how this is different from the ways in which I have been conceptualizing my positionality. I was struck by Styre's framing as a peeling back to reveal...so, it's the word "reveal" that has me thinking. And then, Kovach's quote pops up a few pages later (in Styres, 2017, p. 14). So, what does Thunder Bay, the land of Nanabijou, reveal about my motivations, biases, and assumptions, and perhaps even more importantly, why I am engaging in this work?*

Thunder Bay is isolated, firmly planted on the Canadian Shield, surrounded by lakes and trees and rivers, and snuggles up to the shore of the greatest of the Great Lakes, Lake Superior. To the south and east of the city, there is fertile land suitable for farming—crops and dairy. To the west, rocks and trees and lakes. To the south, Lake Superior. To the north, rocks and trees and lakes and the 49 First Nations that form NAN[6]*.*

Thunder Bay is a hub for the northwest of Ontario. It is a mix of settlers from Finland, Italy, Ukraine, Scotland, and many others, too, and Indigenous peoples. There are few people of colour, so the ethnic groupings within the city and social circles tend to be variations on white settlers. The Finns (and many non-Finns) have their saunas. The Italians have their bakeries and bars and banquet halls. The Ukrainians and Polish have their perogies and community halls. The Scots...well, we're interlopers that have streets named after our settler ancestors, happy to hear one of the local pipe bands.

[5] Air Canada flight AC103 from Toronto, ON to Vancouver, BC, 08h00 local time departure, seat 53K.

[6] Nishnawbe Aski Nation (2020).

I've always thought of the people who live in Thunder Bay as resilient and perhaps even stubborn. In the winter, it's so cold and the season lasts forever. In the spring and early summer, the black flies are on a serious mission to steal all of your blood. And, that gorgeous Lake Superior can kill you at any time of the year because she is so cold. The area is not for the faint of heart.

So, I have a mixture of stubbornness (Aries, Scottish, first-born, and from Thunder Bay) and passion that drives this desire to engage in substantive change to education, to find a way to use the unearned privilege that I possess to help to make these changes alongside Indigenous peoples. Not knowing the pathway forward is a mix of exciting, terrifying, and it is so full of possibilities.

What do I know from where I stand? The need for substantive and transformative change to our education system, pedagogical approaches, philosophies, spaces, places, is desperate. The horrors of our country's past and present must be acknowledged, taught, and prevented from occurring again. Our relationships with each other, Nation to Nation, person to person, and to the Land, must be built, created, and (re)stored in ways that are based on respect, reciprocity, relationship, and are restorative. (Journal entry; November 5, 2019)

Personal Connection to the Research

Most certainly, where I come from and my experiences of living there have been strong motivating factors in my decision to engage in this research. There is one watershed moment, though, that stands out as one of the first times that my settler perceptions shifted and when I began to think more deeply about the city that I called home. I realize, now, that what I was just beginning to see are the colonial constructs that uphold settler society. In the following early journal entry, I share the story of a member of a youth choir that I founded and conducted until leaving Thunder Bay.

Michelle[7] *is often on my mind. She would probably be very surprised to know that—it has been many years since I last saw her in person, though social media connects us. Through her posts, I have watched her grow up, love her children, and create a life*

[7] "Michelle" is an alias chosen by me to withhold the identity of the chorister.

for herself. Michelle was in my youth choir for many years. She had a sweet tone that blended well with others. She was quiet in rehearsals (one of the very few amidst a room full of extroverts), learned her music, and rarely missed rehearsals or performances. She was always quick to smile, shyly covering her mouth with her hand and diverting her eyes to the side and down. You knew something was really funny in rehearsal when Michelle would "laugh out loud," so to speak. My recollections of how Michelle came to be in the choir…she was in foster care, one of the first children that I ever knew personally to be in care. As I learned from her foster mom later, all of Michelle's siblings had been in foster care and all had been in the care of this particular family.

The first rehearsal in the fall was always an exciting, high energy, laughter-filled evening. I remember one particular first rehearsal in more detail than any of the others. It was a warm, sunny September evening—the fire escape door off of our rehearsal room was propped open, the bright evening sun streaming into the room and reflecting off of the newly waxed floor. The returning singers had come bounding in, friendships quickly resumed after the summer break. New singers and the young singers who had "moved up" into the touring choir were engaging in that awkward dance of finding a space for themselves, sizing up the others, and trying not to look as uncomfortable and nervous as they really were. That evening, Michelle had brought a friend to rehearsal, something that she had never done before. I knew that she had just transitioned into high school, a transition that can bring immense pressures and expectations. During the opening "ice breaker" activities (I'm not really sure who actually enjoys or benefits from these!), I noticed that Michelle was mostly turned away from the rest of the group, turned toward the friend that she had brought.

We often rehearsed in a circle, a way to equalize the group, to see across the room, and to connect with all. The moment that I remember as clear as the sun shining that day, was the moment that I watched Michelle look around the circle. A shadow passed over her face, and in that instant, I knew that she was not going to return next week. I lacked the courage to engage with her about that moment, to reach out to her, to see if there was anything that I could do to change her mind. But, I thought to myself, perhaps I'm wrong, perhaps she will come next week and all will return to normal. So, I didn't reach out to her, I didn't ask her about her experience that night and all of the

rehearsals before that, I didn't ask her if there was anything that could be done to make her feel welcome. This is, perhaps, my most cowardly moment of inaction.

What do I think happened? I think that Michelle scanned that room, mostly formed of friends that she already knew, and realized that she was the only Indigenous person in the group (besides the friend that she had brought that evening). Maybe I'm projecting my own realization onto her—it is entirely possible (no, let's change that to probable or most likely) that Michelle was already keenly aware of this. My attempts to create a safe rehearsal space did not, in any way, address Indigenous issues. My attempts to create a space in which all voices were valued did not, in any way, recognize that not all voices are valued or heard within settler society, a settler society that was, of course, recreated and reinforced within the rehearsal space without my knowing at the time.

How could I have shaped our rehearsals differently, in ways that would have validated all lived experiences, that would have sought out ways to engage in conversations about racism and Indigenous issues? The choir ran programming from 2005 to 2015; its final year of operation would have been while the TRC was wrapping up its hearings. How did Michelle experience that? Was choir, for her, a strange bubble that erased her lived experiences? Was there any way for Michelle to navigate the juxtaposition between her lived experiences and those of her fellow choristers?

I'll never forget the look at passed over Michelle's face, nor the surety with which I knew that she would not be returning. It was a great loss to the choir and to my working life when Michelle didn't return to choir the following week.

When I reflect on my engagements with Michelle, I recognize that I failed her in so many ways—I knew nothing about the reasons for the high rate of Indigenous youth in the foster care system; I knew nothing about Residential Schools, nothing, nor the systemic and intergenerational destruction that the schools have had on Indigenous families; I didn't see my own whiteness, nor the ways in which I have benefitted (and continue to benefit) from settler colonialism. These are not excuses, nor are they intended to absolve me of any guilt; they do serve as a reminder of the reconciliation work that has been done, while also a recognition that much work must still be done. At the time, I thought that I was "colour blind," a settler move to innocence (Tuck and Yang, 2018), an

attempt to believe that "colour" doesn't matter and that if we simply ignore "colour," then that creates equality/equity. Erasure does not function as an equity device.

I saw Michelle periodically after that, usually at choir concerts that her younger sister was performing in. The last time that I saw her in person, she was at a concert with her young daughter. Through social media, I have watched her, from afar, raise two beautiful children, and sometimes struggle on her life's pathway. The things, both tactile and personal, that I would wish for Michelle need to be interrogated in my own mind. When I wish a happy life for Michelle, what does that really mean? What metric is being used to assess what already makes her happy or what would make her happy? Am I using my own metric that I use to determine my own life choices and experiences? (Journal Entry, August 19, 2019)

Overview of the Dissertation Design

This dissertation is comprised of eleven chapters and is divided into three sections. Part I contains Chapters 1, 2, and 3. Chapter 1 Introduction outlines the research design including the research question and sub questions; it also includes sections on positionality and my connection to the research.

In Chapter 2 Building a Theoretical Framework, I build a framework for understanding and conceptualizing Indigenization of higher music education by addressing the following areas: decolonization, settlers and settler colonialism, reconciliation, racism and systemic barriers to Indigenous participation in the academy, Indigenization of the academy, Indigenous knowledges and research, Indigenous research methodologies, Indigenous resurgence, Indigenous course requirements, higher music education, and Indigenization of higher music education. The chapter also includes a brief review of Indigenous research methodologies, though the research does not engage in these methodologies, as I am a White researcher. The framework that is built in Chapter 2 is necessary because, though the work in Indigenizing the academy is growing, it still nascent, and has not resulted in much scholarship in regards to Indigenizing higher music education. As such, the literature review is conceptualized to provide an understanding of the ways in which higher music education exists within the constructs of settler colonialism. The scholars whose work falls under settler colonialism are

primarily non-Indigenous, Canadian scholars whose work focuses on understanding the ways in which non-Indigenous settlers justify their continued existence on stolen Indigenous land (Battell Lowman & Barker, 2015; Mackey, 2016; Morgensen, 2014; Regan, 2010; Schick, 2000a, 2000b, 2010, 2011, 2014) Indigenous scholars whose work discusses settler identity and settler fragility are also included (Gilio-Whitaker, 2018; Lavallee, 2020a, 2020b). The areas of Indigenous research methodologies, racism, and Indigenizing the academy are primarily Indigenous scholars, mostly from (and working in) Canada, though Tuhiwai Smith (Māori) is a critical figure in the area of Indigenous research methodologies (Cote-Meek, 2014; Gaudry & Lorenz, 2018; Kovach, 2009; Louie et al., 2017; Ottmann, 2013; Pedri-Spade, 2016; Pete, 2015, 2016; Pidgeon, 2014; Styres, 2017; Shawn Wilson, 2008). The gap, so to speak, in the research is in the area of Indigenizing higher music education, for the work in Indigenizing the academy is growing, but still nascent, and has not resulted in much scholarship in regards to Indigenizing higher music education (Chávez & Skelchy, 2019; Dolloff, 2020; Koza, 2008; Madrid, 2017).

In Chapter 3 Designing a Research Process, I introduce the research participants and outline the research and writing processes, the ways in which my Whiteness informed the methodology, and the research design. I consider Ermine's (2007) ethical space and the principles of relationship, respect, reciprocity, and responsibility as guiding principles and a framework for engaging in this work. The chapter also addresses protocol and aspects of the writing process—the use of journal entries and a narrative refrain, the use of block quotes, anonymity, and the decentring of my voice and the amplifying of the participants' voices—that are bound to the ethics and principles of relationship, respect, reciprocity, and responsibility. This research engages with stories and this chapter includes a discussion about how narrative inquiry has been used to inform the process.

Part II contains Chapters 4 through 9, the Stories of Experience; each of the research participants has their own chapter. Each of the Stories of Experience chapters begins with a brief introduction of the participant and how we met. For all but Chapter 9, the research participants share their pathways through music education and higher music education following the introductory section. The research is informed by narrative

inquiry and, as a result of the fluidity of the semi-structured interview process, the remaining sections of the participants' chapters contain the themes and stories that they shared and are, therefore, differently structured than the others; I did not attempt to direct the participants' interviews in ways that would have allowed for similarly-structured participant chapters.

With the exception of one chapter, Chapter 9, the Stories of Experience chapters are written with the inclusion of many direct quotations, including the use of large block quotes, from the participant interviews rather than paraphrasing or *restorying* (Clandinin et al., 2018) the words and stories of the participants. The use of direct quotations is one strategy used to amplify the voices of the Indigenous participants and to decentre my own voice. With the use of large block quotes, the integrity of the individual speech patterns is maintained and the storytelling styles of the participants are evident.

Chapter 9 is the chapter that represents RPA (Research Participant Anonymous) and is written as a concise representation of the participant's observations and experiences within higher music education. The chapter contains no direct quotes, nor does it include RPA's pathway through music education and higher music education. Gender-neutral pronouns (they/them/their) have been used in RPA's chapter; the use of gender-neutral pronouns is not intended to appropriate the pronouns used by transgender or gender-fluid folx. They/them/their, in the case of this research participant, have been used in order to respect the participant's request for anonymity. RPA is the only participant who chose to remain anonymous, a decision that was made because of the significant threshold of risk to the participant. RPA has approved the chapter and has indicated that the chapter accurately reflects their ideas, observations, and thoughts.

Part III contains Chapters 10 and 11. Chapter 10 Conversations engages with the themes that emerged from the participants' interviews and chapters, and situates those ideas and thoughts in conversation with the scholarly literature and my own journal reflections. In Chapter 11 Implications, I revisit the research question and three sub questions, addressing the serious flaw to sub question two. Chapter 11 also engages with McCallum and Perry's (2018) *structures of indifference* and attempts to envision higher music education as a *structure of difference*. Finally, the chapter concludes with a lengthy list of recommendations for higher music education's efforts in Indigenization. The list is

divided into various stakeholder groups and an appendix of recommended readings accompanies each list.

It is important to note that the research participant voices are not being pitted against each other in this research. Each research participant has participated in good faith, and I have researched and written in good faith. The voices of the participants are not being positioned in opposition to each other, nor are they necessarily being positioned to provide support to each other. Readers of this work are encouraged to read with open ears and good hearts, to listen to the individual voices, to reflect on the participants' thoughts, experiences, and ideas, and to welcome the thoughts, experiences, and ideas of each participant as those of one individual and to recognize that these are lives lived at intersections of relationality, whose experiences are unique to their lives and *may* point to broader patterns, but not necessarily. As one participant said, humans are "messy" and the expectation that all Indigenous people, scholars, and musicians will believe and think the same things, or that their lived experiences will have been the same, reflects a problematic, pan-Indigenous view of these issues. We must do better. Tuck (Tuhiwai Smith et al., 2019) has argued that settlers mine for information through extractive processes, and readers of this research must be cautious and careful to read and hear the words of the participants within the context of the work, within the context of time (the year 2020-21), and within the context of place and space. As DuPré (2019) cautions, "oversimplified, pan-Indigenous understandings of Indigeneity … result [in] … more colonial paternalism" (p. 3).

I encourage the reader to take a moment to pause and think about the impacts that this research and research process has had on the participants (readers are encouraged to resist the urge to *mine for extraction* or to seek out others' trauma for pleasure), and to engage fully with the humanity of the participants and the researcher and the relationships that developed between the researcher and each participant. I encourage fellow settler readers to listen and hear with open ears and a good heart.

Chapter 2
Building a Theoretical Framework

Within the scholarship on higher music education and particularly Indigenization efforts within higher music education, there is little literature from which to draw directly for a normative literature review. As such, this chapter attempts to contextualize the research and it provides the reader with areas of consideration and thought that will build a framework for understanding the issues at play in the more specific area of Indigenization efforts in higher music education. The following themes have been identified as the framework for this research: decolonization, settlers and settler colonialism, reconciliation, racism and systemic barriers to Indigenous participation in the academy, Indigenization of the academy, Indigenous knowledges and research, Indigenous research methodologies, Indigenous resurgence, Indigenous course requirements, higher music education, and Indigenization of higher music education. As this research is framed, in part, as a response to the TRC Calls to Action (2015c), the sources and perspectives included in this framework are from primarily, though not exclusively, Canadian sources and scholars. This chapter will also address the important areas of Indigenous research methodologies and Indigenous knowledges in the institution, though the research does not utilize either.[8]

The scholars whose work falls under settler colonialism are primarily non-Indigenous, Canadian scholars whose work focuses on understanding the ways in which non-Indigenous settlers justify their continued existence on stolen Indigenous land; in this

[8] I am a non-Indigenous, White settler and, therefore, this research does not employ Indigenous research methodologies, nor would I ever be able to fully understand Indigenous research methodologies because of my White settler epistemology and ontology. Understanding Indigenous research methodologies, however, inasmuch as non-Indigenous peoples can, can help to envision or imagine an academic institution that values Indigenous knowledges, epistemologies, ontologies, and research methodologies. The exclusion of Indigenous research methodologies and knowledges parallels the exclusion of Indigenous musics in higher music education. In understanding the exclusion of Indigenous knowledges and research methodologies, those in higher music education can begin to understand the impacts that past and ongoing exclusions of Indigenous musics in higher music education have on Indigenous and non-Indigenous students, faculty, and staff.

research, I draw heavily on the work of Battell Lowman and Barker (2015), Schick (2000a, 2000b, 2010, 2014), Morgensen (2014), and Mackey (2016); however, it is important to note that the works of Razack (2015), Perry (2016), and McCallum and Perry (2018), though they do not directly speak to the academy, have profoundly impacted and influenced the ways in which I hear, read, and understand the ways in which settlers in Canada use power and settler processes in order to continually reinforce settler privilege while undermining Indigenous peoples. The areas of decolonization, Indigenous resurgence, Indigenous research methodologies, and Indigenizing the academy are primarily Indigenous scholars, mostly from Canada (Corntassel, 2018; Cote-Meek, 2014; Eriksen, 2018; Gaudry & Lorenz, 2018, 2019; Gray, 2018; Kovach, 2009; Ottmann, 2013; Pedri-Spade, 2016; Pete, 2016; Pidgeon, 2014; Scow, 2018; Starblanket, 2018; Styres, 2017; Tuck & Yang, 2018; Shawn Wilson, 2008), though Tuhiwai Smith (Māori) is a critical figure in this area of scholarship. The gap, so to speak, in the research is in the area of Indigenizing higher music education, for the work in Indigenizing the academy is growing, but still nascent, and has not resulted in much scholarship in regards to Indigenizing higher music education.

This research addresses issues that affect Indigenous people from Turtle Island, the name used by Indigenous people to describe the land mass also known as North America. In this research, I use the term Indigenous, meaning original to this land, to include First Nations, Inuit, and Métis. Through time, the language used to refer to Indigenous people has changed and evolved; documents that are quoted directly from earlier publication dates or other geographical locations may contain words such as Aboriginal, First Nation, Native American Indian, and, in the context of legislation, the *Indian Act* in Canada. Also, English spellings of Indigenous words, whether locations or names of Nations, can vary depending on the original author. Consistency will be sought, but in direct quotes, the spellings and terminology used by the authors will be maintained.

Decolonization

Decolonization has many definitions and is contested in terms of the goals and desired outcomes, who should be involved in the process, and whom it benefits. Styres (2017) refers to decolonization as "an abstract noun that carries in its interpretative basket many perspectives" (p. 34). Perspective and positionality inform one's definitions. For

example, settler scholars Battell Lowman and Barker (2015) describe "Decolonization as an ethic and guiding principle for collective struggle is both the ending of colonialism and also the act of *becoming something other than colonial*" (p. 111; emphasis in original). Regan (2010) also suggests that settlers consider decolonization in terms of a contrast to colonialism, forcing an understanding of colonialism first, and then calling for action:

> Colonization involves the taking of space: geographic, historical, narrative, cultural, political, legal, intellectual, and pedagogical. Decolonization requires settlers to make space through substantive acts of apology and various forms of restitution, even as Indigenous people are reclaiming and renaming such space through acts of resistance and renewal. (p. 6)

Styres (2017) positions decolonization as having two distinct parts: the first is the active process of undoing the structures of colonization, and the other is the end result of the decolonizing process. She argues that there are three ways in which the power and privilege of colonization can be addressed: first, the colonizers' "withdrawal from the colonized territory;" second, the "colonizers remaining in the colonized territory but granting the colonized group sovereignty and the right and freedom to economically and politically govern themselves;" and third, decolonization can be achieved "through active resistance, and at times violent revolution, leading to the forcible removal of the colonizers" (Styres, 2017, p. 35). Styres (2017) delves further into decolonization and the concept of *whiteness* in terms of power and privilege:

> Decolonizing is an unsettling process of shifting and unravelling the tangled colonial relations of power and privilege. Relations of power and privilege and the networks that sustain them are always striving to maintain status quo and recentre whiteness. Whiteness is not about racial profiling based on identity and skin colour but instead relates to whiteness as a structural-cultural positioning of relations of power and privilege. It is not about *who* has whiteness but about *how* whiteness is perpetuated and maintained through networks and relations of power and privilege within and across societies—and in this case, within educational contexts." (p. 36, emphasis in original)

Questions of identity and positionality impact individuals' responsibilities and, as Styres (2017) argues, abilities to effect change in regards to decolonization.

Settler Moves to Innocence

Tuck and Yang (2012) interrogate not only what decolonization is from their perspective, but also provide an analysis of the ways in which White settlers' metaphorization of decolonization is an attempt for settlers to reconcile their guilt, complicity, and justification for continued occupation of stolen Indigenous land. For them, "Decolonization brings about the repatriation of Indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and schools" (Tuck and Yang, 2012, p. 1). Settler attempts to evade responsibility—settler moves to innocence—prevent the possibility of decolonization and reinforce White supremacy and White space, while maintaining settler colonial culture. As Tuck and Yang (2012) outline, settler moves to innocence are commonplace—so commonplace that they, like Whiteness, require no label or naming—and are diverse, evasive, and subtle. They identify six settler moves to innocence; included here are the three that can be extended as *institutional moves to innocence*, thereby perpetuating colonial constructs and impeding the work of decolonization within the academic institution:

- *Colonial equivocation* seeks to homogenize various equity-seeking "experiences of oppression as colonization" (Tuck and Yang, 2012, p. 17). Indigenous rights are not the same as the issues of other equity-seeking groups; the *land* is the primary difference and is what removes Indigenous rights from being combined together with others.
- *Conscientization* refers to focusing on decolonizing the mind, or the cultivation of critical consciousness, as if it were the sole activity of decolonization: "to allow *conscientization* to stand in for the more uncomfortable task of relinquishing stolen land" (Tuck and Yang, 2012, p. 19). This form of decolonization requires no action, no restitution, and no conciliation.
- *At risk-ing / Asterisk-ing Indigenous peoples* is a way of rendering Indigenous peoples visible in mainstream educational research in two main ways: as "at risk" peoples and as asterisk peoples. This comprises a settler move to innocence because "it erases and then conceals the erasure of Indigenous peoples within the

> settler colonial nation-state and moves Indigenous nations as 'populations' to the margins of public discourse" (Tuck and Yang, 2012, p. 22). This has been the focus of much Indigenous-related research *on* and *about* Indigenous people. "At risk" people are considered to be on the verge of extinction are what Razack (2015) outlines as a necessary component for settler society's maintenance of power.

Tuck and Yang (2012) emphasize that, "When metaphor invades decolonization, it kills the very possibility of decolonization; it recenters whiteness, it resettles theory, it extends innocence to the settler, it entertains a settler future" (Tuck & Yang, 2012, p. 3).

Settlers and Settler Colonialism

Settler identity within Canada is complex and within settler-colonial and decolonization scholarship on Turtle Island there is acknowledgement of the complexity of settler identities and thoughtful, provocative scholarship in the roles that migration (both forced and unforced), slavery, and enduring White supremacy play in creating and sustaining settler identities. This area of settler-colonialism is beyond the scope of this research, but critical and important work is being done in this area (see Day, 2016; T. L. King, 2014; Amadahy & Lawrence, 2009; Sehdev, 2011; Phung, 2011).

In order to understand settler identity and settler colonialism, I first call on Scow's (2018) description of settler identity in his community:

> The Hul'qumi'num term that we use the most to refer to non-Indigenous peoples, to refer to the settlers who came north into our territories during and following the Gold Rushes of the 1850s, is *hwunitum*, which loosely translates as "the hungry people". These miners came empty-handed and they were starving. Our people took pity on these men, bringing them into the community where they were clothed, sheltered and fed, according to our traditions. However, no amount of salmon could suppress their appetites, for what they craved was gold, what they craved was land." (p. 39)

Robinson (2020) shares the Halq'eméylem word for White settler,

> shxwelítemelh comes from the word xwelítem (white settler) and more precisely means "starving person. "The word emerges from the historical encounter between xwélmexw (Stó:lō people) and the largest influx of settlers to the territory during

> the gold rush. In 1858, thousands of xwelítem (largely men) arrived in a bodily state of starvation, and also brought with them a hunger for gold. (p. 2)[9]

As both Scow (2018) and Robinson (2020) describe, settler identity is closely bound to settlers' hunger and need for all things.

Marking Whiteness in Settler Identity

Addressing the ways in which Whiteness is used in the construction of settler identity is important to the building of this framework of literature. When White settlers refer to themselves as *settler* without any further markers, they do so at the expense of settlers who are not White, thereby absolving themselves of any obligations that White privilege holds over others who also identify as settlers (DiAngelo, 2018; Morgensen, 2014). Morgensen (2014) argues, "If white people who practice Indigenous solidarity miss, or never consider these nuances when invoking 'settler' status, I am concerned that we then leave its whiteness normalized and unchallenged within our theories and activism" (p. 2), the result of which may be a further reinforcement of White supremacy as whiteness remains unmarked. The normalization of Whiteness that occurs when White settlers utilize "settler" to refer to any non-Indigenous person may be further marginalizing non-White settlers while still reinforcing White supremacy. Morgensen (2014) advocates that White settlers identify as "white settler" as this distinction draws attention to the centrality that is maintained by simply using "settler," and challenges White settlers to come to terms with the desire to be central to the decolonization process (Morgensen, 2014). So, too, normative Whiteness within higher music education and the wider academic institution needs to be scrutinized with regard to the student body

[9] In this journal entry, I reflect on my reaction(s) to Robinson's (2020) words.

> *"Settler," what does it mean? I used to think that it was simply those who came from away, who intended to stay, and those who have descended from those settlers. The truth is that I had not considered what Indigenous peoples called us, assuming that that it would be the same. Reading Robinson's (2020) book, Hungry Listening, was the first time that I was confronted with these complex descriptions of us. Like foam, with an insatiable hunger…Foam! There is no substance to foam, mostly air, floating aimlessly, hoping to attach itself to something. Foam! Insatiable hunger for everything—land, knowledge, power, belongings, money, prestige, acknowledgement, validation—there is so much to learn, so much to acknowledge, so much to change. I will continue to sit with these descriptions of settlers. I will lean in to the discomfort that these descriptions carry and the truths that are embedded within. (Journal reflection, July 12, 2020)*

(international, refugee, BIPOC[10], and Indigenous), excluded students, faculty members, administration, the musics that are taught, the ensembles, the courses and programs offered (Koza, 2008; Madrid, 2017). The continued maintenance of space within higher music education as a space of normative Whiteness serves to eliminate or erase the complexity of experiences of non-White students, faculty, and staff.

Using markers of distinction to further define or clarify *settler* opens pathways of understanding that resist the evasion of the complexities of intersectionality and exposes power relations.[11] However, not all scholars agree with the need to engage with markers that distinguish the range of settler identities. Styres (2017) addresses the construct of whiteness in terms of power and privilege:

> Decolonizing is an unsettling process of shifting and unravelling the tangled colonial relations of power and privilege. Relations of power and privilege and the networks that sustain them are always striving to maintain status quo and recentre whiteness. Whiteness is not about racial profiling based on identity and skin colour but instead relates to whiteness as a structural-cultural positioning of relations of power and privilege. It is not about *who* has whiteness but about *how* whiteness is perpetuated and maintained through networks and relations of power and privilege within and across societies—and in this case, within educational contexts." (Styres, 2017, p. 36, emphasis in original)

Day (2016) triangulates settler-Indigenous-alien and, in so doing, shifts the focus from who is and who is not a settler to who, under what conditions, inherits the power to enact settler colonialism. Further to this, Day argues that settler colonialism and the desire to define who is or is not a settler conditions non-Indigenous people to think in binary ways that do not recognize linkages between Indigenous and racialized peoples.

Settler Fragility

An aspect of settler identity that can impede settler engagement in Indigenous issues and Indigenization efforts is *settler fragility.* Settler fragility, explains Gilio-Whitaker (2018), "stems from settler privilege, which is similar to white privilege in that

[10] Black, Indigenous, People of Colour

[11] For example, I identify as a White, queer, cisgender, able-bodied settler of Scottish and English heritage.

it is systemic, structural, and based on white supremacy, making it difficult to identify" (paragraph 2). Lavallee (2020b) refers to settler fragility as the ways in which settlers respond and react to programs, policies, and efforts that aim to provide equity (rather than equality) for Indigenous faculty, staff, and students in academic institutions. She points to examples of systemic racism whereby demands for equality for all students, staff, and faculty supersede what is needed for equity for Indigenous students, staff, and faculty; her examples are based on her time as Vice-Provost of Indigenous Engagement at the University of Manitoba, a position from which she resigned, citing ongoing systemic racism. The basis of Lavallee's (2020b) argument is that settlers rely on settler policies and "fairness" in order to protect their own interests. In her position at the University of Manitoba, Lavallee (2020b) felt that she often needed to justify "why" initiatives were being undertaken, rather than focusing on "how" programs, policies, and events were being or could be initiated (Jacob et al., 2018). Witnessing the feelings and reactions of settler exclusion exposed at the institution, Lavallee (2020b) asks settlers, "Rather than feeling excluded, people should reflect on how not wanting Indigenous-specific spaces and programs is symbolic of the Potlatch Law and supports assimilation;" the Potlatch Law prohibited Indigenous peoples from gathering together, fearing that gatherings would interrupt assimilation strategies (para. 12).

Doing Settler Differently

Central to discussions about settler identity and settler colonialism are questions about what settlers can do differently. As Indigenous scholar Susan Hill quipped on a panel discussion about truth and reconciliation in higher education and the media, "No one is getting on a boat and leaving" (Talaga et al., 2019b). Eriksen (2018) offers two important contributions as possible answers to the questions that settlers have in their efforts to effect change:

> I can unlearn and relearn and align myself with Indigenous communities and people and with allied non-indigenous communities to find better ways in which to coexist. I can live my life in ways that reconnect, regenerate and reimagine a way of being that nurtures the land, the water and living beings and that promotes self-determined Indigenous nationhood. (p. 76)

Eriksen's (2018) second important contribution calls on settlers to learn more about themselves:

> Part of changing the settler colonial reality is changing settler's stories of themselves, where we came from, why we came here and how we build relationships with the Original Peoples of the lands we live on. Part of this relationship includes re-storying settler colonial narratives and assertions of what reality is and finding our own truths which align us with Indigenous nationhood. This means understanding that the decisions of our ancestors are now our responsibility. This is how we settlers can begin to cultivate a legitimate relationship with this land. (pp. 76-77)

Learning and understanding one's own settler history can help to understand the settler colonial constructs on which settler society relies and the ways in which settler institutions rely on the reification of settler identity.

Settler Colonialism in Canada

An understanding of settler colonialism in Canada is critical to understanding the ways in which Canadian universities reify the colonial constructs on which they are built. Battell Lowman and Barker (2015) suggest that, "The specific type of colonialism at work in Canada that structures relationships between Indigenous peoples and others on these lands specifically seeks invisibility in order to achieve its end goals" (p. 15). In broad terms, settler society governs much of what we do, our laws and rules, our "norms," so much so, that settler colonialism can exist without naming it. Its reach is vast, and in order to engage in the work of Indigenizing, it is critical to understand what it is that is being challenged and resisted, and the underpinnings that guide settler decisions and behaviours. Settler colonialism exists in order for settlers to acquire land and rests on the elimination of Indigenous peoples, whether that is literal, figurative, or by way of legislation (Battell Lowman & Barker, 2015; Gilio-Whitaker, 2018; Mackey, 2016). The academy—a colonial construct—is one part of the systems that are in place in order to maintain settler privilege and White supremacy (Lavallee, 2020a). Gilio-Whitaker (2018) likens settler colonialism to a computer program that runs continuously and unnoticed in the background; she says, "In this program, genocide and land dispossession are continually both justified and denied" (Gilio-Whitaker, 2018, paragraph 3). Settler

fragility rests on White supremacy and a justification and denial of settler privilege that "stems from the need to distance oneself from complicity in settler colonialism" (Gilio-Whitaker, 2018, paragraph 5).

Settlers rely on the ability to remain on Indigenous land and to do so, enact rules and structures and policies that make remaining on the land possible (Battell Lowman & Barker, 2015; Mackey, 2016; Razack, 2015). Settlers use colonialist views, governments, structures, laws, and feelings of entitlement to justify the continued occupation of stolen land. Policies and legislation, such as the *Indian Act*, are used by the settler state in order to eliminate or erase Indigenous peoples from the land (Battell Lowman & Barker, 2015; Razack, 2015). When exposed to issues of settler colonialism or when perceived threats to settler constructs of dominance are experienced, settler reactions range from anger, distrust, guilt, shame, denial, and a reliance on unjust settler rules are directed toward Indigenous peoples and Nations (Mackey, 2016).

Land and Erasure from the Land

Concepts of land and land use are key to understanding settler colonialism and the ways in which settlers resist efforts to Indigenize or to change the settler-created policies, laws, and processes that serve settler society and uphold the colonial constructs on which it is built. As Mackey (2016) indicates, settlers' proprietary relationship with the land is founded on settlers' "concepts of property [that] impl[y] sole, individual ownership of actual property," (p. 45) and are based on the concepts of *terra nullius* and the Doctrine of Discovery, a finders-keepers justification for existence on and ownership of land. Mackey describes conversations with settlers who, while actively engaging in Indigenous issues on one hand, are also challenged by thoughts of reclamation of land, what that entails, and their own sense of earned rights to possess the land. Settler logic is circuitous and is used to maintain dominance and land, while often times masking the underlying reasons for the need for settler logic in order to justify settler occupation of Indigenous land (Mackey, 2016). Settler logic is what allows settlers to remain on this land. There is an inherent insecurity in the settler position on the land of what is called Canada, making it necessary for settlers to constantly reinforce their position through rules and laws that are based on settler logic and assumptions.

The next step in settler colonial logic is that the success of settler colonialism's aim to lay claim to Indigenous land requires the erasure of Indigenous bodies from the land (Mackey, 2016; Razack, 2015). The strategies used to ensure this success are ongoing acts of aggression by settlers that Indigenous people are resisting—loss of language, loss of land, treaty rights, the legacy of Residential Schools, continued violence against Indigenous women, girls, and 2SLGBTQQIA people, overrepresentation of Indigenous bodies in prison and in the child welfare system are but a few examples of the ongoing impact of settler colonialism (Battiste, 2000; Beavis, 2016; Hesquiaht Language, 2017; Mackey, 2016; Manuel & Derrickson, 2015; Maracle, 2017; McMahon, 2018; National Inquiry into Missing and Murdered Indigenous Women and Girls, 2019a, 2019b; Pedri-Spade, 2016; Perry, 2016; Razack, 2015; Regan, 2010; Steinhauer, 2002; Styres, 2017; Talaga, 2017; Thistle, 2019; Tuck & Yang, 2018).

Reconciliation

Within some circles in the post-TRC era, there is a focus on reconciliation or conciliation, much of which stems from settlers. Though this dissertation is positioned as a response to one of the Calls to Action from the Truth and Reconciliation Commission of Canada (2015a, 2015c), it is not necessarily positioned as a contribution to the reconciliation movement, though perhaps more closely aligned with conciliation efforts. However, because it is part of the wider conversation regarding Indigenous/non-Indigenous relationships, a brief discussion of the literature is included here.

Reconciliation is a contentious and divisive concept within this research area—whom is it for, whom it benefits, who is responsible for it, how it happens, and what conditions need to be in place for reconciliation to be possible. Peter Johnston (Grand Chief of the Council of Yukon First Nations) has said, "It doesn't mean a lot, really," and "If you're really truly going to change the systems that our people are in, you have to go right to the heart of it and that's the child welfare system, which goes back to the residential school system" (Yukon College, 2019). Others are more hopeful and focused on building relationships and partnerships. As Debra-Leigh Reti (First Nation Cultural Coordinator) has described, "Reconciliation is forgiving, learning from the past, and find a way that we can all work together and never have these things repeat again" (Yukon College, 2019). Reconciliation relies on an assumption that the relationship between

Indigenous and non-Indigenous peoples was, at one time, a healthy and good relationship. Conciliation, on the other hand, seeks to create a new relationship between Indigenous and non-Indigenous peoples, a healthy and strong relationship where Indigenous peoples, beliefs, knowledges, and values are acknowledged and valued fully.

For Hayden King (Talaga et al., 2019b), restitution for past wrongs and stolen land must occur before any talk about reconciliation. Hayden King argues that Canada is in the Fifth or Sixth "Era of Reconciliation," echoing Wente's (Talaga et al., 2019b) frustration at having spent 150 years on the "truth" portion and never getting to the "reconciliation" part. For both Hayden King and Wente, what is missing is a willing partner in the Canadian public, a partner willing to change and make restitution. Newhouse (Talaga et al., 2019b) calls for a nuanced definition of reconciliation; for him, reconciliation has four parts:

1. *Cultural harmony* directs the focus of Indigenous/non-Indigenous relationships as one of "getting along," perhaps a superficial level of addressing healing and relationship repair. Newhouse identified *cultural harmony* as the part of reconciliation that receives the most focus.
2. *Closing the gap* requires that the large gaps in education, income, health, life expectancy, and every other social marker are addressed.
3. *Restoration* of Indigenous lands, jurisdiction, and self-government.
4. *A conversation about Canada* that would address the ways in which the country will be structured so that Indigenous people will be part of the governing body.

Newhouse (Talaga et al., 2019b) contends that the first part, *cultural harmony*, is the only part that receives any significant attention, but that without focusing on and addressing the other three parts, reconciliation will not be possible.

The Need to Take Time

One of the aspects of reconciliation that plagues it as a problematic avenue is that non-Indigenous settler Canadians tend to position reconciliation as an "Indigenous problem" rather than a "settler problem" and one that jumps too quickly to being in "right relationships"—or reconciled relationships—without the difficult work of addressing the past and ongoing violence and the history of colonization and its ongoing impacts on Indigenous peoples (Regan, 2010). Maracle (2017) recounts a story that dramatically

demonstrates the impacts of settler Canadians moving too quickly to reconciliation. Maracle was asked the question, "What is reconciliation to you?" and this is her response:

> Someone asked me this after I gave a presentation on the Missing and Murdered Indigenous Women and Girls. I thought he was being sarcastic or else the question was just asinine. Did he know the meaning of the word *reconciliation*? I could not believe he had jumped to this conclusion without considering that the killing was not over. Did he think we were friends before those men killed us? Did he think we liked them before they killed us? Did he think I was their friend when they killed those other women?
>
> "Well, stop killing us would be a good place to begin," I answered. The audience laughed. "Then maybe stop plundering our resources, stop robbing us of our children, end colonial domination—return our lands, and then we can talk about being friends. I can't believe we are having this conversation after you listened to my presentation about the murder of Indigenous women and children. It is embarrassing—not for me, but for you." We stared at each other a long time. (p. 137)

The themes of erasure and regaining control are part of the larger struggle for sovereignty. Monture-Angus (1999) addresses sovereignty in terms of Indigenous responsibility, "Aboriginal request to have our sovereignty respected is really a request to be responsible. I do not know of anywhere else is history where a group of people have had to fight so hard just to be responsible" (p. 36).

Learning the "Good Settler" Narrative

Schick (2014) argues that settlers learn how to be racist and enact racist acts, all the while, appearing (and convincing ourselves) to be benign and even helpful. In her research with White, pre-service teachers, Schick (2014) exposes turns of phrases and beliefs (for example, becoming a teacher to "help" Indigenous children) that are based on racist beliefs of White superiority disguised as "the good teacher" narrative, phrases and beliefs that are also helpful in considering university classrooms as sites of anti-Indigenous racism (Cote-Meek, 2014). The politics of resentment and White resentment can be extended to understand the reasons for (or need for) settler bodies to control

Indigenous bodies. Resentment, as defined by Schick (2014) is "the process of defining one's identity through the negation of the Other" (p. 96). Schick (2014) argues that the "(re)production of the classroom as white space and in the politics of resentment in which these discourses are considered normative" is deeply damaging to non-white students, and that curriculum, teachers, and teacher preparation must be considered when evaluating the dominant structures in classrooms (p. 4). Sleeter (2005) further cautions, "Schools are one of the main gatekeepers in the allocation of social resources … parity in achievement across groups would threaten advantages white people and their children currently enjoy" (p. 250). Though teachers may view themselves as benevolent, caring, and even "colour blind," it is in the best interests of White teachers and settler society for White settler dominance to remain intact within the classroom and beyond. Sleeter warns, "A structural analysis of racism suggests that education will not produce less racist institutions as long as white people control them" (2005, p. 244).

Racism and Systemic Barriers to Indigenous Participation in the Academy

Racism in the University Classroom

For settler colonialism to be successful, including within the university classroom, constant reinforcement of White space and the erasure of Indigenous bodies is necessary. Grande (2018) views "the academy as *an arm of the settler state*—a site where the logics of elimination, capital accumulation, and dispossession are reconstituted" (p. 47). In *Colonized Classrooms*, Cote-Meek (2014) addresses anti-Indigenous racism within the university classroom that sees wide-ranging acts of racism that position the university classroom as white space and work to exclude Indigenous students and faculty; she asserts that anti-Indigenous racism in Canada's post-secondary classrooms is violent and traumatic and that these sites of learning serve to perpetuate racism. In university classrooms, Indigenous students are often called upon as culture bearers and pan-Indigenous experts, while also the recipients of anti-Indigenous racism and erasure (Cote-Meek, 2014; Gonzalez, 2018). White privilege and the normalization of Whiteness serve to maintain the White spaces in classrooms, teacher education, and curricula (St. Denis & Schick, 2005). St. Denis and Schick (2005) argue,

> One privilege of whiteness—to pass invisibly for the norm—depends on marginalized identities against which the norm can be compared. … The unmarked

> norm is the space of privilege, an identification that gets to define standards according to itself. (p. 299)

They argue that when the unmarked norm positions and defines itself in shifting and malleable terms, anyone outside of the norm is rendered invisible, working to reinforce the position of the dominant by way of their own invisibility. Making visible the invisible is one aspect to Indigenizing the academy (Pidgeon, 2014; St. Denis & Schick, 2005). As St. Denis and Schick (2005) and Pidgeon (2014) argue, Whiteness and its unmarked position of authority must be made visible before it can be addressed fully.

Meritocracy as a Systemic Barrier

Systemic barriers to Indigenous inclusion and success in the academic institution are based upon the principles of equality versus equity and the belief in and value of meritocracy (Lavallee, 2020a, 2020b). Meritocracy, according to Goodman and Kaplan (2018), is "grounded in the belief that our economy rewards the most talented and innovative, regardless of gender, race, socioeconomic status, and the like" (para.1). The academic institution places a great deal of weight on the concept of meritocracy—the belief that those who are talented are the ones who are chosen to be students and faculty members. Within higher music education, the concept of meritocracy is maintained throughout the system, starting with the audition process. Families' ability to pay for years of private music instruction positions those students to be more likely to gain acceptance into higher music education (Koza, 2008) and the years of training risk being labeled as musical talent. Meritocracy as a gatekeeping mechanism and as a supporting agent of colonial constructs has the power to divert attention away from inequities, allowing the systems that are in place to continue to profit the same types of students and faculty. Meritocracy can be a false indicator or marker of success, and it extends beyond the gatekeeping of the institution including "believing an organization or its policies are merit-based makes it easier to overlook the subconscious operation of bias" (Goodman & Kaplan, 2018, para. 2).

With the concept of meritocracy as the basis for believing in and rewarding "musical excellence" (Robinson, 2020) or "talent," higher music education perpetuates this premise throughout each aspect of the institution. Tommasini (2020) addresses the ways in which faith in meritocracy is preventing American orchestras from becoming

racially diverse. An overreliance on the "blind audition"—where auditionees perform behind a screen so as to disguise their gender, age, race—combined with a lack of focused attention to diversity has resulted in orchestras that lack diversity. Tommasini (2020) argues,

> American orchestras should be able to foster these values [strengths as a music educator, interest in diverse programming, and excellent musicianship], and a diverse complement of musicians, rather than passively waiting for representation to emerge from behind the audition screen. (para. 11)

One can argue that the same holds true for higher music education. For many departments and faculties of music, there are more applications and auditions by emerging musicians who could excel in the institution than there are places within the programs. If the institution continues to place significant weight on the talent-based meritocracy approach to auditions and entrance exams, it is as though higher music education is "passively waiting for representation to emerge" from the candidate pool (to call on Tommasini's phrase). Tommasini extends the argument further by sharing,

> Some leaders in the field I've spoken with over the years have argued that the problem starts earlier than auditions. They say racial diversity is missing in the so-called pipeline that leads from learning an instrument to summer programs to conservatories to graduate education to elite jobs. (2020, para. 12)

That same so-called pipeline holds true for higher music education, itself an important part of that pipeline for training orchestral musicians. What Tommasini's observations do not address are the ways in which Western art music is used to maintain higher music education as a space of settler colonialism and the exclusion of Indigenous peoples, musics, and musical practices; rather, Western art music remains as the unnamed privileged music worth studying in Tommasini's argument.

As institutions engage in reparation for past and current wrongs, Moeke-Pickering et al. (2006) urge,

> The institution needs to be prepared to change its past practices to ones that are inclusive of Indigenous values and ways of knowing and doing. This requires Western and Indigenous academics and communities to bridge between the

institution's systems and protocols and the new academic culture that emerges. (p. 3)

The academy has been slow to enact structural changes (Ottmann, 2013) and to engage in Indigenization efforts in meaningful ways.

Indigenization of the Academy

The literature on Indigenization efforts in the academy is growing and, as such, there are not yet many divergent perspectives; however, this does not mean that the perspectives are pan-Indigenous. Rather, the perspectives shared by many Indigenous scholars are similar and position this area of research as a foundation upon which new ideas and research can be based within an ethics of respect. Indigenization can be a difficult term to delineate, as there are many differing thoughts and visions, both in terms of what it means and who can or should do it. It is necessary, however, for institutions to define Indigenization, decolonization, and reconciliation before embarking in these efforts as a way to maintain accountability in the process (Lavallee, 2020b). The terms are contentious, difficult to define in concrete terms, and rarely defined within the academic instructional context. Lavallee (2020b) also notes that while the academic institution makes claims to desiring to decolonize and Indigenize, the institution still operates firmly within colonial constructs, turning the spoken desires of decolonization and Indigenization into mere lip service. For significant change to be made within the university, institutional structures and the beliefs and assumptions upon which the institution is built must be examined and challenged (Ottmann, 2013).

As Canadians have been called to engage with Indigenous Nations and issues, to actively participate in the reparation and healing process, Canada's universities are positioned to be able to play a critical role in the reconciliation process (Universities Canada, 2015). Vianne Timmons (Mi'kmaq), President and Vice-Chancellor of Memorial University of Newfoundland, has said, "A university should reflect the world we *want* to live in, not the world we live in. Without Indigenization, you cannot reflect a world that we *should* be living in" (Eduvation, 2018). Speaking about how Indigenization efforts can effect change, Newhouse (2018) says,

> For many, Indigenization focuses on the work of the academy: educating students, engaging in research, and contributing to community. However, true Indigenization

> means more than this. It braids Indigenous values about truth and truth processes into academic culture and avoids repeating the actions of Indian residential schools. (para. 28)

More recently, Newhouse (Talaga et al., 2019b) said, "if we don't include Indigenous knowledges in universities, we are just continuing the work of the Indian Residential Schools."

"Historically, the university functioned as the institutional nexus for the capitalist and religious missions of the settler state, mirroring its histories of dispossession, enslavement, exclusion, forced assimilation and integration," argues Grande (2018, pp. 47-48), and it is under the weight of this historical context that Indigenization efforts are enacted in the academy. Ottmann (2013) and Timmons (Eduvation, 2018) contend, however, that the academy *deserves* to be Indigenized, for both Indigenous and non-Indigenous people.

Defining Indigenization in the Academy

For many scholars, Indigenization within the academy means a repositioning of Indigenous knowledges such that they are central within the academy and other institutional structures (Cote-Meek, 2014; Kovach, 2009; Styres, 2017; Shawn Wilson, 2008). How this repositioning is enacted is complex and contested, and many Indigenous scholars argue that the institution relies on Indigenous peoples to do much of the work of Indigenizing the academy (Denommé-Welch & Savage, 2021; Lavallee, 2020a, 2020b; OCAV, 2020). One way in which institutions are engaging in Indigenization efforts is to create institutional working definitions of *Indigenization.*

The University of Regina works from a definition of Indigenization in the context of higher education that was created by the Aboriginal Advisory Circle to the President (2015):

> the transformation of the existing academy by including Indigenous knowledges, voices, critiques, scholars, students and materials as well as the establishment of physical and epistemic spaces that facilitate the ethical stewardship of a plurality of Indigenous knowledges and practices so thoroughly as to constitute an essential element of the university. It is not limited to Indigenous people, but encompasses

> all students and faculty, for the benefit of our academic integrity and our social viability. (University of Regina, 2015, p. 9)

This definition is significant for a number of reasons. First, the breadth of the reach is important: people, knowledges, materials, and physical spaces. Second, that Indigenization becomes so deeply part of the institution that it becomes an essential element, not an "add-on" to the existing institution, for the definition also calls on the *transformation* of the institution. Lastly, the definition also makes it clear that Indigenization is for the benefit of all in the institution, Indigenous and non-Indigenous.

The OCAV/RGAE Joint Working Group [OCAV] (OCAV, 2020) also provides a working definition of Indigenization within the university context in their report:

> Indigenization of the academy involves a transformation of universities to bring Indigenous Peoples, including their diverse cultures, traditions, histories, knowledge and ways of knowing into all facets of the academic enterprise, including the work of knowledge production and transmission. It is a process that not only affects the institution and its governance, students, and faculty, but also the greater community. Indigenization enriches the educational and cultural experience of all by creating a more inclusive environment and a more expansive worldview. It enables the development of knowledge and skills that will follow individuals beyond university walls, playing a critical role in building and strengthening the relationship between Indigenous people and non-Indigenous people and advancing the process of reconciliation. (p. 1)

As the OCAV Report (2020) notes, Indigenous scholars and researchers have been present in academic institutions for decades, though recognition by non-Indigenous members of this fact has been slow within the institution and this recognition (Pidgeon, 2014) is critical to Indigenization efforts.

Indigenization: A Three-Part Spectrum

Gaudry and Lorenz's (2018) research found that the debates surrounding Indigenization within the post-secondary institution fall within a three-part spectrum. Gaudry and Lorenz (2018) assert that the most common approaches to Indigenization that institutions are currently engaging in (primarily *inclusion* and, to a lesser extent, *reconciliation*) are insufficient for Indigenization efforts; they contrast *inclusion* and

reconciliation indigenization to the fundamentally transformative Indigenization (*decolonial*) that Indigenous academics and allies see as necessary for a truly Indigenized institution.[12] Though *Indigenous inclusion* requires Indigenous peoples to adapt to the existing institution, without *inclusion* (more Indigenous faculty, staff, administration, and students) the other end of the spectrum—*decolonial Indigenization*—is not possible (Pidgeon, 2014). As Gaudry and Lorenz (2018) point out, *inclusion* of more Indigenous faculty can lead to more Indigenous faculty members seeking leadership roles as chairs, deans, and other roles in senior administration. This is a long-term strategy, as it will take time for newly hired scholars to move through the ranks of the institution, so it cannot be the only strategy. *Indigenous inclusion*, as an approach to Indigenization of the academy, can also be interpreted as evidence of Tuck and Yang's (2012) "At-risking/Asterisk-ing" of Indigenous people—working from a deficit position where it is the Indigenous people who are insufficient and need to be assisted in entering the space of the academy.

The second stage on the spectrum, *reconciliation Indigenization*, "requires power sharing, a transformation of decision-making processes, and a reintegration of Indigenous peoples, faculty, staff, and students, into policymaking that affects them, and their Canadian peers" (Gaudry & Lorenz, 2018, p. 223). The final stage on the spectrum, *decolonial Indigenization*, "wholly transforms the academy and fundamentally reorients knowledge production to a system based on different power relations between Indigenous peoples and Canadians" (Gaudry & Lorenz, 2018, p. 223). For Gaudry and Lorenz (2018), a radically transformed decolonial Indigenized institution has two parts: "First, this decolonial indigenization would use a treaty-based model of university governance and practice. Second, decolonial indigenization supports a resurgence in Indigenous culture, politics, knowledge, and on-the-land skills" (p. 223).[13]

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[12] Note that Gaudry and Lorenz (2018) do not capitalize "indigenization" in their work.

[13] In this journal entry, I try to understand more fully Gaudry and Lorenz's (2018) suggestion that a treaty-based model of university governance might be a way forward in Indigenization efforts:

> *I am writing, living, working, thinking, and breathing on unceded territory—the traditional territories of the Coast Salish peoples of the Səlilwətaɬ, Skwxwú7mesh, and xʷməθkwəy̓əm Nations. These lands were never ceded to the country currently known as*

Both Ottmann (2013) and Pete (2016) advocate for the transformational change to the academy that is reflected in Gaudry and Lorenz's (2018) *Decolonial indigenization*. Ottmann (2013) argues that Indigenization of the academy must first involve an understanding of all that colonialism encompasses and being conscious of the systemic impacts of colonialism; only then can Indigenization involve the process of decolonization, "a moving away from practices that violate at the emotional, intellectual, physical, and spiritual levels" (p. 15). Pete (2016) calls for institutional reform where Indigenization and decolonization occurs at all levels and by all peoples within the academic community, and that the result must be a "dramatically different structure, relationships, goals, and outcomes" (p. 81). Pete (2016) argues,

> The objectives of academic indigenization include: increasing the number of Indigenous scholars that work at our university; embedding Indigenous practices, ideas, and principles into our academic pursuits; increasing the number of course offerings that explore Indigenous worldviews, experiences, and perspectives; and reducing the barriers to working with traditional knowledge keepers and Elders. (p. 81)

Canada. There was no agreement (that surely would have not been honoured by the settlers) for shared use of this land. Bold and brazen stealing of the land. Sure, there are ongoing court cases (in settlers' courts) throughout British Columbia, disputes over use of land and land rights, continued disparities within all sectors of life—health care, education, the so-called justice system. Art Manuel (2015) wrote a literal "wake-up call" to Canadians, a blow by blow account of the ways in which the Canadian government uses the settler legal system and settler logics to maintain control of Indigenous peoples and lands.

I am pondering these ideas and how they relate to unceded territories. Gaudry and Lorenz (2018) envision a decolonial Indigenized academic institution that is based on the model of a treaty, whereby the university governance and operations would be formed as a type of dual state. While I think that there is great value and possibility in a dual state of governance, I wonder about how to position this type of deep reform as a treaty-based model given that settlers have had a deplorable relationship with treaties and many, many, many settlers do not yet understand the treaties, settler colonialism, the true history of the country currently called Canada, and Indigenous/non-Indigenous relationships. Perhaps, though, I am thinking too far ahead…moving too quickly to the "end game" of decolonial Indigenization and because I am thinking too far ahead, I am not able to envision how this could work. (Journal entry; May 4, 2021)

Why Indigenize the Institution?

Indigenizing the academy is for the benefit of both Indigenous and non-Indigenous students (Louie et al., 2017). Louie et al. (2017) argue:

> The mistake often made by university faculties is to ignore the value that Indigenous methods of education could bring to standardized Western curricula. Isolating Indigenous knowledges within discrete classes or disciplines, for instance, occurs to the detriment of all learners, as Indigenous pedagogies and perspectives are thus marginalized. Until current methods and evaluations reflect Indigenous values, attempts to incorporate Indigenous ways of knowing, being, and doing into postsecondary institutions will encounter limited success. (p. 22)

Pidgeon (2016) describes a two-sided vision of Indigenization of the academy:

> Indigenization of the academy has truly transformed higher education *when Indigenous students leave the institution more empowered in who they are as Indigenous peoples* [emphasis added] and when non-Indigenous peoples have a better understanding of the complexities, richness, and diversity of Indigenous peoples, histories, cultures, and lived experiences. (p. 87)

For Pidgeon (2016), the deep integration and weaving of Indigenous knowledges into the academy "aims to see post-secondary institutions empowering Aboriginal peoples' cultural integrity through respectful relationships through relevant policies, programs, and services" (p. 81). Challenges and disruptions to colonial values and belief systems are often met with resistance (Battell Lowman & Barker, 2015; Cote-Meek, 2014; Gaudry & Lorenz, 2019; Mackey, 2016; Regan, 2010). As part of the process of decolonization, and in order to facilitate Indigenization, universities must have strategies in place that will educate and inform settler faculty, staff, and students, while actively supporting Indigenous faculty, staff, and students.

Assessing Indigenization as a Goal for the Academy

Not all Indigenous scholars agree, however, that Indigenization is a worthwhile goal or that it is even an appropriate goal for the academy, and others argue that the process places an unfair burden on Indigenous peoples. This is, as Ottmann (2013) indicates, "contentious ground." Lavallee (2020b) argues,

> The focus or goal is not to decolonize, reconcile or Indigenize a colonial institution. Decolonization, reconciliation and indigenization are distractions (borrowing from the words of Jerome Fontaine). The focus should be to make this a safe space and place for the next generation to come away with this colonial degree to break the cycles of poverty and internalized oppression. **The focus is on dealing with the anti-Indigenous racism and Indigenous student, staff and faculty achievement, not Indigenous achievement.** (para. 42; emphasis in original)

Maracle (2017) argues that universities in Canada are based on Indigenous knowledges, knowledges that were stolen from Indigenous peoples:

> Today, we are buying back our knowledge. I say this only so that our youth who attend these institutions to study themselves can be aware that they need not be grateful for their education. They stole our knowledge and are now selling it back to us. I believe this to be shameless, but it seems I am one of the few. Our youth need to know the extent of the pillaging of Indigenous knowledge and they need to know that it continues. That is the nature of capitalism, it continues to pillage." (p. 110)

When Maracle argues that Indigenous students must pay and attend universities in order to learn about their own knowledges, perhaps she is speaking about courses and programs that are housed within First Nations or Aboriginal or Indigenous departments or faculties; any inclusion of Indigenous musics or musical practices within higher music education, then, would arguably be flagged by Maracle under the same premise of her argument here. The systemic exclusions of Indigenous epistemologies and ontologies within Canadian universities has been the argued by many Indigenous scholars including Styres (2017), Robinson (2020), Battiste (2013), Ottmann (2013), and Cote-Meek (2014). Indigenization of the academy also involves deep reforms to pedagogical practices, assessment strategies, and curricular content (Louie et al., 2017; Pete, 2016), and higher education can be transformed and reformed through the use and valuing of Indigenous epistemologies and ways of knowing.

Indigenous Knowledges and Research

Long excluded from the academic institution, institution-wide inclusion of Indigenous knowledges and ways of being are key to Indigenization efforts within the

academy. Kovach et al. (2013) identify Indigenous knowledges as a constitutional right, calling on educational institutions to acknowledge, include, and promote Indigenous knowledges within their structures. Pidgeon (2014) argues, "for institutions to be responsible and accountable to Indigenous education, they must honor and respect Indigenous knowledges and move policy and practice such that Indigenous knowledges become part of the institutional fabric and culture" (p. 25).

Indigenizing universities requires an interrogation of knowledge hierarchies and what is deemed to be valuable research, knowledge production, and pedagogical practices (Cote-Meek, 2014; Kovach, 2009; Pedri-Spade, 2016; Styres, 2017; Tuhiwai Smith, 2021; Shawn Wilson, 2008). Tuhiwai Smith (2012) asserts that with the "civilization" of Indigenous peoples came the devaluing of Indigenous knowledges and ways of being. The academy is constituted in colonial ideology as a civilized place of higher learning that has the right (or *duty* by settler logic) to hold civilized ways of producing knowledge in esteem and, also, to determine what is deemed to be worthwhile knowledge to hold or to seek (Robinson, 2020; Tuck, 2018). This circuitous thinking is the same manner in which settler colonialism justifies itself, both in terms of settlers' "right to rule" and the acquisition and continued possession of stolen Indigenous land. Accomplished by exclusion and erasure, settler colonialism's continued occupation of land and space (Razack, 2015; Styres, 2017; Tuck and Yang, 2012) and its grip on what is valued knowledge and knowledge production (Pedri-Spade, 2016) constitute ongoing acts of aggression and dominance.

Indigenous Research Methodologies

This section on Indigenous Research Methodologies is included because it is an important part of the literature and integral to the inclusion of Indigenous epistemologies and ontologies in the academy. As a White settler, I cannot use Indigenous research methodologies in my own research. However, it is critical to include this section in any literature review that addresses Indigenization and the academic institution. There is consensus among Indigenous scholars that Indigenous research methodologies are for Indigenous researchers (Cote-Meek, 2014; Kovach, 2009, 2010; Tuhiwai Smith, 2012; Shawn Wilson, 2008) and that Indigenous research methodologies align and are based in

Indigenous paradigms (Kovach et al., 2013; Kovach, 2010). This section is included so as to not perpetuate the exclusion of Indigenous knowledges from the academic institution.

The growing research in and development of Indigenous research methodologies is a key component of Indigenous resurgence. Kovach (2009), Cote-Meek (2014), Shawn Wilson (2008) and Tuhiwai Smith (2012) address how mainstream research methodologies work to exclude Indigenous ontologies, epistemologies, and methodologies and the ways in which Indigenous methodologies can be developed and utilized in Indigenous research. Research, asserts Tuhiwai Smith (2012), is a political act, citing the history of research *on* or *about* Indigenous peoples by non-Indigenous peoples that has always been for the benefit of the dominant society, and that Western epistemologies are simply not congruent with Indigenous ways of knowing. Because of the history of research *on* and *about* Indigenous peoples has been so troubled, Indigenous research must be driven by and for the benefit of Indigenous peoples and communities (Kovach, 2009; Steinhauer, 2002; Tuhiwai Smith, 2012; Weber-Pillwax, 2001; Shawn Wilson, 2007, 2008). Pedri-Spade (2016) describes the relationships that are embedded within Indigenous research methodologies:

> But an Indigenous methodology is not confined to one research paradigm or inquiry. Rather, it draws from various interpretive strategies that are grounded in community needs, traditions, and values and are based on respect, reciprocity, and relationality (Denzin, Lincoln, & Smith, 2008; Shawn Wilson, 2008). An Indigenous methodology enables Indigenous researchers to be who they are as they take on new roles and responsibilities throughout the research process (Hart, 2010; Smith, 1999; Weber-Pillwax, 2001). (p. 393)

Through the research process and ethics, Indigenous researchers draw together community and build and strengthen relationships, and engage in research practices that honour Elders and community members (Pedri-Spade, 2016; Steinhauer, 2002; Shawn Wilson, 2008).

Kovach (2009) stresses that Indigenous epistemologies and methodologies give voice to Indigenous researchers and scholars, foregrounding Indigenous knowledges and ways of being in research that serve the needs of Indigenous peoples and communities. By situating herself within the research, she creates a framework from which to address

the western biases that exist within mainstream research, resisting a pan-Indigenous approach and identifying the necessity of employing specific tribal epistemologies. Her work demonstrates how Indigenous research can be approached through tribal knowledge, story, ethics and reciprocity, and the situating of self, culture, and purpose. For settlers, Kovach's (2009) framework is a reminder to resist pan-Indigenous approaches to relationship building and collaborations. Referring to methodological approaches as a "buffet table," Kovach (2009) questions why Indigenous research methodologies have been excluded from the buffet. She writes, "There is a need for research that employs a range of methodological options determined by the needs of the particular Indigenous community" (Kovach, 2009, p. 13).

Inclusion of Indigenous methodologies is important, but Shawn Wilson (2007) cautions that the Indigenist paradigm must be articulated without comparing it to other paradigms; it must be on its own terms, otherwise it risks being part of "a mainstream, positivist trap by creating a binary" (p. 194). Inclusion, then, is insufficient. Kovach (2009) writes,

> The infusion of Indigenous knowledge systems and research frameworks informed by the distinctiveness of cultural epistemologies transforms homogeneity. It not only provides another environment where Indigenous knowledges can live, but changes the nature of the academy itself. Indigenous methodologies disrupt methodological homogeneity in research. (p. 12)

Like Kovach (2009), Cote-Meek (2014), and Tuhiwai Smith (2012), Shawn Wilson (2008) believes that there is a need for an Indigenous research paradigm based on Indigenous ontologies, epistemologies, axiologies, and methodologies to support Indigenous researchers and research efforts. Like Tuhiwai Smith (2012), Shawn Wilson (2008) argues that because knowledge is relational, an Indigenous research framework differs from dominant research paradigms that are based on settler colonial values, arguing that an Indigenous research paradigm is necessary in order to free Indigenous scholars from the need to justify Indigenous research and knowledge production from a dominant system perspective. Shawn Wilson's (2008) research framework is not an adaptation of dominant research systems, but rather a paradigm that is built upon the

Indigenous principles of relationality (ontology and epistemology) and relational accountability (axiology and methodology).

A critical point in understanding Indigenous research paradigms, one that poses challenges to settler understanding, is that the ontologies, epistemologies, methodologies, and axiologies involved in the creation and utilization of the research paradigms are specific to individual Nations, not only resisting a pan-Indigenous approach, but developing tribal-specific research paradigms (Kovach, 2009). In Indigenous ontologies, there's not one, single reality—rather, multiple truths exist and resist the Western research agenda that seeks a single truth through research. Researching through an Indigenous research paradigm seeks to honour Indigenous knowledge systems, and in order to do that, a pan-Indigenous approach is problematic. Kovach (2009), for example, refers to the development of her Cree tribal epistemology; Cote-Meek (2014) refers to her Anishinaabe research perspective; and Shawn Wilson's (2008) research is reflective of his Opaskwayak Cree heritage. For Indigenous scholars, the meaningful inclusion and valuing of Indigenous research methodologies, Indigenous knowledges, and Indigenous ways of being in the institution is crucial in order for Indigenous resurgence to occur.

Indigenous Resurgence

Indigenous resurgence is described as a renewal of practices, people, and relationships and a series of efforts that lead toward a revitalization of traditional practices and understandings that were disrupted by colonialism (Starblanket, 2018). Starblanket (2018) describes, "Instead of understanding resurgence as an individuated set of qualities, characteristics or commitments, a relational approach positions it as an ongoing and incremental process of change and consciousness-raising" (p. 31). Everyday actions can be considered for their possibilities of being acts of resurgence (Simpson, 2016, 2017, 2020; Starblanket, 2018; Scow, 2018; Strelein, 2018); for example, language reclamation (Pedri-Spade, 2016; Peralto, 2018; Saffery, 2018; Silva, 2018; Yukon College, 2019), song and ancestor reclamation and repatriation (Gray, 2018; Morin, 2016), reclaiming and participating in ceremony (Crabtree, 2019; Scow, 2018). Resurgence requires respect, relationships, and space—space for Indigenous lives to flourish, space for Indigenous epistemologies and ontologies to be valued and seen, space for respectful and reciprocal relationships to be built.

Indigenous Course Requirements

Some institutions have instituted policies that require all students to take a course on Indigenous issues prior to graduation, known as Indigenous course requirements (Lakehead University, n.d.; Trent University, n.d.; Wong, 2020). Indigenous course requirements can, with the support from all levels of administration, the use of transformative pedagogy, ideological shifts in settler perceptions and understandings, and targeted Indigenous hiring, lay the foundation for a different kind of relationship between Indigenous and non-Indigenous peoples (Gaudry & Lorenz, 2019). Gaudry and Lorenz (2019) caution that messaging between administration and faculty, staff, and students is crucial, as resistance to required Indigenous courses or content can be directed at Indigenous faculty and students, most of whom will not have been part of the decision-making process for the implementation of Indigenous course requirements. Indigenous course requirements hold potential for meaningful education and engagement, maybe even the transformation of settler society (Gaudry & Lorenz, 2019; Pete, 2016). However, Newhouse (2018) cautions that the investment in Indigenous course requirements and the long-term impact will be just that, long-term, so there need to be other strategies in place as well; he teaches the Indigenous course requirement at Trent University and sees the possibilities for Indigenous course requirements to have a positive impact on Indigenous/non-Indigenous relationships as the courses effect change and foster understandings in settler students. Indigenous course requirements must, though, have clear policies that address the needs of Indigenous students as the tendency in the courses is to privilege non-Indigenous needs and voices (Gaudry & Lorenz, 2019), and these courses are not created for Indigenous students or for Indigenous resurgence; rather, the courses are designed for settlers' education.

Higher Music Education

Higher music education in the context of this research is defined as formal music courses, programs, and degrees that are offered within the university. In this section, the existing literature is relied upon heavily, used to paint a picture of higher music education and, in the process, exposing the gaps within the literature. There exists a significant gap in the literature in respect to higher music education, and the gap is even more pronounced within literature on Indigenization and decolonization of higher music

education. Little research has been done on the place of music within the university, and Jørgensen (2009) notes that most publications on histories of music institutions are self-published, non-referenced gatherings of chronological information, not research into the changes within the institution. Jørgensen identifies two main types of institutions for higher music education: those of the European conservatoire tradition that offer "a wide range of professional activities, with the education of professional performers as their major mission" (pp. 12-13), and university schools of music that offer performance and music education, catering to music majors and non-majors. Jørgensen's work is based in the European context, though he does note that the differences between the two identified types of institutions may not be as clearly differentiated in all countries as in the European context. Citing a report from 1965, Jørgensen writes,

> When the Calouste Gulbenkian Foundation reported on UK conservatoires in 1965, they concluded that these institutions offered similar curricula from their beginning (many of them in the 19th century) up to 1965. This was probably the case in most other western countries, too. (2009, p. 9)

Within the Canadian context, McLean and Jobin-Bevans (2009) conducted a survey of Canadian post-secondary institutions that offer music programs, with an aim to provide data that could be used in advocating for music programs and to stimulate further research into the Canadian institutional status of music. The four-wave survey that was undertaken, specifically sought data on enrolment, staffing, programming, and concert facilities at Canadian universities that offer music programs, and they position the analysis as an important first step in informed advocacy for support of music programs in higher education. An important finding indicates that budgetary constraints facing Canadian institutions in terms of hiring full-time tenured and tenure-track faculty, development of program offerings, and providing services to students often overshadow the needs of the strategic vision of the school of music. Marred by a lack of responsiveness from many institutions and an information-gathering stage that took place over more than five years, McLean and Jobin-Bevans position the results as a beginning step in gathering basic information about higher music education in Canada. While important research as a first step to understanding the makeup of institutionalized music, institutions were not asked details that would indicate demographic data regarding the

student, staff, and faculty complement, details that would be important to understand when considering the implementation of Indigenizing and decolonizing efforts.

Also in the Canadian context, Roberts (1991) writes about the challenges faced by music education students, in particular, within university music and asserts that schools of music in Canadian universities create and perpetuate a hierarchy of performance students over music education students that results in inequitable access to faculty members, use of facilities, and social divisions between students. Again, like the McLean and Jobin-Bevans (2009) study, Roberts does not address concepts and issues that directly pertain to Indigenization and decolonization efforts; however, he does demonstrate the ways in which music students experience and perpetuate the culture of competitiveness, hierarchies, and exclusivity within faculties of Music, allowing researchers to more fully understand and question how the process of Indigenization and decolonization will impact, or be impacted by, students.

Whiteness within Higher Music Education

In higher education music classrooms, White settler domination is maintained in a number of different ways—the presence of predominantly White teachers, the Eurocentric curriculum, "allowable" instruments, and the amount of previous training that is required in order to be considered for admission. Koza (2008) asserts that the construction of valued and acceptable musics, in tandem with the increasing performance level of auditionees in the university audition process plays a role in the systemic exclusion of racialized bodies. She provides an analysis of how conceptions of musical competence and determinations of which expressions of musical knowledge and genres of music are deemed acceptable in the university serve to restrict those who are already underrepresented and marginalized, limiting their access to post-secondary music education. Koza advocates for music educators to listen for Whiteness within the university music program, not to affirm Whiteness, but in order to "recognize its institutional presence, understand its technologies, and defund it" (p. 145). Whiteness and the desire and need to maintain Whiteness as dominant in higher music education is articulated through the "binning" of people and musics, ultimately allowing only a privileged core of musics and people into the academy, but disguised as fair and colour-blind policies and standards. Understanding the embedded nature of White dominance

within academic institutions allows for the consideration of ways in which systemic barriers affect Indigenous musicians who contemplate auditioning or audition for university music programs.

The Epistemological Canon

Madrid (2017) argues that the inclusion of musics not currently in the canon, an issue that he takes up as well, is understood to be "a matter of diversity understood as tokenism…it is about quotas and not about the challenging nature that diverse experiences may bring to the very structures music academia has taken for granted for decades" (p. 126). The canon, as Madrid argues, is not a codified body of repertoire, but rather, it is an epistemology that represents power and privilege, perpetuated through a reification of an ideology that is built on privileging a limited palate of aesthetics and a limited narrative of the history of musical development. The inclusion of a "multicultural token" (Madrid, 2017, p. 128) does nothing to question the current structures and practices in higher music education. Madrid offers

> I propose for music studies in general, to take the current moment as an excuse to question what we do and how we do it, to question our core values and ask how music studies can be more relevant to the humanities in its struggle against neoliberal managerial models. In order to be that, music studies should take a critical stance and question why we privilege what we privilege and the way we do it. (2017, p. 129)

For Jørgensen (2009), a missing component within higher music education program offerings lies in the areas of "world music" and "multicultural music," while Chávez and Skelchy (2019) argue, "The link between ethnomusicology and music education has been the practical application of the highly contested term "world music" (p. 116), and Hess (2015) outlines the problematic approach of "musician-as-tourist" and "musician-as-explorer" models often used in multicultural music education practices (pp. 339-340).

Nettl (1995) also critiques the musics that are included within the academic institution and addresses the issues surrounding the inclusion (or lack) of non-Western art music in the faculty of music. He argues, "The ranking of musics and the avoidance of pollution of the good music and its performers by the others—by avoidance or what might be compared to purification rituals—are important components of music school

life" (Nettl, 1995, p. 83). Nettl's use of the word "pollution" is striking. To think of pollution as a foreign, unwanted substance that disrupts the "natural balance" is a powerful image when used in relation to the inclusion of non-Western art music, bringing to mind the complexities of ongoing colonization of the land, and mistreatment of the land and its people. Nettl further interrogates the repertoire of the music school in combination with wider societal norms, or settler societal norms and writes,

> Taken together, the majority of works and genres in the standard repertory, comprised largely of music composed between 1730 and 1920, reflect certain prominent principles of our social structure: the importance of and interrelationships in the nuclear family, the hierarchy of classes and their gradations, and the importance of individuality and individual leadership. (p. 121)

Jørgensen (2009) asks,

> What we need is more emphasis on questions like: What are the aims of the programs? What is their philosophical basis, i.e. what are the basic musical, educational and social values that inform the programs? Is there cooperation or some relationship between programs, and if so, to what effect? How are they related to external contexts? Why are these programs in these institutions? (p. 42)

Though their work does not address the issues of Indigenization or decolonization either explicitly or implicitly, Roberts (1991), Madrid (2017), Koza (2008), and Nettl's (1995) work highlights and makes explicit the multitude of issues that are then faced by those engaging with change within higher music education, and readers can extend these challenges as potential barriers to Indigenization and decolonization efforts.

Indigenization of Higher Music Education

As outlined earlier, there is very little literature that addresses Indigenization efforts within higher music education. A few scholars have addressed decolonization of higher music education (for example, Bradley, 2015; Hess, 2017), and Chávez and Skelchy (2019) have contributed a significant article that includes interviews with three figures in higher music education: Timothy Cooley, Beverly Diamond, and Deborah Wong. Rather than superficial efforts or strategies, "decolonization demands fundamental changes in relations of power, worldviews, the role of scholars, and our relationships to the university system as an industry" (Chávez & Skelchy, 2019, p. 119). Rethinking

relationships with the land on which the institution lies (Chávez & Skelchy, 2019; Maracle, 2017; Styres, 2017; Talaga et al., 2019b) and relationships with Indigenous communities (Kovach, 2009; Styres, 2017; Shawn Wilson, 2008) are identified as ways in which the academic institution can engage in Indigenization efforts.

More explicitly, Hess (2017), Chávez and Skelchy (2019), and Bradley (2015), argue that by upholding Western art music as the foundation of higher music education, the institution is upholding the structures of White supremacy. Chávez and Skelchy address White supremacy in music education,

> the idea that music education in the U.S. is systematically centered on Euro-Western art music traditions and pedagogic practices that promote and instill specific cultural values and standards based on particular ethnic, class, and gender backgrounds. By upholding the supremacy of Euro-Western art music, many music departments have upheld the political structures of white supremacy in music studies historically and in current practice. (2019, p. 122)

Chávez and Skelchy (2019) address the *Indigenous inclusion* (Gaudry & Lorenz, 2018) efforts that simply aim to diversify the faculty and student complement:

> In some instances, adding ethnic diversity (through the recruitment and hiring of faculty, staff, and students) to music (and other) departments has been implemented as a means of addressing and overcoming structural inequality. These efforts, however well-intentioned, have not (and will not) change the existing paradigm if white supremacist values are not decentered. In this scenario, it is possible to envision a music department consisting entirely of non-white people, even in seats of power, that retains the existing political and cultural order of white supremacy. (p. 122)

Robinson argues that when Indigenous people participate in the "tools of the music school," for example, concerts and juries, it "does nothing to strengthen Indigenous resurgence" (Attariwala et al., 2019). Like the scholars who advocate for *Decolonial indigenization* (Gaudry & Lorenz, 2018), Robinson questions "the ways that these spaces and structures might need to be changed [in order] to allow life to flourish" (Attariwala et al., 2019). Further to this he says that it is "not necessary to find ways to make room

within the structures; we need the terms of these structures to change" (Attariwala et al., 2019).

Higher Music Education's Avoidance of Indigenization Efforts

In an interview conducted by Chávez and Skelchy (2019), Cooley (a former board member of the Society for Ethnomusicology) challenges the ways in which higher music education has failed to engage in decolonization efforts to the same degree as other disciplines within the academy. Cooley said,

> I think [other] university departments have been much quicker to decolonize than many music departments. I'd like to think of English departments [that] still teach Shakespeare but it's not the only thing they teach. The entire department is not set up to teach Shakespeare; it's not set up to reify classic English literature. I think the corollary in music departments, traditionally that has been the case. The entire [music] department is there to reify Western Art music. It's quite rare in 21st century academic departments in universities. The music department is really lagging in this. (Chávez & Skelchy, 2019, p. 128)

Beverly Diamond articulates the resistance to decolonization efforts that she has observed within higher music education:

> At the several universities where I have taught, my colleagues are people I think of as liberal thinkers in some ways, yet some push back at the strangest times. You mention the musicologists and composers, but I find that it's the performers of the Western art music tradition that are sometimes the hardest to convince. They are so into—and they need to be—they're so into the repertoire that they want to be perfect at, and some have no energy left to think about larger social issues. (Chávez & Skelchy, 2019, p. 135)

Deborah Wong shares, "Part of me thinks music departments are never going to be decolonized and still be music departments..." (Chávez & Skelchy, 2019, p. 135).

Ineffectual institutional Indigenization strategies and the ways in which mere inclusion perpetuates settler structures of power and privilege harm Indigenous communities (Dolloff, 2020). Dolloff (2020) outlines some of the problematic strategies that are used in higher music education that impede Indigenization efforts,

> Many of our current flailing attempts to address Indigenous issues do not overcome this deep mistrust. Many continue to inflame it as we add and stir pan-indigenous musics to the curriculum, grabbing songs and music from the "global songbook". Moreover, the addition of indigenous material in the music curriculum cannot just be a unit of listening to decontextualized pan-aboriginal music as suggested in many curriculum guidelines. That does little to: address the centuries of prohibiting drumming, dancing and singing in traditional styles; draw attention to contemporary Indigenous artists creating ongoing artistic expressions; or the ongoing social issues facing Indigenous communities. (p. 139)

In her critique of the practices of higher music education, Dolloff (2020) further interrogates the ways in which current efforts are both insufficient and harmful:

> merely incorporating indigenous music into music classrooms, without reorienting the teaching–learning context to incorporate indigenous epistemology is an exercise in re-inscribing colonialism, 'new wine in old skins' if you will. This is the effect of current efforts to 'indigenize' the music academy: replacing white bodies with indigenous bodies, and graciously making space for indigenous titles to the lists of performance repertoire, all with the conductor firmly on the podium, sometimes joined by a 'guest' artist. Although this would seek to respond to the Calls to Action, it does not adequately address the issue of the power differential. Indigenous voices are still guests allowed into the academy, rather than part of the foundation of the enterprise. (p. 141)

Dolloff (2020) summarizes the impact that institutional change may have on university music students and, in so doing, also summarizes the position that the epistemological canon (Madrid, 2017) holds within the academic institution:

> Classical music has been privileged within institutions since the inception of music programs in Canadian universities. Indeed, in many North American universities, admission is based on a skillful classical (or more recently jazz) audition. Incoming students, required to make a long-term commitment to learning a particular genre of music, are being asked to upend their attitude toward classical music as the pinnacle of musical achievement, and their own privileged status as university students to recognize a more inclusive attitude toward music and music makers.

> This is not a new idea in the discourse on music teacher education, but as long as we keep classical music as the gateway for university music teacher education, it is a discussion we will need to have again, and again. (p. 144)

Dolloff's (2020) concerns about the ways in which higher music education is attempting to include Indigenous musics without structural changes, the reification of the canon, and the gatekeeping that occurs at the doors to higher music education are important points that will need to be addressed as higher music education seeks to engage in meaningful Indigenization efforts.

Summary

Indigenization efforts in the academy are growing as Canadian universities have been called upon to engage in Indigenization efforts (TRC, 2015a, 2015c; Universities Canada, 2015). This chapter has built a framework for addressing Indigenization efforts within higher music education in Canadian universities by reviewing literature in the areas of decolonization, settlers and settler colonialism, reconciliation, racism and systemic barriers to Indigenous participation in the academy, Indigenization of the academy, Indigenous knowledges and research, Indigenous research methodologies, Indigenous resurgence, Indigenous course requirements, higher music education, and Indigenization of higher music education.

Indigenous research methodologies and the inclusion of Indigenous knowledges are important for Indigenous scholars; for non-Indigenous scholars, knowing and understanding as best as one can is important in Indigenization efforts. Inclusion and valuing of Indigenous research methodologies and knowledges leads to Indigenous resurgence, and moving beyond Indigenous inclusion requires that non-Indigenous people in the academy respect and value Indigenous knowledges, research methodologies, ontologies, and epistemologies. It is important to understand the spectrum and flexible definition(s) and contexts of "Indigenization" when engaging in Indigenization efforts. Understanding that the definitions will change (and that they need to change to suit specific contexts) in different contexts allows for Indigenization efforts to be flexible and adaptable to communities' and Nations' needs.

Settlers must acknowledge Indigenous experiences in the academy, including racism, if Indigenization efforts are to be meaningful. Those in higher music education

need to examine the current status quo and reasons for higher music education's lack of engagement in Indigenization efforts. Understanding settler identity and settler colonialism provides a framework in which to understand the structures of the academy and the ways in which settler colonialism and settler constructs have been used and continue to be used to exclude Indigenous peoples and knowledges from the academy. Ermine's (2007) ethical space and the principles of respect, responsibility, relationship, and reciprocity can be a pathway to conceptualizing Indigenous/non-Indigenous relationships within higher music education.

In the following chapter, I design a research process that is grounded in the principles of respect, relationship, responsibility, and reciprocity. I outline the steps of the research process, introduce the research participants, and discuss the writing techniques that are employed in the dissertation. I also revisit my positionality as a White settler who is researching alongside Indigenous peoples and interrogate how my Whiteness informed the methodology.

Chapter 3
Designing a Research Process

In Chapter 2, I consulted the scholarly literature or research in order to build a foundation for understanding the issues that affect Indigenization efforts in higher music education. Scholarly literature was examined in the following areas: decolonization, settlers and settler colonialism, reconciliation, racism and systemic barriers to Indigenous participation in the academy, Indigenization of the academy, Indigenous knowledges and research, Indigenous research methodologies, Indigenous resurgence, Indigenous course requirements, higher music education, and Indigenization of higher music education. In this chapter, I outline the research and writing processes, the ways in which my Whiteness informed the methodology, and the research design.

Grounding the Research

As outlined in Chapter 1, the Truth and Reconciliation Commission of Canada released its Final Report including ninety-four Calls to Action (2015c) that are directed at government, churches, systems of health and education. Settlers have a responsibility and obligation to respond to the Calls to Action from the Truth and Reconciliation Commission of Canada (2015c). The Call to which my research primarily responds is Call 62. ii.:

> 62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:
>
> ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms. (2015c, p. 331)

This Call, like many of the 93 others, is to be used as a launching point for change and a guide to be adapted to more specific situations; in the case of my dissertation research, Call to Action 62. ii. has served as a guide and anchor to an investigation of Indigenization and decolonization of higher music education.

As a response to the TRC's Calls to Action (2015c), this research is also part of the reconciliation process and inextricably entwined with my identity as a White settler. Breen (2019) reminds settlers that:

> Reconciliation requires that we non-Indigenous people move forward with humility, recognizing that there need to be Indigenous spaces that are protected for Indigenous people; spaces that are not for us. We should not expect to have access to every aspect of knowledge, every tool, and every ceremony. … Reconciliation is complicated and it's not about an end point: it's about processes and deep accountability to past, present, and future relationships. There are no quick fixes or how-to guides to follow. (p. 154)

Some Indigenous scholars (Kovach, 2009; Styres, 2017; Shawn Wilson, 2008) believe that there is a role for non-Indigenous scholars to play in Indigenization and decolonization efforts within universities with cautions about how non-Indigenous scholars can engage in these efforts. Those cautions have informed my methodology, and I will address the challenges up front within this chapter because the challenges and cautions are part of what informed the emergent methodology.

As a White settler engaging in research that involves Indigenous peoples, the waters of navigating my White settler identity and privileges are uncertain and, at times, rather choppy. "Nothing for us without us"[14] reminds settlers that Indigenous peoples and voices must be centred in the work of Indigenization and decolonization and has been used within many sectors, including within the health sector (Funnell et al., 2020; Herbert, 2017) and research ethics (Ball, 2005). At the same time, non-Indigenous settlers have been called to be active participants in the dismantling of systems of oppression that have been designed to privilege settlers while maintaining barriers to Indigenous, Black, and racialized peoples. This research engaged with six self-identifying Indigenous musicians who have studied music at university to hear their lived experiences as students and faculty members and their visions of an Indigenized and decolonized higher music education. One of the primary intentions of this research is to understand the

[14] First used in the field of disability rights, Charlton (2000) positions the phrase within "a movement of people with disabilities [that] has emerged in every region of the world which is demanding a recognition of their human rights and their central role in determining those rights" (p. 8).

systems, processes, and practices within higher music education that continue to uphold settler colonial constructs, to begin to conceptualize what an Indigenized higher music education might look like, and to understand the roles and responsibilities that Indigenous and non-Indigenous peoples have in this process.

Research Questions

In qualitative research, Creswell (2018) emphasizes the importance of a clear and concise purpose statement, used to position the research within the phenomenon being explored. The objective of this research was to gain insight into how Canadian academic institutions and, in particular, faculties, departments, and schools of music can engage in meaningful Indigenizing practices that will reimagine the relationships between Indigenous and non-Indigenous peoples and challenge the status quo.

Research Objectives

The research objectives are:

1. To contribute to the existing body of research in decolonization and Indigenization with a specific focus on Canadian higher music education.
2. To provide a critical analysis of the embedded colonialism in higher music education.
3. To encourage transformation of teaching and learning practices in higher music education to include Indigenous ways of knowing and learning in a respectful and responsive manner.

Primary Research Question

The primary research question is:

What steps can be taken to decolonize and Indigenize higher music education, and how can those steps be informed by the principles of respect, relationship, reciprocity, and responsibility[15] (Kovach, 2009; Styres, 2017; Shawn Wilson, 2008) and an acknowledgement and understanding of settler colonialism?

[15] For the purposes of this dissertation, I have engaged with the principles of respect, relationship, reciprocity, and responsibility—principles that are often referred to as the Four Rs. Within Indigenous research, scholars engage in a range of "R" principles. For example, Kirkness and Barnhardt (1991) utilize Respect, Relevance, Reciprocity, and Responsibility; Jackson-Barrett (2010) utilizes Responsibility, Relationships, and Respect; Shawn Wilson (2008) utilizes Respect, Reciprocity, and Relationality; and Houston (2007), and Nicholls (2009) utilizes Resistance, Reciprocity, Reflexivity, and Representation.

Sub Questions

The sub questions are:

1. What colonial practices and values embedded in Canadian higher music education do Indigenous students and scholars identify based on their own experiences?
2. What changes, if any, to institutionalized higher music education do Indigenous musicians and Indigenous musician academics envision, and how do they see those changes being implemented?[16]
3. What are the academic institutions' responsibilities regarding engagement in decolonization and Indigenization efforts?

By engaging with the lived experiences of Indigenous musicians within the context of an emergent methodology informed by narrative inquiry, the research question and sub questions were addressed with the research participants through the following questions and approach: What experiences have Indigenous musicians had as students within Canadian higher music education? For those who are faculty members, what experiences have they had as faculty members of Canadian academic institutions? What do these Indigenous musicians desire in terms of Indigenization and decolonization of Canadian higher music education?

Introducing the Participants

I am grateful to each of the participants for their generosity of time, energy, and spirit, and for their engagement in this research process. I have learned much from each one of them; I have been challenged to rethink and reimagine my own thoughts about higher music education and to reflect continuously on my biases and assumptions and motivations for engaging in this research. With the importance and ethics of *coming alongside* (Clandinin, et al., 2018) research participants at the fore of the research ethics,

[16] Please note the following: this sub question is flawed. The reader has, at this moment, a decision to make. If the reader wishes to know how this sub question is flawed and the ways in which I have addressed the issue, please see pages 294-296 in Chapter 11. It is my humble recommendation to the reader to resist the approach of reading Chapter 11 at this point. One of the most significant learnings on this research journey has been the ways in which the learnings and new understandings have emerged throughout the process. As such, I encourage the reader to read through the journey and to witness the emerging understandings, to self-reflect on your own understandings and reactions to the journey that you are witnessing.

each relationship had space to grow and develop in different ways. So too, the ways in which each participant engaged with the research process were unique and thus each warrants a brief description of their engagement with the process. A brief introduction to each participant will be made in this section and a description of how each engaged in the research process. More details are shared about each participant within the Stories of Experience chapters dedicated to each participant. One research participant chose to remain anonymous; in that case, the participant's name, gender, institutional affiliations, and identifiable speech patterns have been removed in order to remove the possibility of harm to the participant (Creswell & Creswell, 2018). The research participants are introduced in the order of the Stories of Experience chapters:

Shawnee Paul (Mi'kmaq) is currently enrolled in the second year of the Bachelor of Education program at Acadia University. She graduated from the music education program at Acadia University in 2019. We met virtually for two interviews, and Shawnee edited the drafted chapter and returned it via email.

Missy Haynes (Gitxsan) is a high school teacher in Victoria, British Columbia where she teaches English. Prior to this teaching position, she taught formal music in Gold River, British Columbia on the north end of Vancouver Island. We met for two virtual interviews, and Missy edited the transcripts and chapter, sending the drafts back and forth via email.

Sherryl Sewepagaham (Cree/Dene) is a music educator, music therapist, singer and composer in Edmonton, Alberta. We met for one virtual interview of two and a half hours. Sherryl checked the transcript for clarifications and edits, and then further editing was done via email with the drafted chapter.

Eliot Britton (Métis), PhD, is a faculty member at the University of Toronto in the Faculty of Music. We met for one interview and a subsequent meeting for editing. His chapter focuses on his collaborative composition *Adizokan* that was commissioned and premiered by the Toronto Symphony Orchestra and in collaboration with Red Sky Performance. Eliot's preference was to engage with the drafted chapter rather than the interview transcript. He edited some of his quotes for clarity.

Dylan Robinson (Stó:lō) is an Associate Professor at Queen's University in the Department of Languages, Literatures and Cultures where he holds a Canada Research

Chair in Indigenous Arts. He holds a PhD in Music from the University of Sussex, an M.A. in Music and Visual Arts from the University of Victoria, and a B.A. in Art and Cultural Studies from Simon Fraser University (Queen's University, n.d.). We met for two interviews, the first of which is the only interview that was conducted in-person for this dissertation due to the COVID-19 pandemic. The second interview was conducted online using the Zoom platform. Dylan's preference was to engage with the drafted chapter rather than the interview transcripts. He provided clarifications and suggestions and edited his quotes in areas that merited clarity and elaboration.

Research Participant Anonymous (RPA) is a faculty member at a Canadian university in a school of music. We met online for an initial meeting during which we discussed the research, addressed any questions that they had, and in so doing, began to get to know each other. They engaged in two interviews following the initial meeting, and we had subsequent meetings for editing their chapter. RPA chose to maintain anonymity in the writing process, so all references to their name, gender, and institutional affiliations have been removed.

How My Whiteness Informed the Methodology

As I have acknowledged earlier, I am a White, queer, cisgender, female, able-bodied settler and this section interrogates the research and writing space of a White settler engaged in the work of Indigenization and decolonization of higher music education. The methodology has been emergent, informed by narrative inquiry, as a way to amplify the voices of the Indigenous participants and to decentre my own voice. In the emergent process of framing this methodology and research, I kept Shawn Wilson's (2008) admonition at the forefront, "Knowledge and people will cease to be objectified when researchers fulfill their role in the research relationship through their methodology" (p. 74).

Envisioning Ethical Research as a White Researcher

I am aware of the complexity of taking on this work given the problematic history of White scholars doing research on or about Indigenous peoples, a history that has been foregrounded and challenged by many Indigenous scholars (Cote-Meek, 2014; Tuck and Yang, 2018; Tuhiwai Smith, 2012). Tuhiwai Smith (2012) asks,

> Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will its results be disseminated? (p. 10)

Robinson (2020) argues, "Put most simply, writing *about* rather than *by* Indigenous people both actively dispossesses knowledge from Indigenous knowledge holders in our communities, and naturalizes Indigenous knowledge resource extraction as simply 'knowledge mobilization' and dissemination" (p. 104, emphasis in original). Robinson's (2020) concern regarding "writing *about* rather than *by* Indigenous people," echoed by Tuhiwai Smith (2012) and Kovach (2009), has led me to contemplate the ways in which I have sought to address this concern in the writing of this dissertation. Wanting to avoid the risks identified by Tuhiwai Smith (2012), Kovach (2009), Robinson (2020) and others, I have aimed to engage in research that reflects the type of appositional work that can be done to Indigenize and decolonize higher music education—the voices of Indigenous academics alongside the work that can be done by non-Indigenous people—to acknowledge the kinds of Indigenous/non-Indigenous relations that Styres (2017) envisions when she describes this relationship as a catamaran. For Styres (2017), the two sides of the catamaran signify the discrete and sovereign epistemologies and ontologies of Indigenous peoples on one side and non-Indigenous peoples on the other side. Connecting the two equal and parallel hulls is a type of bridge that serves to stabilize the boat. In the context of the "research as catamaran" analogy, I do not envision this research as any sort of stabilization, although I do position the research to be part of a larger conversation in which Indigenous and non-Indigenous musicians, academics, and educators can "meet" in the middle for conversation and understanding. What this middle space, or Ermine's *ethical space* (2008), can provide Indigenous and non-Indigenous peoples is a space for deep conversations, for deepening understandings of the other, and for critical engagements with the practices and teachings of music.

Shawn Wilson (2008) contends, however, that non-Indigenous researchers can never fully understand or know Indigenous ontologies or epistemologies as settler logic relies on *one reality*, and that non-Indigenous researchers must understand and accept that not everything is for settlers to know, or available for knowing. Aveling (2013) argues that, as a White researcher, it is not possible for her to engage in research with or

within Indigenous contexts because her understanding of colonization, coloured by her own experiences and privilege, can only ever be partial. Most certainly, I come to this work from a position of unearned privilege, and I will, as Aveling notes, never be able to fully understand colonization and its ongoing effects for Indigenous peoples. Aveling asserts,

> In the final analysis, however, I cannot 'do' Indigenist research grounded in an Indigenous epistemology because I am not Indigenous. In other words, I do not know ways of being, knowing and doing that are grounded in an Indigenous epistemology. My ways of being, knowing and doing emanate from a position of white privilege, and are always and already historically and culturally specific. For me this answers the question of whether I, or someone like me, could do research within an Indigenous context, with a resounding "no." (p. 210)

Aveling (2013), Kovach (2009), Cote-Meek (2014), and Tuhiwai Smith (2012) call for the need for *Indigenous* researchers and scholars. These same Indigenous scholars, though, do acknowledge that there are roles for non-Indigenous scholars to play in Indigenous resurgence.

Roles of Non-Indigenous Scholars

Kovach (2009) recognizes that there are non-Indigenous researchers and academics who wish "to move beyond the binaries found within Indigenous-settler relations to construct new, mutual forms of dialogue, research, theory, and action" (p. 12). She outlines some suggestions "for non-Indigenous scholars who want to support Indigenous epistemology, and thus increase their ability to engage with Indigenous research in a respectful manner" (Kovach, 2009, p. 168). The following section is a summary of Kovach's (2009) suggestions for non-Indigenous scholars, not all of which are directly applicable to my current research. However, several of the principles have been adaptable, and I have included them all because they highlight the scope of work in which Kovach (2009) believes non-Indigenous scholars can be involved:

- *Decolonizing self and institution:* "The relationship begins with decolonizing one's mind and heart" (Kovach, 2009, p. 169). Non-Indigenous researchers must look inward, examine whiteness and power, and must interrogate their own motivations, values, and beliefs. These are ongoing acts and must be carried out in

order to work from a position of understanding Indigenous research frameworks or pedagogies. As part of the emergent methodology, I engaged in journal writing as a formal way to address this principle. More details on this process are included in a later section within this chapter.

- *Knowing the history:* Non-Indigenous scholars must understand Canada's true history and "must acknowledge that this [when Indigenous students enter university] is a time of trust-building" (Kovach, 2009, p. 169) because of settlers' history of using education to do immense harm. I adapted this principle by envisioning and recognizing that the research process is akin to entering the academic institution. Much harm has been done through education and research practices, damage that must be acknowledged and trust that must be built between the research participants and myself.
- *Moving beyond the Indigenous exotic:* Supporting Indigenous scholarship means "reconceptualizing the relationship with Indigenous communities from that of a studied, exotic 'other' to that of a partnering relationship" (Kovach, 2009, p. 170). There was space within the research design and writing process of this dissertation for the participants and I to work together in the editing process, and in some cases, a partnering relationship grew out of the conversations with the research participants and strengthened during the writing and editing process.
- *Growing Indigenous scholarship:* Like Aveling (2013), Kovach (2009) offers that non-Indigenous scholars "have a role in mentoring Indigenous researchers on the intellectual aspects of academia related to its operational requirements" (Kovach, 2009, p. 170), where there are opportunities for providing mentorship that "offers non-prescribed space for cultural epistemologies" (Kovach, 2009, p. 170). This particular principle was not applicable to my dissertation research, since, as a graduate student, I am not currently in a position to be mentoring Indigenous researchers.
- *Evaluation of Indigenous research and scholarship:* In the evaluation of Indigenous scholarship, care must be taken that it not be adjudicated "based on the degree to which it conforms to Western academic custom" (Kovach, 2009, p. 171). Kovach (2009) notes that editorial and research review boards need to be

formed with people who understand Indigenous research and can critique and evaluate Indigenous research with the understanding that Indigenous ways of knowing are distinct and not congruent with Western ways of knowing. At this stage of my career, I am not in a position to be evaluating others' research and scholarship. However, I adapted Kovach's (2009) suggestion within the context of this dissertation research and writing. Many of the stories and experiences within music and higher music education shared by the research participants are not congruent with my own lived experiences. Learning to listen more and to be open to others' experiences was a way in which I engaged with this particular principle.

- *Redefining roles:* As change occurs in the institution, the roles of non-Indigenous and Indigenous researchers will change, reflecting the strength of Indigenous research and its growing place in the institution. Non-Indigenous researchers "must uphold, rather than weaken, the work of Indigenous scholars" (Kovach, 2009, p. 172). I am not currently in a position to redefine roles. However, in the interview process, transcript editing, and chapter drafting processes, I worked closely with the research participants in ways that challenged traditional researcher/participant relationships and roles, something that one research participant (Missy) noted during one of our many editing exchanges.
- *Do the relational work:* "Non-Indigenous scholars who wish to engage with Indigenous knowledges need to connect with Indigenous scholars, people, and communities" (Kovach, 2009, p. 172). Relationship building with Indigenous communities, groups, and individuals is based on reciprocity, respect, and responsibility (Kovach, 2009; Styres, 2017; Shawn Wilson, 2008), and I have sought to maintain these principles throughout the research and writing process.

Use of Journal Entries

At the forefront of this research has been Kovach's words, "We know what we know from where we stand. We need to be honest about that" (2009, p. 7). I have returned to these phrases over and over again during this process, for they challenge me to consider deeply the place from where I come, and the reasons for my engagement in this research; so too, Kovach's (2009) call for honesty is not to be taken lightly. In this context, honesty has meant that I have needed to understand my biases and

assumptions—revisiting and reassessing regularly—to listen carefully with open ears, to enter into the research with a good heart, and to also acknowledge that settlers have a role to play in critiquing settler-built and settler-maintained institutions and systems, and then, to dismantle and deeply "renovate" in order for Indigenous voices and peoples and knowledges to flourish and be amplified.

Engaging in this research has necessitated the continual, self-facing (Clandinin et al., 2018) interrogation of my own biases and assumptions, growth and change that also occurred throughout the study process. Hesse-Biber and Leavy (2008) remind researchers about the importance of reflexivity when engaging in emergent methods. They write, "Reflexive practice seeks to minimize the unintentional effects of power in the research process through attention to the ways that biography, authorship, and textual representations mediate the knowledge-building process" (Hesse-Biber & Leavy, 2008, p. 40). Smith-Sullivan (2008) indicates that journals and diaries are gaining popularity amongst qualitative researchers and can be useful as tools for reflexivity and introspection. Smith-Sullivan draws on qualitative researchers—Carolyn Ellis and Kim Etherington—whose use of researcher journals are embedded within their academic writings. These researchers utilize journal entries to "provide a multilayered facet to their academic studies" (Smith-Sullivan, 2008, p. 215).

Creswell (2009) reminds researchers that it is imperative that the researcher knows and understands their motivations for their engagement with the research. Throughout the preparation, research, data gathering, and writing stages of this research, I have used journal writing as a way to engage deeply with the process, to think critically about the ideas and concepts addressed in the literature, and to process challenging ideas that, in many cases, served to disrupt and alter my thinking. The journal entries have been responses to articles, books, lived experiences, conversations, and memories that transpired during the research process. The journal entries provided a way to process new ideas and encounters, a time to consider the underpinnings of my biases and assumptions, and to reflect on the complexities of engaging in this research. My journal entries are presented in *italics*, aligned on the left side and not indented, to signal to the reader the shift of perspective, voice, and context.

Journal entries, written over a period of three years, provide the reader with glimpses of my growing understandings and my grappling with questions and concerns that have surfaced during the research and writing process. The entries are part of my stories—they demonstrate growing understandings, and by using them, I acknowledge that time does not stand still—not in my stories, nor in the stories of the research participants—and that there must be space for growth, space for change. They are also included as a form of reciprocity, for the research participants have shared their stories and, so too, I share my journal entries, imperfect as they are, in reciprocity. In sharing the journal entries in this dissertation, particularly the earlier ones, I am exposing my own learning journey and leaning into the discomfort of the past that comes to light with new knowledge. In the following journal entry, I grapple with my own understanding of how I will use journal entries and also expose the challenges of chronicling my own journey, a process that it is both emergent and ongoing.

I have envisioned this research as a snapshot in time, both for myself and for the research participants. Each of them has taken a risk to have their stories, their words, their ideas included. So, too, I include my journal entries as a form of risk taking and reciprocity that, I hope, will remind all who read them that ideas evolve, that people grow and change and gain deeper understandings over time and through engagement. Through the risk taking of including "imperfect" journal entries, I also seek to reciprocate the kindnesses and generosities that have been shown to me by Indigenous friends and scholars: that taking risks, honouring the learning journey, and acknowledging that there is still much to learn is critical to the work of (re)conciliation and based in respect, relationship, reciprocity, and responsibility.

I use these journal entries to interrupt, to punctuate, to engage with my own story within the story of the dissertation (my own story is inextricably intertwined with the work of the dissertation), as a type of dialogue between myself, my process, the research participants, and the literature.

Journal entries are used in some of the Stories of Experience chapter introductions. However, I have intentionally not inserted journal entries into the stories of any participant, for those are their stories to tell. (Journal Entry; Nov. 25, 2020)

Like other data sources, the journal entries have been coded for emerging themes and categories (Smith-Sullivan, 2008; Clandinin, 2006). In the coding process, I have looked for patterns and correlations to the themes and categories that have emerged from the research participants' data and the related literature. The identified themes and categories are presented in the Conversation and Implications chapter.

Ethical Space

In this research of Indigenization and decolonization of higher music education, I call on Ermine's *ethical space* as a way to conceptualize the chasm between higher music education and Indigenous musics and peoples. Ermine (2007), Cree scholar and ethicist, states that:

> The "ethical space" is formed when two societies, with disparate worldviews, are poised to engage each other. It is the thought about diverse societies and the space in between them that contributes to the development of a framework for dialogue between human communities. (p. 193)

Ermine's conceptualization of the ethical space and the intentions behind each entities' desire to meet in the ethical space bears resemblance to the ways in which Gaudry and Lorenz (2018) outline the three-part continuum of Indigenization efforts within the academy. For Gaudry and Lorenz (2018), the continuum ranges from *Indigenous inclusion* to *reconciliation Indigenization* to *decolonial Indigenization*, with the final iteration being one in which the academic institution is "fundamentally transformed by deep engagement with Indigenous peoples, Indigenous intellectuals, and Indigenous knowledge systems for all who attend" (p. 218). Ermine, when considering the potentials that the ethical space contains, describes a range, or continuum, of engagement within the ethical space:

> At the superficial level of encounter, the two entities may indeed acknowledge each other but there is a clear lack of substance or depth to the encounter. What remains hidden and enfolded are the deeper level thoughts, interests and assumptions that will inevitably influence and animate the kind of relationship the two can have. It is this deeper level force, the underflow-become-influential, the enfolded dimension that needs to be acknowledged and brought to bear in the complex situation

produced by confronting knowledge and legal systems. (Ermine, 2007, p. 195)

Ermine writes in the context of the Canadian legal system, but his conceptualization about the type of animated relationship that could occur is transferable to academic institutions and, more specifically, to higher music education. Ermine describes the current state of Indigenous and non-Indigenous relationships as he sees it:

> The anguished pattern in the history of Indigenous-West relations tells us that we have continued to do the same thing over and over again even as we pursued co-existence. So we continue the posturing and the status quo remains as it always has because we lack clear rules of engagement between human communities and have not paid attention to the electrifying space that would tell us what the other entity is thinking across the park bench. (Ermine, 2007, p. 198)

In the following journal entry, I consider the conditions under which the *ethical space* might be charged:

Ermine argues that Indigenous peoples and non-Indigenous peoples approach each other with different sets of intentions (p. 194), and that those intentions open up the space between the two sets of intentions. As he indicates, we must pay attention to the space, to what he calls "the electrifying space that would tell us what the other entity is thinking" (p. 197). Does this mean, then, that there is a conscious act of making intentions explicit, and that it is through making these intentions explicit, that we can begin to dialogue and understand each other? What biases, assumptions, and expectations do we need to make explicit in order for individuals to approach the ethical space with good intentions? What conditions need to be met in order for deep listening and hearing to happen in the ethical space? (Journal entry; January 14, 2020)

Ermine addresses an impediment to engagement within the *ethical space*:

> One of the festering irritants for Indigenous peoples, in their encounter with the West, is the brick wall of a deeply embedded belief and practice of Western universality. Central to the issue of universality is the dissemination of a singular world consciousness, a monoculture with a claim to one model of humanity and one model of society. (Ermine, 2007, p. 198)

Contemplating Ermine's identification of the prevailing belief in Western universality in terms of higher music education, I wrote this journal entry:

> *Higher music education (HME) is, of course, but one example of what Ermine refers to as the "deeply embedded belief and practice of Western universality" (2007, p. 198). That HME is primarily focused on the delivery and perfection of Western Art Music, to the near exclusion of all other musical practices and traditions, points to this concept of "Western universality," or at least, the belief in it as an unquestioned truth. Further to this, the positioning of Other musics as just that—Other—continues to reinforce and reify the belief in "Western universality." (Journal entry; January 14, 2020)*

My research is framed as an *ethical space* where deep conversations can occur between the research participants and myself and understandings can emerge from those conversations. Styres (2017) believes that the spaces between world views can be considered as "ethical space[s] where individuals may create cognitive bridges of understanding that connect two world views" (p.179). She cautions, however, that "more often than not the realities of historical and contemporary colonial relationships produce a wake between the two vessels [represented in the Guswhenta[17], Two Row Wampum Treaty] in which the waters are turbulent, treacherous, and unpredictable, and the attempted pathways of connections are similarly treacherous and unpredictable" (Styres, 2017, p. 179). I have conceptualized my engagement in this research as participating in the building of bridges between worldviews (as an acknowledgement that the plurality of worldviews exists). As I read Styres' (2017) caution, I consider that some of the wake that has been produced between the disparate worldviews has been worsened by unethical research practices and a lack of engagement with the principles of respect, relationship, reciprocity, and responsibility, and that sometimes, the bridge-building pathways that we attempt have unintended harmful results, contributing to more choppy waters. I hear

[17] See Styres (2017) pp. 136-138 for a fulsome discussion about the Guswhenta (Two Row Wampum Treaty) as a guiding principle in Styres' work.

Styres' (2017) caution and attempt to maintain respect, relationship, reciprocity, and responsibility at the fore of my research.

Principles of Relationship, Respect, Reciprocity, and Responsibility

The relationships that were nurtured throughout this research process have extended beyond the physical covers of this dissertation. Every conversation, discussion, and shared idea with other scholars beyond the research participants has had profound impacts on the ways in which I have sought to engage in the research process. In this journal entry, for example, I recount a chance meeting with Mimi Gellman—Anishinaabe/Ashkenazi (Ojibway-Jewish Métis) scholar, professor, mentor, friend—and the profound ways in which our conversation impacted my thinking and this research design.

Yesterday, I had an amazing experience. I was working at Emily Carr University of Art + Design in an office space, figuratively pounding my head against the brick wall of my dissertation proposal, when Mimi Gellman arrived and sat down to chat. Mimi is defending her dissertation,[18] *"Between the dreamtime and the GPS/ the metaphysics of Indigenous mapping," on Sept. 24th at Queen's University, and she had a copy of her dissertation with her. It is stunning, gorgeous, ground breaking, out-of-the-box, thought-provoking, and profoundly important work. In no way will I be able to describe Mimi's work fully, but her work includes approximately 50 Indigenous artists' maps, and within the work, she has interrogated the possibilities for her methodology in ways that profoundly shake what would be expected of a dissertation. Part of our conversation, then, was about the challenges of developing an appropriate methodology, one that honours the voices of the Indigenous research participants and also recognizes or reflects what the research is intended to reflect and engages with epistemologies and ontologies that have been excluded from the academic institution. As I expressed to Mimi, I have been struggling with landing on a methodology that will do what I hope this research can do. If what I believe is required of higher music education in terms of*

[18] Gellman, M. (2020). *Between the dreamtime and the GPS / The metaphysics of Indigenous mapping* [Unpublished doctoral dissertation]. Queen's University.

Indigenization and decolonization, then I think that I need to think of something that I haven't thought of before.

I took a step sideways just now, though. Mimi has suggested that I consider epistemecide in my research. Epistemecide! Yes! In very general terms, epistemecide is the genocide (or purposeful elimination) of an epistemology (or epistemologies). I did a quick search for the term epistemecide and found an article from 2007 by Karen Bennett, started reading it, and stopped in my tracks. Bennett describes of her use of typology devices, something that I have been regularly doing as, "signalling [sic] their awareness of the irregularity, as I have done, with distancing devices like inverted commas and italics" (Bennett, 2007, p. 1). Out of context, this phrase might seem odd, but I believe that this is exactly what I've been doing in the past months as I struggle with the discourse of higher music education, the academy, and the dissertation proposal process. Over and over again, I have placed otherwise ordinary words in italics when the words need to be turned on their head, when the words don't or can't capture a new meaning or new intention.[19]

Mimi and I also spoke about the challenge of finding the right verbs to use while engaging in this research. Verbs hold power, hierarchical strength, and assumptions. To create, to make space, to hear, to research…they all possess an inherent hierarchy—someone must hold the power required to do any of these actions, to enact actions. Language is at times both important and imperfect.

I'm certainly not the first (emerging) scholar to grapple with these ideas. I do, though, wish to find a way to engage in this research, to turn higher music education on

[19] In this journal entry (on a journal entry), I finally attend more fully to the thoughts and ideas that I had in the original journal entry:

> *In fact, the plethora (and potentially overuse) of italics and brackets and other typology devices posed problems when I was initially testing out formatting options for the inclusion of the journal entries. Bennett's observation of her own use of these devices forced me to think critically about my own reasons for using these devices. I think, like Bennett, that I have been trying to distance myself from taking responsibility for my thoughts and ideas, that somehow, these typographical devices shielded me, that they somehow disguised the source of the thoughts. These devices weren't disguising or hiding me, but rather, they were a type of crutch that I used rather than taking time to think through thoughts fully and to find ways in which to make my thoughts clear. (Journal entry; December 15, 2020)*

its head (if that's what Indigenous academics and musicians desire). I want higher music education to stop congratulating itself for hiring women, for programming the occasional female composer or Indigenous composer, for adding elective courses that are in addition to the canon as a way to diversify the existing music program. I want the university music programs to think beyond the existing programs, to think of things that haven't yet been thought of, to interrogate why, what, how, and who university music programs are teaching. Once that has been interrogated, then we can seek ways to dismantle, to fundamentally change what we are doing and why we are doing it and for whom we are doing it.

Following our conversation, I sent the following email to Mimi:

Greetings Mimi,

I just wanted to take a moment to thank you for stopping to engage in conversation today. Your dissertation is absolutely gorgeous and profoundly important. I cannot wait until it is available to read, especially the convergent conversations chapter!

Thank you, too, for opening my eyes to other ways of conceptualizing a dissertation. I have been struggling with conceptualizing mine in a way that will honour the participants' experiences and voices, that will respond to the TRC and MMIWG calls for action and justice in ways that unsettle the settled, and that structurally and conceptually will reflect (the need to acknowledge and value) Indigenous epistemologies and ontologies. All of this, while interrogating my own biases, assumptions, and whiteness, and not losing sight of whose voices and stories are being heard. I think, now, that in order for this work to reflect what is needed, I will need to think more widely, and to not control (or allow it to be controlled by rules and regulations that are imposed by colonial structures) the pathway and structure of the research and dissertation.

Congratulations again, Mimi—what amazing, extraordinary work you have done and continue to do!

All best, always,

Laurel (Journal entry; August 27, 2019)

Shawn Wilson (2008) highlights the need for a researcher's methodology to align with and reflect the axiology and ethics of the researcher, including the choice of research

topic, methods of data collection and analysis, and the ways in which the research is presented. As Styres' (2017) work is based on the principles of relationship, respect, relevance, reciprocity, and responsibility, so, too, I have conceptualized the framework of this research as encircled and guided by these principles. Shawn Wilson (2008) writes, "The responsibility to ensure respectful and reciprocal relationships becomes the axiology of the person who is making these connections" (p. 79). Kovach (2009) provides a grave reminder that, "…regardless of the methodology any disrespectful research relationship with Indigenous people is colonial and raises ethical quandaries" (p. 143). This stark reminder served as a constant check-in during the research process, a reminder that my own ethics and moral compass would guide the respectful relationship building and the responsibility for me to conduct and engage in ethical research practices with integrity and honesty.

As referenced in the journal entry above, Mimi and I spoke about the importance and imperfection of language and how it affects research and research design. In this journal entry, I contemplate how this quandary of imperfect language has impacted my research.

There is no question that the further I venture into this dissertation research, I am unpacking and reflecting on my own lived experiences and life. It has been challenging, as my go-to is to compartmentalize away "the feelings" and to focus on others. The rub, though, is in the responsibility in this proposed research to place Indigenous voices first, to take a giant settler step away from the centre, to [insert verb] away from the centre of the proverbial universe.

What verb? Can I simply use [insert verb] as a way of dealing with the complexities of the verbs that we use? Settler society is focused on, built upon, the verb—the sense of constant action, of always doing something. Rarely, though, are the verbs: to listen, to ponder, to wait. I have been grappling with verbs in terms of this research. How do we foster deep relationships if we're always busy verbing?

In this research, I am in need of a verb, an action word that will convey the relational ontology and epistemology of the work that I will engage in. What verb will capture the relational ethics that are necessary in order to carry out this work? My "30-

second elevator pitch" is currently a variation on this: I am interested in engaging with Indigenous, tenured faculty members in faculties or departments of music in Canadian universities in order to engage with their stories, thoughts, hopes, and desires in terms of Indigenizing and decolonizing higher music education in Canadian universities.[20] *This is invariably followed by questions of "what does it even mean to Indigenize university music programs?" and puzzled facial expressions and, sometimes, furrowed eyebrows. The questions and reactions are not entirely surprising, especially when one considers seriously the literature on settler colonialism and white supremacy:*

What are settlers willing to do in order for conciliation to become a reality?

What are musician settlers willing to do in order for conciliation to become a reality?

What underlying factors are at play when university music programs are not required to engage in meaningful decolonization and Indigenization?

Are musician settlers going to be the "last holdout" in this work?

What right(s) do musician settlers assume or enact or engage with when refusing to engage in meaningful decolonization and Indigenization?

Now, I'm not talking about reading off a prepared Land Acknowledgement (that offers no actions or change), stumbling over the pronunciations of the traditional keepers of this land, at the beginning of some of the music concerts. Indigenous scholars (King, Simpson, etc.) have made it clear: Land Acknowledgements without action (read: verb) are not meaningful engagement; they are insufficient. The action (verb) must be real and meaningful.

So, when I'm asked to talk about my proposed research topic, the challenge of the verbing trips me up. Does Indigenizing higher music education mean "creating space" in our existing programs? No—the implications of "creating space" are power-laden and resistant to change. Who has the power to create? The researcher? The dean? Upper administration? And, let us attend to the implied resistance to change embedded within the concept of "creating space." There is no indication that space will be created within

[20] This journal entry was written on August 13, 2019, prior to the decision to broaden the research focus to include research participants who have at least one degree in music.

the existing programs by relinquishing space. Rather, the implication is that the existing program will remain, while Indigenization will occur in newly created space.

"To facilitate"—someone in power (researcher, administration?) acts as an intermediary in the Indigenization and decolonization efforts. Here again, it's someone who already possesses power who becomes the facilitator. Regardless of intentions, "to facilitate" won't do.

"To help"—oh no, not good. White privilege, laden with assumptions that my "help" is needed and wanted.

What about: "to engage" in meaningful Indigenization practices; "to engage" with Indigenous peoples, listening to what is needed and wanted? (Journal entry; August 13, 2019)

Settler Identity

As a White queer settler, I recognize and acknowledge the role that I can play in amplifying Indigenous voices and for helping to create the conditions under which Indigenous knowledges and peoples can flourish. I also recognize the "epistemic tyranny of the institution" that Robinson (Attariwala et al., 2019) refers to as the forcing of one knowledge system into another knowledge system. Styres (2019) discusses how Whiteness is embedded within settler colonial systems and structures:

> Whiteness is not about racial profiling based on identity and skin color but rather relates to whiteness as a structural-cultural positioning of relations of power and privilege. It is not about *who* is whiteness but rather *how* whiteness is perpetuated and maintained through networks and relations of power and privilege within and across societies and—in this case—within educational contexts. (2019, p. 31)

McIntosh's (1988) critical observations of systems of oppression is useful when considering Whiteness, research, and higher music education. McIntosh observes, "To redesign social systems we need first to acknowledge their colossal unseen dimensions" (p. 6). The systems that prop up higher music education are complex and interwoven, based on the flawed premise that Western art music is *the* music—*the* music to study, *the* music to which all others are compared—while there exists, too, a significant disconnect between this widely-held belief within higher music education and the position that

Western art music holds within popular culture (Chávez & Skelchy, 2019; Koza, 2008). This disconnect points, perhaps, to a parallel that this research proposes between the theoretical principles of the position of Western art music within higher music education to those of settler colonialism that are used to maintain and justify settler colonial constructs of dominance and the continued occupation of stolen Indigenous land.

Settler identity is complex, oftentimes unnamed, and built upon unearned privilege. Breen (2019) questions her settler identity within the context of working alongside Indigenous colleagues and identifies the discomfort and danger of settler silence or the impetus to not take space within the research. She writes, "There is a fine line between a silence that is needed to learn and a cowardly sort of shrinking that lets others do the dangerous work of putting their voices in the world…" (Shawn Wilson et al., 2019, p. 51). At the same time, there is a long history of exploitative research *on* and *about* Indigenous peoples (Tuhiwai Smith, 2012; Whetung & Wakefield, 2019) and caution is needed when engaging in research *alongside* (Clandinin et al., 2018) Indigenous peoples for, as Whetung and Wakefield (2019) highlight,

> that impetus to acquire knowledge—I mean, in some ways it is the exact same impetus for colonizing, which is to just look outward and grab a bunch of stuff from other places and try to make it legible to yourself, without necessarily having to be part of it. (Whetung & Wakefield, 2019, p. 150)

Tuck (Tuhiwai Smith et al., 2019) identifies that settlers approach research as *extraction*, engaging in *extraction* for information, akin to the mining for precious resources from Indigenous lands. What, then, is the role of a White settler researcher? In the following journal entry, I consider the ideas of silence and my role as a White settler researcher, particularly recalling two pivotal moments.

I am contemplating the idea of silence…silence as a White settler engaging in this research. I have tried throughout this process to centre the voices of the Indigenous research participants and to decentre my own voice. Andrea Breen's chapter on her own settler journey of being reminded by an Indigenous colleague that "Reconciliation is a two-way street," I am reminded of two significant moments when my own silence, my desire to listen and learn, my attempt to not monopolize space, has been questioned.

First, Dr. C…I took a seminar course that he taught at OISE on Indigenous/non-Indigenous Solidarity. The classes were intense and, though I was doing a lot of reading and listening and learning, I didn't feel confident to speak much in class. One evening, Dr. C. turned to me abruptly and said, "Laurel, you can't just sit there and listen and take notes." I was shocked, utterly shocked and humiliated. I knew that I wasn't contributing to the class discussions in the same ways that my classmates were, but I also felt like it wasn't my place to take space, that my ideas weren't worthwhile. Though my intentions were good (and I still have issues with the pedagogical approach used that evening), I took his point to heart. Or, I thought I had.

Fast forward a year or so…I am reading and writing, preparing all of the steps for the dissertation research. I'm working to frame the research in ways that decentre my voice and amplify the voices of the research participants. While tending to the pre-interview details with Dylan at our first interview (recording equipment, consent form, etc.), I was sharing the ways in which the research design would hopefully decentre my voice and be positioned to have the focus on the thoughts, ideas, stories of the research participants. Dylan, an academic who regularly supervises graduate students, surprised me when he said that I needed to remember that the dissertation was my work, that my voice couldn't (nor shouldn't) be removed completely, that I have obligations as a researcher. I took his point to heart. Or, I thought I had.

Today, I am reading Andrea Breen's chapter "You Do Not Belong Here: Storying Allyship in an Ugly Sweater." She grapples with her own impulse to be silent, to listen, to learn, and to work "behind the scenes," so to speak. It resonates with me…and the stories of Dr. C. and Dylan come flooding back. I thought that I had understood that silence isn't always the answer or appropriate for that moment in time or that context—that there is privilege in the ability to choose silence. Writing a dissertation on Indigenization and decolonization of higher music education doesn't feel like silence…until I think about the risks that the research participants are taking in participating in this research.

As a White settler, how do I find the balance between listening more than talking and engaging in the work that supports and amplifies the voices of these incredible research participants?

*Breen concludes her chapter with a quote from Leanne Betasamosake Simpson (2017, p. 19) that I have read before: "*how *we live,* how *we organize,* how *we engage in the world—the process—not only frames the outcome, it is the transformation.* How *molds and gives birth to the present. The* how *changes us" (2017, p. 19; emphasis in original). I have, I hope, come to this research with Respect and Responsibility and Reciprocity and Relationship at the fore. That, in turn, has informed the* how *of this research. (Journal entry; December 9, 2020)*

Throughout the dissertation research and writing, I have frequently thought about a moment that I witnessed, a moment that spoke to my own settler insecurities and has provided a stark reminder to use the unearned privilege that I have with a good heart. At a university speaking engagement, Lindberg (2019) responded to a settler's question that, in effect, asked what they (as a settler) could do to advance Indigenous issues and Indigenization within the academy. Lindberg responded, "Be *that* person"—be the person to speaks up about injustices, be the person who actively advocates for change within the institution, be the person who does the work to change their pedagogical practices to include Indigenous knowledges and epistemologies, be the person who amplifies Indigenous voices.

Introducing the Research Design

Informed by narrative inquiry, the methodology for this research has been emergent and directed, in part, by the relationships that were developed with research participants. This research seeks to prioritize Indigenous voices, epistemologies, and ontologies that have been intentionally excluded from the academic institution and to do so in an ethical, responsible, and relational way. In my approach I have tried to be responsive to Tuck's (Tuhiwai Smith et al., 2019) admonition about the research strategies often used by settlers:

> Often it seems that settler readers read like settlers (that is, read extractively) for particular content to be removed for future use. The reading is like panning for gold, sorting through work that may not have been intended for a particular reader, sorting it by what is useful and what is discardable. (p. 15)

The act of decentering the voice of the non-Indigenous researcher and in the case of this dissertation, my voice, offers an alternative to the settler-based research traditions of data collection, data analysis, and recommendations or conclusions (Chávez & Skelchy, 2019) and creates a “multivocal dialogue” (Chávez & Skelchy, 2019, p. 128). Hesse-Biber and Leavy (2008) argue that emergent methods "challenge our very conceptions of knowledge, including who creates it, what counts as knowledge, how it is to be disseminated and to whom, and how authenticity and trustworthiness can be achieved and evaluated" (p. 12). This research seeks to challenge the ongoing exclusion of Indigenous knowledges, ways of being, and peoples from the academic institution and, in particular, from higher music education, and to foreground the voices and varied lived experiences of the research participants.

In preparing to engage in the research of this dissertation, and throughout the research and writing processes, I engaged in many conversations with Indigenous friends and mentors who are faculty members or in administrative positions at various Canadian universities, none of whom work within the discipline of music. We had discussions that specifically addressed the ways in which they envision and engage in Indigenization and decolonization within their disciplines and through their current roles within the institution. We also had many conversations about the discipline of music, the ways in which music is presented and taught at Canadian universities, and these friends and mentors asked many important questions that helped broaden my thinking about music (or Music, as in, Western art music) and the ways in which I was approaching the research. These conversations, based in respect and relationship, informed the ways in which I have approached the research and the ways in which I am thinking about the literature.

Selecting Participants

I enlisted many colleagues, committee members, friends, mentors, and acquaintances in suggesting possible research participants, and many of these individuals initiated virtual introductions. Initially, I had intended to employ the snowball approach to finding and inviting participants; however, that was not a successful approach. I believe that the snowball approach was not successful because, in the early stages of this research, I was focusing on recruiting participants who are Indigenous, have academic

degrees in music, and are faculty members within the academic institution. However, it became clear during many of the discussions that I had with others about this research, including with the first three research participants, that there was a need to widen the scope of the research because there are not many individuals who currently meet the narrow parameters defined at the outset of this research.

All of the individuals who agreed to participate were met by way of introductions facilitated by mutual colleagues, friends, and teachers. I initially reached out to Dylan Robinson (Stó:lō), Eliot Britton (Métis), and RPA because I knew that they are Indigenous musicians who hold PhDs and are university faculty members. In all three cases, I had mutual friends or colleagues who offered to initiate introductions. Dylan, Eliot, and RPA offered suggestions for other research participants, suggesting each other without knowing that they were already participating and recommending other Indigenous university faculty members. I reached out to three other individuals myself, without facilitated introductions (cold-calls); two of those individuals did not respond and a third individual ceased responding after initially indicating a willingness to meet to discuss the research. A friend also facilitated an introduction to two other individuals who did not participate, one by email and the other in person. I understand that there are many reasons—including my settler identity—why individuals choose not to participate in research and why I did not receive any responses from the cold call outreaches. Through this research process, I learned that it is important to have someone make an introduction and that, going forward, I will always attempt that as a way to reach potential participants.

I had, by this point, reached out to all of the individuals who had been identified as potential research participants. As a result, the research was broadened to include Indigenous musicians who have completed at least one degree in postsecondary music. Once the research focus was broadened, I was introduced to potential research participants who are involved in music in a variety of different ways and who are also at different stages of their life journeys and careers. These participants brought important and critical perspectives on higher music education that added much depth to this research. First, I was introduced to Sherryl Sewepagaham (Cree/Dene) and Missy Haynes (Gitxsan) by mutual colleagues and, then, was introduced to Shawnee Paul (Mi'kmaq) by

a colleague of a colleague. Shawnee's introduction and participation in this research was the only introduction that was facilitated by an individual that I do not personally know.

Narrative Inquiry

In the emergent methodology of this dissertation, narrative inquiry informed much of the research process. In this section, I address the ways in which narrative inquiry has been employed and the ways in which it was modified in order to align more deeply with the principles of respect, relationship, reciprocity, and responsibility and Ermine's (2007) *ethical space*. Stauffer and Barrett (2009) advocate for the use of narrative inquiry—bound by respect, responsibility, rigour, and resilience—in music education because it "makes evident to readers the lived experiences of individuals and groups by foregrounding *their* narratives and *their* understandings" (p. 20; emphasis in original). My use of a narrative research design, specifically personal experience stories shared in semi-structured interviews, opened pathways for participants to share stories about their experiences, both as students and, in three cases, as professors within the university context, their thoughts about decolonization efforts and the effectiveness of these efforts at their institution(s), and recommendations for what the participants believe that their institution(s) could do to further the decolonization process.

In the interviews, there was often a level of uncertainty—the direction(s) that the interview would take, the stories that would be told, the questions that would be asked—that needed to be acknowledged. Clandinin (2009) writes, "Thinking narratively opens up the necessity of acknowledging uncertainty, of knowing that each person's experience is always contingent on time, place, people, and events" (p. 205). In the data collection process of interviews, I worked to *come alongside* (Clandinin et al., 2018) research participants, to hear their stories and to amplify (Lindberg, 2019) their voices in the ways (and amounts) that they indicated. In doing this research, I was mindful of Lindberg's engagement ethos, "how can I tell these stories in ways that are meaningful for you?" (Lindberg, 2019). Lindberg (2019) speaks of amplifying and elevating "silenced or outside voices," asking herself, in her role as a researcher, how much amplification these voices desire. In my research, the varying levels of desired amplification influenced the ways in which the stories are shared within the written document. For some participants, stories were told and then later redacted fully or edited to remove sensitive information;

in some cases, the stories were redacted as they were being told. For one participant, maintaining their anonymity allowed their stories to be amplified without risk to career, family, institutional connections, or mentors.

The transcripts from the semi-structured interviews were filled with participants' stories, resulting in "highly complex document[s]" (Yow, 2005, p. 17). The dissertation is structured so that each of the six research participants' stories are presented as an individual chapter, constructed from the transcripts, within the Stories of Experience section.[21] In five of the six Stories of Experience chapters, I introduce the reader to each research participant and their pathway to and through higher music education, and address some of the significant themes that arose during their interviews. In the Stories of Experience chapter for RPA, their pathway to and through higher music education is not included in order to maintain RPA's anonymity. Clandinin and Connelly (2000) describe the dynamic research process of narrative inquiry: "Rigor [is found]…in the slow recursive shifting back and forth from the field, to field texts, to interim texts, to research texts – a process that is organic and dynamic and 'layered in complexity'" (p. 132).

Amplifying Indigenous Voices in the Writing

The stories that are told within the Stories of Experience chapters are those that were told during the interviews; all of the stories that participants wanted to be included have been included. I have determined the order in which the stories within each chapter are told in order to make them visible to the reader. I have departed from narrative inquiry in my decision to not *restory* (Clandinin et al., 2018; Hess, 2020) but, rather, to use as much of the original transcript text as possible. The issues of voice and power have been ever-present during the research and writing processes. The question of whose voice(s) should be amplified has been at the heart of this process. By using large blocks of text from the research participants' interviews rather than restorying and satisfying academic convention, I have endeavoured to amplify the voices of Indigenous musicians and decentre my own voice. I approached the research with the intention to respect the desires of each research participant and to respect the ways in which they each decided

[21] Note that Spring (2004) uses "The Stories Between Us" in her narrative inquiry of four rural music educators; this served as an inspiration for naming the participant chapters "Stories of Experience" for my research.

how to be represented within the written document. In the writing of the Stories of Experience chapters and the Conversations and Implications chapter, I have sought to maintain individual voice by not seeking consistency across the chapters; this is particularly evident in the ways in which the individual voices of the participants shine through the use of the block quotes.

In the following journal entry, I grappled with the challenges that I suspected narrative inquiry was going to pose for my research while, at the same time, I engaged with the aspects of narrative inquiry that were aligning with the respectful and relational research that I wished to engage in.

In Chapter 6 of The Relational Ethics of Narrative Inquiry (2018), Jinny Menon shares a beautifully crafted chapter—its complexity and thick layers will take time to digest and unpack. I anticipate returning to this chapter in the coming months, for many of the reminders and moments of awakening that she has shared have resonated deeply within me and have caused me to stop and think, to consider the direction(s) that my research is taking.

Jinny writes about "coming alongside slowly," reminding herself (and showing me) that when we come alongside too quickly, we can often miss the many layers and stories within stories that function together to create the life and lived experience of those who we come alongside. I think that I understand what she is saying—the pragmatic side of me is saying, "Oh goodness, how will I do this in my dissertation research?" How will I come alongside slowly, build a relationship with each research participant that will extend beyond this research? I feel an enormous pressure to work quickly to get the dissertation completed. How can I balance the need to tread softly, to come alongside slowly, with the need to finish in "good time?" "Relational ethics grounded in a relational ontology" (p. 36) says to me, in response to my own question, that to rush through the data collection period will jeopardize the long-term relationships with the research participants. So, perhaps the fancy chart that I have made (a timeline for completing the research and writing) needs to be adapted. If I must maintain the overall tempo of the process, then, like a family's monthly budget, the "extra" time necessary in order to come alongside slowly will need to come from another area. Like an unexpected

expense that necessitates juggling the budget lines, the other areas of the research and writing timeline can be juggled in order to accommodate the important and necessary relationship building with the research participants. (Journal entry; August 13, 2019)

Pedri-Spade (2016) also addresses the ways in which Indigenous stories are presented within research contexts:

> How to respect and treat each person's voice as their truth and a unique expression of their heart, mind, and spirit while ''editing''? How to organize the songs and stories—some shared in circles and some shared in individual interviews? Cole (2006) and Graveline (2000) warn against disrespectful, unacceptable dissections of data into relevant linear themes. They advocate leaving our stories as they are. (p. 402)

Within the Stories of Experience chapters, there are many long block quotes from the participants' interviews; rather than editing, dissecting, or *restorying*, I have attempted to keep as much as possible in the voices of the participants. Loveless (2019) also reminds those who work with stories, "These texts not only tell important, innovative research stories; they are also *about* stories—how stories craft and *re*craft worlds, and the political importance of participating in such retellings and recraftings" (p. 14; emphasis in original). RPA's Story of Experience chapter is, for reasons of anonymity, an exception to this approach and is presented in a concise and *restoried* format; the chapter, however, has been reviewed by RPA and accurately reflects their observations and thoughts.

Protocol

Indigenous protocols, as Antoine et al. (2018) note, "refers to ways of interacting with Indigenous people in a manner that respects traditional ways of being," and protocols "differ vastly from one Indigenous culture or community to another, and they can be highly complex and multi-layered" (p. 28). Responsibility rests on non-Indigenous peoples to research or seek advice regarding the protocols for each traditional territory and Indigenous community with which they wish to engage. Antoine et al. indicate that there are two primary sections of protocol: "Acknowledging the traditional lands" and "Always introduce yourself at the beginning of a meeting" (p. 28). These two sections were embedded within the initial email and Letter of Consent that I sent to each potential

research participant. The following journal entry from November 25, 2020 describes my growing understanding of protocols.

I am reflecting, today, on protocols and the ways in which I have honoured them (or not). The principles of Respect and Responsibility mean that I need to reflect deeply and honestly about the ways in which I have engaged in protocols during this research process.

An article or conversation or sighting or encounter can be a lightbulb moment, a moment where previous understandings and misunderstandings are made so clear. I have often believed that these moments happen at whatever time they are meant to occur. In the case of protocols, I wish that I had known about and had read the publication by Antoine et al. (2018) earlier in the research process. Protocols are defined and broken down in a way that has been like a too-late lightbulb…too-late in terms of the one-on-one engagement with the interviews.

I introduced myself in the initial email communications with each participant. However, the transcripts from the interviews do not include the introductory portions of each meeting, so I am relying on my unsteady memory to recall the details of each meeting. The strongest memory that I have is from RPA's initial meeting, prior to the interviews, where we discussed the research and engaged in conversations about where we were each from and how where I am from is one of the impetuses for my engagement in this research. We talked about our families, our hometowns, and the cities in which we both currently reside.

Did I acknowledge the traditional and unceded territory on which I live at each meeting? I don't think so. Did I introduce myself at each meeting? Did I share details about where I'm from and my settler heritage? I think that I did in my initial, in-person meeting with Dylan, but for the others? How much did being in a virtual space change the ways in which I interacted with each participant? Or rather, did I allow the use of a virtual space and platform to change the ways in which I interacted with each participant? What could or should I have done differently? What were the virtual space issues that may have impacted these interactions?

I think that in each virtual interview with each participant, there was at least one point at which we talked about how challenging it is to always be in Zoom meetings and the fatigue that so many are experiencing. As the COVID-19 pandemic continues, the later interviews, in particular, often started with talking about how their/our lives are spent in so many virtual meetings and classes, and the strain and stress that this is having on people.

I do not intend to make a settler "move of innocence," for I acknowledge that I did not have as full an understanding of protocols, especially the breakdown of acknowledging the land and introducing myself, as I do today. I hope that I will have an even fuller understanding tomorrow and the next day and the next day. Did I rush through the beginning of, especially, the second interviews in an attempt to limit the virtual time of the participants? Maybe. Do I wish that I could redo the beginning of each of the interviews that have already been done? Absolutely. Will I learn from this and do better in the future? Yes. (Journal Reflection; Nov. 25, 2020)

Understanding Protocols

At the outset of this research, I understood protocols in a more simplistic way, fixated on the offering of a gift of appreciation. I met with Indigenous friends and scholars—Nlaka'pamux and Stó:lō; Nuu-chah-nulth, Gitxsan and Kwakwaka'wakw; Anishinaabe/Ashkenazi (Ojibway-Jewish Métis)—in the early stages of the research to speak with them about protocols and relationship-building. Two of them made specific suggestions and recommendations for gifts of appreciation that are connected to the lands and traditional unceded territory where I currently reside; both of these friends suggested that I give ceramic plates created by Laura Wee Láy Láq (Stó:lō). I gave each research participant one of these beautiful plates, grateful for their engagement and, also, grateful to my friends for recommending those plates as appropriate gifts.

In Simpson's (2020) *Noopiming: The Cure for White Ladies*, one of the characters provides a narration about gifts of appreciation, pointing towards the ways in which settlers and settler institutions are misguided in engaging in protocol:

> Akiwenzii's house is bordering on *Hoarders*. Tobacco pouches and ties overflow birchbark baskets at the door. Water bottles and coffee mugs with various

> institutional logos; a pile of "Native art" prints in cellophane, each bought for prices ranging from $10 to $50. A mound of reusable tote bags, again with various institutional logos, spills out of a kitchen drawer. I can see these are gifts from speaking engagements and workshops. I can see the problem with institutional gifts. (p. 50)

In 2016, Simpson was one of the contributors on the Ontario Arts Council *Indigenous Arts Protocols* video during which she spoke about the importance of reciprocity, urging settlers to consider deeply what reciprocity means when one considers proportionality—is the gift of appreciation in proportion to the knowledge that is being shared? (Ontario Arts Council, 2016) In the narrative above, Simpson (2020) lists common gifts of appreciation that are given to Indigenous knowledge keepers, perhaps indicating a lack of considered thought when selecting the gift. She also makes reference to gifts in the range of "$10 to $50," a reference to proportionality, or lack thereof. I often thought of Simpson's (Ontario Arts Council, 2016) call for proportionality during the preparation for this research, in the writing of the application to the Research Ethics Board, each time that I reached out to a potential research participant, and each time that I interacted with the research participants. I worried that the gifts were not in proportion to the time and energy and knowledge that would be shared. I hoped that the gifts would be considered appropriate, for I have witnessed situations where the protocol was noted for not being correct. I also hope that the gifts would not have the same fate as those in Akiwenzii's house (Simpson, 2020, p. 50), but that they would bring pleasure or joy.

Anonymity

At the outset of the research and throughout the dissertation process, the research participants were asked to decide (and regularly confirm) whether or not they wished to be anonymous. In one case, the participant decided against anonymity once their Story of Experience chapter was drafted. Creswell and Creswell (2018) maintain that the anonymity of the research participants must be guarded at all times. However, protocols within Indigenous communities can, in many cases, mean that community members' responsibility to the community is maintained by being responsible for their words (Kovach, 2009; Tuhiwai Smith, 2012; Shawn Wilson, 2008). The issue of research participant anonymity was addressed in the institutional Research Ethics Board

application, where I indicated that research participants would decide on whether or not they desired anonymity in the research and writing process; the application was approved with those parameters outlined. Ethics approvals that are necessary for academic institutions do not necessarily align with the relational ethics and protocols that are required of Indigenous peoples and Nations (Clandinin et al., 2018; Shawn Wilson, 2008); however, the ethics approval for the University of Toronto recognized the need for relational ethics.

The issue of anonymity within research that engages with Indigenous peoples is varied, with many Indigenous scholars (Kovach, 2009; Shawn Wilson, 2008) noting that it is important for Indigenous research participants to not be anonymous within research that is undertaken, for the relationships between Indigenous individuals and their relations and communities are at stake at all times. Kovach (2009) writes,

> It [anonymity] matters because our stories are our truth and knowledge. It is about standing behind one's words and recognizing collective protocol, that one is accountable for one's words. … Of course, some research projects (Indigenous or not) demand confidentiality for good reason. However, in instances where risk in minimal, there should be an option [to forego anonymity]. (p. 148)

Anonymity, then, may not respect the individuals' need to remain in an ethical relationship with their relations and community that is based on the principles of reciprocity, relationship, and respect. Shawn Wilson (2008) writes about his own research and strategies for accountability:

> I would like to use the real names of everyone I worked with on this research, so that you will know exactly whom I am writing about. This goes against the rules of most university ethical research policies. However, how can I be held accountable to the relationships I have with these people if I don't name them? How can they be held accountable to their own teachers if their words and relationships are deprived of names? What I will do is write using the real names of everyone who has given me explicit permission to do so. I will use pseudonyms for anyone who I couldn't get in touch with to talk about it or who had any misgivings about the use of their name. (p. 63)

Taking account of Shawn Wilson's (2008) preference for not anonymizing participants,

but also Lindberg's (2019) argument that it is important for individuals to be amplified as much or as little as they wish, I have engaged with each research participant on their terms with regard to their desire to remain anonymous or not, and engaged with the data in agreed-upon ways that position their voices at the centre of the research.

Research Participant Interviews

Once I was connected to each participant, initial communications were via email. I would introduce myself—where I am from, where I live now, the university that I attend, and the program that I am completing—and a summary of the dissertation research. In most cases, I included the Letter of Consent as an attachment because it included more details regarding the Research Ethics Board, and the three consent items for participating, recording, and level of anonymity, so that potential research participants would be entering the conversation with as much of the information as possible from the start. All research participants agreed to have their interview(s) recorded for the purposes of creating transcripts, and all meetings and interviews, except the very first interview, were conducted online because of the COVID-19 pandemic.

Yow (2005) stresses the importance for research participants to feel comfortable during their interviews and that they should choose the meeting location and the time so that it is convenient for them. As many people are working from home during the COVID-19 pandemic, all virtual interviews took place within the research participants' and my residences. Participants were asked to indicate the days and times that would work for their schedules.

The interviews were conducted between February and November 2020 and were semi-structured, beginning with an invitation to tell the story of their pathway to and through higher music education. From there, the direction of the interview was driven and determined by the stories that the participant told. One participant, RPA, requested to view the list of interview questions between the initial meeting and the first interview and that request was honoured.

Transcripts were prepared from each interview, and all participants requested that non-lexical elements of speech, stutters, identifiable speech patterns, and unintentional ellipses be removed. Some of the participants suggested that I could edit the transcripts so

that the grammar was tidied before they saw the transcripts. Missy wrote about the language and tone of the transcripts,

> I am also okay with making my language a bit more formal too, if it fits the rest of your interviewees' transcripts (I laughed out loud when I read the chapter too, because it seemed so colloquial! I guess a sign of how comfortable I felt with you interviewing me :)). (personal communication, November 19, 2020)

Given the history of settler research *on* and *about* Indigenous peoples, I was nervous to alter the words of any of the participants, particularly if it required more than removing non-lexical sounds. Three participants (Missy, Sherryl, and Shawnee) indicated that they wished to view and edit the transcripts prior to the chapter drafts being prepared, the other participants (Dylan, Eliot, and RPA) preferred to work from the chapter drafts once they were prepared.

Conducting Interviews Online

Torrentira, Jr. (2020) notes that COVID-19 has hampered many scholars and researchers, forcing new ways of engaging with qualitative and quantitative data collection. Synchronous online interviewing can be a satisfactory replacement for face-to-face interviews according to Deakin and Wakefield (2014). However, conducting the interviews using the virtual platform Zoom posed challenges for this research that would not have been issues for in-person interviews. Once I heard the first recorded online interview, I realized that I needed to limit the non-lexical conversation sounds that I commonly use to provide encouragement or to demonstrate understanding. Though the non-lexical sounds may have had that effect at the time, the virtual platform could only record one sound at a time; with my position as "host" of each of the interviews, the virtual platform seemed to prioritize or default to whatever sounds I made. To counter the lack of non-lexical conversation sounds, I smiled and nodded my head a lot, and I also tried to look directly into the camera as much as possible in an effort to mimic the eye contact that we would have made if we had been in the same room. The virtual platform also made it more challenging to make small talk at the beginning; the absence of visual cues was, for me, one of the most challenging aspects especially as we worked to recognize each others' speech cadences and to navigate the latency issues with the virtual platform. Internet connectivity issues sometimes meant that participants would need to

move to another space within their home, perhaps where the signal would be stronger, while others had no connection issues. In one case, during Missy's second interview, the internet connection was lost on my end. The recording captured the way in which she navigated the situation:

> Are you still there? You're frozen on my screen. I wonder if my internet is not working. Are you still there? I will stop the recording for you so that we can rejoin because I became the host. Hopefully I won't botch this up for you. Stop recording. [End of Video 00:47:07] (MH, Interview 2)

I am grateful that Missy made the decision to stop the recording rather than simply sign off because we risked losing the forty-seven minutes of recorded interview otherwise. The precarious nature of internet connections and technology was often an issue during the research process, but none more dramatic than this example.

Conducting Research During a Worldwide Pandemic

The research protocol for this dissertation was designed and influenced by speaking with Indigenous friends, mentors, and colleagues, and in this section, I will provide details regarding how the COVID-19 pandemic affected the research protocol and more details on protocols, in general, are provided in a later section. Following the design of the research protocol, I chose a gift of appreciation for each of the research participants, intending to present the gift at the beginning of our time together. I was able to give the gift to Dylan at his first interview (the extended narrative about this is included at the beginning of Dylan's chapter). For his second interview, I mailed another gift once I had his mailing address. For all of the other participants, I mailed the gift of appreciation to them once I had received their mailing addresses. I also dropped off a gift of appreciation to an individual who met with me to discuss the research but later decided not to participate; due to the COVID-19 pandemic physical distancing and contract-free protocols, I left the gift on a table outside of the individual's home. Torrentira, Jr. (2020) notes that qualitative research involves reciprocal relationships and deep engagement between participants and researcher, and that usually, this type of research would be conducted in close proximity. Restrictions imposed by provincial health authorities during the COVID-19 pandemic have necessitated new ways for researchers to interact with participants and potential participants. Torrentira, Jr. (2020) explains, "When social

distancing protocols and the threat of coronavirus continues to abide, qualitative researchers have no other choice but to explore other means to collect data while diligently upholding the reliability and credibility of data and academic integrity" (p. 82).

Emergence of Themes

There is an uncomfortable space in which the concept of *analysis* resides, a space that resists the principles of relationship and respect and reciprocity, particularly as a White settler researcher who is engaging in research with Indigenous peoples. The act of *analysis* can serve to position the White researcher in a position of power, potentially resisting attempts to amplify the voices of the Indigenous participants. Rather than engaging in *analysis* of the interview transcripts, I position this stage of the research process as the *emergence of themes.*

Early in the research process, I created a folder system on my laptop as a way to manage the literature, interviews, transcripts, and journal entries. Each participant's material was contained within their own folder with a series of subfolders that held related journal entries and notes that I had taken. The literature folder was ordered alphabetically by author and colour-coded with tabs to indicate connections to the materials that were generated from the interviews. During the interviews, I would make short notes as the research participant spoke, usually the author's surname, to remind myself of connections to the literature that were particularly obvious. As the interviews progressed, I began to sketch line drawings of themes and ideas that were connected between research participants.

Once the individual Stories of Experience chapters were drafted, I returned to the transcripts, colour-coded themes and connections to other participants and the literature. Creswell and Creswell (2018) note that it is imperative to the integrity of qualitative research that the full range of findings must be included so as to not only respond favourably to the research problems. As such, all of the material generated from the interviews, following approval from each participant, was included in the analysis process. Creswell (2018) recommends creating a qualitative codebook in which the themes that emerge from the coded interviews and literature are logged in an effort to maintain clarity and precision within the codes. My codebook was, initially, quite broad in scope with notes on scholars' names and publication years that I thought were related.

As the codebook became more precise regarding the themes, the notes on the scholars' information included references to page numbers, connections to other scholars, and notes on how the themes related to the research participants. I created a large chart to help track the themes and the participants and used a second chart to track the literature connected to the themes and participants. Yow (2005) reminds researchers who are engaging with stories as narratives that "description, explanation, and reflection" (p. 15) are necessary parts of the research process, and the coding of the transcripts (Boyatzis, 1998) into themes and drawing connections between transcripts and stories require deep reflection.

Drawing connections between the research participants' data and the related literature provided a triangulation of the data (Creswell, 2018). Participant checks were conducted with each of the research participants, including revisions of the interview transcripts, drafts of the research participants' individual Stories of Experience chapters, and of the Conversations and Implications chapters in which the major themes are developed. Follow up interviews and editing sessions were arranged for some of the research participants and were utilized when the research participant indicated a desire to do so or when the questions raised were better suited to virtual meetings rather than editing documents via email.

Maintaining Respect, Relationship, Responsibility, and Reciprocity

This research is based on an underlying assumption that multiple realities exist and that participants share the realities that they are comfortable with others' knowing, that research participants choose what they wish to share, and that it is my responsibility to honour those wishes. Research participants were each asked to read their Stories of Experience chapter and to make or suggest edits and revisions. Once all of the Stories of Experience chapters had been approved by the participants, Chapter 10 Conversations and Chapter 11 Implications were crafted. An anonymized draft of Chapter 10 Conversations was sent to each of the research participants for their approval. Participants were invited to edit, elaborate, or redact the transcripts and chapter drafts throughout the writing process, and there were a few revisions to Chapter 10 Conversations that were made through the participant checks.

Narrative Refrain

In *How to Make Art at the End of the World*, Loveless (2019) provides a striking analysis of Thomas King's use of a repetitive refrain in *The Truth About Stories* (2003). Loveless reasons that Thomas King's use of a repetitive refrain at the beginning and end of each chapter "remind[s] us that the telling of stories is a political performative. A world-making, knowledge-making practice" (2019, p. 21). As Loveless describes, Thomas King

> invites us to attend carefully to which stories *stick*; which stories, by performing themselves as compelling objects of belief— being convincingly *retold*—have the sticky staying power to change how one sees the world, and thus how one acts within it. (Loveless, 2019, p. 21; emphasis in original)

The process of engaging with the research participants, writing the Stories of Experience chapters, and then the Conversation and Implications chapters has been a process of hearing stories deeply and acting within the creative space of bringing those stories together.

At the conclusion of each of the Stories of Experience chapters, I have included two quotes, drawing on Thomas King's (2003) narrative refrain; each has been selected to punctuate and draw purposeful attention to different aspects of this research. The first is:

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)

Elder Baxter's words speak to why this research is important for Indigenous and non-Indigenous peoples and serves as a reminder that non-Indigenous peoples must engage fully with this work, with the peoples, with the communities, and with the Nations. Meaningful engagement goes beyond simple inclusion. The second quote is:

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Pedri-Spade's (2016) words are a reminder that peoples' stories continue on, that the stories shared by the research participants were shared in good faith with respect, responsibility, and in relationship. Their stories, too, are not static and have continued to evolve and change and grow after our time together—moments later, weeks later, months later. The reader, then, is urged to read these stories in good faith with respect, responsibility, and in relationship with each of the participants. Reciprocity comes with what *you* do with the stories, the ideas, the thoughts, and the sharings. How will these stories change *you*?

Stories of Experience Themes

In Chapter 10 Conversations, the themes that were raised in the individual Stories of Experience chapters are put in dialogue with each other, with the literature, and with my own journal entries. The themes that emerged from the participants' interviews and are included in the individual Stories of Experience chapters are: systems and structures of higher music education; Indigenous musics in the academy; racism; representation; mentors; barriers to higher music education for Indigenous students; excellence in music; curriculum and curricular change in higher music education; faculty, staff, and hiring; tenure and promotion; and criticisms of the institution.

The final chapter, Chapter 11 Implications, addresses the primary research question and the three sub questions, envisions the possibilities for higher music education to be an ethical space (Ermine, 2007) that also resists being a *structure of indifference* (McCallum & Perry, 2018), and offers a lengthy list of recommendations for higher music education's Indigenization efforts.

Chapter 4

Shawnee Paul

> My name is Shawnee Paul. I'm from Eskasoni First Nation. It's the largest Mi'kmaq community in Canada. We have the most Mi'kmaq people here in the world. We have a lot of Mi'kmaq speakers. I'm a fluent Mi'kmaq speaker myself. My grandmother was actually a residential school survivor and she went on to do her B.Ed. later in life. I think she was in her 30's. (Interview 1)

Meeting Shawnee

I first became aware of Shawnee's fiddle playing in a video by Emma Stevens, *My Unama'ki (My Cape Breton)*[22] while researching for a class that I was teaching on Indigenous music. During a conversation with a friend and mentor about my research progress, they offered to facilitate an introduction to a colleague who had previously taught Shawnee. The colleague responded quickly and indicated that they believed that Shawnee would have important contributions to the research and included a link to *My Unama'ki (My Cape Breton)*. They suggested that I send them the request to participate so that they could forward it to Shawnee, providing her with an opportunity to easily decline if she wished. I was delighted to receive an email from Shawnee a week later: "I am thrilled to hear that research such as this one is being conducted. I am definitely interested in being a part of this research" (personal communication, October 8, 2020).

Shawnee and I corresponded via email, setting a day and time to meet virtually. In our first meeting, we spent about thirty minutes talking about the research and getting to know each other. When it seemed as though all of the details had been sorted out, we proceeded straight into the first interview. At the conclusion of the first interview, Shawnee expressed an interest in meeting again, so we arranged a second interview for the following week.

When Shawnee told her stories, they were told through the lenses of her family and her Nation, woven together in multi-layered narratives that, with each telling, added

[22] See Allison Bernard Memorial High School. (2018, June 12). *Emma Stevens – My Unama'ki (My Cape Breton).* YouTube. https://www.youtube.com/watch?v=QfDtxhsS31A

more detail and context for understanding. Some of these stories have been maintained as large block quotes in order to honour the way in which Shawnee told her stories—filled with time and space, carefully crafted. Several times during our meetings, there were long pauses—pauses during which I tried to digest the sometimes-difficult stories that Shawnee had shared, not always sure of what the next moments should hold. During these moments, I was grateful that we were meeting on video where we could still see each other and remain connected visually. I do not know what Shawnee thought of these pauses, for I never asked her. A few times, Shawnee continued her story, breaking the silence. Other times, I asked follow up questions or changed the direction of the conversation completely. I do not know if it was "correct" to change the direction of the conversation, but I was mindful of the growing relationship between Shawnee and myself and wanted, above all else, to respect her and to resist a settler gaze that can be exploitative.

Family and Place

Shawnee is from the Eskasoni First Nation on Cape Breton Island, Nova Scotia, a reserve that was created in the 1940s, southwest of Sydney and nestled on the northwest shore of Bras d'Or Lake. Shawnee described the significance of where Eskasoni lies:

> A lot of Mi'kmaq people are close to water. It's just a part of our culture. In the summer, in the spring, [our ancestors] were by the water and then in the winter they would go up in the woods and hunt the bigger game animals. That's just the way that worked. Even my grandfather remembers being carried in a sleigh when he was 3 or 4 years old. He has stuff that he wrote talking about his childhood and stuff. (Interview 1)

The history of the Eskasoni reserve and how her family came to be there is an important part of Shawnee's story, and she took great care to tell the story:

> My mom's parents come from Potlotek. Well, her father and then my grandma comes from a place called Wagmatcook. My dad's mother was fairly young. She passed away last year when she was 69. One of her parents came from Potlotek and they're just different parts of U'nama'ki, which is Cape Breton. But I guess in the 1940's they were like, "The Native people are taking all the good land. They need to go to Eskasoni. They need to be centralized." So when my grandmother who is

still living, she's 87, when she was, I think, 13 years old, that's when centralization was taking place and they pretty much forced everyone to move to Eskasoni so that we're not taking up all the good land. …

When my grandmother was a child she ended up moving to Potlotek, too. She was adopted by another Mi'kmaq person, her mom's cousin. So she moved from Wagmatcook, opposite side to Potlotek, which is across the water from me. Her parents were pretty wealthy for a Mi'kmaq couple, especially her adopted mom because she was an expert seamstress. She just probably learned it culturally and then being a seamstress with different kinds of materials and stuff was probably very easy for her. … She'd get people coming all the time getting them measured but she worked in an English town that was close to Potlotek. So she would make clothes for people. That's what she did for non-Indigenous people just because she was such an expert. Someone has a book, someone wrote a poem about my grandmother's mom about how she's such a great seamstress or whatever.

So they were pretty well off where they were living and they had a farm and whatever and then they were told, "If you go to Eskasoni, we'll give you a farm. You guys will have better job opportunities. You guys got to get out of here." So they were like, "OK." My grandmother remembers, she calls it a "government truck," coming and picking her up and her family to come to Eskasoni. And she still lives in that centralization house. They put houses here, and to this day, she lives in the centralization house that belonged to my grandfather's parents because it was his family that had to move there. And then I think two siblings moved down and then the siblings didn't want to be separated and they all just kind of came here. So pretty much all my ancestors ended up living here, but they were not originally from here. That's the same for most people around here. There's even different dialects of Mi'kmaq in Eskasoni because we all come from different places. (Interview 1)

Shawnee elaborated on the ways in which the forced centralization of her family and the other families to Eskasoni affected their way of life, their security, and their future. It is an extended description that connects the past to the present in concrete ways:

They were forced to move here. They were told they would have all this stuff and they weren't given any of it. People aren't really allowed to leave Eskasoni that moved here. There were Indian agents that lived here. The Indian agents' houses are still in Eskasoni but one of them is used as a glebe house now because we have a church in Eskasoni as well. So it's kind of weird how they have the priests living in an old Indian agent house. It's weird. Indian agents used to live here and nobody worked.

This land is not farmland by any means. I mean literally it's a forest here. If I showed you my backyard, it's like trees and if you keep looking on it's mountains. There's no flat land. It's not farmland, which is why we were put here. There are a few families that have big enough yards to make—at the time—a farm. Not today but that doesn't matter today. My grandparents were told that they would get a farm and all the materials to have a good farm and they weren't. They had to start from scratch all over again in their adulthood. They were probably in their 40's when they had to move here. My grandparents' parents. And then she lost her seamstress job, and they were really poor, super poor when they moved here [Eskasoni].

The Indian agents' job was to take care of the Indigenous people because they were too poor to take care of themselves now. So if you were hungry, you'd have to ask the Indian agents for food or food stamps or this or that. … But people just got so poor that a lot of people starved to death in winter. Plus we weren't allowed to fish anymore. We weren't allowed to hunt anymore and that's how we lived. Our culture isn't farming but some people knew how to farm. My grandparents owned a farm. My grandparents' parents owned a farm. When they moved here, they knew how to do it. They already did it from scratch anyway. So they had to start all over.

A lot of people were just so poor that they just had no choice but to depend on Indian agents and when the Indian agents were gone, that's kind of how Eskasoni just turned out to be that they were just so dependent that most people end up on welfare. And even my grandfather, he was a very academic person and he would write his thoughts. I remember he wrote an article about welfare and how it's

> ruining our people, it's making us lazy. Everybody gets things handed to them, well, to some extent. People in Eskasoni get a house but you don't really own it. The house that I live in belongs to the Eskasoni band, but my parents do work and whatever. But yeah, the Indian agent thing happened, people were just used to having to depend on whatever and then they grew up like, "Oh my parents lived off the Indian agents." Now there's no Indian agents, now what do you do? We live off welfare, we live off the government and now what does everyone think of us? Everyone says that we live off the government and we don't do anything for ourselves, but we were thrown into that. We did do our own thing before but we couldn't leave our community. We couldn't go out and hunt. We couldn't go out and fish and then we had to depend on the Indian agents. That's just Eskasoni's culture now. A lot of people are on welfare. Eighty percent of this community lives on welfare. So when people ask me, "Oh you're getting to go to school for free," maybe if our ancestors had a better chance then I wouldn't have this opportunity. (Interview 1)

Shawnee is a fluent Mi'kmaq speaker, and her paternal grandmother learned to read and write in Mi'kmaq from Bernie Francis, Mi'kmaq linguist from the Maupeltu (Membertou) First Nation.[23] Francis, along with Doug Smith, developed "a new orthography (conventional spelling system) of the Mi'kmaw language" (McNeil, 2019, paragraph 10). Shawnee described her grandmother's language efforts:

> My grandmother taught this way of writing after she finished her B.Ed. She went on to develop Mi'kmaq curriculum and we have an immersion school now in Eskasoni. I think it goes from Grade Kindergarten to Grade 4 or 5 and it's all immersion. We have a bunch of immersion teachers as well here teaching. (Interview 1)

Shawnee shared her family's views on education and how her family influenced her education pathway:

> I was lucky that I'm one of the few families that has parents and one grandparent that went to university. Both of my parents were young enough when they finished Indian day school to go on to a normal high school because I think they were in

[23] See Nimbus Publishing (2021) and McNeil (2019)

> Grade 2 or 3 when Indian day schools were shut down. Yeah so they ended up going to a normal school, regular Canadian education or whatever. And at the time, they had to learn French. It was a typical Canadian education and then they went on to a non-Native high school, of course, because we didn't have a high school. They were just those kind of people that would keep on studying. My parents are smart people. My dad is a public relations officer and my mom's a Grade 4 teacher. … My dad likes to say that education is our salvation. You kind of have no choice, I guess. There's not many job opportunities around here. A lot of people do not continue on with school because it's what they're used to. Their parents didn't do that, their grandparents didn't do that and their great grandparents didn't do that. A lot of people just live on welfare. They're getting less of that now, of course. There's more people studying, but I feel like people older than my generation just didn't continue on. (Interview 1)

Shawnee described a nearby Gaelic community that has important cultural and musical ties to Eskasoni and her family. Shawnee's musical practice is deeply connected to the Gaelic community, and she described this relationship:

> I love teaching fiddle and whatever. I love teaching Gaelic kind of music. Even their songs, I try to learn a lot of songs because I know that's where fiddle music comes from is from their mouth music. I know the rhythms and stuff come from all of the mouth music that they're singing all the time. It's just very fascinating for me because I grew up with the fiddle and Cape Breton fiddle music just feels like home to me. (Interview 1)

Shawnee's maternal grandfather, Wilfred Prosper, played a critical role in her musical journey, and throughout her interviews, Shawnee often returned to speak about her grandfather—who he was, how he influenced her, and what his life was like:

> I feel like [I started to play the fiddle] because of my grandfather who started playing the fiddle when he was like 17 after learning guitar. He was just a very academic person. He just read everything about everything, wanted to know. He just knew everything. He just taught himself. I think he only got to Grade 4 but he was very intelligent. He could read hieroglyphs. One of the last people that could read hieroglyphs in Mi'kmaq. He just studied everything. He studied music on his

> own. He taught himself how to read music. He has all kinds of theory books still at his house and books and books of music. He was well known in the Cape Breton fiddle community, especially for the way that he played music. He played a lot of music by this composer named J. Scott Skinner. He was like a Scottish violinist kind of person. He combined classical with Scottish music, so my grandfather played a lot of that. When we were kids he'd always want us to do piano lessons or wanted us to do fiddle. (Interview 1)

Shawnee shared more about her grandfather and how she learned how to play the fiddle:

> My grandfather was also a Gaelic speaker. He's a fiddle player. That's how I got into music. I think he started with playing the guitar but he went on to learn to play the fiddle. There was always square dances and stuff back in the 30's and 40's, 50's around here. So a lot of fiddle players in my community, including myself. So I was taught to play the fiddle by one of my grandfather's friends. He passed away when I was a child but he gave me a fiddle when I was about 5 or 6. It was kind of just like a family thing. I have a bunch of cousins that play the fiddle and piano. (Interview 1)

Instrumental in the revival of Cape Breton fiddle music was the founding of the Cape Breton Fiddlers' Association in 1973 (Broad Cove Scottish Concert, n.d.). Shawnee described the role that the Association played in her family and for her own musical development:

> My grandfather was one of the original people of [the Cape Breton Fiddlers' Association] when it was created. So when I was growing up, I always went to the Cape Breton fiddlers' practices so I grew up with that music. That's what I had to look forward to. I was a fiddle player and I would just sit at practice. I didn't know enough fiddle to be able to play with them yet when I was young, but I went to practices all the time and concerts. My grandfather was asked to play concerts all the time and I was really interested in Gaelic music. I still am. I'm still very interested in Gaelic culture. For the past few summers I've been working at a Gaelic…I guess another "revitalization of the culture" kind of place. But I taught fiddle, piano and guitar because I know Cape Breton piano accompaniment because that's pretty much all I listened to growing up. (Interview 1)

Shawnee described the challenges that she faced in accessing other forms of music education when she was growing up:

> I never really had too much formal music education. I did take piano lessons on and off but my piano teachers were up to an hour and a half away so it was kind of hard to try to schedule lessons or whatever. I think that's why nobody really has much formal music education around here. Not that we need formal education in music ed., but I don't know any academic music people around here or in any Mi'kmaq reserves. I believe that I might be the first one, especially in Cape Breton or Nova Scotia anyway. (Interview 1)

Elementary and High School Music Education

Shawnee's elementary school had a music teacher, and she described the transition into the band classes that were offered in her upper elementary years:

> I remember being in Grade 4 and she came to all the classes to kind of see what instrument would work for us best and whatever. I remember I was able to play a note on the flute right away which not many people get to do that on the flute. So she got me to be a flute player. … I was just like excited. She gave us our top choices and one of them was the flute anyway. Yeah so we had a pretty good band program. She was a good teacher. It was alright but then we kind of didn't care too much because we knew when we got to high school that this wasn't going to matter. We didn't have a music teacher in high school. So some people would just quit. I think that's why I didn't take music seriously like, "Oh this is just like a gym class in school. This is something else that I do." We were never really brought up to look at music like that, I don't feel like. I've never really heard of anyone playing in symphonies and stuff like that. That was just a thing that happened in big cities that I would never be a part of. I don't know, it just didn't feel real for around here. Eskasoni is pretty far from everywhere. The closest town is Sydney which is 47 minutes away and even in Cape Breton we don't really have many symphonies. … But yeah, I don't really feel like music was ever something … especially western art music was not really something that people cared or thought about. I don't know. But I know that my grandfather liked to listen to that kind of music but I don't know. He was just different. (Interview 1)

Shawnee described her high school music experience and segued into sharing how she ultimately decided to apply to study music at university:

> When I got to high school I didn't play too much music. I stopped playing my flute so much. I had my own flute but I didn't really touch it too much. My other friends stopped playing music. But when I got to Grade 12, we got a music teacher so I started playing music more and then people would be like, "Are you going to study music?" because that's all I did. I just played the guitar and piano, flute, and the fiddle and I was just playing all the time with my music teacher. Whenever he had an off period he'd invite me just to jam out and whatever.
>
> So when I got to Grade 12, I kind of didn't know what to do anymore but my music teacher also went to Acadia [University] and he was like, "You could probably study music. You have a good ear. You can read." Yeah, even though I wasn't trained on my violin or my fiddle at the time. I call it a fiddle. I only played fiddle. But he kind of would be like, "You should learn more classical or western art stuff." And then I started being like, "Oh, I'm going to be a conductor." I would change my mind every week but it was sort of a joke and then my teachers would be like, "What are you going to be this week?" I'm like, "Dentist." I just changed my mind all the time. So every week I'd have a different future goal and my teachers would just laugh at me because it was different every time. I'd be like, "Oh I'm going to be a midwife." I literally had some random all the time but I remember joking about conducting and people would be like, "You should do it." I didn't think that was something that I could study like that. I didn't know too much about studying music academically at the time.
>
> I didn't have high school teachers like other people did in my music program. Usually people that study music usually have pretty good music programs, but I didn't. I didn't have that but my teacher would kind of tell me, "You could study music." I didn't know that that's what I was going to do and I wasn't really sure. I don't think I thought at the beginning of Grade 12 that I was going to end up studying music. Even when I was in Grade 12 I tried to finish all my science courses. (Interview 1)

She continued to share other factors that influenced her decision to apply to study music at university:

> When I got to Grade 12 my mom would be like, "Oh my god, you're probably never going to play music anymore because you're going to be so busy." I always sang and played the piano or guitar and I played the fiddle all the time and started to use my flute a lot more. I still do that. I do a singing gig sometimes. I was just playing music so much that I wasn't ready to let it go. I felt like if were to go to Dalhousie [University] which is what I planned to do, I applied there for science and got accepted, so I thought that's what I wanted to do. And then I don't know, I just changed my mind one day. I was like, "I think I can't do this. I think I really should study music." Even though it was a joke to me at first, I just ended up doing something that I was like, "I have to try it. Nobody's done it before. I don't know what it's going to be like." And I didn't have any western art training on my violin, so I applied really last minute.
>
> I was too late to do any auditions but they told me to record whatever I know. They knew that I wasn't trained on my violin to do western art music. They accepted me but not into the music education program. They said, "In this first year if you pass your violin exam at the end then you can just continue on." Because the first year students pretty much all have the same classes anyway, music therapy, music, arts, special arts in music. They all pretty much have the same courses other than I think the art students wouldn't have ear training. But I took ear training and I also did private lessons which every student had to do. (Interview 1)

Shawnee's high school music teacher—who began teaching at her high school when Shawnee was in Grade 12—encouraged her to apply for music and shared his experiences as a way to prepare her:

> He kind of told me what his experiences were which were different than mine because he went years before I went. But I think it was more intense when I was there than when he was there because he said, "You only have to learn three other band instruments." And I know that I can catch on to playing instruments easily. I just know that about myself so I thought, "Oh that sounds easy." He said, "You'll have to pass a piano exam, only grade 4," and I already did piano. So he kind of

made it sound like, "You can do this. You're capable of doing this if you want to." He taught me a lot of music theory because music theory wasn't something that I was too familiar with. Sort of with the on and off piano but it was so on and off that I would just forget about it and whatever, especially the most different kind of music. I know basic stuff but not too much when you get deep into music theory. I didn't know too much of it. I don't know. He did tell me what his experience was like and he told me it was hard but I was already used to challenging myself anyway with school I guess. I wasn't too intimidated. I was but I just do things that I'm not comfortable with. So I was like, "I'll try it and if I don't like it then I'll go to Dal [Dalhousie University]." I just had a backup plan anyway. (Interview 1)

Undergraduate Degree in Music Education

I asked Shawnee what the first year in her undergraduate experience was like. She responded,

> It was just like culture shock. I don't know. I just feel like it was very weird for me. The school that I went to growing up—I went to school in Eskasoni my entire life and it very what we would call "culturally responsive teaching" today but specifically for Mi'kmaq students… This was my first time ever going to school with non-Indigenous people. I only ever really knew Natives my whole life. The only non-Natives that I really knew were my co-workers. I worked at the YMCA. I was a swimming teacher, and I just spent most of my time in Eskasoni. All my friends—I still hang out with the people I did in kindergarten, and I was just so used to being home. It was kind of overwhelming for me but I was like, "Whatever. I just have to do it." (Interview 1)

Shawnee described the way that she approached learning music in the university:

> I was never in an educational institution that was not for Indigenous people… So when I was over there [at her undergraduate institution] I was just like, "This is what they do here. I'm not going to question it. I'm here to learn. I'm here to learn what they do." (Interview 1)

Shawnee described an awareness that grew during her undergraduate studies:

> I was really excited for the things we were learning but I did feel like, "My culture will never be a part of this. No Mi'kmaq person has ever studied music

> academically," for my kind of music to ever be inputted into this program. I knew it was just kind of like impossible for my culture to be part of this. It was probably why I wanted to study music so much too because my grandfather documented or recorded music notation-wise a lot of old hymns and stuff in Mi'kmaq. So I wanted to be really good at reading music and just music in general so that I can document my culture's music more. (Interview 1)

Shawnee shared more of her experiences and, in this case, embedded a critique of the institution within her story:

> I did not play fiddle music at all when I was there. So that was weird for me too … The music that was played there was just not what I ever did but I was so interested in music that I just really appreciated all that was taught to us. And what I've learned I'm still appreciative of all the things I've learned, but I do feel like even Gaelic music wasn't represented and we have a lot of Gaelic people in Nova Scotia. It's called Nova Scotia. It's New Scotland. We're not playing Gaelic music in our schools? Like, come on. And we're on Mikma'ki, like what are you guys doing? Yeah. So like what the heck? (Interview 1)

The musics that were included in her higher music education experience was a topic to which Shawnee often returned:

> I play completely different music when I'm home. And when I go to school, it just felt like a western art. I was like, "I might as well go to Europe. Why aren't we doing anything else here?" … I don't feel like we ever did any cultural kind of other than western art music and of course jazz. Even jazz doesn't come from around here. At least do something that the people from this province can connect with. I don't think we ever did much cultural stuff. I remember my prof showing us some videos of what Indigenous musicians are doing right now but he never told us to come up with a lesson that's based on Mi'kmaq culture. That's what we do in our B.Ed. That wasn't something we were ever asked to do in our undergraduate or something we ever had to consider. And yeah, that wasn't until my fourth year that I'd ever seen Indigenous musicians just shown in class. (Interview 1)

Shawnee described how she felt while in the fourth year classes when Indigenous musicians were included and offered some ways in which she would have preferred to have the Indigenous musics included:

> I'm just like, "What the…? This is cool but…" He could've probably done it a little differently but I know that teacher really tries to … represent Indigenous cultures. I know he means the best that he can possibly mean. I just know not to be offended because I just grew up expecting to get offensive remarks and stuff. My grandmother is a residential school survivor and my parents went to Indian day school. And then when they went to high school they had to go to Riverview with non-Indigenous students because we didn't have high school here. Racism all the time. I was just happy that they actually showed Indigenous music in some way, even though, now that I look back, now that I'm almost a certified music teacher, I just feel like there's a lot of things that could have been done differently. We never had any guest Mi'kmaq or Indigenous people come down or whatever. I don't know. It was just like showing us something, "What do you think of it?" but that's what we did with every other piece. It wasn't really ever a real conversation about it. It wasn't really getting us to think about Indigenous music and why we don't look at it or hear it or study it. It was just play this, "What do you think about it?" And then he plays another piece of music, "What do you think about it?" It was never a conversation about the actual issue and that's kind of what I felt like needed to be done. (Interview 1)

Defining Music and Excellence in Music

I asked Shawnee to define *music* and she responded,

> People ask me that sometimes. I'm just like, "It's just like sound and time. It doesn't matter what the sound is or the time." I don't even know. I feel like anything can be music, really. I don't know. Even if we're just clapping, time is going on and there's sound happening and that's what kind of music is to me. Even when we're doing improv and stuff like that, it didn't really matter when we came in, there was no … I feel like music is just sound happening as time is moving. (Interview 1)

Thinking of Robinson's (2020) interrogation of excellence within music, I followed up the previous question by asking Shawnee to define *excellence in music*:

> I guess that depends on who you are or what kind of music you think is excellent. I think all of the different kinds of music are excellent but I would say excellence in music is passionately expressing yourself in music in some way. I don't think that being excellent in music means that you studied music and practiced every single day or whatever but as long as it's meaningful. I think that's what makes music excellent to me, I guess. (Interview 1)

I asked Shawnee if she believed that her definition of *music* and *excellence in music* corresponded to those of her undergraduate institution:

> I don't know, really, because I guess excellence would be you're practiced very well and you're musical and whatever else you learn. I don't feel like music has to be that. That's just the western art music. There's all kinds of music. Why can't other music be excellent without that western art training and whatever? (Interview 1)

When asked "who determines what is excellent or what music is included in higher music education," Shawnee's response was extended and turned to a broader discussion about White settlers, land, and cultures:

> I guess the settlers or, I don't know, European. That's who they are and that's what it is. I don't know. I don't have a problem with it. That's where they come from, that's their culture, and that culture takes over this country and I accept it and I love British culture, too. I know many people don't care about Indigenous culture but I don't know, they're the ones that have the say because that's who takes over the country and that's what they know and that's what they believe to be just the way to do things. I don't really have a big problem with it, but I do feel like they need to do it different now. You're not in Europe and you need to do more than your ancestors' culture. You're in a different place now. You have different people all around you. It's not just … I guess if you're in Europe you're not going to be like, "Oh they should be teaching Mi'kmaq stuff." But you're here and this is Mi'kmaq territory and Gaelic people are here, too. We share this place. It's not one person's place anymore. I can't even say it's just Mi'kmaq territory even though we're

supposed to say that. To me it's not just Mi'kmaq territory. We're allowed to share and we should be able to share each other's cultures in schools today. I guess to me that's why it is the way it is. It's just the British took over and you're just taught English in school, you're taught to live in a house like this with rooms and doors. We have to eat with utensils, like we live British and that's OK but just accept that there's other people around you. I think it's what's missing in our schools. I don't think it's anyone's fault right now. That's just what history brought us to and I think it's time for us to realize that it doesn't have to be like that. It doesn't have to be British ruling this country. We're not in Europe. We're in Canada and it's a shared place to be. It's not an Indigenous place. I don't think we should force everyone to flip over. You can't just force everyone to learn one culture, but we kind of are doing that without realizing it. Everything is British culture pretty much. I know a lot of white people would be like, "What is even our culture? I feel like I don't have a culture." I'm like, "We live it every day. When you have a culture it's what your norms are. We live in a house, that's British culture. We play western art music, that's your culture. Pop music is kind of our culture now. What do you mean you don't have a culture? We all have to live it." (Interview 1)

Shawnee continued to share her observations about education and culture in Canada:

> Why don't Canadians know where they come from? They're like, "What is my culture?" I'm like, "Are you kidding me right now? We're all forced to live your culture." Because we learn a lot of Canadian history but I think the history before that is still important. I know of course they know they came here on ships but what was their culture like in England and what did they bring here and what did other people influence on the people of Canada. I don't think we should only be learning the white Canadian history, but I feel like it would be fair for Canadian white students to know where their ancestors came from and what their ancestors lived like before. I don't know if that's something that people study in schools. I definitely didn't study it until university. I think if they realized that their culture was brought here and then kind of combined with the environment then they would probably realize more about themselves and more about the history of why we are

like we are I guess. I don't know. That's my two cents on what white people should learn about themselves. (Interview 1)

Bachelor of Education

At the time of her interviews, Shawnee was enrolled in a Bachelor of Education degree. She shared some of the pedagogical approaches that she has been employing in her classes and teaching:

> In my music ed. class every week we'd present pretty much and I would always try to bring mini lessons that are based around my culture. I would be teaching a rhythm or something from a Mi'kmaq dance, or I would be teaching the pentatonic scale with a Mi'kmaq song. And I know that my classmates would never be able to do that because they weren't raised in Eskasoni, and that's where I learned these dances, that's where I learned these songs. And I would just connect it to music ed. and teach it to my classmates so that they'd be able to use it, because I know they were like, "I don't know where to get this music. I don't know what dances, too." It's just like how would they know? (Interview 1)

For her first teaching practicum, Shawnee was placed in an elementary school whose student population includes many students from Eskasoni. She described the school and her teaching experience there:

> It was interesting there. They're very into culturally responsive teaching and stuff. Well they have some Acadian students but it's mostly Gaelic and Mi'kmaq students. So they actually have Gaelic classes there. … They don't have any Mi'kmaq there. They don't have anyone teaching Mi'kmaq. … They do have Mi'kmaq decorations or whatever you want to call it in the hallways and stuff but there's no Mi'kmaq staff there at all. I don't know why there wouldn't be. There's so many teachers from Eskasoni. It's pretty close by but there's no Mi'kmaq staff there. So they're excited for the students to have an actual Mi'kmaq person kind of teaching them because there's so many. … I taught music and social studies, but mostly music. … It was a five-week practicum so I did about three weeks of teaching music. I didn't do too much social studies. But yeah, I had a lot of fun doing the music-teacher-during-Christmas kind of stuff. I did the little choirs together in each grade. (Interview 2)

Shawnee recalled ways in which the supervising teacher engaged in culturally responsive pedagogical strategies:

> She would write "hello" in different languages on the floor. So English and then French and then Gaelic and then Mi'kmaq. I don't remember exactly how the game went but when the music stops I think you have to be able to say "hello" in that language. They also sing songs. They would sing Feliz Navidad in Mi'kmaq and in Gaelic and French. The children there are really exposed to the languages that are spoken in Nova Scotia. (Interview 2)

During this practicum, Shawnee led classes that were based in Orff-Schulwerk, while also preparing the students for their Christmas concert. Shawnee described some of the ways in which she approached her Orff-Schulwerk teaching within the culturally responsive practicum setting:

> You know when you do Orff and you do the speaking and then you try to follow the rhythm of what you're speaking? So we would do that in different languages, not just English. You say a sentence in English and then you tap along to the rhythm of the language. You would do that in other languages as well sometimes, not every day. We would try to incorporate that. She was able to do more Mi'kmaq with me because I'm a fluent Mi'kmaq speaker and I could just come up with a phrase that would be good for whatever rhythm we were working on. (Interview 2)

At the time of her interviews, Shawnee said that she is interested in teaching beginner instrumental music, preparing students for high school music. I asked Shawnee where she would like to teach music:

> There's a lot of schools in Sydney, but we also have a band program. We have a pretty big school in Eskasoni with 800-900 kids. It's a P to 8 school. So I would like to work there. … But if not, there's a lot of other reserves in Cape Breton that I would like to work in. I kind of would prefer to work on a reserve just because I just know what it's like to live on a reserve. I didn't get any kind of music on my own reserve. I don't think people see Mi'kmaq people doing any kind of academic music on reserve. That's my only reasoning. I don't have any problem with not working with First Nations kids but that's just from my own experience. I didn't have anyone like myself to mentor me, I guess. (Interview 2)

Shawnee understands the challenges that she will likely need to address once she is teaching, particularly if she will be teaching band:

> Well I think it would be good [to teach beginner band on a reserve], especially because I can relate to them more. I know a lot of kids would struggle with getting instruments. Growing up I remember a lot of kids would quit band because they couldn't afford the rental even though it wasn't that much money. At the beginning of the year they'd be like, "I can't afford that. I'm quitting." Plus my music teacher wasn't in the community and she would leave after work because she had to travel so far to get home. I feel like if I was to work on a reserve I wouldn't mind staying after school for a rehearsal. (Interview 2)

Shawnee is a fiddler and expressed a keen interest in teaching fiddling to students with an eye to developing school and community programs:

> I don't know of a school in Cape Breton that has a string program, so I'm probably the only music educator that can teach strings in Cape Breton as far as I know. Fiddling is actually pretty popular in Eskasoni. I find a lot of First Nations are into fiddling and stuff. I don't know if you know Métis dancing and stuff. People are so into that around here. So I think I would at least try to have a fiddle group or something in the school. I feel like once you can get the hang of a violin then the other string instruments make more sense at least and you could maybe move on to a string ensemble later on or something. I don't know how many people would try out the fiddle but I do hope to have a string ensemble or many string students whenever I get to teach somewhere. I feel like I would do a lot of stuff outside of school, too. I don't think I'll restrict myself to an in-school music teacher. I just kind of want everyone to play music. (Interview 2)

I asked Shawnee why she believes that music should be included in schools and, in her response, revealed her own work ethic:

> There's a lot of reasons, I think. I think music challenges you in a way that nothing else really does. I don't know. Well for me I feel like I can better concentrate on what I'm doing or maybe that's not the case for everybody. But I feel like if you have a sheet of music in front of you like, "I can't do this. How the hell am I going to ever be able to play this?" But when you finally get to play it, you realize how

> much effort was put into it and practice and I don't know the word for it right now but just doing it over again, practicing it all the time and not just reading it over once and you get it. I think it teaches you a lot about being a hard worker. Once you get to the point where you can play the piece, it's not because you just got there out of nowhere. You know all the work that went into it. I think that applies to a lot of things but people don't study other things the way they study music. So I think if more people played music and tried to learn other subjects the way they learned music then they'd probably do better. (Interview 2)

Shawnee continued to share why she believes that music education is important:

> Just better self-discipline, at least. I don't know. I think music teaches you a lot of lessons that you need in life. It teaches you compassion and self-discipline and hard work and accomplishing something. (Interview 2)

Indigenization and Decolonization of Higher Music Education

While discussing the narrow scope of music in universities, Shawnee pointed to a critical issue that she believes needs to be addressed. Shawnee sees music in universities representing:

> Just one culture, pretty much. And throwing jazz in there just to be a little more diverse. I'm like, "You only like jazz because you guys made it what it is." Anglicise the heck out of this music. … We do need more different music. (Interview 1)

In her first interview, Shawnee wondered why more music from Nova Scotia was not being included in the musics that were being selected for use in her Nova Scotian university. This concern was raised again in her second interview, and she elaborated, tongue-in-cheek:

> I don't know if their musicians are lost or what but we're in Nova Scotia. I think that's really strange. That's what I liked about the school that I did my practicum in. They know where they were, they know who was here, who came here. They just were aware of what was happening around them. They would always say they're "on the unceded territory." They're just aware. The students are aware. (Interview 2)

Shawnee connected the idea of place, of the land of Nova Scotia, and its importance in how she envisions ways in which higher music education can engage in change:

> I [would] get the music teachers to tour Nova Scotia or something. How do they not know who's around here? "You guys are all going to go on a tour of Nova Scotia and spend time with the different cultural groups and learn as much as you can about their music." I'd make them all do research on different cultures or something. I don't know. They need to be more educated on culture, for one. They're very intelligent people. They can do that easily. I think I would just make them try to figure it out on their own. I would ask them, "How would you incorporate this?" I'd probably explain how different western art musicians or composers have done or re-did different cultural music but, "How can you represent the music without western art influence?" I think I would just ask them that question and make them kind of figure it out. Nova Scotia is not that big. At least visit a reserve. I would even try to find connections for them to talk to different people in Nova Scotia. I don't know why they haven't really done anything like that. … Make them be more aware of the people around them and do something with it. (Interview 2)

Shawnee continued to consider her vision for higher music education, specifically the classes that she would like to see incorporated and the ways in which these classes would prepare students for their professional lives:

> I feel like they could incorporate more cultural music into different classes, even theory, even teach a theory lesson and use Acadian music. I guess it's more easier to do that for younger kids because theory is so different in university. It's more academic, I guess. But even the projects that they're giving out, they can even make students look up different kinds of music instead of just western art music, learn about what kind of instruments these people are using. We don't only use western art instruments. I don't know. Maybe we need a whole entire course or two on Nova Scotia music, even if it's the education class, or any kind of music. Even for music therapists I feel like, what if they have a client that is Gaelic or something and Gaelic music comforts them? Maybe just teaching them the resources of where to get this kind of music. I know Gaelic people that just really love Gaelic songs

and mouth music. I don't know. I feel like if music therapists were taught the different kind of cultural music that's comforting to different cultural groups then that would be really helpful. We're actually making this elder home in Eskasoni. It's going to be called Kiknu, which is "our home," and it's just going to be a place for elders to live and people with disability. It's a huge building that they're making. And they're hiring music therapists. I kind of thought about this before. Imagine how much western art music these music therapists were taught and never anything about culture. What are they going to do when they get here and realize that different kind of music soothes different kinds of people. As music academic people, we should be more aware of that, not just teachers, but I think all kinds of musicians, especially music therapists. I know they're looking for music therapists and I know a few of my former classmates that want to apply there. I'm just like, "They're not going to know what kind of music is played around here." Even a lot of elders like fiddle music and stuff like that. I don't know. Even if music therapists could find someone to play the fiddle for them and do some kind of activity around it. I don't know but I think it's a problem that we don't do much other cultural music. (Interview 2)

Racism at University

Shawnee described a number of different ways in which she experienced racism during her undergraduate degree, from micro-aggressions to overt racist acts specifically directed at her and within the wider campus community.

My teachers never really realized [where I come from]. I guess the head faculty probably knew, but a lot of my profs didn't know that I didn't have a music teacher in high school until Grade 12. They didn't know that I didn't study violin before. They didn't know that I would have to travel up to an hour and a half or so just to get any kind of western art training. When I told [a professor] that he was like, "What the hell? Are you kidding me?" That was something he's never heard of that. He was like, "I didn't know that. Everybody needs to know that." He was just really shocked. It's like shocking to me when someone's shocked about me. I'm like, "Why don't you know this?" Or when people are like, "Your grandmother went to residential school?" I'm like, "All my friends' grandmothers went to

> residental school. What do you mean?" I just forget that people don't know what we go through, what our parents went through, what our ancestors have gone through. When I went to school, I grew up with knowing about our past because we had some Mi'kmaq teachers. So I have no idea what students learn in non-Indigenous schools, but I assume that they would have at least known more than what they do know. Because when I got to school, I got asked weird questions all the time. They were kind of insulting to me, and I didn't realize that people were that uneducated on Indigenous people until I left the reserve when I started university. (Interview 1)

Shawnee recounted a day in class when a classmate directed a racist and uninformed question at her. In her telling of the story, Shawnee included context and also expressed her frustration with how little White Canadians know about Indigenous people:

> The Mi'kmaq people, and I guess, Indigenous people do not pay for school to some extent. Our bands pay for it. I remember this one person being like, "Someone in our program is getting a freebie. Is that you?" I'm like, "Yes, I guess you can call it that if you want to." I always feel like I have to explain myself, "But my parents' generation wouldn't have gone to school. Indian day school was not meant to take you to secondary education so we were stuck in a poverty cycle. You'll come to Eskasoni and you'll see why our band pays for our school because how would we get to your level of life itself?" So Eskasoni is stuck in a really bad poverty cycle. I don't know, I just found myself trying to explain my people a lot. When I was at school I was still more friends with more international students and stuff because I just didn't really like the questions and stuff and comments that I got from Canadian, white people. (Interview 1)

Now enrolled in the Bachelor of Education degree, racism continues to affect Shawnee's university experience. She shared:

> I had one classmate in my B.Ed. last year that never heard of residential schools and I was like, "I have to sit somewhere else." In my first year I felt like I explained myself too much to the point that I was just like, "I'm not doing this anymore." (Interview 1)

I asked Shawnee if any of her high school classmates had chosen to attend the same university as she had. Her response was extended:

> I was the only one. I was the only person from Eskasoni at my school. There was only one other Mi'kmaq person that I knew from a different reserve. And reserves outside of Eskasoni don't really speak Mi'kmaq. Because we have such a high number of Mi'kmaq people here that the language just happened to thrive here the most. There's only one other person that I knew, but she was in her graduating year I think, and I didn't really hang out with her. There as not really many Mi'kmaq students. At Dalhousie there was quite a few. When I was going to Acadia, there was probably five students from Eskasoni at Dal, I think, and they have a pretty good Indigenous centre at Dal. Acadia is terrible for anything Indigenous, I feel like. My first year that I was there actually my school hung up red dresses for missing and murdered Indigenous women. I don't know if you're familiar with that movement, but someone created that movement to bring awareness to the amount of missing and murdered Indigenous women. And I have family members that have gone missing, who have been murdered and people I've grown up with. When I was in my first year, my school decided to hang the dresses up outside on the trees and then the next day a bunch of them were knocked down. I don't know, hateful people, I guess, decided to knock them down, throw them wherever.[24] So that was really disturbing for me because I have literally people I know in my life that were murdered or gone missing and they were never … I have one cousin that was murdered and police say that she... The case was closed very quickly. There's a lot of cases like that where people are murdered. She was in Sydney. I guess she was alone and nobody was ever charged. It usually takes a really long time for anyone to be charged or whatever in Indigenous murders I feel like. So when my own school tried to support this cause and then people that I go to school with were knocking them down. I felt very disturbed, especially because I have people in my life that were literally murdered and whatnot. I think I never thought about how

[24] See Dobbin, N. (2015, October 30). *Acadia art project on missing and murdered Aboriginal women vandalized.* CBC News. https://www.cbc.ca/news/canada/nova-scotia/aboriginal-art-project-at-acadia-vandalized-1.3295563

> racist people—I know they were, but I didn't know they were that hateful. I understand if you don't understand me or you don't really know why I do things the way I do, but for you to hate me because I was born this person, I don't get that. I don't get the hate. It is what it is, hateful people. (Interview 1)

After a short description of the geographical location of her university in relation to other cities and landmarks, Shawnee continued to describe how she felt during her first year at university:

> I felt really alone when I was at Acadia, especially when that happened in my first year. I had no other Indigenous people around to talk to or anything. I just told my parents, "I want to come home." Every weekend pretty much, I want to go home. Once I was done at school, I'd be like, "Come pick me up," and they would do a ten-hour trip just to take me home and then take me back because I just felt pretty uncomfortable there, especially in my first years. I don't know. I connected a lot with other international students that kind of felt the same way. They were looked at in a certain kind of way, but I feel like they didn't get as much of the remarks that I got because they're not … I don't know. We just really have a lot of our Indigenous problems. We're really involved with the government more than any other cultures from minorities in Canada. … That's why I think it's jealousy because we have some rights and they don't and they're jealous. That's what I think. (Interview 1)

Shawnee shared the ways in which negative interactions that she experienced at university have made her feel:

> I kind of still feel they don't really connect with my classmates ever. The way we grew up was just different. I'm friendly with them but I don't feel like I could ever be that close with a lot of white people. Sometimes, it's just something is uncomfortable about it or sometimes I feel like I make people uncomfortable in some sort of way or they're scared to say something. Or sometimes I'll get a comment that's weird. (Interview 1)

“I love teaching people about my people. I love when people are interested.” (Interview 1)

Twice—first, in her initial email response to the request to participate and then at the end of her first interview—Shawnee expressed her appreciation for this research. I was nervous, but I asked Shawnee if she would mind sharing her reasons for responding so positively to my research. Her response was humbling and points to the ways in which higher music education is not recognizing Indigenous peoples and musics:

> I just feel like nobody ever thought about that. I don’t know what the colonized, colonial world around us thinks about that. I didn’t get to experience ... I went to a school my whole life that taught a lot of Indigenous culture, but music class was not like that. I even remember my mom saying when she was in Indian day school that her music teacher would say our music is not as superior because it’s only the simple drumming and singing and western art music is what it is. I feel like people don’t feel represented. I know teachers that incorporate culture into math and science and, of course, social studies and English and whatever. When you get to music class people think, “This is western art music. You have to do it in the style of western art music and you have to play like a western art musician and that’s the only way to go forward in your music studies and it’s the only culture that’s represented.” Not only, but there’s western art musicians that studied other music and turned it into western art music with an influence from whatever folk music they were studying. But it’s never the music, it’s all from the actual culture that you’re learning about. You’re learning about a western art musician that turned a folk song into a big symphony work and it’s never just the simple folk music or cultural music alone. I think it just makes people feel left out. Every time their culture is represented it’s because somebody did something that is better with their music. Even if you find scores with so-called Indigenous music there’s still a big western art score that made it better than what it was before. I guess that’s why I feel like this is important, and I think that it’s cool when other people do something else to different cultures’ music but nobody’s ever putting any kind of focus on just the cultural music itself. So I guess that’s my answer. (Interview 1)

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Chapter 5
Missy Haynes

Čuu

(Okay)

naʔaataḥʔič čaani!

(It is time for everyone to listen)

ʔukłaas Missy Haynes

(My name is Missy Haynes)

Gitxsanʔaqsups

(I am a female who comes from the Gitxsan nation)

ʔuḥuks ʔumʔiiqsu Sandra Bruce

(My mother is living and her name is Sandra nee Bruce)

Gitxsanʔaqsupʔiš

(She is from the Gitxsan nation)

ʔuḥuks ṅuẇiiqsu Ken Haynes

(My father is living and his name is Ken Haynes)

Doukhoborʔatḥʔiš

(My father is from the Doukhobor nation)

Čuuč

(That is all)

So that's the Nuučaaṅuł way of saying my introduction because I have that Language Revitalization Certificate and parts of my acts of reconciliACTION are to use language whenever possible even though it's not my own and it's not of the Coast Salish. It's what I'm trained in. I introduced my parents and I introduced my mother first because we are a matrilineal society and I used her maiden name and I said that she is also a Gitxsan woman. And then I introduced my father and that he is a Doukhobor man. And what I am learning about my own introduction in Gitxsan is that we come from the Lax Ganeda (Frog clan). (Interview 1)

Meeting Missy

Several years ago, I met Dr. Anita Prest, Associate Professor at the University of Victoria, at a music education conference. We have remained in touch periodically since then as our research interests and foci are similar. I noticed that Anita and Missy are both on the British Columbia Music Educators' Association (BCMEA) board of directors, and I reached out to Anita to hear her thoughts on my dissertation research and whether or not she would be willing to facilitate an introduction to Missy. Anita was agreeable to facilitating an introduction and did so via an email to Missy and me.[25]

Missy and I agreed to meet virtually due to the COVID-19 pandemic, and met on October 8, 2020 after her teaching day. We spent about twenty-five minutes talking about the research process and getting to know each other. Our conversation was full of laughter almost immediately and felt comfortable, and it became clear that we would proceed straight into the recorded interview. The interview, then, was an hour and thirty-eight minutes of stories punctuated with laughter. As we had agreed in the initial portion of our time together, I emailed the transcribed interview to Missy, and once she had made edits, clarifications, expansions, and indicated which sections needed to be redacted, Missy returned the transcript via email. She also included updates in "reviewer comments" to fill me in on the developments—reading the updates felt familiar and was a reminder that, of course, time keeps moving even when the interview recording stops. Together, Missy and I continued to send transcripts and chapter drafts back and forth via email, with edits and questions and suggestions embedded within the documents. Missy has been involved in prior research projects, but this was the first time that she had the opportunity to engage with transcripts and drafts. In a "review comment," Missy wrote, "I really enjoy the ability to give feedback and elaborate on some things that were said and to provide clarity on others...(haven't had the chance to do this before)" (Interview 2, review comment, December 8, 2020).

[25] The email interactions between Anita and myself were initiated on September 25, 2020. Anita's introduction email to Missy and myself was sent on October 3, 2020, and Missy responded seven minutes later to express her interest in participating in this research.

Pathway to Post-Secondary Education

Missy's pathway to higher music education began with her community choir experiences. She described how those experiences shaped her interest in music education:

> I was really inspired through my community choir teacher who was not connected to the school formally. And so on Mondays after school I had one jazz band rehearsal, in the evening I had another jazz band rehearsal. Tuesdays it was like the choir and another jazz band but Wednesday was community choir day. Then Thursday it was jazz band and vocal jazz and Friday was something else too. But on the Wednesday, I had my community choir practice so I would have to go over to the middle school where I grew up and this choir was called Corazón for "heart," of course. [The conductor] does all "world music," and she does it in probably some of the most authentic ways that I have ever seen a choral director thus far. She tells all about these stories about her travels and people that she's collaborated with and where she learned things. We got to perform Estonian songs and gazillions of different dialects of African songs and really in a good way, too. In my Grade 11 year the community choir had the UVIC choir come and do a sibling choir partnership because my director was a student of the previous director at UVIC for Prima Choir. I was learning there are all these connections in the music world. So then I realized, "Oh, I need to go to UVIC if I want to be like her, and she learned from him so I need to go so I can learn from him." (Interview 1)

Missy described her preparation process and the audition for the School of Music:

> I thought that I was going to actually get into the School of Music on trumpet. So I worked together with my band director and practiced for so long but, now thinking back to how much actual School of Music students practice, it was probably peanuts. So to me it seemed like a lot, but thinking back now it probably wasn't anywhere near enough. But I had my audition time, I had everything ready to go. I was ready for it and I did my audition in Victoria, and I probably couldn't do the ear training because I remember being like, "I have no idea if I'm in tune. I think you're playing an F sharp. I don't know. I think I need to adjust." And I didn't get into the School of Music for my first year, which is why I ended up in my

> humanities trying to get into the music education course as a prerequisite but missed the registration because by that point it was already full. (Interview 1)

Missy shared more about her preparations for the audition and her understandings of the process:

> I never knew that private lessons for music was a thing until I moved to Victoria. It was not a thing. I thought I was just meeting up with my band teacher for lunchtime practices. It wasn't like, "This is a formal lesson." I had never paid for people to give me specific lessons and still to this day I probably don't count as a "real musician" to a lot of people. (Interview 1)

Because registration for the music education course was full, Missy spent her first year taking courses that were electives, such as sociology, psychology, and English. In her second year, she took the music education course that served as a prerequisite for entering the music education program. In order to be admitted into the required music education course, Missy went through another audition process, this time for the Faculty of Education, "I did my audition for the Education faculty, but it was still a lot of the same adjudicators [from the School of Music] and I did it for voice and made it in on voice instead" (Interview 1). I asked Missy if she remembered what she sang for her second audition. She responded,

> *Caro Mio Ben*. I don't remember anything else. I remember singing really high but it was probably, again, so culturally specific too right? I remember thinking, "I don't know this language. I don't know what I'm singing". It was a piece of music that was sent to me and told for me to prepare for the process of auditioning. I had no context. The audition wasn't in line with where my musical or cultural passion and understanding is, and I didn't see myself fitting in. It made me feel like I didn't fit in. (Interview 1)

Experiences in Post-Secondary Music Education

Having successfully auditioned for the music education program in the Faculty of Education, Missy completed a Bachelor of Education in Secondary Education with two teaching areas: music and English. As a music education student, Missy experienced a division between the coursework that she took in the School of Music and the Faculty of Education:

> When I was in the music and education courses, it was, "Here's a little bit in the education faculty, here's a little bit in the School of Music but you're not a School of Music student. You're an education student. You're an 'other.' You belong over there because you don't get private lessons and you don't get master classes." (Interview 1)

Missy explained the division further:

> So when I was taking music classes, they were music theory, music history, and musicianship. Those were the only School of Music proper classes. Then the education focused ones were the Intro to Elementary School Teaching, Intro to Middle School Teaching, Intro to High School Teaching, the Music Education Philosophy class, and the Fine Arts Assessment class. There was the…we called it the "squeak and squawk band class." It was where you learned a secondary and potentially tertiary instrument so that we could get used to teaching "beginner band" which was hilarious because all of us, of course, have this rudimentary understanding—we understand the music, we understand the theory, we get behind it but literally it's our bodies. "How do I play this oboe? I don't know. How do I get to seventh position? I don't know. I can't reach." (Interview 1)

Missy also experienced the divisions between music students and music education students in relation to the institution's music ensembles:

> I was the education student, so I wasn't a "real music student." I didn't have any lessons. I didn't have chorus to sing in even though I was involved in the Don Wright Symphonic Winds which is a non-music major band and I was involved in Prima Choir which is a non-music major and mixed community choir. And I was also involved in Philomela's Women's Choir, which was another large ensemble. So the music theory and of course music history. I remember thinking that this wasn't the music theory or music history of my worldview. Instead, it was of an "other" worldview, which wasn't as relevant or important to me. It wasn't representative of me. (Interview 1)

Missy "fought hard" for her Bachelor of Education degree and spoke about why she had wanted to pursue a degree in education. (Interview 1)

> I knew that I didn't want a performance degree. I knew that I didn't want a music degree. I knew that, that wasn't my whole heart and my whole focus. I knew that I wanted to teach youth and I knew that I wanted to help guide them and show them different ways of existing in the world and that those ways of existing are valid. And that was the overarching thing and I can't imagine doing that as a trumpet teacher. I'm sure it still exists and I'm sure there are people who do it and who do it really amazingly. I want to have discussions and I want to have opportunities to ... see now, I'm going down a rabbit hole and it's just like, "Well you can do that still while you were a band director. Why is it different now that you're a classroom teacher?" And I'm like, "Well yeah, you're right." (Interview 1)

Missy described one further division in the courses that were available to her as a music education student:

> I did take an elective course that was not allowed for music majors. That was African hand drumming. And I actually became so close with this prof that I became his RA for a long time. I helped him and he hired me to do a lot of his business work and a lot of performing work and a lot of extra hands on deck. It was really cool and it's really a shame that it wasn't a required class. More exterior. (Interview 1)

I asked Missy whether she felt, as a university student, that her Indigeneity was welcomed or acknowledged, to which she replied,

> Only by me. I'm a passing white Indigenous person so that comes with all of its privileges, in some cases, and all of its hindrances in other cases. My cohort of music education students and grads, by the time we were in our last year, we were only eight students. So we all got to know each other really, really intimately, especially in our pro year, PDP year. And I became comfortable enough with them to be very frank and say, "Look, this is part of our curriculum coming down the pipe. It's going to be a requirement. I am currently the token Indigenous person in our class. So let me teach you. Let me teach you in a good way. Let me teach you the things that I know based on the places that I've been and let me show you the places that will hopefully empower you to then go forward." … So it was kind of

> our understanding that if anyone needed any resources or anything that they could come to me within the class or outside of class. (Interview 1)

As an education student, Missy and her colleagues were required to take an Indigenous education course that was offered by the Indigenous Education Department. She described her experience in the course:

> I remember being excited that it was part of my requirement because I felt like I was a master and I felt like I knew the answers and I felt like I was the person who—I think I felt empowered by the prof to be a point of reference. Whereas in my music education classes it was still the same old white dudes, like the cis hetero situation that we got going on. And then I had to outwardly express, "Here, here, here, here." [*gesturing forward, giving motions*] But for the Indigenous Education course, I don't know why, it just felt like it was more I got to absorb and I got to take in. (Interview 1)

Thinking of Cote-Meek's (2014) *Colonized Classrooms*, I asked Missy about the pressures that can be placed on Indigenous students to be culture bearers within university classrooms. Missy responded:

> I think about that often too because I think I was aware of that when it was happening and I didn't have the language for it because it definitely felt like I *had* to be a culture bearer in my music education class, but I felt like I was *allowed* to be a culture bearer in the Indigenous education class, if the transition and the distinction makes sense. (Interview 1)

Teaching Music

Missy's first teaching position was in School District 84 on Vancouver Island West. While teaching and living there, Missy was also involved in the Nuučaaṅuł culture:

> I was asked by the community to learn the language and to teach it in the public school that I was at and I said, "OK. Here I go." … I actually have a Language Revitalization Certificate because I took enough work and did the work, did the time through UVIC and through the Quuquuatsa Language Society. And actually through that part of my experience with music and education and English and teaching in general, I got involved in the BCMEA [British Columbia Music Educators Association]. (Interview 1)

Missy described the area in which School District 84 is within the province of British Columbia, providing important context for her first teaching assignment:

> I was teaching up in Vancouver Island West, which is the School District SD84. And if you know where Campbell River is, you go back across the island towards the ocean side as opposed to the inlet side and you get into communities like Gold River, Tahsis, Kyuquot and Zeballos. And those are the four communities that are really like "boop" [*gestures that the four communities are close together*] and they're only accessible via Campbell River or by driving across the Island on the dirt, unpaved logging roads—on which you need radios to hear if there are any logging trucks on the road to be aware of and there's no cell service—or you take a floatplane. (Interview 1)

In School District SD84, Missy taught a number of different courses but said, "I had one block of music and that class was three students" (Interview 1). The board of education was willing to run courses with small numbers of students when the students expressed interest in the subject area. She describes her teaching experience and context:

> I was teaching in Gold River for four years and each one of the years I basically came up and replaced the "English teacher" and then whatever else I could do on top of English became my job. So I said, "You know what, you can give me performing arts, you can give me music, that's my trained specialty area as well," and I ended up teaching all sorts of stuff. I ended up teaching a "drama, film and television" class—that was rad. I taught basically a rock band BAA course, the board authorized courses. So it was like for fun. I was hanging out playing bass for an hour and a half every day. It was really great. We were playing this rock music, so it was great. I was teaching a couple of blocks of English, a couple of blocks of social studies – I had a performing arts rotation where I had to do the career exploration and a couple of times I also had to do the sex ed. components. I felt like I was an elementary school teacher teaching high school kids. (Interview 1)

Missy's descriptions of her music teaching experiences outlined some significant barriers that she faced:

> Well, the first year that I was teaching it, I had the amazing fortune to have a flautist, an alto saxophone player and a bassist and I was like, "Cool. We can do

> some trio stuff. We can do some things. We can talk about voicings and we can talk about melody and harmony. We'll just figure it out." In the area of Gold River, there aren't a lot of the same opportunities that students have in more urban cities. I managed to do some Christmas concerts, still managed to do some talent show type things but never imagined that we would do festival stuff. You can't even register school classes for three students. I couldn't have even gone to Campbell River and performed at Carihi High. I can't get a bus. I can't do these things. So music appreciation was a big part of it, watching a lot of musicals was part of it, trying to figure out what we could do with our very limited WiFi when we did have a good connection. (Interview 1)

Teaching a small class of music students provided an opportunity for Missy to explore other modes of delivery and to also focus on other aspects of her students' school experience:

> The second year that I was there the flautist from the first year graduated. So then I still had the alto sax and the bass player. And then they happened to be in the same grade, so I knew that I would have them for two more years and that was really lucky. And so I managed to get them to pull a couple of friends in and at one point we had five students. That was a big deal. That was the peak of our rock band experience. It turned into just rock band instead of the trio, classical band experience. It was, "Hey, what do you all want to play? Can I get you to come in to school every day on time? Can I get you to be in the same place for all of your block? Can I get you to come to class regularly, on time, and ready to learn?" and "How can I keep these kids entertained, and how can I keep myself entertained too?" (Interview 1)

Missy explained another aspect of her teaching situation that had a positive side and, at the same time, a drawback:

> In that place I kind of got to be blissfully unaware of any other band director because I was in such my own little bubble that I was like, "I can't afford to go anywhere. I can't afford to get involved in anything so I'll just operate here in my own little world." And our Pro-D accounts were actually quite significant. They were quite large. It did allow me to go to Vancouver every year for the BC Music

> Educators' Association Conference but I'm not going to be buying a xylophone any time soon. No set of timpani for us. I can't afford to pay [anyone] to come out and tune my piano. (Interview 1)

Leaving Formal Music Education

Missy was actively involved in music during high school, both in school and in the community. Missy spoke of the sense of safety that her high school music experiences had provided for her:

> What motivated me to be a teacher at all and specifically a music teacher came to me when I was basically in Grade 10 and I wasn't interested in getting up to no good. So I used music as a convenient excuse to be like, "Oh sorry, I have practice. Oh sorry, I'm busy. Oh sorry, I have a concert. I can't go and party." (Interview 1)

Missy taught music in School District 84 on Vancouver Island West for four years, initially feeling that safety in her teaching position and attempting to create that sense of safety for her students. Safety, as Missy explained, proved to be elusive in that setting:

> It was more that I just wanted a safe space for my students to come and be and what I realized [was] that the world of music was creating an unsafe space for me to be. So if I can't be safe, how can I provide safety? So if I at least go to my English passion, I can still incorporate some of that other stuff that I'm really interested in, pull it all together. (Interview 1)

Missy explained, more explicitly, some of the ways in which the music classroom no longer felt like a safe space:

> I guess it makes sense to say there's a reason why I'm not a classroom music teacher. There's such a focus on performance and competition and, I don't know, I just get an air of self-righteousness that comes along with it that I don't want to be a part of. And I've actually encountered so much more racism and sexism from other directors that I also don't want anything to do with that. (Interview 1)

Missy elaborated on the competitive aspects of music education, one of the reasons that she left teaching music:

> I still get really irritated at how focused and how driven music is to competition and festivals and prestige and bragging. It is not very humble. We have to advocate for our own programs because we face budget cuts, but it also enables behaviour

> because of that. The better you are at advocating for your program, the more prestigious you are as a band director, the more people know you, the more access and invitations you have to other events and other festivals. (Interview 2)

Others have not always appreciated the challenges that Missy faced in the music classroom. She elaborated on some of the ways in which this has manifested:

> There have been times in music education that I've really felt dismissed and I really felt like I don't know anything because I was "just a rural teacher." And so I only had a program of three students and I "didn't know what I was talking about" because I didn't have the same difficulties and the same hoops, I guess, with a very large program. (Interview 2)

Leaving music teaching was not easy for Missy, and she expanded on some of her reasons for leaving and what it meant to her, personally, to have made that decision:

> I was frustrated with the system and frustrated with the things that were happening to me personally and to the program and how I was "just a music teacher," so of course I could just suddenly run the AV for their assemblies. "Oh yeah, you're not busy. You're not doing anything. Why don't you come over here and do this stuff?" At the time, it was very frustrating. That was kind of more hindsight. It was really hard because it was a simultaneous leaving of the community, of the physical geographical location and a leaving of the community of the core subject of music, and a leaving of the attitudes, hopefully. And so there were just issues on issues on issues on issues but it was a lot of, "You know what, I have to do this for me. I have to set this boundary for me. I have to leave this situation because it just isn't helpful to me and it doesn't enable me to become the teacher that I want to be. It confines and restricts and makes me feel kind of shameful, makes me feel like I don't want to project and I don't want to engage." (Interview 2)

Another aspect that contributed to Missy's departure from formal music education is, perhaps, wider and broader, but one that speaks to Missy's lived experiences and philosophy:

> "Why are we confined to these boxes? What's over here? What's over here? What's under here?" And again, a lot of the reason and a lot of the motivation

behind me leaving music in the formal way because obviously it's still part of my life. (Interview 1)

Missy spoke, a number of times, about the confining nature of boxes and categories, in terms of the limiting nature of these boxes and categories, but also, to how they can inhibit cross-curricular engagement and thinking. Missy's experiences as a music educator and her interest in cross-curricular engagement ultimately resulted in her departure from formal music education. Now, Missy teaches English at a high school in Victoria, British Columbia.

Current Teaching

Missy described her current teaching position in Victoria, British Columbia:

> I am teaching in Sooke School District, SD62, or traditionally it's T'Sou-ke, and I'm teaching at Royal Bay Secondary School which is a school of about 1100 students. I'm in a full-time continuing English position but prior to that, about two years ago, I was in the Aboriginal Education Department for three years. (Interview 1)

Missy explained that staff members in the Aboriginal Education Department are classified as employees of the board office. Missy described her identity within the teaching faculty; "I'm one of the few, if not the only, self-identified classroom teachers in my high school. We have self-identified support staff including another staff member in the Aboriginal Education Department" (Interview 1).

In her current teaching position, Missy remains engaged in music by infusing her teaching with music, drawing on her lived experiences and teachings:

> I hate lines, I hate boxes, I hate labels and all these things. I have kind of always taught in a cross-curricular way as academics would say. I have never separated. I have always thought, "OK well I can include math even though I'm a humanities teacher." This is kind of like why I point out when it does happen. It's like, "Yeah, there's my math. I did it." Because I always try and incorporate these things that I'm not really that good at. And we do it in music. We talk about the history. We talk about these things all the time. We should do it in English. Why not research the novelist? Why not research the poet? Why not do all of these cross-curricular

things? It makes so much sense with the way that the curriculum is going for BC. (Interview 1)

Infusing her classes with discussions, singing, and song lyrics, Missy described her approach to teaching English by engaging with works that have not traditionally been part of the so-called canon:

> I'm teaching "English 12" right now but really what I teach is "English First Peoples" if I had to give it names. Because a lot of my content focuses around Indigenous authors, Indigenous poets and talking about Indigenous issues. Even when I've been teaching a novel in the English canon such as *Of Mice and Men,* it's not the greatest (but it's one of the few novels that we have in our learning commons where there is a full class set), but it's really good in terms of working with racism and gender roles and talking about social progress and things like that. But, having limited resources for novels to teach from is another barrier to diverse voice representation within the classroom. (Interview 1)

In her English classes, Missy blurs the lines between language, literature, and music, challenging herself to teach in ways that align with her beliefs. Missy described how she approaches "the canon" of English literature:

> I'm so done with Shakespeare. But it's still so canon, it's still what our learning commons have, it's still all of the resources that are available. I've actually taken on as a personal act of reconciliACTION, I'm going to try this year and see if I can get through a whole year of teaching English without using "him" at all…and see if I can source some Indigenous playwrights and see if I can source some just other stuff. But everywhere that I can and whenever I can, I use queer authors and Indigenous authors and BIPOC. It just needs to happen, like come on already. (Interview 1)

Missy articulated areas in which underrepresentation is an ongoing issue—classroom resources and teaching staff. A few days prior to our second interview, Missy attended a professional development day (Pro-D Day) and articulated the frustration that she felt and, then, how it relates to the issues of underrepresentation within higher music education with which she has been grappling.

> It's really interesting because we had a Pro-D Day on Friday and our Pro-Day was called the "Indigenous Collaboration Day." We had the morning sessions to all be about Indigenous education. I was frustrated because the keynote speaker in the morning session was non-Aboriginal and spoke from a very European perspective. Why would a non-Indigenous speaker be selected to talk about equity from a non-Indigenous perspective on "Indigenous Collaboration Day" with no visible collaboration with Indigenous peoples? So whatever, fine, but what refreshed me was after I was leaving that in anger, I went to my own Pro-D and I started reading this book—*This Book is Anti-Racist* by Tiffany Jewell—and it is amazing and fantastic and beautiful and it's got cartoon designs and activities and everything all throughout it. There's a piece in here that I actually would like to read. It's basically talking about the dominant culture and that's the more eloquent way of describing what I have been struggling to name, "The dominant culture is the group of people in society who hold the most power and are often but not always in the majority. In the U.S. and the UK[26], people who are white, middle class, Christian, cis gender are the dominant culture. They are in charge of the institutions and have established behaviours, values and traditions that are considered acceptable and the norm in countries." I was thinking about that more deeply and trying to digest that definition and came to a realization that, that is entirely embodied in the institution of music education. Full stop. I had one sessional female identifying prof that I only had for one class within the School of Music, and within the education faculty, probably three females. To my knowledge none of them identified as anything other than white. To my knowledge none of them identified other than cis hetero. (Interview 2)

Missy articulated a further frustration with underrepresentation, this time in the context of music education conferences:

[26] After considering this further, Missy wrote in a review comment within a draft of the chapter that it is important to recognize and clarify that "dominant culture" extends to Canada. While the quote that she read refers to "white, middle class, Christian, cis gender" as the dominant culture, Missy also extends this to include two other dominant culture identifiers: English-speakers within the Canadian context and heterosexual identity. (review comment, December 29, 2020)

> Almost every conference I go to where there actually is Indigenous education it has been listed as "other" even though we should be the main. We're in Canada. And that's so interesting because that is such a core Indigenous piece is that I am a Gitxsan woman living on Coast Salish territory and no matter what I do my protocol forbids me to do anything of my own teaching before acknowledging the Coast Salish people here. I must acknowledge the territory. I must acknowledge the people here. I must acknowledge the work that is done here before I can start taking on and doing anything of my own. It doesn't make sense that in the music world that same idea has never been thought to occur and take place. (Interview 2)

Widening the lens, Missy turned her attention to current approaches to education:

> I can't help but think of how many things are still so connected because of colonialism: our education system, the things that we teach, the way in which we teach. It is literally systems that are based on European systems and European values and there is no room for anything else. (Interview 2)

The Camas Project: An Act of ReconciliACTION

On the day of our first interview, we met following her teaching day. It had been an eventful teaching day for Missy, one that demonstrates the ways in which she engages with song, culture, and land within the context of her teaching. She was excited to share the details of her day:

> The front of our school is under construction and under renovations and they're ripping out stuff and putting in sod. And so we had this idea, or the other staff member had this idea, of reclaiming some spaces and planting some camas in the grounds. I don't know how much you know about Garry Oak ecosystems, but that's our traditional food system here for Coast Salish people, of which I am not, but I know enough of the culture here. And so we thought about reclaiming this little itty-bitty corner of the front yard-ish area that we're now claiming as our garden.
>
> So yesterday both of mine and another staff member's classes teamed up and of course we're in this cohort [due to the COVID-19 pandemic], so in the morning we only have half the class and in the afternoon we only have half the class. So together two halves make a whole. There's my math. We came all together and we started prepping these beds. So what we did was we were ripping

> out all of the grass and we sort of pulled out some driftwood and marked in one of the corners where our actual garden bed would go. We hauled in a bunch of dirt from the previous garden that is now just destroyed by all of the construction and all of the painting and everything that's been going on. So we tried to salvage what we could. There's a couple of sage plants that are still kicking and some other traditional Native plants from around the area.
>
> So yesterday was the prep day and today was the celebration day and the actual planting of the camas itself. Meegan—that's the name for Beacon Hill in Victoria—Meegan is a really significant place for protecting for when the invaders were coming up from the ocean and that would be a big raid site of the food gardens because that was all where the camas was planted. And my understanding and from what I've heard from elders is there's also a death camas which, at the beginning of spring, blooms the same colour flower but then stays white. Whereas, the ones that you can eat bloom into purple. So the death camas will stay white but the eating camas will turn purple and have this beautiful purple-blue flower. And so it was only the traditional knowledge keepers that knew where this death camas would be planted when the raiders would come. Today, many food warriors continue to work in this way. (Interview 1)

Missy contextualized this project and the ways in which she embedded this project as an integral part of her students' learning in her English classes:

> So we talked a lot about reclamation. This was our wrap-up project from Orange Shirt Day. We did a lot of reconciliation, reconciliACTION, that discussion. I taught *Of Mice and Men* and I taught Thomas King for my short story and we did this Project of Heart thing and those were the three units that I was kind of working with. And so this camas bulb-planting thing, I thought, that was a great project of, "OK so now we know this information about the history of Canada, what are we going to do about it? What is the next step?" And so today was the celebration day. We had opening and closing circles. We had a fire going. We made some hotdogs and some bannock and had spruce tip iced tea/water, and we planted the camas. (Interview 1)

Another example of Missy's commitment to reconciliACTION is regarding Land Acknowledgements, encouraging others to know whose land they are one and to be confident and knowledgeable in their sharing of the Land Acknowledgements:

> My goal, my hope, my dream, my wish is that everyone will expand the Land Acknowledgement, but the reality is that not everyone is there yet. I'm working on having everyone at my school know the names of the nations where we are because we have to acknowledge Esquimalt and Songhees as the nations here and that in Sooke, or in T'Sou-ke, the nations that we work with are Scia'new, Beecher Bay, T'Sou-ke, and the Nuučaaṉuł Pacheedaht to the west. I do teach the intentional pronunciation of T'Sou-ke because it's written S-O-O-K-E in English but it's pronounced with a different sounding. So when I was teaching the littles at the elementary and middle school, I would say that, "Sooke District Schools would like to thank the…" and they would go, "Esquimalt!" And I would say, "and the…" and they would say "Songhees!" We would get on from there. The high school students—either they aren't used to hearing it as much or they are feeling more shy about it because it takes a little bit more teeth pulling to get it out of them. I acknowledge them when they do come forward, "Wow, you're being really brave. Thank you for sharing." I do really call out and acknowledge the positive traits when they do share because not everyone is comfortable yet with it.[27] (Interview 2)

Missy frequently spoke about encouraging others and creating the conditions under which others can participate in reconciliACTION, whether it is in her classroom or in large-scale reclamation projects such as the Camas Project.

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[27] In a review comment during the editing process, Missy provided advice for those giving Land Acknowledgements, particularly directed at non-Indigenous readers:

> Nations are forgiving with pronunciations (and mis-pronunciations). The important thing is your intentions being good and that you are trying your best with the resources you have. You could always consider asking the 'audience' if there is anyone from the local nation to do a welcome (that way it acknowledges them and their pronunciation), or ask folks in the area what the 'correct' pronunciation is, to hear it before you repeat it. "Correctness" is also a very Western concept, so don't be surprised if you find Elders pronounce things differently as well. Always go with their pronunciations over those who are learning! (review comment, December 30, 2020)

Despite having made the decision to leave formal music education, Missy has remained active within the music education sector. She currently sits on the Board of Directors of the British Columbia Music Educators' Association (BCMEA) and on the Indigenous Steering Committee of the Decolonising and Indigenising Music Education Special Interest Group of the International Society for Music Education (2020). I asked Missy why she has continued to be involved in music education in these capacities, and she responded quickly:

> Representation. That's the main thing. There was a keynote that we had (pre-COVID, of course) in 2018 at River Rock where we [BCMEA] hold our annual conference and it attracts upwards of 500 to 600 teachers from across the province. In the keynote speaker's address, he began by talking about learning in other ways and thinking about other (Indigenous) perspectives, and then led into recognizing and acknowledging the Indigenous (and more specifically, Indigenous music) educators because they/we were going to be/are seen as the leaders for this shift in education. He asked for any self-identifying Indigenous teachers in that room to stand up. I was the only one. It made me cry. It made me cry tears of happiness and tears of sorrow, which is also a very Indigenous thing. I think back to Sherman Alexie's book, *The Absolutely True Diary of a Part Time Indian*, and he has a chapter that's called Tears of a Clown and that's why I refer to it in that way. It was shocking to actually be acknowledged in that way, but it was also shocking that I was the only one. But, it was also an empowering moment for me because I was sitting at the white fancy table at the front of the ballroom because I'm a board member. So, it was like, "I need to be here." I could've been in the room anywhere, but because I was standing there, it was that extra little bit of privilege, that extra little bit of what power I do have by being present and in a leadership role. (Interview 2)

Higher Music Education

In Missy's first interview, we deliberately turned our attention to the areas of higher music education and Indigenization of higher music education. As noted earlier, Missy indicated that she thinks that, "I probably don't count as a 'real musician' to a lot of people" (Interview 1). I asked Missy to define *musician*, "Well, my definition of a

musician is anyone who participates in music making. But a Western definition of a musician would probably be someone who has a degree and has lots of formal training" (Interview 1). I then asked Missy to define *excellence in music.* In response, Missy told a story that engages with the ways in which she thinks about music, singing, and the idea of excellence in music:

> Passion, feeling really good about what you're doing and how you're doing it because this morning when I had my circle [for the Camas Project] and I was singing as part of that, there's a Hych'ka song in the Coast Salish way, I guess, and it's just like a "thank you" song. And so I sang the Hych'ka song at the end and I was talking about how we need to sing our voices so that all the nations can hear us. And so I talked about how we need to sing all the way so that people can hear us so that we can send those thoughts and those prayers to all the people who are out there searching for missing persons. And I thought about it after and I was singing along and I was trying to teach while I sang and I'm like, "This is not how my teacher would do it. Why am I doing it like this? This is so 'music teacher' of me to be like 'OK everyone, repeat after me. Here's the low part.'" So I was like this and then, "Here's the little high part. It sounds like this." I'm like, "Why aren't I just singing?" which was like a weird, literal, in the moment, music of both worlds at the same time, embodied within me and within that moment that was happening within circle.
>
> And then after I was thinking about how I started singing that way too high for my voice and I wished that I had started it pretty much as low as I can sing it because it sounds like this: [*singing*]. That's the low part. This is the high part: [*singing*]. And then it just repeats like that four times. And I thought about that after I had finished the circle and as the students were all walking to go home for their lunch break or whatever and I'm like, "I sang that too high. Why did I do that?" I didn't feel really good about that but the other two people I was with were like, "No, no, no. That sounded fine." And so it's funny that you're saying how do I think about musical excellence because I feel like in that moment it wasn't a musical excellence moment but it was a cultural excellence moment. I think in that moment I thought of them as separate because I felt good about the circle and I felt

> good about singing towards elders in the community, but I felt like in a musical way I didn't do a good job. (Interview 1)

Missy thought more about why she felt that she had not met her musical expectations:

> I think it was just my register. I was thinking about register and I was thinking about voice strain and I just think that it was hard on my voice and hard on my throat. But what is really interesting is culturally we would say, "Well there's pain there so you're feeling the pain in the community," and so there's a reason why it's coming through in my body. And so I don't know if it's two different criteria that's happening but I do think it's the two different world views that's happening because culturally they would say, "Yes, that is good. You are OK to feel that way and you are OK to not be perfect." But Western way would say, "Oh, you were flat here and maybe you were out of tune here" and that kind of assessment/evaluation. (Interview 1)

Thinking about the two different worldviews that Missy outlined, I asked Missy what she thinks are the barriers that some Indigenous students face when contemplating or pursuing post-secondary education. She responded quickly:

> Access, money, transportation, education, family, upbringing, values, traditions. Some people have access to multiple levels of education, and some do not. Within my family, there are three different levels of completed education within the three of us siblings—my sister has her MA, I have a B.Ed, and my brother hasn't completed any post-secondary programs (though attended post-secondary courses). Perhaps it can be correlated to the fact that my sister and I both moved away from where we grew up to pursue post-secondary. My brother did not. That is just one example of a barrier that some within the same family have overcome, and that isn't the only barrier to specifically becoming a trained music teacher. (Interview 2)

Missy explained some of the barriers that she overcame when she was an undergraduate student, and while she spoke, she was sure to credit those who helped her along the way:

> Once you have the pieces in place that allow that step to happen where the person continues on to post-sec, then there's a whole whack of barriers that exist at the post-secondary level, right? So I didn't get my prerequisite in that first year. I had to wait another year. I had to get student loan funding. I was not a registered Indian

> under the Indian Act until just two years ago on Remembrance Day. So, I didn't have band funding. I needed a lot of help to navigate the loans and grants because I needed a lot of financial help, and mom likes to brag and say that I'm the only person that she knows that saved money from student loans because I worked so hard to get a lot of grants and budgeted really carefully. The math piece is what I get from my dad and the English piece is what I get from my mom. That's why he was my tutor in high school. (Interview 2)

Talking about her undergraduate experience led Missy to recall her growing understandings of the lack of Indigenous representation within her program and how it impacted her experience as a student:

> I don't think I noticed the representation piece for myself until way after. In fact, probably just in the last couple of years to think back and be like, "Oh yeah, weird. I wonder why that was. I wonder why that is." To see it in the people who are in the faculty and in the positions of teaching these courses. I was quite tempted a number of times to drop out and to go into the Indigenous Education Faculty and to do something else because I wanted to be with and to see and to learn from more likeminded folks. All I saw was the Indigenous Governance, the Office of Indigenous Education, and nursing, and I wasn't going to be a nurse. I had no interest, at the time, in policy and governance, although that's kind of been changing over the last couple of years. (Interview 2)

Missy returned to outline more barriers that lead to underrepresentation of Indigenous students in higher music education:

> Within the other students I didn't see a lot of Indigenous people, or even "allies," so there weren't really supports there. Really, it's about the idea of underrepresentation, something that I struggled with during post-sec and I still struggle with in my teaching of music and within education more generally. There's still so many financial barriers that come in. I was talking about the lessons and all of the private tutoring that happens before starting post-sec and so I didn't have any of that. And the instruments, there is no place for a hand drumming degree. That doesn't exist. There is no throat singing degree. There is no pow wow anything.

> The institution accredits things that First Nations education doesn't or vice versa. I'm not really sure which way. Both simultaneously. (Interview 2)

Indigenization in Higher Music Education

When asked what she thought Indigenized university music and music education programs would look like, Missy was quick to respond:

> I would love to see no sheet music. I would love to see more stories and more recordings and more people of different backgrounds, more language immersion, more community, living and learning outside of your practice room or your classroom or the recital hall. More Indigenous profs, more people trained in anti-racism, more people feeling comfortable with asking and responding to questions and tackling big conversations. So people just maybe taking a step back from content and taking a step forward into character education perhaps is maybe the idea. I don't know. We still need to be better human beings. (Interview 1)

Picking up on Missy's reference to *character education* as a possible direction forward, I asked Missy to expand on the concept of *character education*:

> I talk a lot about respect in my class, almost every day, and I talk about the reasons why I do the things that I do very explicitly. In the circle today, I talked about my regalia because I did wear my—I have a black dress and it's got abalone shells underneath the bust area and I have a red cape and it's got abalone shells along there and frog designs on the front and back because I come from Lax Ganeda (Frog Clan). And I talk about how even my clothing was intentional because of the way that we have to present ourselves when we are doing ceremony, even if it's informal and the idea that we're doing this garden ceremony. I talk about the fact that when I'm doing discipline it's kind of more like acknowledging the behaviour, acknowledging what was wrong with it and thinking about a way to change it for the future, so more restorative justice kind of thing. And I just want people to get a better feeling of sympathy and empathy for others and more practice seeing other perspectives and valuing that and understanding that because I think that's the problem that I see with a lot of people being so polarized nowadays on various things. Once we kind of can understand that other people will feel other ways and accept that, I think that will help us all move forward in a good way…my character

> education is basically: let's talk about respect and let's talk about perspectives and let's talk about different definitions of truth. (Interview 1)

Missy offered a way of defining and conceptualizing music that challenges the ways in which music is approached in higher music education:

> For us [Indigenous peoples], you don't need a music degree to have a music degree, basically because music is language, is place, is song, is dance, is story, is history. It's everything. You can't separate it because to separate it is to ignore how interconnected everything is. Language is musical. You can't take them apart. To take them apart is to cut off a limb. (Interview 2)

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us.
(Gerry Baxter in Pedri-Spade, 2016, p. 396)

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Chapter 6
Sherryl Sewepagaham

> I'm Sherryl Sewepagaham. I am from the Little Red River Cree Nation in Northern Alberta. My families are Woodland Cree and Dene. I am a long-time music teacher, music educator. I was a classroom teacher for ten years and then I moved into being a district consultant with Edmonton Catholic School Board … right now, I'm working as an Indigenous music therapist for the Indigenous Health Program with Alberta Health Services. I am working at the Royal Alexander Hospital here in Edmonton that has a high inner city population. I work with primarily Indigenous elderly and older adult patients in the areas of dementia care, palliative care and other illnesses of aging. … I also have my Level III Orff so I also present Orff-based workshops with integrating First Nations songs, activities to the presentations and arrangements. I have a really high interest of bringing the Cree language to schools, to students, to non-Indigenous students to really revitalize the language and the culture and songs and traditions and even protocols. I teach students about protocols and it's very interesting and I really enjoy it. It's something that really speaks to the heart and the spirit. (Interview)

Meeting Sherryl

I had been aware of Sherryl's Orff-based work for some time, particularly when she taught *Celebrating Canada's Indigenous Cultures* at the Royal Conservatory of Music in Toronto, ON in 2019, and I was disappointed to not be able to travel to Toronto to participate in the course. I attended a virtual town hall, "Decolonizing Music Education in Canada," presented by Musicounts on September 9, 2020 in which Sherryl was a panellist (Musicounts, n.d.). I was struck by Sherryl's contributions, to her openness for sharing, and for her generosity in the ways in which she spoke about the importance of Indigenous cultures for both Indigenous and non-Indigenous students. At the end of the town hall, Sherryl indicated that she would welcome email communications from participants, but there was no opportunity to share contact information. My advisor, Dr. Lori Dolloff, indicated that a fellow PhD in music

education student knew Sherryl, and they made an email introduction between Sherryl and I.

When we met, Sherryl and I spent approximately thirty minutes talking about the details of the dissertation research and getting to know each other. When the time seemed right, we shifted into the interview time, spending two hours talking about Sherryl's work and thoughts and experiences. Her generosity of spirit is palpable, even through the virtual space. Several weeks later on October 23, 2020, I was thinking about our time together and wrote this short journal entry, clearly influenced by my COVID-19-related consumption of the *Great British Bake Off*[28]:

> *Our time together in the Zoom room:*
> *Stories and experiences told with kindness and generosity and laughter, like a pastry with a generous dusting of icing sugar on top.*
> *Sherryl is brimming with ideas and excitement, like a tart barely holding together at the seams. She exudes enthusiasm and passion, seriousness and gravity.*
> *There are so many layers to her experiences, her ideas, her knowledge. (Journal entry; October 23, 2020)*

At the end of the interview, our exchange included the following, for which I am most grateful:

Laurel: Thank you so much. It was lovely to meet you.

Sherryl: I feel that if we were in the same place we could hang out and be friends.

[28] During the first eight months of the COVID-19 pandemic, it seemed as though almost everyone that I was closely connected to—though physically distanced from—was watching the *Great British Bake Off*. At the time, I thought it was a coincidence. As the pandemic continues (and my devotion to the *GBBO*, as it is affectionately known, continues), it turns out that the viewership of *GBBO* has skyrocketed. Blake (2020) of the *Los Angeles Times* notes that,

> viewers right now are desperate for a bit of TV comfort food. 'GBBO' has always offered a pastel-hued respite from the typically cynical world of reality TV, an unscripted sanctuary where no one is ever thrown under a bus and seemingly everyone in the ensemble has, in fact, come to make friends. But the show's charms have perhaps never been more evident than now, at the tail end of a year that has already lasted three decades. (para. 4)

Laurel: I feel the same way and I think we can even do it virtually. It's the new normal.

Sherryl: Yes it is. (Interview)

Pathway through Higher Music Education

Sherryl began the story of her musical pathway at the point of her audition to university. She had trained as a pianist and described her audition:

> I primarily applied for University of Alberta through the piano performance program. I remember when I did my application ... you have to put a second choice and so I put education. My parents are teachers. They just retired, so I knew the teaching life. … I worked really hard for my audition. My theory was great, my aural test was great, my pieces were fine, my sight-reading sucked. They put this big piece in front of me with these big chords and I was like, "What is this?" And so I was kind of like [*mimes playing a large chord slowly*] and then the next one [*mimes playing a large chord slowly*] and then they said, "OK, that's enough." So I didn't get into the piano performance program but I got into my second choice, which was education. (Interview)

Sherryl described how, during her early years at the University of Alberta, she began to learn more about Indigenous songs. Sherryl describes an important moment in her undergraduate experience:

> I was actually in the University of Alberta Mixed Chorus and we were having a rehearsal and my professor, Dr. Bob De Frece, was our director and he came up to me during the break. He said, "Sherryl, there's a woman by the name of Jane Woodward who is putting together..." I think he said "aboriginal choir" at that time. It was "aboriginal" then. He gave me her number, I called her, and that's how I met the women in my group. … we just started the group during that time, so I was just starting my learning journey about traditional songs. (Interview)

The group that Sherryl is referring to is Asani, an award winning a cappella women's singing group that Sherryl sang with for twenty-three years. She described the significant impact that Asani had on her musical development:

> I'm one of the founding members of the group and that really helped me to learn more about the protocol and the structure and the details of drum songs and rattle

> songs. Throughout the whole Asani's 23 years together, I was able to weave my own journey of learning about the drum, connecting with my elders, knowledge keepers, my parents who are my translators for all of my songs, and it really allowed me to explore and to really try and break down and understand First Nations music and then where I was able to compose. Well, I say "compose" but I'm more of a song maker, song creator. (Interview)

Dr. Bob De Frece was an influential professor in Sherryl's undergraduate experience, and she always credits him with "starting me in that way of thinking" (Interview). She described how he led her to think about ways in which she could bring Indigenous material into the Orff-Schulwerk pedagogical process.

> It was Bob … I took the Intro to Orff class with him. We would do this activity where we'd use Robert Munsch's *Paper Bag Princess* book, and we would have the Orff instrumentarium, and we would have the skins, the metals and the woods and then the xylophones. We would animate the characters, the dragon ... we would create the characters with the instruments we had, and then after class he would say, "Well Sherryl, you can add a Native legend and you can just create a whole..." He would throw these ideas at me after class and I would be, "Hmm." And then this started that process of thinking about even Orff, "How can I bring in more Indigenous material into my arrangements and into all the activities—language?" I have a lot of language content as well, stick games, drum songs and I have even full arrangements of songs with the Orff instrumentarium using the Cree language, singing a drum song. So, he started me thinking that way and then I haven't stopped. (Interview)

Elementary Music Educator

After obtaining her undergraduate degree, Sherryl taught elementary music for ten years in Edmonton, Alberta. She briefly described her teaching during that period in her career:

> I had a music room. I had a choir in my school and we sang both children's choral repertoire, but we also had a nice collection of more traditional songs, drum songs. So it was fun to be able to teach them choral through the nice choral sound and then we switch into the other voice, the traditional sound. They really started to get it.

> This is kind of an off topic but it's very related. So we would go on the bus and go to performances sometimes at city hall or whatever and instead of singing in my day something like, "Ten bottles of beer on the wall" or something like that as a kid, we were singing really hard-core, traditional songs on the bus with the kids. … I can imagine going down the streets with the windows open with these kids singing these drum songs really loud. (Interview)

Sherryl shared a poignant story from a performance with her students,

> I think we went to a performance where other choirs were there and we pulled out our drums and the kids did amazing. They sang a couple of drum songs. And so this choir, kind of standing off to the side, some of the girls in a school that had more of an elite status and said, "They're just shouting." I know they were in junior high but they didn't understand that and I had to talk to the children because they were hurt a little bit. I didn't address the students. But to an outsider it may sound like that … It's definitely a different way of singing, for sure. (Interview)

Following her ten years in the elementary music classroom, Sherryl became a district consultant for the Edmonton Catholic School Board. During that period, Sherryl was still actively singing with Asani and another shift in her pathway was about to occur.

Music Therapy

Sherryl spoke about the healing power of music and how music is used in her culture to heal. During the time that Sherryl was working for the Edmonton Catholic School Board and received some guidance that prompted a shift in her pathway.

> I worked with the Council of Elders who were really starting to push me into the direction [of the healing side of music]. In fact this one elder in particular she wanted me to explore music as healing and she actually kind of planted the idea of music therapy. And I know music is healing. With our people we always use music in our ceremonies and every feast, every celebration there's always music. (Interview 1)

Sherryl successfully auditioned for the music therapy program at Capilano University in British Columbia. Several times, Sherryl described the decision to pursue a degree in music therapy as a "leap of faith," and she outlined some of the challenges of returning to university as a mature student.

> I was really scared to leave everything behind, pack my son and I up to Vancouver and to leave this job where I could retire very happy, but I just knew there was something more I needed to learn. And so I took a very big leap of faith. Having to become an undergrad student again was hard because students are poor and I had to not only switch into adjusting financially but also having to relearn the whole system. When I convocated [from my undergraduate degree] in 2000, we were just at the end of microfiche. We were still at the end of periodicals, going into university and digging through the library and everything had moved to electronic, and I had to relearn everything: how to submit documents online on Moodle. Like, "What the heck is a Moodle?" My much younger classmates really helped me. They helped me to get started on research but also kept me on my toes. I was always learning and at a very fast speed because the music therapy program you have to have, first, two years of music. You're essentially going in as a third year student, so it's like an after-degree program. (Interview)

Mature students often face different challenges than their younger counterparts. Sherryl described, in more detail, some of the challenges that she faced:

> It was so heavy. I could barely keep up. When we had our first midterms, I was so overwhelmed and late nights of crying and working sometimes all night because I was the only single mom in the program. I still had my son's soccer and his guitar lessons and things and I needed to feed him. I couldn't just have these long study sessions because my son has soccer. They were very accommodating as classmates. Sometimes I had to miss because my son was sick. They'd take notes for me. The adjustment was really hard, but then once I got into the second semester, I was starting to feel better and starting to get into the swing of things. It got easier but on top of that I was learning the guitar because I did not know how to play it before starting the program. I just squeaked out a song in my audition just barely. (Interview 1)

Sherryl explained how, despite her ability to sing traditional drum rattle songs, she was challenged to learn the repertoire on which the music therapy program requirements were based.

> Now I have to learn "Let it Be" and memorize it. The amount of songs I had to learn was so overwhelming. I probably could only sing maybe five songs by memory from the radio. I like a lot of songs but having to know and memorize and play these songs was so overwhelming. (Interview)

While there are Indigenous people who use music in healing, Sherryl is a rarity in those who practice music therapy within the Western tradition. She said, "I'm the only First Nations music therapist in the field and that's so much pressure" (Interview). Sherryl openly shared her struggle to decide which pathways to take in her work, feeling herself pulled in many different directions.

> I realized I'm still not finished with music education. There's still a lot of work. I don't want to open up something else when I haven't finished with where I feel I really need to leave something behind. I have to finish this first and it may bring me back into music education full-time and choral. Because Scott Leithead with Kokopelli is saying, "You have no idea what you're capable of and what you can do. There's so much opportunity. If you want, there's more." I was like, "Well, when do I shift? When do I realize that the bigger picture is pulling me so much that I need to step away from music therapy?" Because I'm feeling it and as I'm building this music therapy program in this hospital that's never had a music therapist, if I leave then I have to be able to be OK with that and to accept it that there's a bigger calling.
>
> So I'm struggling with that right now. I'm just thinking about it as I'm expanding the program and I'm thinking, "How long am I going to be here? I don't know and I'm going to let down some people on this side. Am I going to be OK with that?" … If I leave then where is that going to leave the music therapy profession? (Interview)[29]

Music Education Now

Sherryl identified an existing gap in the music education field, one that she is trying to help to fill:

[29] In a later email exchange, Sherryl shared her decision, "My last day of work is this Thursday. I have mixed feelings about it. I'm sad that I'm leaving this music therapy program I was building and the amazing staff and patients I work with. But I'm excited on new prospects in music education." (personal communication; November 3, 2020)

> I don't know of anybody else who does what I do right now. I'm trying to recruit new young educators to go into the path of music. We need more of our people in the music education field. It's so wide open right now and there's so much room for new ideas and fresh faces and new voices out there. So I'm really trying to get new students to become interested in that. (Interview)

Sherryl indicated a need for Indigenous language speakers to become music educators, too, and affirmed her desire to mentor Indigenous music educators. Having recently put out a call on a social media platform for Indigenous music educators to contact her, she shared an exchange that she had with a Cree educator who responded to her call:

> She is teaching some music but she is not trained as a music educator. … She reached out to me as a response to that call and I asked her, "Do you have music training?" and she said, "No, but I'm interested in that." I said, "Yes!" I just jumped on her. She's interested in doing an after-degree focusing on music education and I said, "We so need more Indigenous voices in the music field, in music education." I did encourage her. I said, "If you do go this path I would like to somewhat kind of mentor you or help you to. … Kind of show you the ropes in a way, but also to show you what you can do or where your ideas can be explored, developed." (Interview)

Sherryl feels the need for more Indigenous music educators profoundly and personally. She grapples with being pulled in multiple directions, feeling an obligation to remain active in many areas:

> Partially why I have not left music education is because, number one, I enjoy it still but, number two, I just feel if I leave, if I decide to leave which I won't but I mean if I decide to leave the field, there's no one else. I feel I'm doing a disservice to students and teachers who are very much willing to learn. And so I will never leave. They won't let me leave. They keep pulling me back in. There's just so much work to be done. I enjoy music therapy but I'm being torn because I realize that there's still a lot of work to do in music education. (Interview)

Sherryl addressed music educators' challenges with sourcing Indigenous materials and her own experiences of assessing materials for possible use in her own teaching practice:

> The number one request that I get from teachers is there's nothing out there that's authentic or that is respectful of Indigenous music and I know that. I did find a book from the States. I'm trying to remember the title of it. It was clear transcription and notation of some Native American songs but there was no context. There was no recording. There was very little description about the song. That was, I think, the best of the worst that I've seen out there and I don't believe it was transcribed by a Native American writer. I don't remember but the name didn't look like an Indigenous name. (Interview)

Sherryl understands the questions about teaching resources that music educators often ask her and offered ways in which non-Indigenous music educators can direct their attention to protocols.

> [The] number one thing teachers ask is, "How do we find resources or people? There's really nothing out there. How can we be respectful when learning? How do we find the music?" All that. And I know that it is difficult because of the nature of traditional songs. With First Nations' songs, there's a lot of cultural protocol around the songs and sharing of songs and receiving songs and especially for non-First Nations people and especially for people outside of the communities or the family because of those fears of repeated cultural appropriation and just outright theft and without acknowledging where the source or the songs come from. Because with every song there comes all these questions. Songs contain history, a story and what type of a song is it? Is it a social song? Is it a ceremonial song? So then those questions come in and then there's protocol, offering to be able to obtain the song which also comes with trust. So I do get that it's so many layers of, "How do you get the song in the first place?" It's not an easy answer when I tell teachers because of the cultural protocol that surrounds every song. (Interview)

Sherryl described how she addresses protocols, both in her own performing and learning experiences:

> Even for me, if I go into new territory I always ask, "What is the protocol for sharing songs?" Even me as a female hand drummer, I also have to ask the females, "Do women play drums in this community?" I also have to assess as a drum carrier that I've been given that permission, so to speak, from my elders and my family. Is

> it right for me to go into another community and play my drum when the women don't play the drum in that community? I also have to navigate that. Sometimes I do and sometimes it's accepted, but sometimes I don't because I don't want to disrespect the elders in the community. So I really have to weigh that every single time. When I want to learn a new song, when I hear a song I have to ask the song maker. I have to have my tobacco and sage protocol and I present it and I ask, "Would you be willing to share the song with me?" And then the whole process of learning begins once they accept that protocol. And then I have to spend time and learn about the song, learn the story, the history of the song, where it comes from and I always have to acknowledge the song maker when I share that song and I always do. I tell as much story about the song as I remember as was told to me. In every song I create, there's always a story around it. (Interview)

Sherryl is often invited to share her music in classrooms, teaching the students and educators about protocol and the importance of protocol in the relationship:

> When I do presentations I always encourage they offer new protocol to model that to their students but also because that's part of the protocol of song sharing and transmission, even if it's just a social song. They're not ceremonial songs that I share. I always share social songs and then my own songs, but I weave that in when I teach students that and teachers because they have to know that there is always protocol around the songs and there's always a story and there's always the connection to the heart, the spirit, the ancestors. Some songs only have maybe one word in it and then some songs don't have words in it, but they're still very, very meaningful because a chant song or a syllable song, a vocable song—there's so many names for those syllables and those songs—they have more meaning because they can be an honour song, maybe for someone who's passed away. It's a very traditional way, a very old style of singing, where there's always prayer connected to the song. So it's prayer-like singing and I say Gregorian monks, they chanted when they sang and that's the same idea where it's a very deep, spiritual way of singing. (Interview)

Sherryl shared a story of a request that, in turn, challenged her to reflect on protocols and to resolve to honour her teachings and understandings:

> For some people that's really hard to understand, even for teachers, especially people who maybe are atheist or even Christian. I had a teacher in a Christian school invite me in and she was really respectful about it and really careful with her words and didn't want to offend me, but she asked politely if I can refrain from referring to the spirit. She asked me when I was already at the school and I accommodated her just that one time. I said, "I will not do it again." I mean she was really nice about it but I said to myself, "I won't do that again in any of my presentations in future because, if I don't include that, then I'm not giving well-rounded information to the students." So I always include those aspects that every song is packed and comes with protocols, comes with stories, comes with everything in it and you can't eliminate that. I know that teachers they're scared of offending. It is so complex and I get it. (Interview)

Sherryl also shared the ways in which she works with music educators, encouraging them to engage with their whole bodies and explaining her reasons for encouraging them to use technology to assist them.

> I always say in my PD sessions or when I'm presenting and I leave behind notation of the songs to the teacher, "Learn it here [*ears*] first. Learn it in here [*heart*], here [*head*], every part of you. Learn it first and then look at the piece after. This is just a guide." Because when you notate songs you don't hear all those characteristics. You can't capture all those characteristics and vocal inflections and pushes and things in notation. You lose all of it. And so I always say, "Just use this as a guide to the melody." And I encourage people to take out their phones and record the songs during sessions. I say, "Because you need to hear how we sing it together or how it's sung. Not to sing it like me but to try and capture as much of those inflections to be able to sing it that way back to the students when you're sharing." (Interview)

It's important to Sherryl that music educators understand the drawbacks of relying too heavily on musical notation. She explained,

> When I do presentations in schools, I share at least one song per class. Sometimes that's all I have time for is one song because it can be a more challenging song, especially for someone in like Grade 4, 5, 6. But I teach them by rote and then we

sing it and we sing it a few times. They never see the sheet music. I tell the teacher, "Even if it's in the key of D, change it. Change it to the kids' range. This is just a guide." Because when you notate it, it kind of locks it in place and that's not what the songs are meant to do. They evolve, they change. If a song was learned in the west, as it travels to the east Canada then it can be the same song but it's changed over time and that's how songs naturally change and evolve like that. (Interview)

Sherryl's experiences as a guest in music classrooms and her own experiences of sourcing Indigenous teaching materials are the impetus for a project that she is preparing. She is planning:

> to create a resource book with the notation, with audio, with stories. That's one of my goals is to create a resource that includes everything because when a teacher takes the PD and then it's all on paper and then she shares it with somebody else, they don't hear the story. They don't get the context that I share and that's why I ask teachers not to share because they'll miss all those details that come with every single song. And so my resource, when I create it, will have all that in it as a complete package and with instructions on ... you can change to learn it orally from the recording or video or however my voice will be in there. You can change the key maybe based on the mood/your feeling because there's a lot of emotion that you can't capture in notation as well that's missing. (Interview)

Choral Music

As noted earlier, Sherryl was a founding member of the women's singing group Asani for twenty-three years. Her part-singing experience and work with choirs has led her to choral composition.

> I've always composed unison songs but I love harmony because my trio, we sing in harmony and we love dissonance, we push those harmonies which is very contemporary. And so when I compose pieces I hear harmony. I started off with SSA and then other choirs were saying, "Would you consider SATB?" (Interview)

Sherryl described some of her recent work with choral organizations, but first, framed her involvement in the area of composition:

> I only know maybe a very small handful of First Nations composers out there, maybe a few at most, so I know there is a need for it. And that's what I was doing

> in the choral series [Bridge Choral Collective] the past week is sharing these songs, doing choral sessions with the Toronto Youth Choir. That's what I did is sharing the piece, telling the stories. This one piece I have is called *Nitohtamok Askîy*, "Listen to the Land," and I originally presented it to the Greystone Singers at the University of Saskatchewan. Jennifer Lang invited me out last year in February and so I composed a piece. I wanted to have them sing it first, and they did an amazing job. But I really stressed the traditional type of singing. (Interview)

Sherryl returned to discussing the limitations of musical notation, particularly in terms of the difficulties of notating vocal inflections:

> I always struggle with notating in the first place. You cannot capture, even if you use grace notes, even if you use accents. You cannot capture something like this. [*singing*] How do you capture that in notation? When I'm doing these sessions, it's a different style of singing they also show. Instead of just going [*"choral" singing*] and then try to [*singing*] and really exploring that sound [*brushing cheeks under eyes, the "mask" area of the face*] in these songs. So how do you capture that in a publication when it's published? You can't. And so that's also the danger—not the danger—but the challenge of notation. When I was teaching those songs to the youth, I really drove home that style of singing [*brushing the "mask" area of the face*] for this particular song and other songs you don't have to as much. But really try and get it like that space of singing right in here, in the mask [*brushing the "mask" area of the face*]. This way [*signals front*] instead of this way [*signals tall vowels*], you know? (Interview)

Sherryl described her own lived experience of purposefully learning how to sing with this technique:

> When I learned how to sing like that [*brushing the "mask" area of the face*] I opened a whole range that I didn't know I had. I can only go so high in my head voice but then when I use that voice I can go higher. (Interview)

Sherryl stresses the importance of sound and technique, and in our time together, asked an important question regarding choral practice.

> In that particular song [*Nitohtamok Askîy*] I really wanted to stress that sound and that style in this song and the drumming style. So that's one of the more raw,

> natural, more traditional sounding compositions that I have. And even when I composed a song for Pro Coro a month ago, I also tried to drive that sound to them. It was hard because they're so good. They're so trained. It's really hard to, no, it's impossible to capture that without hearing it. You cannot capture that in notation and I really challenged Pro Coro. I really wanted them to be challenged because I knew they could do it. I gave them a really difficult piece and they did really well with it, but I wonder about other choirs who come across this commission once it's released, and are they going to be able to do that with that song? Or will they? That's another question. Will they? (Interview)

Sherryl shared a story that addresses the concept of sound aesthetics and vocal training, two areas that are also connected to choral music. She taught a five-day course, *Celebrating Canada's Indigenous Cultures*, at the Royal Conservatory of Music in Toronto, ON in 2019. For the final day of the course, the students were tasked with creating a presentation that answered a question posed by Sherryl.

> The question was, "How would you incorporate any of these songs into your classroom?" There was so many amazing, great ideas and including books, someone arranged a song in Orff, it was great. But then somebody said, and I didn't know how to react to this, she said, "I was singing at home the way we were singing some of these songs and my husband said, 'What are you singing? Stop.'" He didn't like the sound she was making in the different style of singing. I didn't know how to react to it because if people are so trained it's so hard to get almost untrained because these songs come from the most natural voice, the untrained voices. They didn't have form as we see today as Western music has form and structures. So I always want to capture that sound whenever I share my songs. (Interview)

Based on her own lived experience, Sherryl offered advice to singers:

> A lot of it also comes from confidence because you have to allow your voice to crack if it does as you're exploring that space and make mistakes. And when I'm shy sometimes I don't sing like at the beginning of a song until I get warmed up. I hear cracks and things and until I can really get grounded as I'm singing then I can freely sing in that way but it sure takes confidence. When I first started learning to

> sing like that, it was a foreign sound even for me because I was still coming from the choral world and all that Western training. It took me a while to figure out that sound and then to be confident and to become used to that sound and how to switch right away. … That's why I tell teachers to explore, "When you're learning this song, really become OK with it, let it settle in your body. Let it become a part of you so that when you're teaching your students these songs, then you'll be confident and they won't see the hesitation, the tentativeness." (Interview)

Higher Music Education

Sherryl described how her understandings and lenses were different in her two degrees. First, she addressed her undergraduate degree at the University of Alberta:

> I didn't know a lot about First Nations music. I knew about traditions through my family growing up, going to ceremony and experiencing that but then, "How do I bring that out? How do I add that to what I'm learning?" That was really exploration time in my first degree and I was just learning as I went along. I wasn't able, at that time, to look at my undergraduate program through an Indigenous lens because I was just starting to learn. (Interview)

Sherryl's return to higher music education in music therapy as a mature student allowed her different understandings and perspectives. She explained, "It was easier in my second degree because I had over 20 years under my belt" (Interview). Those years of learning and experiences profoundly shaped the ways in which Sherryl experienced her time at Capilano University, "I couldn't help but look at the whole program through an Indigenous lens" (Interview). Sherryl was the only Indigenous student in the music therapy program. She captured how this felt and the implications and expectations placed upon her:

> I felt even that program, they realized that they needed some work and including more Indigenous content and voices in the music therapy program because I felt I was the spokesperson for every Indigenous person all over Canada. They sometimes turned to me and I would be, "I don't know. I really don't know about that. I'm Cree from Northern Alberta and we're in Coast Salish territory." I felt in a place where if I didn't educate these music therapist students on how to work with Indigenous patients, how were they going to be able to do that? I also felt pressure

on myself to share as much as I can. So, a lot of my projects and assignments were Indigenous based. I did movement to an Indigenous piece because I thought, "If I don't educate the students, who's going to out there?" (Interview)

More broadly, Sherryl considered some of the barriers that she believes exist within university music education, probing a multiplicity of barriers:

> I think it's that the universities are hesitant or maybe even unwilling to include a diverse range of voices. I'd focus on more First Nations or Indigenous content. Possibly the reluctance to change the structure, to change what's currently happening but also maybe stemming from a little bit of racism. I'm not sure exactly how to word it, but for so long our people had no voice and we're still fighting to have our voices included, fully acknowledged. And so I think there's a little bit of that resistance. There could be some stereotypes in there but also fear of appropriation, of, "How do we include voices?" and even possibly some resistance from the Indigenous community, unwilling to share because of history of appropriation and theft. And I think there could be resistance on both sides but I do see some shifts happening for sure. (Interview)

Sherryl reflected on the inclusion of Indigenous materials in her undergraduate experience:

> When I was doing my undergrad, the only Native theme or related songs were "Obwisana," "My paddle's keen and bright," "Land of the silver birch," "The earth is our mother." I remember when we sang "The earth is our mother," I remember thinking, "Oh gee." I was just learning at that time, but I did already get a sense of, "This is not right." It's nice but it didn't feel authentic at all. I know that there was nothing, and even when I started my first year of teaching, there was nothing in my books and I was looking. That's when I realized that, "I need to create my own things for my students." (Interview)

Sherryl considers steps that academic institutions and, in particular, schools of music need to undertake in order to create the conditions for Indigenous students to participate in higher music education programs. Embedded within this reflection are some of the immediate challenges that Sherryl imagines as she considers Indigenous students' pathways to higher music education.

> I think there needs to be more advocacy, there needs to be more opportunities where music programs ... you know how they have career days where the youth come to the venue and universities market their programs? … to really go into schools where they have Indigenous students, even on reserves, because there are a lot of students who are putting music out there and creating music, but the idea of learning music formally is not that strong yet and the ideas aren't planted yet. That, at the very start, is to bring more music programs into schools. I mean that's even challenging in itself because a lot of First Nations or Indigenous students may not have the finances for formal music training and lessons. But they can start at some point. When I'm saying this I'm realizing there's just so many challenges in itself of that. But also in the music programs bringing in people and guest artists or presenters to share more about traditional music to the music programs and the music education classes. … I think it needs to start young. (Interview)

Sherryl described her personal experiences as a music educator and looks forward to a time when there will be more Indigenous music educators. She, herself, would have welcomed the opportunity to work alongside other Indigenous music educators:

> It needs to start with our students taking an interest in music because it felt kind of lonely being a First Nations music educator when I was teaching because I had no one to bounce ideas off of, I had no one to critique me, give feedback. And so I was creating by myself. That's one of the reasons I try and steer students in the direction of music education is because I know it was a challenge and I would love to mentor somebody, especially with First Nations music students in the field of education. So I'm just waiting and eager. It's just so needed. It just needs to start with the idea. Not selling the idea, but really encouraging youth to become interested in formal training. (Interview)

Having already identified that Indigenous young people are engaging in music in a multitude of ways, I asked Sherryl to expand upon her thoughts of *formal* musical training, specifically asking her whether she was thinking about formal training in terms of Indigenous song or the formal musical training that currently exists within the academy. She responded,

> Both. But I've always told, over the years, students who play instruments to learn ... something, a youth, who plays guitar really well I say, "As good as you are, if you were auditioning for a band or for a big show or a big opportunity and they put some chords in front of you and they say 'go' and if you can't read those chords, you're going to be passed over. Knowing some notation and formal training and music theory will only strengthen your skills and provide more opportunity for you." And I've always tried to advocate in that way and also explore the songs from their family roots at the same time because that's what I did. I still was able to maintain my voice, maintain my knowledge throughout even if I was having formal training. I think there's a bit of a fear that learning the western music will, I don't know, erase their voice in some way or supress their voice, but it's not. I know that there's a bit of fear of that, learning "white people's music." I've heard that from a student. It's like, "No, it just opens up your world." When I introduced my son to jazz he was like, "What? How come I never heard of this before?" And I started off with Cherry Poppin' Daddies, the big band, the big swing bands, and it just blew his mind. So a student like that, it just opens up your whole world of music and not just so narrow. (Interview)

Sherryl identified a particularly significant and important challenge that would need to be addressed with any inclusion of Indigenous materials in the academic institution. She said that there are

> challenges of song transmission, oral transmission of songs because there's so much protocol, there's so many different types of songs. There's sacred songs, social songs, songs that are kept in ceremony, songs that remain in family—it's just so complicated right now about that in itself. (Interview)

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Chapter 7
Eliot Britton

Eliot Britton (Métis), member of the Manitoba Métis Federation, completed his Bachelor of Music in Composition with Michael Matthews at the University of Manitoba and holds a Master of Music and PhD in Music Composition from the Schulich School of Music at McGill University where he studied with Professor Sean Ferguson (Britton, 2018, p. 1). At the University of Toronto's Faculty of Music, Eliot is cross appointed between Music Technology & Digital Media and Composition, and he is also the Director of the Electronic Music Studios (Britton, 2020, p. 1). Eliot's musical output, as described in his bio,

> integrates electronic, audiovisual and instrumental music through an energetic and colourful personal language. His creative output reflects an eclectic musical experience, from gramophones to videogames, drum machines to orchestras. Rhythmic gadgetry, artistry and the colours of technology permeate his works. By drawing on these sound worlds and others, Britton's compositions tap newly available resources of the 21st century. (Britton, 2018, p.1)

Eliot's major projects include *AF* (2020, collaboration with Red Sky Performance and winner of a Dora Mavor Moore Award), *Trace* (2019, collaboration with Red Sky Performance and winner of two Dora Mavor Moore Awards), *Adizokan* (2017, collaboration with Red Sky Performance and the Toronto Symphony Orchestra), *Heirloom Bison Culture* (2016, commission for the Winnipeg Symphony Orchestra, 2016), and *Metatron* (2015, commission for Architek Percussion) (Britton, 2020, p. 1; Red Sky Performance, n.d.-a, n.d.-b, n.d.-c; Toronto Symphony Orchestra, 2018b). Since 2014, he has been an Artistic Co-Director for the Cluster New Music + Integrated Arts Festival in Winnipeg (Britton, 2020, p. 7).

Meeting Eliot

Even though I spent three years on campus in the Faculty of Music at the University of Toronto, working in the same building as Eliot, we had not met prior to this research process. My introduction to Eliot came by way of Dr. Lori Dolloff, my

dissertation advisor. Eliot and Lori are colleagues at the University of Toronto's Faculty of Music, and Lori agreed to facilitate an introduction to Eliot via email. Because of the COVID-19 pandemic, Eliot and I agreed to meet virtually, and we did so on three occasions to speak about the *Adizokan* project and his pathway to and through higher music education.

Eliot and I had a series of interesting conversations about the similarities of our hometowns: Winnipeg, MB (Eliot moved there when he was nine years old) and Thunder Bay, ON (I lived there until I was forty-two years old). Geographically close in Canadian terms, Winnipeg and Thunder Bay share a working class rough and tumble reputation, and the racial tensions and inequalities of both cities are violent and known to outsiders. Even though Manitoba and Northern Ontario are politically separate, it was interesting to talk about the cities in which we grew up and some of the similarities of our experiences.

In our conversations, Eliot was clear about the way in which he was approaching this research participation:

> I think that as long as I am honest about what I've done and what I want to do and where I come from and really make it clear that I understand that Indigenous people are not one specific perspective, then I think that it's ok. (Interview 2)

Throughout the interviews and research process, Eliot made it clear that his perspective was just that, his perspective, often beginning thoughts with "I think" or other contextualizing phrases.

Pathway to Higher Music Education

Early Music Education

Eliot's introduction to formal music education began at an early age with group music making classes. Though his parents are non-musicians, they identified and were very supportive of Eliot's growing interest in music.

> I was enrolled in Music for Children, which thinking back, was focused on developing musical literacy, hearing, and singing. I can't really tell if it was formative or not, though it probably was. I will never forget the howling swarms of plastic soprano recorders. I think that's where I learned rhythm (and apparently micropolyphany). (Interview 3)

Eliot recalled being most interested in and drawn to a small gamelan in the corner of the room:

> The teacher, who was extremely talented and very well intentioned, really didn't want me messing with the small gamelan in the corner of the room. It seemed that there were other, more important things to do, usually flashcards, counting, and singing. We spent lots of our time behind Orff instruments where we could pull off the bars and all of the notes were the right notes. The teacher didn't have much patience for my fascination with the oddly tuned gamelan. (Interview 3)

After his start in Music for Children, Eliot was recruited to the local children's choir, which was divided into three ensembles: gendered children's choirs, mixed gender children's choir, and a massed SATB ensemble that included the local university's music majors with the children's choir. Eliot loved the intricacy of the music that was programmed for the boys' choir and the large ensemble, but had strong feelings about the repertoire that was selected for the mixed gender children's choir. Eliot described his experiences and, in particular, the transitions between each of the sections of rehearsals:

> Suddenly [after the boys choir hour of rehearsal], everything just downgraded to boring, sappy, children's songs about world peace, kangaroos and unicorns, and suddenly nothing was in Latin anymore. I didn't really know what Latin was, but I was attracted to the elaborate voices and harmonic complexity of the boys choir rep. Then I would be kind of mortified by the second hour where we would get into parent-centric adorable kid's song rep. And then, again, once it was the massed choir, I would be amazed by the feeling of togetherness with this massive choir with people of all ages. (Interview 3)

Drawn to complex music from an early age, Eliot described how his musical education, skills, and interests were deemed by music educators to be good, but not the appropriate ones to possess. For example, one area that music educators' focused on was his ability to read musical notation. Eliot described that his teachers identified that

> I memorized everything by ear, which undermined my ability to sight-read notation. I, also, briefly took some piano lessons, which was a disaster because I memorized everything instead of practicing the way I was supposed to practice. Again, I struggled with the same *cute* children's repertoire issue. (Interview 3)

When Eliot's family moved to a new city, he returned to piano lessons with a new teacher and entered the lessons with what he described as "unbalanced, non-traditional skills" (Interview 3).

> With the help of my piano teacher, I began chipping away at all of my problems in order to develop as a musician. She acknowledged that my ability to learn by ear was useful, but I had to also become proficient at reading notation or I couldn't progress. (Interview 3)

At his piano teacher's suggestion, Eliot started studying composition with a composer "who unleashed me into the world of digital music production at an extremely early age," with whom he could learn to notate his own compositions (Interview 3).

Eliot's burgeoning musical successes were occurring in tandem with a growing awareness of the discord between what he excelled at and what some music educators were valuing:

> I was always envious of the other students who were so much more advanced at all of these skills that I did not really have access to, with two non-musician parents. For me as a kid, music was always framed by anxiety about being out of phase with others in my age group. On the one hand I was learning to create my own music, but then having to endure the humiliation of lagging behind my peers for everything that was officially evaluated. Right? I always had the impression that teachers were thinking, "It's impressive that you write your own stuff but, unfortunately, there's no official measure for this skill, so…" (Interview 3)

Music at High School

When he reached high school, Eliot was interested in participating in school music, particularly in the school's jazz band. Eliot recalled this period in his life as one of finding community within the music program at high school. Eliot described this time:

> I wanted to join the jazz band but the only way in was through wind ensemble. Flute was portable so I started with that. I taught myself to play electric bass, won the bass audition, and really started to progress quickly. From that point on, my high school music experience became really regimented: up at 6:00am for piano, jazz band at 8:00am, wind ensemble at 11:00am, senior jazz after school, and teaching myself audio production at night. Soon, I started playing bass in bands

around the city and formed a Ska band with friends. Dragging myself through piano and theory was always an embarrassment, but through bass playing I quickly got good enough to prove some value as a musician. My teachers were very supportive but frustrated by my deficiencies. It's funny because by the end of high school I was known as a bass player who could improvise in most genres and sight read anything, but as usual I had mastered a skill that wasn't measured. (Interview 3)

Throughout high school, Eliot demonstrated significant skill and talent in some areas, while he continued to struggle with other musical skills and expectations. Repeating what had happened in his earlier years of music education, Eliot was told that the significant musical skills that he possessed were good skills to have, though more difficult to evaluate or quantify.

Undergraduate Degree

After asking his parents whether or not it was possible to pursue a career in music, Eliot was recruited into a music program at a Canadian university and despite preparing for the entrance requirements the process was not smooth.

> I failed the intake music theory exam, even after prepping for it. I got a rejection letter that indicated that I wouldn't necessarily be able to make it as a music student. They made an exception for me to retake the exam, and I think that these special considerations were made because of my ability to play the bass. (Interview 3)

During his interviews, Eliot often returned to the idea of being an outsider and in this case, as an undergraduate music student who presented with an unconventional music education, existing skill set, and interests. His identity as a music student with an unconventional pathway created situations in which he found himself struggling to keep up with classmates, though he also said, "I wouldn't trade that for anything—that weird, outsider status, forcing every course and skill to be a battle. The disadvantage forced me to *really* learn, painfully, but deeply" (Interview 3). Eliot described his early experiences in the undergraduate music program:

> There I was in the university with an abnormal music education—a very unstable skill set developed from this standpoint of computer based audio production, bass playing, average music theory and sight singing skills—competing with all of these

> gold star piano prodigies and violin prodigies and choir kids. I just started getting crushed in this world where nothing that I was good at mattered, at least, not yet. (Interview 3)

Eliot described how he handled these challenges:

> I got to studying and was very aggressive when it came to catching up, making friends, and figuring everything out. I learned to own my underdog status and how to extract as much utility as possible from every hoop jump. I leveraged my bass playing as a way to stay useful within the music program until I could catch up with my traditional skill set. I learned to adapt to each professor's values and teaching style. All my profs were supportive, patient, and valued my special abilities, but they were never what was being tested. (Interview 3)

Recognizing the institution's need for a good bass player, Eliot agreed to play in the institution's ensembles in exchange for admission into music classes that would prepare him for a career as a composer. In the process, though, Eliot recounted, "I had to undergo several extremely humiliating auditions where I would be forced to audition on an instrument where I had never taken lessons, because that was part of the system" (Interview 3). He described how he refused to continue to engage in this "part of the [institutional] system" (Interview 3).

Eliot worked to develop the skills that the university desired and did succeed. At the same time, he acknowledged the complexity of having skills that were not recognized by the institution:

> Sure, maybe it would have been great if the first ten years of my life were spent doing strict piano lessons, but maybe I wouldn't have developed all of these other skills. I definitely view it as a very useful and strange upbringing. I would like to think that the people around me identified that, but they seemed as though their hands were perpetually tied when it came to acknowledging my abilities as a musician. It was always just, "that's great that you can do that, but can you sing a Major 7th," or "can you write all of your key signatures extremely quickly because that is what matters right now." (Interview 3)

Eliot identified ways in which there was a disconnect between his own learning goals and strategies and those of the institution:

> Because so much of what I had to learn was in fast cycles of memorization and reproduction, it made my university experience extremely difficult. Looking back, I was really taking the time to learn at a much deeper level. I didn't have a choice because it's the only way I learn. (Interview 3)

Despite needing to memorize material in order to meet the institutional timelines, Eliot also took time to embody the material. He described his approach:

> It just dawned on me; I do not have the deep-seated fundamentals that the other successful musicians have. I have my own set of skills, but that doesn't count. So, I need to learn what they have, and I need to do it fast, and I need to do it well. I had to work very, very hard to develop standard musicianship skills, to develop the ability to do music theory assignments effectively, and the ability to be a successful music student in the ways that mattered. And I did. It was hard going, and I survived though adaptation. (Interview 3)

While Eliot was working hard to catch up during his undergraduate program, there was external pressure, too:

> My composition professor definitely wanted me to value and absorb the sophistication of the Second Viennese School and all European art music. The musicology department and the composition department acknowledged that my interest in video game music, popular music, and electronic music was significant, but they identified this skill gap in not having European art music tradition inside my language. (Interview 3)

This initiated a turning point where Eliot became more aware of the reasons why he was rejecting "aspects of European avant garde art music" (Interview 3). Through the act of rejecting, Eliot came to understand the complexities of institutionalized music and the ways in which music can be used to further the colonial project. In contemplating his own artistic and musical practice, Eliot said,

> If I was to start creating music in nothing but that [European avant garde art music] style, I would be nothing more than a well behaved, colonial lackey who would only ever be viewed as a second rate pretender—hence the whole nature of a colonial approach to institutionalized music. The *authentically pedigreed* avant-garde seek to disseminate musical knowledge and create musical culture from on

> high. Then all of the people in the colonies develop acolytes that pass on the message, and then everyone tries to hold themselves up to this standard that they will never be allowed reach. So, those discussions about value [in my undergraduate composition seminars] helped me understand colonialism directly and indirectly, but more importantly that there was an active discourse to be unpacked. (Interview 3)

Pulling together the threads of struggle within his undergraduate years and his refusal of some aspects of the institution, Eliot articulated how all of this impacted his learning and, ultimately, his ability to create a compositional framework from which to work:

> And what's funny is the only real way to outmanoeuvre the spectre of the European avant-garde was to reject it using their own tools and aesthetic theories—which I did—and even though I think that is what the professors needed, they also had their role to play as trying to uphold those standards and values. If they just said, "yeah, do whatever you want, that's great," then what would have happened? There would have been no battle and there would have been no opportunity for dialogue and learning … if there was no way to be controversial within my own compositional framework because everything is permissible, then how could I have learned and done and experienced all of that struggle? (Interview 3)

Despite the challenges that he faced, Eliot recounted that he felt cared-for by those in the institution:

> I was always looking for sense of connectedness and a greater context of how all of these experiences, characters, and forces fit together, which in hindsight seems very much like an Indigenous approach, but that's not necessarily how I was contextualizing it at the time. It was about surviving. The harsh pressures and lessons of my undergraduate experience had a role to play and to remove one of these forces entirely would have thrown my learning out of balance. In the end, I think I won over a lot of people through very slow, authentic communication and hard work. (Interview 3)

Masters Degree

Throughout his undergraduate experience, Eliot worked hard to catch up to his classmates and to earn good marks, and he chose to take a gap year before applying to

Masters programs. After being accepted at a number of schools in North America, Eliot chose a Canadian university and found that it "was a repetition of everything, all over again. Everything that I had was good, but not the correct thing" (Interview 3). Eliot recalled how he "was assigned a heavy amount of remedial coursework" (Interview 3), essentially being required to redo his undergraduate fourth year at the same time as the requirements of the first year of the Masters program. In discussing this institution, Eliot said,

> What was good about [the institution] was that it provided an even more crystalized vision of what the colonial art music establishment was, and then I was able to carve out territory and thrive in opposition to that within that situation. Colonialism and the establishment became an active part of the conversation. (Interview 3)

Eliot described the beginning of his Masters degree studies and his lived experience of the institutional climate:

> At first, my advisor was trying to get me in line with all of the other student success stories, and there was some apprehension that I was—maybe this is just the way I was interpreting it—but the apprehension that I was "bottom rank" and that I needed to catch up. But then I managed to prove myself very quickly—in terms of funding and research projects—so then everything kind of turned around, even though I often found myself antagonizing some very established, successful, and critical thinkers in art music. There was much more: "these are our elevated values, and these are tried and true definitions of excellence as defined by our artistic lineage." Their aesthetic values were presented as though they were inclusive and open, but it was an oddly *narrow* kind of openness. There was a specific flavour of intellectual rigour that was valued and prized. I loved learning about the battles for aesthetic creditability and how Canada's aesthetic landscape had unfolded. So, I started engaging in the discourse and absorbing that as quickly as I could. (Interview 3)

Eliot's drive to work hard and to succeed in the academic institution was put to the test as he worked through the Masters degree:

> At [the institution], there was a lot on the line—the ability to continue in the program, the ability to get a scholarship and eat, to get something published, to be

> part of a special opportunity, or to be someone who is not part of that opportunity. Being extremely competitive and constantly looking at the big picture, I immediately found all of my allies and created my own network in which I could thrive, and we could help one another through the program. (Interview 3)

Eliot did thrive in the Masters program and chose to remain at that institution to earn a PhD in music.

PhD Degree

Eliot's terminal degree, in some profound and familiar ways, repeated the same patterns of his earlier degrees and early music education.

> Everything started to repeat a third and final time. This is very interesting. For the comprehensive exams—all of those skills that I had managed to cultivate to a point of functionality during my undergrad and the beginning of my masters—suddenly, I had to do them all, one more time, at a high level with little margin for error. This process was very hard for me. Everything I was good at was not valuable. Until then, I had succeeded in traditional areas without the deep, intuitive understanding I had in sound-based practices. Unlike some of my peers, my childhood wasn't spent at the piano internalizing a traditional skillset. It was never part of my musical training in a fundamental, personal way, so while I could do it, I always had a speed limit. It was hard to deal with the fact that in the end all my biggest weaknesses that I had worked so hard to strengthen would define whether I was successful and if I would get my PhD. (Interview 3)

Eliot further described his experience of the comprehensive exams and how he interpreted that at the time:

> To have my ability to do the comprehensive exams define whether or not I could be successful as a composer in the world, was just mindboggling. But, even though it was one of the hardest and most painful things that I had to do, in what was probably the most alienating and mentally, anxiety-inducing period of my life, I still valued that experience. One more time, it was all about "everything had to meet the narrow standard of what excellence is as defined by Western European art music culture." (Interview 3)

Though his experience in post-secondary music education was challenging, Eliot also shared the positive aspects of his experience and the ways in which he continues to use these experiences to shape the ways in which he interacts with and within the institution:

> [My dissertation] was a positive experience and I got so much support from my advisors, faculty members, and the institution. Don't get me wrong; I know I'm painting this picture like somehow the institution was out to get me, and in a way, it wasn't, and in a way, it was. It felt like the invisible spectre of the institution's aggregate values were trying to push me out, but all my professors and advisors believed in me, supported me, and had my back. My strategy was to leverage all that difficulty into an expanded perspective, deeper skillset, and a harder shell. Yet in the end I am left deeply conflicted when it comes to the value of these institutional values. When I see somebody struggling in a course because something is unfamiliar, alienating, or foreign, I think about my experiences of transforming those challenges into something positive. It becomes hard to identify which struggles represent opportunities for growth and which are systematically unfair and are holding people back. Now that I'm on the other side, I work on building systems where the institution can focus on identifying and supporting strengths just as much as transforming weaknesses. (Interview 3)

Adizokan

My goal was to create a musical framework where collaboration meant drawing on the expressive strengths of each tradition, blurring boundaries in a meaningful way. (Interview 2)

Adizokan, a genre-bending collaboration involving over eighty musicians, artists, and dancers, premiered at Roy Thomson Hall in Toronto, Ontario on October 7, 2017, resists the traps of conventional Indigenous/non-Indigenous artistic collaborations and provides a new conceptualization for Indigenous/non-Indigenous collaborations. (Toronto Symphony Orchestra, 2018b). The collaboration began when the Toronto Symphony Orchestra (TSO) approached Sandra Laronde (Teme-Augama-Anishinaabe), founder and Artistic Director of Red Sky Performance, asking her to curate a performance for the TSO with the direction, "whatever you want to do, we're in" (Toronto Symphony, n.d.).

Laronde invited Eliot to compose the score and sound design. Nelson Tagoona (throat boxer), Red Sky Performance's dancers (Eddie Elliott, Lonii Garnons-Williams, Julie Pham, Jera Wolfe), Gabe and Marie Gaudet, and musician and dancer Michel Muniidobenese Bruyere, with conductor Gary Kulesha and the Toronto Symphony Orchestra, premiered *Adizokan*.

In broad terms, Eliot's own intersectionality of Indigenous identity, classically trained musician, and academic scholar within higher music education, positions him to understand the needs and skills of each member of the collaboration, while also understanding the normative hierarchal structures, processes, and traditions of the orchestra. These intimate understandings allowed Eliot to create a new musical framework for collaboration that was rooted in the sounds, skills, needs, and ideas of the Indigenous collaborators; from there, the orchestral language grew out of the Indigenous collaborators' content, thus flipping the normative collaboration framework on its head—the Indigenous content was *not* an add-on, but rather, it functioned as the foundation for the work from which the orchestral parts grew. Eliot's story also exposes assumptions made of orchestras, Indigenous musicians and artists, and the ways in which collaborations are often approached, arguably, less successfully—success, in this case, being a collaboration in which each contributor is valued for what they bring to the collaboration, each artistic contribution is honoured, and where the beginning point of the collaboration lies with deep conversations and the contributions of the Indigenous musicians.

"In Anishinaabemowin, *Adizokan* means 'a spiritual being that carries wisdom and knowledge'" and is structured in seven sections, each representing "layers of the universe for Indigenous peoples" (Toronto Symphony Orchestra, 2018a, p. 12).[30] In *Adizokan* the seven sections trace different layers of Indigenous universe—Origins, Fundamental Forces, Earth Stories, Hoof and Bone (Hoof Stories), Star Stories, Wind Stories, and Epic Future Skies—each "interspersed with electroacoustic/throatboxing

[30] Simpson (2011) draws a connection, a relationship, between Aandisokaanan—creation stories—and the Dibaajimowinan, the "personal stories, teachings, ordinary stories, narratives and histories" (p. 46; note that Simpson does not italicize Indigenous words in her text, conceptualizing the italicization of non-English words as a form of Othering).

interludes featuring Nelson Tagoona's unique integration of throat singing and beatboxing" (Toronto Symphony Orchestra, 2018a, p. 12). In an interview conducted for the TSO prior to the World Premiere, Laronde expanded on her concept of *Adizokan*:

> We're really interested in exploring the need for humans to see more than a human world, and the way that we perceive the world and the universe is so restrictive to human beings when we can embrace and widen our circle to embrace *all* living beings and profound beauty … can we embrace a bigger, bigger universe? (Toronto Symphony, n.d.).

The blending of electroacoustic sounds, technology, Tagoona's throatboxing—itself, a blend of two musical forms—audio visual technology, and Indigenous dance with one of Canada's orchestras positions *Adizokan* as a way for audience members to conceptualize and experience the bridging of musical traditions and technologies. The work, for Laronde, "is uniquely and deeply Indigenous and, therefore, uniquely and deeply Canadian" (Toronto Symphony, n.d.). Laronde's wish for the audience, articulated below, also draws attention to the impact and significance of this work for the classical music landscape of Canada, "That they will truly hear something new and exciting and a beautiful way of bringing all these different worlds together and to have such an Indigenous presence in Canada's orchestral tradition" (Toronto Symphony, n.d.).

The *Adizokan* project's significance in the Canadian musical and, specifically, orchestral tradition goes well beyond the premiere and subsequent performances. For the TSO's 2018-19 school concert series, Eliot created a shortened *Adizokan Suite*. He recalled, "I was absolutely thrilled when the TSO asked if I could compose a suite version that consolidated the original material into 20 minutes. The so called, 'All killer, floor filler' version" (Interview 2). Educational materials that were developed for the pieces that were presented as part of the TSO's 2018-19 school concert series, including the *Adizokan Suite*, included a detailed study guide and lesson plans that addressed aspects of the Music, Language, and Native Studies curricula for grades 7 to 12 in Ontario (Toronto Symphony Orchestra, 2018a).

Nelson Tagoona's collaboration and performances stripped the normative audience protocols, especially with the school concerts. Eliot described his observations and how he felt during the school performances,

> It was great watching Nelson adapt and evolve his stage persona after the premiere. He is so energetic on stage and used to reading and interacting with audiences in a way that is similar but distinct from what is expected by a concert hall. We talked about orchestral audience hype vs. crowd hype—like a dramatic conductor movement that gets the audience fired up— or how audiences could be silent but intensely focused at the same time. In our case, a diverse school group has different things that they get excited about and Nelson dialed it in perfectly. What I enjoyed … is that Nelson had energized the kids so much that by the time the dancers came out, the kids lost it and started screaming. A fancy dancer is impressive in isolation but with pulsating orchestral music, video and throat boxing, we passed the threshold of what is worth screaming about, at least if you are a kid. The orchestra was a little reserved at first but I could see them reacting to the enthusiasm. They are typically inscrutable professionals so it's hard to get a clear read but some of them seemed excited about the fact that young kids were really fired up about this project, despite the breech in concert etiquette. Personally, I thought it was interesting that the teachers erupted with intense shushing at the first signs of vocalised excitement … Like somehow excitement was inappropriate for this setting. (Interview 2)

Collaborations beyond Indigenous Participation

In his work, Eliot seeks collaborations that go beyond Indigenous participation and, in so doing, points to the types of Indigenous participation or inclusion that have occurred in the past and, arguably, continue to happen in many situations.

> A more historically colonial, western art music approach is to take an idealized exotic music, pluck it out of context and "elevate" it with the orchestra. In these cases, the hierarchy is clear and everything is top down. In these situations, the orchestral infrastructure adds ornamentation around this exoticized cage where a musical object is on display. Right? Due to the power dynamic, power only flows one way. It could be musical material. It could be a traditional instrumentalist. That is the kind of thing that I grew up being critical of. With *Adizokan* I wanted to tackle these issues head on, by building Nelson's sound into the orchestral language of the work and equipping him with powerful technological tools. My idea was to

use technology and musical language to level the playing field, without losing any of the expressive potential of both parties. (Interview 2)

Eliot is interested in interrogating ways in which existing structures can be changed and interrogated and result in more authentic collaborations that go beyond Indigenous participation. The ways in which the *Adizokan* collaboration was developed created interesting power structures that challenged the status quo. Eliot, who was invited to collaborate by Laronde, said,

> The TSO administration was amazingly accommodating and helpful. However, being a commissioned composer within a larger project didn't exactly fit the well-established orchestra composer model. It made for some challenging intersections of horizontal and top down, hierarchical organization. They would talk to me about the musical logistics and then talk to Sandra about everything else. Yet, everything was connected in this project, so it didn't always break into tidy elements. Sandra Laronde was the Artistic Director of the project, the one who envisioned it all. I ended up bridging two systems that had different values and methods. Compared to the agility of a dance company, the TSO's structure seems uncompromising. I also realize that that structure is essential to manage the logistics of a contemporary orchestra in the 21st century. In the end, I was left with some challenging parameters to work with. So no, I don't blame the TSO for being highly structured—but truly collaborative experiences require additional discussion and creative thinking. The traditional commissioning model doesn't easily connect with large-scale collaboration. True collaboration is messy and resists compartmentalization. (Interview 2)

In order for a "large-scale … true collaboration" to be possible, Eliot needed to not work in isolation, but rather,

> I need to talk to all of these musicians to make this a genuinely meaningful collaboration so that this is not an orchestral work and then the non-traditional musicians are along for the ride. I tried to avoid the unfortunate cliché of creating a 'dialogue'. i.e. completely separate where the orchestra plays and then, "oh, now it's time for the Indigenous moment." I wanted the material to be fused together. (Interview 2)

The *Indigenous moment* needed to be more genuine than an insertion or a *moment*—to even position the Indigenous musicians and dancers as *moments* would be destructive to the project and would, rather, reify and continue the types of *moments* that have been created so many times before to which Eliot referred earlier.

Eliot's approach to this collaboration included significant consideration given to the structure of the musical work—careful not to create a work that perpetuated the Indigenous content as an add-on—and the structure of the collaboration itself, so as to not simply recreate a colonial musical work produced from a colonial worldview. Eliot shed light on his process as a composer and the challenges that he faced as a collaborator wanting to create this project within a different compositional framework,

> There was a point in the process where I needed to look beyond personal artistic anxieties and creative hang-ups in order to properly support the collaboration. The use of recognizable Indigenous chanting drumming was part of this. I was trying to avoid using these materials. I had always been trained to avoid appropriation at all costs, and drumming/chanting were not my own. It was an ongoing conversation. Sandra made it clear that my own ego/fear was holding back the Indigenous content that I was supposed to be supporting. At that moment I thought, "Go for it! This risk and engagement is part of what it means to have a collaboration that goes beyond participation. My fear shouldn't limit the expressive scope of the project. *Adizokan* can't be a timid, colonially inflected, safe presentation. Indigenous materials need to be at the heart of the music and the message, without holding back" (Interview 2)

In describing his thought process, Eliot indicated that this collaboration required different processes in order to be truly different from a colonial presentation of Indigenous content as just that: content.

Technology

Eliot has always been interested in technology, starting from an early age with discarded record players and the early days of video game technology to his current faculty position at the University of Toronto—a cross appointment to Music Technology & Digital Media and Composition and Director of the Electronic Music Studios. In

technology, Eliot sees a point of neutrality in which disparate forces can meet and create something new in *Adizokan*:

> Technology is used as this neutral third party that is both destabilizing everybody but also pulling everyone together and rooting the entire performance framework. So while technology means compromising, Indigenous and classical musicians can lean on their own traditions and be expressive on their own terms. (Interview 2)

Technology, too, allowed Eliot to interact with Tagoona and the singers (Marie Gaudet and Gabe Gaudet) in ways that situated their skills and expertise at the core of the emerging work. Knowing what each member of the collaboration would need and how best to create situations and musical material that honoured each collaborator was critical to the success of the project. Eliot recounted the process:

> Nelson [Tagoona] needed to be able to rehearse by ear ahead of time, to memorize the whole work, like a concerto soloist, but without notation. He needed to simulate the performance at home in Baker Lake, so that he can walk out on stage in Toronto and perform fifty minutes of music from memory. Careful use of technology was what allowed that to happen. From a musical perspective I used spectral matching, synthesis and sample manipulation to shape *Adizokan*'s timbre and rhythmic language around Nelson's performance techniques. So, the piece itself was built up around Nelson's various comfort zones and from his unique repertoire of sounds. The idea being that by the time the baton drops, he would feel connected and comfortable enough to do his thing. He could take bigger risks because the compositional framework was elastic yet stable and the musical materials were customized to suit his performance needs. The straightforward post-spectral language and carefully developed rehearsal system gave the orchestra what they needed to feel comfortable. Part of my plan was to give both Nelson and the orchestra what they needed to be as expressive and connected as possible. (Interview 2)

In order to construct the work with Tagoona's sound repertoire as the starting spot, Eliot mailed equipment—a laptop and thumb drives—to Tagoona, sending sound files and samples back and forth. He also worked with the other artists

> in the recording studio, to have concrete materials and recordings of what they do and what feels natural and idiomatic. Musical materials came out of discussions and recordings in the studio. I was always imagining how material could built up into electronic textures and orchestral language so that composing wasn't a matter of juxtaposing. Composing was more like computer-assisted collaboration, outside of real time. Materials from all parties were being clicked together across electronics, orchestration, studio recording and live performance. I became obsessed with finding and leveraging related musical elements. I would think to myself "Nelson, a little bit to the left. Strings, a little right. Marie, down a quarter tone," and then, three distinctive elements would fuse together due to an unlikely feature. My ability to identify and navigate these relationships grew stronger as the material threads got tighter and the piece came into focus. From a compositional perspective, each moment of convergence feels like a little miracle that you can build on. But these miracles happen because I sort of stack the deck in the best interest of the piece, by making sure that all of the materials are pointing back to the collaborators and their distinctive musical materials. (Interview 2)

Critical to the collaboration's success was the conceptualization of the Indigenous artists and materials in ways that centred their work, prioritized it in the creation process, and created space within the work so that each member of the project would be able to do what they do best. Eliot explained,

> On the Indigenous soloists' side I learned that feeling comfortable and having enough space to capture the energy of the moment and convert that in an honest way to the thing that they do well which is learning, growing, and improvising and reacting. Sandra was great at this. (Interview 2)

The juxtaposition and combination of the collaborators meant that Eliot needed to create a compositional framework in which each "player"—he also conceptualized the orchestra as a "player"—had exactly what they needed in order to succeed. He asked himself,

> how can I succeed in a context where a soloist who needs growth, change and exploration is paired with an orchestra team who values consistency and stability? A carefully constructed technological and creative musical framework that

> integrated audio, video, conducting, live performance, playback and rehearsal was the only way forward. (Interview 2)

When I asked Eliot if he thought that the technology used in the creation and performances of *Adizokan* acted as mediator, he responded, "I think so. It was necessary in that it allowed musicians to take greater expressive risks, the types of risks that are only possible when artists feel secure" (Interview 2). He elaborated,

> In *Adizokan,* technology acted as a stabilising bridge. Typically an orchestra draws confidence, strengths, agility and expressive power from centuries of established performance practice, tradition and hierarchy. That structured way of combining a multitude of creative inputs behind a singular vision is the orchestral fortress. The technological infrastructure and support team of a contemporary orchestra is behind these walls. Some Indigenous performers rely on a different fortress. Their fortress is just as big but a different design, one that relies on a tradition of process, flexibility, evolution and growth to meet the needs of the current situation. And when everyone has a fortress, there's not a lot of room for cohabitation. But in my case, I thought, since these walls are holding everything up, I need to lock on and build a bridge right over the top. A bridge in the form of a collaborative framework, a sort of invisible technological bridge that links everything together. Success was about identifying, anticipating and providing for the needs of different types of artists, using whatever technological advantages I could get my hands on. (Interview 2)

Process

Eliot's compositional framework for the *Adizokan* project began with deep conversations in which he addressed a critically important question:

> I had to start by talking with the musicians—and in this case it was Nelson Tagoona and Sandra—about what this project was about. What it could be about. And we talked about what would it look like to feel comfortable on stage. How would a successful project look like and sound like? (Interview 2)

Beginning with an understanding of what a success would be for each of the soloist collaborators (Tagoona, the singers, and the dancers), Eliot, then, turned his attention to what would be needed for orchestral writing in order to maintain the integrity of the

Indigenous collaborators' contributions. He explained, "Figuring out how that was possible required so much technology, time and patience. Transforming a studio session into an orchestral language that preserves the integrity and essential nature of the source material was an exciting challenge" (Interview 2).

Eliot, by way of his own intersectionality and education, has access to understand what orchestral musicians and Indigenous artists need and how they approach their work differently from each other. He succinctly describes the differences:

> The orchestral musicians want to know if they're in the right place. That is what they care about more than anything. "Are we all in the right place? Are we together? Can we hear ourselves? Are we in tune?" For orchestras, everything starts with being together. Whereas, the dancer and the soloists, they were more focused on, "can I make this better now that we have a clearer picture? Because I've never done this before. And since the first time is in front of a sold-out audience at Roy Thomson Hall, let's find a way to make sure that I can improve it, there is so much I can do to make this better right now." So, figuring out how to give them what they need in that regard and trying to make it so that there's room for virtuosity on both sides was a big deal. (Interview 2)

Seeking ways in which each collaborator could do what they do best was only part of the new compositional framework that Eliot needed for this project.

> Through a lot of communication and aesthetic negotiation, we got to a point where the right kind of risks were possible. All musicians and musical materials were maneuvered into a situation where we were all genuinely—I wouldn't really want to use the term "vulnerable"—but perhaps *creatively destabilized*. Then things started become a little bit more interesting. (Interview 2)

Some of the risks that were involved for the collaborators of this project challenged normative hierarchies, structures, protocols, and creative processes. Eliot spoke to this challenge:

> I commend the TSO for taking that brave risk. I can't overstate the significance of the TSO's decision to devote considerable resources to an Indigenous project. More significantly was the choice to give Sandra's company, Red Sky, so much creative control of the project. (Interview 2)

At the same time, Eliot's use of technology also confronts the hierarchies that are ingrained in more traditional collaborations between orchestras and soloists.

> Technology amplified Indigenous voices to the point that they were the loudest in the room. Not an easy feat when working with an orchestra. By using the technology and electronics in this way it levels the playing field and allows the orchestra to play defense, which is an uncommon position for them. This way there's more space for dialogue, and for Indigenous voices to get in there, do their thing and take control. When Nelson's plosive throat boxing hits the subs, I see the eyebrows go up on all the musicians. I imagine the orchestra thinking "that's an uncomfortable amount of sonic power to be trusted to a single individual." The percussion and brass sections aren't used to be being sonically out gunned by a single person. The inversion of the power dynamic is powerful, but I try not to over do it. There are absolutely moments where the orchestra is intentionally overwhelmed … but they take comfort in the fact that the framework is solid, their score doesn't lie and at least they know exactly where they are supposed to be. (Interview 2)

Eliot's tongue-in-cheek nod to the orchestra's desire to know where they are in the score is another demonstration of how, as a composer, he navigated the collaboration by knowing, understanding, and honouring what each of the disparate parties needed in order for it to be a successful collaboration. For the orchestra, they needed the score to be delivered in a timely fashion, a score and piece that was able to be rehearsed, and clear directions in terms of where they were in the score at any given time. This honouring of each of the collaborators' needs and skills led Eliot to consider whether *Adizokan* offers a new model for Indigenous/non-Indigenous collaborations:

> It seemed that, at some level, *Adizokan* was starting to arrive at a space where some of the established protocols start to fall by the wayside. It was my best attempt at composing a piece where Indigenous artists can create in the larger than life world of orchestral performance. I'm not trying to paint it in any sort of utopian perspective, but it just shows that technologically stabilized third path is possible. (Interview 2)

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Chapter 8
Dylan Robinson

ey swayel el siyam siyaye. T'ilel tel skwíxs. teli tsel kw'e Skwah. ey kw'es hakw'elestet te s'i:wes ye siyolexwalh.

Meeting Dylan

Prior to engaging in this research, I had met Dylan briefly at a symposium dedicated to improvisation practices in St. John's, Newfoundland. I was not initially scheduled to attend the symposium, but I happened to already be in town for two other conferences. Already familiar with some of Dylan's work, I was thrilled to have the opportunity to hear him speak. At the time, I was planning to focus my research on Indigenization and decolonization possibilities within choral music and, as such, was interested in Dylan's work and research in the arts, more broadly. During a short break in the day, I was introduced to Dylan, and I was, admittedly, star struck and did not contribute much to the conversation, though I did ask him if he was willing to help my partner and I pack for our impending move. For the record, Dylan understood that it was a joke and respectfully (and understandably) declined.

In the early stages of this research process, Dylan was the first potential research participant to come to my mind. I knew that he had served as a dissertation committee member for a friend, and she reached out to him via email to inform him of my dissertation research and desire to make contact with him regarding the research. Within a short period of time, I received an email from my friend to inform me that Dylan would be interested in engaging at some level in this research. I promptly sent an email to Dylan to introduce myself and the research study, attached the Letter of Consent, and was delighted to receive a positive response from Dylan. After providing clarification, particularly regarding the challenges and process of ensuring anonymity for participants who so desired, Dylan and I agreed on a day and time for the first interview.[31]

[31] It turned out that this was the only in-person interview that was conducted for this dissertation research due to the worldwide COVID-19 pandemic. I am grateful for

On the day of the first interview, I took public transit to our meeting spot on the campus of Simon Fraser University, arriving well ahead of the appointed time. I walked around the campus, looking for our agreed-upon meeting spot—a sun-filled space with red, modular seating. Once I had located our meeting spot, I spent time journaling about the process, my excitement and fears, and reminders to myself. From this journal:

> *I'm sitting in a study cubicle in a hallway a short distance from where I'll be meeting with Dylan in a short while. The arrangements have been made, and we're meeting at SFU. I have my laptop (fully charged), iPad (not fully charged…this is a source of stress for me), my phone (almost fully charged), an external hard drive, and three thumb drives.*
>
> *I have too many questions. I have so many things that I would like to hear Dylan speak about, but I am actively reminding myself that this is his time, not my time. His stories are what is important and not my impulse to control the direction of our time together. This is definitely something that I have been trying to embody in my preparation for this new stage of my research—the need and ability to calm the impulse to KNOW, to calm the NEED to know, and to enter into our time together with open ears, soft eyes (as in, be conscious of my settler gaze), and a good heart. (Journal entry, Feb. 12, 2020)*

As part of the protocol for this research, I arrived at our meeting with a token of my appreciation. I describe the gift in my journal entry from prior to our first meeting:

> *I have a gift of appreciation for Dylan, and I plan to give it to him early in our time together. I am so grateful for Dylan's engagement in this process, for trusting me with his time and stories. I am grateful to my friend for making this introduction, for her encouragement has meant the world. The gift I have brought for Dylan is a beautiful, red ceramic plate made by Stó:lō ceramic artist Lumlamelut (Laura) Wee Lay Laq. It is in a gift bag decorated with images of wee birds (an homage to Lori, my advisor and mentor)*

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the technology that has allowed the research to continue with Dylan and all of the other research participants. I do, though, hold this first interview as a special time and, as many others have found during the pandemic, I will strive to never take future in-person meetings and gatherings for granted.

on branches. As I look at the bag, I notice that there's a price tag on the bottom from, none other than, the bookstore of the very campus that I am on. I don't know where this bag came from, as it was in our oak storage cabinet and I am reusing it, but I take this as a positive sign for our time today. (Journal reflection; Feb. 12, 2020)

When the appointed time came, Dylan arrived with a smile. While in line to purchase a coffee for us, I reminded Dylan that we had met briefly before and that I had asked him, jokingly, if he would be willing to come and help us pack our home. Dylan's immediate response was a hearty laugh, head thrown back, and was an indication of what the next two hours was going to be like. Our first interview session was an hour and thirty-five minutes, and the transcript is full of "*laughs*" and "*laughter*" notations.[32] Coffees in hand, we made our way to a borrowed office where we would conduct the interview. While we were settling in, I presented Dylan with the gift of appreciation. I watched with some trepidation as he turned it over in his hands and studied it for several minutes. To my delight, Dylan told me of how serendipitous this gift was—he has the same plate in green (this one is red), the artist is a dear friend and language mentor Lumlamelut Wee Lay Laq, and he had just seen Lumlamelut the day before we met.

Pathway Through Higher Education

Dylan began formal music lessons on the piano and took Royal Conservatory of Music piano exams up to Grade 10 and was preparing for the ARCT exam when his academic and musical life took a dramatic shift. He had built a private teaching studio, was regularly performing with a trio, and was enrolled in a university music program.

> I'm the first generation in my family to go to university, so my parents saw university as the place to go that you would come out and get a job right away. Of course, that's really, really not what university is about for many people, and I don't believe university should be instrumentalized in this way. I mean, there may be disciplines that are more desirable or job-oriented, and that's great, but

[32] Early on in our time together, Dylan and I agreed that extraneous words, sounds, utterances, and ellipses would be removed from the transcripts in order to allow the reader to easily move through the text.

> university should really be a place to question received values and norms, and develop critical thinking first. (Interview 1)

Dylan described a moment that resulted in a sudden shift, or break, in their educational pathway:

> I was in the composition program … and I was doing really well. But I wasn't enjoying it and a professor at the time said to me, "You're clearly not enjoying this. What are you doing? What's going on?" I wasn't completely unhappy with composition, but I said, "I'm working towards auditioning for the performance program at UBC in piano." And I *had* been. I was really working towards that. And he looked at me and said, "You will never get in." Just like that. Just very flatly. I had been putting so much effort into preparing for the entrance audition, and I was performing a lot … so hearing his words, I was still really crushed. (Interview 1)

Dylan described this moment as a *break*, "Rather than gradually doing less and less, still playing, still doing repertoire, still doing this kind of thing, it was like a break (*sound of hand chop*)" (Interview 1). Thinking about the period of time before the *break*, Dylan described all of the musical activities that he was involved in prior to the direction-changing conversation with the professor:

> I was really immersed in music practice. I mean, I was doing everything: I was teaching piano, I was performing, I was preparing for an entrance examination! I was doing all the things that you should do as a musician if you want that to be the life that you have: to perform, to teach, to do these things. But it just wasn't everything I wanted to do. (Interview 1)

Recognizing that he was not happy and that a *break* had occurred, Dylan described how this next period of time dramatically shifted his work:

> So, I spent some time with it, and went through kind of a major transition and, at that point, really reoriented everything I was doing toward what I was loving that was not music-based. … So, there were two things that I did: I started taking theatre studio courses, and I started taking visual art courses. I started to love both so much more than I was enjoying the music courses I was taking. And I started to develop this real interest in interdisciplinary practice and what it means to bring music and sound together with improvised theatre, devised theatre, and installation practices.

> And that really set me off on the trajectory that I had for the next chapter, making a clean break (*chopping sound with hands*) with music teaching, with performance, with composition, with all of that, (*chopping sound with hands*) even though it had been my foundation. (Interview 1)

The *chopping sound with hands* was exactly that—a swift chop with the right hand into the palm of the left hand. Dylan used this gesture many times thoughout the first interview, and each time, it was used when describing "clean breaks" or clear distinctions between ideas. In terms of the change in direction in his life, Dylan described the shift in thinking that occurred for him:

> But I really, from that point onwards said, "performance, musicianship, no way. I'm going to do this other stuff." Right? It was a reaction against that pretty conservative world that I was in before. When people ask me now if I identify as a musician, I say, "Well, I don't. I've made a choice not to continue with that practice. But I'm still involved in thinking about music and creating interdisciplinary work and sound art practices and the curatorial work that I do, and really that's the most rewarding stuff for me." I still get on to my piano and I do a bit of technique and a bit of trying to use my claws to hammer out pieces I used to play. I have the muscle memory of *being* a musician. And I feel this distinction in my body, around that level of craft, and the time that one puts into technique and rehearsal, as something that is important. I'm not trying to be humble when I say I'm not a musician. It's, "Oh no, I've made a different decision on how to focus my energies and the practice, the keeping up, the rehearsing of the skills. I practice and hone my technique in other artistic areas now." (Interview 1)

At the time of the *break* in Dylan's undergraduate musical practice, the director of the Liberal Studies program at the university that Dylan was enrolled saw potential in him and directed him toward the Art and Cultural Studies degree, a program that would foster a growing interest in interdisciplinary studies and would capitalize on Dylan's skills and interest in theory, writing, and history. After graduation, Dylan was involved in interdisciplinary work alongside other artists before pursuing a Masters degree. At this second academic institution, Dylan found another advocate, someone who would support his interest in interdisciplinary work:

> I found a professor that was willing to support my work … someone in the Visual Art department … who was working in sound technology and interactive media, work that was very, very different than what I was interested in and still, I'm not really interested in that kind of work. We had this conversation and coffee, and there was a lot of synergy around ideas, and he was incredibly supportive of the kind of work, the interdisciplinary work that I wanted to do. So he said yes. He pushed, I think, in retrospect, for me to get into the Interdisciplinary MA program because my grades were not great in terms of entry cut-off for the MA. … He was always a very strong advocate, both for the work that I was doing and just to provide support, and so a mentor in that way. But our work was very different. (Interview 1)

Dylan went on to earn an interdisciplinary Masters of Arts degree and described the ways in which the interdisciplinary nature of the degree manifested:

> I was half in the Music Department and half in the Visual Art Department. It was perfect because I could still sit in on Graduate seminars in Musicology, talking about ideas and listening and learning—learning musicology, I mean, in a deeper way than I'd been exposed to in fourth year [in my undergraduate program]. And then spending time with the practise-based MFAs in the Visual Arts program was an incredible learning expereince in terms of seeing their process and the form of "the crit" that's so embedded within visual arts practice. … So, it was perfect for me. I had a really good time there. (Interview 1)

While engaging in the interdisciplinary work of his Masters degree, Dylan was starting to shift the ways in which he was thinking about and engaging in music.

> I was always interested in the way that musical repertoire was represented in the public and big questions including: what is a concert? And what are we doing in this thing called a concert? What is this format? What are the limitations around how we listen within that format and the kinds of dialogue that we can have? And working towards understanding: what did we just do when we heard that thing? What were we thinking, right? Asking these questions seemed almost impossible within the context of a music program. And I was really supported within a visual arts and social practice context to ask these kinds of questions. Social Arts Practice

> is about dialogue, is about coming together and thinking together, and this discourse had an strong impact on questions about music practices. (Interview 1)

Dylan was involved in projects following his Masters degree that interrogated ways in which composers and their music are represented, asking questions that provoke listeners to question the "authority" of the performer and composer.

> This is the work I continued to do into my PhD as well, really thinking about installation spaces for understanding musical meaning. What is Musicology? What if we think about Musicology as not a written practice, but as a performance practice, where we can come together and talk about musical meaning? So that was the focus of my Master's and my PhD. It was fantastic. I loved it. It was really great. And none of my work at that point was explicitly focused on Indigenous music. (Interview 1)

That Dylan's questions were not, at that point, explicitly connected to anything Indigenous relates to his perspective on how the academic institution engages with Indigenous students, particularly in the expectations that are placed on the types of work that Indigenous students choose to engage in.

> I have very formal concerns and disciplinary concerns with the work that I do. So I feel like, topically, subject-wise, at that point in the work that I was doing as a graduate student, I wanted to give myself space to think about form and formalism, and I think *absolutely* this is what we need to provide for our Indigenous students: space where we don't force them to fit into certain pre-conceived notions of the kind of work an Indigenous student should do, or into "politics first" in everything they do. Maybe a student doesn't want to do that, or it's not right for them at that particular moment. Maybe they want to learn, do cellular biology, that isn't straight ahead focused on a concern for their own community. And that also doesn't mean that their background, who they are as an Indigenous person, doesn't inflect that, as it certainly inflected the work that I did at that point, just not so explicitly announced as Indigenous. Just not *legibly* Indigenous to settler folks. And that's so important. There are visual artists that are doing quite formal work like this. But I would say there are fewer composers whose work is like this. I think that's because

> the classical music world wants explicitly, recognizably Indigenous sounds and stories to be present. (Interview 1)

Dylan continued to consider the ways in which artworks can provoke questions in ways that conversations cannot:

> In the visual art world, there are a number of Indigenous artists working right now who are primarily concerned with form and not explicitly political questions in the work that they do. Implicitly, yes, but not explicitly. And I think the argument goes, sometimes to make it explicitly political, you undo the work as a question. If an artwork or composition can be understood as a clear political statement, why is it an artwork? If it's a singular thing, why does it need to be art? An artwork, for me at least, needs to be something that mobilizes a question, keeps it moving, makes us slightly confused. It helps us think a little bit. If someone tells me about the invasion of Wet'suwet'en territory right now, that's really important. But that informational form doesn't necessarily stay with me, haunt me as a question. And an artwork does that. (Interview 1)

Music and Visual Art

For Dylan, the lines between music and visual art are blurred, each connected to the other and with overlapping formal concerns. Speaking about the beading artwork of Nadia Myre and, in particular, her beading over the Indian Act, Dylan addressed how the issue of *process* is at the core of the conversation:

> I think part of what we see as the audience for Nadia's work, is the final beading, the artwork, not the in-process beading. What we don't see is the process of working through that, which is, for her, so much of it, that conversation and those conversations that come out with other community members as you are beading over the thing, the however many pages of the Indian Act? So, what is that? What kind of agency arises from this collective action of beading over the Indian Act is a really important thing. That isn't, sometimes, fully present in the final work. I love Nadia's work. We don't see the process or don't talk about it. I mean, it's that kind of final work at the moment of performance, right? (Interview 1)

Dylan likens the audience at a musical performance to be akin to viewers of artwork, where the process is not explicit, and he is interested in interrogating ways in which

audiences can become more than passive listeners or passive consumers. He asked what would happen if audiences experienced more than the final performance by

> allowing the process of rehearsal, allowing the process of thinking about what you just heard as a group, with the audience that was just there, to actually be foregrounded, so that it doesn't just emphasize just a consuming of the performance. You're kind of like, "Oh, I'm just gonna eat that up. Okay now I'm gone. That was lovely." Right? But what else? What else is there? How do we think about the importance of doing this? Or what has fallen through in the connections to whatever the work is talking about, in relationship with? I think a lot of concert music performances are consumptive acts. It's a beautiful meal. We just eat it up right away. And then what? We walk away and wait for the next meal. (Interview 1)

Expanding on his concerns with the consumptive nature of concerts and audiences, Dylan described a disconnect between Indigenous understandings of song and settler performances:

> the way in which the whole system is not oriented towards how the ways in which we experience song in our communities, and share ideas and do work, visiting, and all these kinds of things. The format of a concert is always oriented towards the big presentation, right? (Interview 1)

Continuing to consider the audience's passive role in performances, Dylan delved further into questions that challenge the presumptive or normative performance structure and pointed to

> the way in which audiences just simply come: they arrive. They, in fact, have to do very little. We have to do very little as audiences in order to enjoy a concert. We buy a ticket, and we show up. And that's it. So, what would happen if we were to shift the structure so that there were, say, a series of conversations that we needed to have with certain people before we were allowed to be an audience for a work? What if the responsibility that we had to give something back was higher than simply just sitting at your seat and allowing everything to wash over you. How do we actually move those structures of relationship that *we* have in our communities into artistic practices and venues, and deepen the conversations? I have a real

> concern around politically-oriented work that can become consumptive. Right? We can hear the thing, we can feel like we know the thing, and then we can leave. And sure, it's lovely to have that, those momentary experiences, too - I'm not saying, "let's fully get rid of that scenario." But surely there has to be something more. Right? It's so normative: the concert experience. Like, really, there's *not* a lot of flexibility. (Interview 1)

I asked if he thought that audiences are ready for the changes that he is offering, and Dylan responded,

> Audiences obviously aren't so cohesive that they're monolithic, right? But yet they still are specific audiences, and people talk about them in that way. There's an aesthetic, and they're marketed in that way. I think some of the audiences are ready, and some *very not*. So you'd probably have to do that work differentially, depending on which audience you were in relationship with. (Interview 1)

Turning his attention away from audiences, Dylan engaged with the ways in which Indigenous musicians are met with unchanging settler structures within musical organizations.

> The structures are fixed. Right? We want a musical work. We want a piece for choir. We want an orchestral work. And really, that's already a slot; that's already a shape that you're dictating. Rather than saying, "we would like to commission you to do something. Maybe your cultural practices might necessitate that we gather differently." Maybe that would mean that we need to rethink the way that we contextualize this with a program. Maybe we do something different. Perhaps you want to contextualize a composition through an oral practice, rather than program note. Not as merely a "pre-concert talk" but maybe interspersed throughout a work. But most music organizations are really not there yet—if they're thinking about the work of different staging it's minimal. "Of course you can have a dancer, and yes, you can do this kind of a projection or whatever it might be." But what is not on offer is the possibility of redefining the baseline structures of how audiences come together, of marketing, of rehearsal process. *Those are never structures that are offered for change* [emphasis added]. And if we're talking about the deep structural changes that are necessary in decolonization then those are the fundamental

> structures that need to be part of this change, since they fundamentally guide how we listen and how we engage with what's going on. So, despite all the great work that's happening by Indigenous composers, by not looking at those foundational structures of performance—rehearsal, audience configuration and preparation—by not changing these structures, we undercut the Indigenous work that is being presented. Because then it simply says, we want to put this Indigenous thing inside a Western jar or container, right? (Interview 1)

Dylan continued to discuss the ways in which the addition of Indigenous content is a strategy used by many organizations, including academic institutions.

> I think organizations are trying to meet the expectations [of granting organizations] but they're doing it in a way that meets a very basic level of representation. So I think there's a representational politics at play in a lot of musical organizations right now where the way to address or to think about decolonization is about including more Indigenous content, rather than thinking about the structures that frame that content. And I think that's the same thing you could say about universities: bring more Indigenous scholars in. We don't necessarily need to think about the rooms that we do our work in, or the set-up of classes, or any of these physical structures or pedagogical structures that we do the work in. It's about bringing content in. And I always tie this back to the official Multiculturalism Act because that is about inclusion writ large. Like, to include more is to do the work. Right? We don't necessarily need to think about how all of those many different cultural structures might also need to change the framework that the work placed within, or the artwork or whatever it might be, is presented within. (Interview 1)

Dylan identified how the same strategies of inclusion writ large, rather than structural changes, are also problematic when Indigenous musics are included within higher music education.

> The response of adding more to curriculum that addresses Indigenous songs and music does not necessarily creatively address how we need to think otherwise about Indigenous epistemology—what songs mean. We need to creatively rethink the structures that Indigenous artists, musicians, and composers are forced to work in, especially because these structures are not explicitly identifiable as settler colonial

structures. It's that unmarked stuff that we just consider the norm, that really needs to be creatively rethought, that we *really* need to apply our imaginations to, because it's that which underpins everything else. We can only put so much Indigenous content *into* those structures, but if the structures don't change. (Interview 2)

"wild restless habits" and "civilization of the attention"

Dylan is interested in the writings of Anna Jameson, an early settler and contemporary of Susanna Moodie, and particularly to Jameson's observations and opinions about what Jameson identified as Indigenous peoples' lack of focused attention during the early missionization in Upper Canada.

> What I was struck by was the way in which she [Anna Jameson] was talking about the civilization of the attention. That basically, what needed to be done so that Indigenous people could *become* civilized was that the ways in which our attention—we gave attention to our surroundings, to moving from one place to another—needed to be focused in one way or another towards a very particular and singular thing, often the word of God. It was our *"wild restless habits,"* in Jameson's words, that were prohibiting us from becoming civilized. (Interview 1)

Dylan draws a connection between Jameson's desire to "civilize the attention" of Indigenous peoples and the ways in which concerts are presented, further extending the connections to the land.

> I believe so much is oriented around that singular focus, for example, concert presentation—the post-Gesamtkunstwerk Wagnerian staging—where the hall becomes darkened, the stage is lit, everything is channeled towards that single focus, and I think, "well, what if it were otherwise?" Because that scenario also thinks about what is outside the concert hall—or *anything* other than the music being performed—as being distraction. But what if, as we think about our different forms of attention that we give to different kinds of listening, forms of listening that we give in different places on the land. These kinds of listening are about our various relations, and the relationality between things. That is, what if we think about what is being performed as existing in relation *with* the land? What if we cultivate forms of attention that oscillate between music and land? The way that I am able to talk to you now and look out that window for a moment—to think about

that tree—does not mean that I'm giving you any less of my attention. It's actually putting me into more of a relationship with what's happening out there and me in here where I don't need to say "I am disrespecting you," right? And so all of these formats for concert presentation, for classroom presentation, it's the outside world that needs to be shut out. Thinking about our attention going *there* can only ever be distraction within this Western orientation of *"wild, restless habits."* And so I think a lot about what it means for us to open up our spaces *to* the land, right? What does it mean when we can, then, shift for a moment and put ourselves into relationship again with these things? Obviously, there are educational rooms that do this; far less concert halls that do this. (Interview 1)

Decolonization and Resurgence

Early in our second interview, this one in a virtual space, I asked Dylan a rather straight forward question, "What does decolonization mean to you in terms of the academy?" to which he replied,

> I make a pretty sharp distinction between decolonization and resurgence or Indigenous-focused work. I really understand decolonization to be (and not everyone understands it like this) for non-Indigenous people. That does not necessarily mean that Indigenous people don't also need to rethink the colonial impacts on the way we do things, but the way that we would do that would be through, for example, going back to our practices and that sort of resurgence. Leanne Simpson and Eve Tuck really write about the way in which we, as Indigenous people, need to be doing work that is primarily oriented towards our communities, our families, that benefits us. The challenge with a decolonial framework is that often that work goes toward benefitting, firstly, non-Indigenous people. This kind of benefit is oriented toward changing the worldviews and understandings, the colonial frameworks through which non-Indigenous folks think. (Interview 2)

Dylan continued, elaborating and further emphasizing the role that decolonization plays for non-Indigenous peoples:

> That decolonizing work often benefits non-Indigenous settler students in expanding their understanding of Indigenous history and structures and culture. That does not,

> then, at least immediately, impact Indigenous people in a positive way—long-term, yes of course, because the more people's minds are expanded towards this, the less racism and prejudice toward Indigenous thinking and culture there is. But, I think this is a very messy way of teasing out the differences that I see in resurgence (which is oriented, firstly, toward Indigenous people and the work that we are doing for our communities, for our students, for our families) and decolonization (which I see as, firstly, for non-Indigenous people). And that's a really sharp divide that I am making. A lot of people don't make that sharp divide. That's how I've come to think of it, though. (Interview 2)

I asked Dylan if decolonization is necessary in order for resurgence within the academic institution to occur. Dylan explained,

> They're both necessary, and especially in an academic sense, they are like two parts. They work in tandem. Decolonizing an academic program will often mean going back to rethink the entrance exam. For example, let's do away with that entrance exam focusing on classical music. Then, you actually allow the opportunity for resurgence to come in. So, it's like decolonization can start or open up a space for resurgence to happen. So, I guess in that way, you could say that decolonization is more impactful on Indigenous people but only in the sense that it moves out the prejudice and the forms and the structures that already exist. But it's the focus on resurgence that I find largely missing from post-secondary education, particularly within music programs. How do these programs seek to benefit Indigenous people firstly, by providing opportunities for Indigenous students to learn about their own and other Indigenous peoples' history and culture? (Interview 2)

Higher Music Education

During our initial conversation, very near the beginning of our time together, I was sharing with Dylan the context for this research and what motivates me to be involved in this research. This was our exchange:

> Laurel: I feel like higher music education is flying under the radar in institutions.
>
> Dylan: Mmhm.

Laurel: And I worry about that.

Dylan: Or hiding.

Laurel: Hiding?

Dylan: Hiding from work that needs to be done.

Laurel: Right.

Dylan: It's baffling to me, actually, because I think it speaks maybe, to the insularity of music programs in the larger scheme of universities. The only way to hide from this work is to really close your ears, eyes, and all other senses off from what your colleagues and other programs are trying to do. There is no excuse. There's no excuse for it, in my mind. It makes me upset. I don't understand it. (Interview 1)

Dylan's use of the word *hiding* is significantly different from my use of *flying under the radar*, perhaps pointing to a more insidious or intentional avoidance of Indigenization engagements by academic music programs. Dylan said, "There is pressing work to be done, especially with the music programs. They've done so little of the work that, from my experience, other departments and areas within universities *have* done" (Interview 1). Dylan shared one of the challenges to Indigenization efforts within higher music education that he has observed:

> I mean the challenges within pretty much any conversation I've been in around curricular change in music programs is that you inevitably always have someone saying, "but we only have so much time and students need to focus on rehearsal and they must be involved in honing in on their craft and technique." That is an exclusionary thing, and you know, that means that they don't, they *cannot*, do the other stuff. And I always say, "well, what if we actually combined both of those things together, as simultaneous things that students need to do?" Because you know, I would never say that music students don't need to focus on technique but, how can we think creatively about doing that in relationship with understanding different qualities of voice, different cultural understandings of sound production? What if we thought about Indigenous conceptions like how we understand our lands in relationships to how we touch the keys on a keyboard? There are ways to actually expand this into different performance practices. (Interview 1)

Dylan urges those involved in music programs to widen the lenses through which music and performance practice is viewed.

> I would say that the one performance practice, as we understand it within music programs, is like this narrow little slice of historical focus, rather than thinking expansively about what is performance practice if we expand this into many different ways of thinking, interdisciplinarily, culturally. I don't think that people trained in music programs are very good at using our imaginations. I don't think that music programs are good at allowing us to think expansively about how we might do things differently. It becomes a self-reproducing system for authorial intention or precision and accuracy, but not about creativity. (Interview 1)

Dylan highlighted the ways in which performance practices and pedagogical models can be expanded to be creative and, at the same time, challenge the reification of composer "authorial authority."

> I think we need some 21st Century performance practices or learning practices that allow us to not see context and technique as mutually exclusive. So, for example, historical context, theoretical context is always seen as supplementary from a performance standpoint. There's an assumption that you [the student] should know that music has a history, but it's not seen as essential, really. Technique is seen as essential. So, I think really valuing those things differently, not seeing them as exclusive, but devoting half of your time as a performer to thinking creatively about what you are performing, whether that might mean making significant choices against what is commonly understood as authorial attention—I think that's amazing. What if pianists were asked to contextualize their performances through the addition of different kinds of media, different kinds of orality—speaking about music as it happens, in amongst that, placards with questions about what this music means, critical context around the history? All of these kinds of potentials that are really understood as muddying authorial intention, again, from a common sort of practice, because maybe they do go against authorial intention. Maybe authorial intention needs to be questioned, or maybe the history of a piece needs to be questioned during the performance of that piece; let's talk about the exclusions in this piece as we're playing it, whether that happens visually or through another

> medium. Anyways, this is all performance-oriented, but in terms of the practice, I think these are questions and approaches we should also be thinking about as educators teaching students how to perform, or how *they* should think about their performance, and what they learn, and time that they devote to it, as not separate from history, or not in a supplementary way but in a primary or essential way. (Interview 2)

Without this expanded approach, Dylan believes that post-secondary music education becomes "focused around the value of a good musician being the one that can reproduce something accurately, or supposedly in-line with a composer's intention" (Interview 1).

Dylan expanded on the ways in which he views the current structures and unquestioned practices of higher music education.

> It's ludicrous. There's this adherence to *genius* and *masterworks* and these kinds of things that are so part of the value system that just have such durability within the classical music world. I think some of it is oriented around cultural caché. People invest in taste as a marker of—I don't know what it's a marker of—it's a class-based thing to a large extent. So I think that, and I think students invest in that as well. You know, when you go into a music program, there are students that want to be *the* soloist, the performer, the person that does this for the rest of their life. But I think also how we are impoverishing students from thinking about other models of being creative and being an artist in the world. If all they're doing is just focusing narrowly on being the absolute best reproducer of that—the Renaissance, the Baroque, the whatever-it-might-be—performance practice, they're not learning how to actually … It's just basic, that kind of *thinking* about what they're doing, too, in a way. Wouldn't you want to have a critical relationship to the practice that you're engaged in? Wouldn't you want to question alternatives and what you could be doing that might have some relationship with the world you live in? But I also think we're not providing students with models of how to do that, right? (Interview 1)

Dylan provided a concrete example of ways in which a more expansive understanding of music in an academic setting could be conceptualized.

> If someone wants to be a Baroque music specialist, an Early Music performer, then, what is a model? How are we defining models for doing that differently? I think there are ways to do that, certainly. I mean, I always think from a musicological or curriculum perspective: let's take a look at what's going on in the world, let's take a look at the same time as this music is being created in the Western composition practice. What's going on in other places? There are writers that have written about the rise of tonality and colonization as having a relationship—that's a really interesting thing to think about, right? Well, obviously, you think about teleology and goal-oriented progression and all these ideas that are so exciting to think about in relationship to the music that you're performing. But I don't know how to get there—like, I don't know how to convince people who are invested in performance that you might need to start thinking differently about those practices. (Interview 1)

Dylan offered more ways in which higher music education programs could be reimagined in ways that would provide all students with more diverse understandings.

> What if in the first year, instead of a historical survey that everyone needs to take, what if that was a survey of creative practices for being an artist? And people that both think differently about their performance practices but also think differently about creating music or thinking about points of history and those musics recontextualized. I just think it's a very limited. *Students don't have those ideas planted in the beginning. They're not going to even know that this is an opportunity* [emphasis added]. Or of reflexiveness around, "you know, there are only so many gigs that you can get in this area. It's really important to think about your artistic practice so that when you finish with this program, you have multiple options and you can choose how you want to pursue what you want to pursue," right? (Interview 1)

Dylan outlined another way in which his ideas about music education can be applied, specifically, to musical performance:

> We can simply ask our students to imagine a scenario—a fantastical scenario, maybe—one that could never physically, possibly happen. Let's imagine this scenario for performing a piece otherwise and just take that in many, many different directions. I think that's really necessary, rather than thinking about the

best performance of the work being the most accurate or moving or whatever it might be. I would like to teach that way. If I were in a music school, I would probably try to employ some of that. Well, I guess am in a music school, but not in a foundational way. We can also think about things that have already happened, like, say we take Satie and we think about those whimsical or absurd performance instructions that he gives at the beginning of many of his piano pieces, and let's take that form and apply it to other work from a settler colonial perspective, maybe, or from a queer perspective. Let's really just think about performance instructions as guides to how we think about pieces as we're playing them and see, maybe, how that plays out musically. (Interview 2)

Drawing together the concepts of time and course delivery and concert programming, Dylan considered what his colleagues have shared regarding curricular change and also offered another way to conceptualize the limited time that faculty have in their courses.

> It's a feeling of precarity around time. I think it comes from that place of people being so stressed. They feel that, so strongly, that they can only do so much. And it's true—I get this from colleagues all the time and I feel it myself—we only have so much time. I have amazing colleagues who have tried to rethink the curricular structures of the program, … and they say similar things: "We only have so much time. I have no idea how to include 'world musics' into my music survey courses because it feels so fragmented, like I'm rushing through everything." But I think also it's that feeling that you need to give *The History*, capital T, capital H. Right? And there can't be any exclusions within that. I feel like it's unproductive for us to think that we can have a mastery over *The History*, or that we're giving students that, at any point. I think we can point towards things and say, "I'm going to give you this little sliver about Mozart and if you find this exciting, there's a whole Mozart course you can take," right? So that it's not about area coverage or era coverage. Those are the two big things, you know: area coverage for Ethnomusicology or era coverage for Musicology and Music History. No, there's no way you can cover everything. (Interview 1)

Continuing his thoughts on the concept of *coverage*, Dylan pointed to the impossibility of *coverage* as an educational strategy.

> It's just limiting, that we assume that the most meaningful [educational strategy] will be to have this coverage. This is why I don't understand how it's helpful. I mean, this is not an argument against history and knowing history, but I think we just need to be more aware that it's an impossible task in a first-year survey to give *The History*, right? It needs to have a different approach or programming. (Interview 1)

I asked Dylan to expand on the ways in which these shifts in thinking and practices within university music could occur. His response was extended, tracing a line of thought from land to curriculum to ways to reconceptualize course content to the very definition of *music* within the academic institution.

> I'm thinking, too, about the Tuck & Yang article "Decolonization is not a metaphor," and one of the many things that they say in the article is that this is primarily about the land, so we need to give back the land to Indigenous folks who are the rightful hereditary stewards of the land, and we have questions of land and treaty explicitly in the forefront of our conversations. I think that's good, but what I also hear, or what I take as a more expansive sense of what Tuck and Yang are saying there, is we might also need to *give back* a number of things. So, I've been thinking about curriculum as a foundation for what people learn; for how they develop as an artist, or teacher, or whatever they might be moving toward. And as a foundation, curriculum is a ground; it is the ground upon which everything else emerges, or is built upon. So what we need to give back is the curriculum. So, what I'm saying here is that we don't need to have an inclusionary approach to curriculum—the way that we've been talking about fitting things in—we're going to take a little bit of this Indigenous history, we're going to put it into our survey. I think we need to be okay with saying, "Our first year survey will need to be about Indigenous and Black musics." Full stop. Maybe then that opens other things up, right? I have a feeling a fair number of people in music programs would be up in arms if that was the foundation that replaced current music survey courses, but I think that's the foundation we need to be open to—to thinking about how do we begin from different places so that a model of including bits and pieces of things isn't the end goal. That's not an answer to *how* we do that. That's what we need to

> do, I think, right? And then I think other things become possible if we shift what the basic framework is, what its basic premises are. Then, I think in order to do that, we need to hire different people within music programs so that a music faculty doesn't look predominantly or exclusively white. And that doesn't mean hiring a single Indigenous person within your faculty. It means hiring a fully diverse, complex makeup of artists and scholars, across the country. And I think that means focusing on the foundations, or re-focusing on another foundation of the music program: who our students are. I have colleagues who say, "Oh, but how *can* we change the curriculum? All of our students *want* to do Western art music, and they're performers that want to learn this." And I say, "Oh. Well, that's good to note. You've named that in a very particular way." Maybe we should be allowing *other* musicians and performers into the program, students who are not the current typical music student who can pass an entrance examination requirement of playing a Beethoven sonata, or whatever it might be—this category of piece, that category of piece. Maybe we should actually just treat music as music, rather than just Western art music. Right? That's the sticking point for me. Maybe a faculty wants to say, "no, we're going to be the *best* at training for Western Art Music and *that's* the thing we're gonna do." Then do it! But if you are a department of *music*, right? *Music.* Right? Then *music* is a lot more than Western art music, or the little bit of jazz or popular music that you might also happen to include. (Interview 1)

Immediately, Dylan turned his attention to the range of challenges that implementing these ideas will have.

> And of course, that puts the lie to the test. Right? Because, then, we're talking about jobs. Then we're talking about maybe not renewing the person who does Baroque music, not because that's not an important knowledge, but because we need someone else and there are five faculty in Western Art Music, and zero faculty in any other music. Right? Or think about shifting that divide between Musicology and Ethnomusicology, not to mention other music disciplines. This is like a "what needs to be done" rather than a "how we do it," but I think if you shift one big thing then others have to follow. Or others *will* follow. If you shift the make-up of the faculty within music departments, then obviously you will have the experts in all of

> those other areas that can make a diverse and beautiful curriculum. If you shift the make-up of students within your programs, then obviously they will be wanting and demanding expertise in those other areas. I think what I'm advocating for is, in fact, a movement *away* from focusing so exclusively on the curriculum for now, at this point. (Interview 1)

Dylan considered his own place within the academic institution:

> I have a great privilege in having the position that I have because of other Indigenous scholars going before me and fighting those fights just to make a single position possible. So now I have that responsibility as a tenured professor to advocate and to fight for expanding outward more. And I need others, other colleagues to do the same, so that we keep moving forward. So that's hard. That's hard when there's a lot of entrenchment that people have to basic values of who they are and what they do—their jobs. You're putting forward a really precarious scenario for a lot of people. I think a lot of it is also about making space. One of the ways you make space is by advocating for another tenure line if you happen to be in that kind of thinking-scenario at your university. Or you can also advocate for a change in a tenure line if someone happens to retire, or do something differently, and that's a hard one, often a hard one, because there's this presumption that "but no, that's a core foundation of what we do." To say that your one person that teaches Romanticisim shouldn't continue—that line shouldn't continue on for the future—is to kind of poke a hole already in what we value as the important thing within what a music department is doing and training for. But I also think it's not an either-or scenario. Hire someone whose work focuses on Romanticism and Black studies (Interview 1)

Within the multi-layered hiring process for an academic position, Dylan pointed to the issue of the "pool of applicants" and some of the pitfalls that can impede the hiring of diverse faculty complements.

> And *then* the challenge or, what people often will say, is, "well, there are only so many people that do that. We're making it less likely we'll have a strong applicant pool." As you go further up, a dean might say, "Oh well, this applicant pool wasn't strong enough. I saw you only had five applicants. We're obviously

> not getting the top people that we need to be recruiting at the university." Right? It's a statement about what the top expertise is when you have a small applicant pool. Sometimes you get statements like that from deans, saying, "it's not wide enough, you're not actually bringing in *the best* person." (Interview 1)

Dylan addressed the misconceptions that exist when the mark of a successful hiring process is a large applicant pool.

> What we're looking at in terms of applicants pools here are *small* because there's a *growing* number of Indigenous academics trained in multiple fields who are doing brilliant work, but we're not looking at applicant pools of forty or fifty or a hundred people here. That's what we're doing a search for. So, what do I want to say? It's a misrecognition of what it means to identify strong applicants that the *numbers* we have to be choosing from—the fifty or more—in a search, right? … We have to be *conscious* of the fact that the *expertise* that we're looking for doesn't mean *numbers*. (Interview 1)

Conceiving of searches and hiring processes differently is one way in which change can be enacted within the academic institution. Change, though, can be difficult.

Uncertainty, Change, and Settler Colonialism

Dylan and I spoke about the ways in which settler needs for certainty can lead settlers to be uncomfortable with uncertainty and changes in which the outcome is unknown. In thinking about settlers and settler desires to be part of change, Dylan said,

> There are a lot of things that can be done, but I'll just tell people that they need to do it. I mean, I'm not going to say what. It's all part of the system of closure and making sure the problem goes away, rather than actually thinking about what the problem is, why it is a problem, and then, what you might do in multiple forms, maybe, to address the problem. There's some really important work that, I think, has started to happen and still needing to be done of *closure and certainty as a settler colonial form*—Eva Mackey has a recent book[33] on certainty that's mostly related to land rights in southern Ontario, but the larger theoretical scope of the book is around certainty as a structure of settler colonialism. I'd say that more work

[33] Mackey, E. (2016). *Unsettled expectations: Uncertainty, land and settler decolonization.* Halifax and Winnipeg: Fernwood Publishing.

needs to be done in that area, because I think that certainty applies to a lot of other structures—within the way we teach, within addressing these problems. (Interview 2)

Identifying two different forms of uncertainty, Dylan elaborated, in particular, on that ways in which uncertainty is integral to being in relationship.

> I'd also say that there's a distinction between being uncertain as a place of stasis, or paralysis. I think there's settler paralysis around uncertainty a lot of the time that results in not doing anything. I would say that I am more interested in uncertainty as a productive practice of thinking through multiplicity, the many things that need to happen, or the way in which the structure, addressing the problematic structure might need to change depending on the different participants in relationship with the structure. It's not a one-size-all sort of thing; you can't just say, "Oh, I'm going to take this methodology, this way of doing things, and I'm going to use it for everything I do." As with Indigenous protocol, you would need to actually say, "Well, is it right for me to use this way of doing things to address the problematic structure given that it's the springtime, given that I'm doing this on the land of the Anishinaabe people rather than Stó:lō people, whether I'm doing this with Elders or with youth?" So, it's uncertainty in the sense of relationality, that the different relationships that we have with different people and communities and places. This means that the way that something is put into operation will need to change, will be uncertain until we take into consideration all those factors, and situate ourselves in relationship with them from one moment until the next. (Interview 2)

I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)

Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)

Chapter 9
Research Participant Anonymous (RPA)

Research Participant Anonymous (RPA) self-identifies as Indigenous and is a faculty member at a Canadian university. The nature of what is shared in this chapter has required that the structure of the chapter be different from the others because there is a high threshold of risk for RPA. The contributions that RPA has offered to this research are significant and our discussions about how to proceed through the writing brought this chapter to its present form. After careful and thoughtful conversation together, RPA and I agreed that all direct quotes would be removed and that I would restory the contents of the chapter without any identifying information; this approach would include using gender-neutral pronouns.[34] All opinions, observations, thoughts, and ideas contained in this chapter belong to RPA, and though the chapter is written as a summary of RPA's interviews, it reflects RPA's lived experiences. RPA makes no claims of authority, but repeatedly emphasized that their perspective is only one perspective.

The chapter, then, is short and concise. The chapter's brevity does not, however, indicate a lack of depth or a lack of engagement. What it does highlight is the need for the institution to take concrete steps to create the conditions under which Indigenous faculty members feel safe to discuss the institution and their experiences without fear of retribution. It is with great gratitude to RPA that the following chapter is shared in the spirit of truth and honour, respect and relationship; it has been a privilege to witness RPA's stories and to be trusted to share them in an honourable way. RPA has read the chapter and has agreed that it accurately represents their observations, experiences, and ideas.

[34] It is important to note that the use of gender-neutral pronouns (they/them) is not intended to appropriate the pronouns used by transgender or gender-fluid folx. They/them, in the case of this research participant, is being used in order to respect the participant's request for anonymity and to address the significant threshold of risk to the participant.

Meeting RPA

I was introduced to RPA via email, and we arranged to have an initial meeting on Zoom to discuss the research and the research process. During this meeting, RPA and I spent time getting to know each other, and I answered their questions about the research. Following the initial meeting, RPA and I met virtually four more times for interviews and meetings during which they shared stories about their own pathway to and through higher music education and their lived experiences as a faculty member. The stories about their pathway to and through higher music education have not been included in this chapter because of the risk of being identified; as such, the chapter contains only their experiences and observations about the academic institution and higher music education. The chapter begins, so to speak, in the middle of the story.

Indigenous Identity within the Academy

Identity is a complex issue both within the institution and beyond; however, of immediate concern is that the academic institution often fails to account for a plurality of Indigenous perspectives and presses Indigenous peoples into representing more than their own personal perspective. The institution demands that Indigenous peoples, regardless from which Nation(s) they belong, be the voice of Indigenous authority or Indigenous perspective, as though theirs is a pan-Indigenous perspective. This attempt to unify Indigenous perspectives in the institution is troubling, for it forces Indigenous faculty into a position where they must choose—be part of the unified collective or maintain their own voice—a trap to conceptualizing Indigenous perspectives as either those of individuals or as a larger collective.

The ways in which the institution positions Indigenous identity is both malleable and fixed, dependent on the needs and desires of the institution. Stereotypes can be reified and the individual voice dismissed if there is a perception that the individual does not fit into an Indigenous stereotype of hardship and racism. On the other hand, Indigenous individuals are positioned as the "Indigenous representation" and, by way of their mere presence in the institution, are pointed to as an example of diversity. In tandem with the demands to represent all Indigenous peoples, individuals' Indigeneity is often co-opted in ways that the institution uses to signify that the work of including Indigenous peoples in the institution has been done—and because there are so few Indigenous faculty

members, these faculty members are called upon to be the Indigenous authority when it is deemed to be to the institution's advantage. Being positioned as though they are a token within the institution requires Indigenous peoples to navigate the institution in ways that remain true to their own work and self, while also trying to not view the institution's attempt to increase Indigenous presence with cynicism or suspicion.

Indigenization

The concept of Indigenization is complex and contested and the definition is dependent on the context. Indigenization starts with a conversation with the community, working together to create understandings, processes, and practices that will allow Indigenous peoples, cultures, communities, and ways of being and knowing to flourish. Conversations with the Indigenous community include addressing difficult questions about what successful and unsuccessful Indigenization means in order to determine a pathway forward that involves collaboration. Those conversations might result in a decision that Indigenization, in a particular area, might not be possible, or it might require further steps or processes or a different structure in order to be realized. Indigenization, then, is a structure and a process that suits the needs of the people and the organization in that particular context and moment. This definition provides the flexibility to adapt with the changing needs of Indigenous communities and, also, to be relevant to different areas and contexts on Turtle Island.

The definition and terms of engagement of Indigenization, though, need to be allowed to change, evolve, and be redefined to meet the needs of changing and evolving relationships and institutions. If Indigenization is not allowed to change and evolve, it risks being held to an impossible standard. Indigenization efforts would be different depending on the location, the stakeholders, the historical and cultural context, and the existing structures for dialogue in each place and space would necessitate different frameworks for Indigenization to be successful.

Indigenizing and Decolonizing Higher Music Education

Simply put, a decolonized and Indigenized university music program would not look like the music programs that exist now. Current university programs, procedures, and practices have been in place for a long time, and whether undoing these systems is possible needs to be included in discussions about decolonization and Indigenization

efforts. The only possibility for the kind of changes that would result in an Indigenized university music program, then, is the creation of a completely different system. With no significant change on the cusp, working and existing within the institution's systems means doing the best that can be done while knowing that the solution is not going to be perfect and that it will take time to transpire.

In terms of the first steps to Indigenization of higher music education, it is crucial to begin the process by engaging in conversations with many Indigenous peoples from many different nations—that those Indigenous peoples would be asked, "what do *you* think, what would *you* want, and what would it mean to have music education for *you*?" Student-led initiatives and access to the university and its facilities are ways in which to broaden access to university music, and summer workshops for Indigenous student musicians, for example, could open a door to the institution.

There are two opposing institutional approaches to the recruitment of Indigenous students, both encumbered with inherent problems and neither positioned as a final solution: change the institution until Indigenous musicians want to participate, or make no changes to the institution. Issues of tokenism raise questions regarding institutions' motivations and strategies for increasing diversity within their student bodies, and concern exists that students might be pushed into programs that are not appropriate for them by misguided attempts to diversify the institution. Prescriptive programs based on students' identity, such as specifically designed or targeted streams, could force Indigenous students into a type of Indigenous stream solely based on identity. It is critical to engage deeply with Indigenous peoples and communities, and there are fears that Indigenous students and communities are being pressured to change their values in ways that affirm the academic institution, cultivating a type of shame directed at those who choose not to participate in the institution—a type of colonial behaviour. It may be that the institution will need to accept that there are many ways of being a musician that do not include participation in higher music education.

It is possible that an Indigenized higher music education might not be a desired outcome or a good fit for some Indigenous peoples. This undermines the prevalent belief within the academic institution that everyone wants to attend university and rather, suggests that many Indigenous musicians do not want to be part of university music.

Participation in higher music education is positioned as a way for musicians to be taken seriously, and higher music education will attest to make changes in ways that elevate the musical practices of those who are resisting the institution to the level and expectations of the institution in an effort to entice those individuals into the institution—for example, the inclusion of jazz music in higher music education has a contested and complicated history. On the other hand, the inclusion of jazz is seen by some as a positive, community-driven approach to bringing jazz to a broader range of people. Perhaps a way forward for higher music education is to resist categorizing and breaking down musical practices into increasingly narrow definitions and streams, and instead, develop more inclusive processes that can engage with differences. Another related strategy would be the development of processes and vocabularies for linking diverse relationships between creation, excellence, and identity.

Core Values and Excellence in Higher Music Education

The core values of higher music education and the concept of excellence are both used to validate higher music education, while both also create a type of shield for the institution. The core values of higher music education are different from those of the broader academic institution and are difficult to measure, so schools of music use "excellence" and "tradition" as markers of core values. Related to this is the complicated relationship between the core values of higher music education, conservatism, audiences and supporters of the arts, and the core demographic of Western art music. So, when higher music education is under pressure to define its values within the institution, it creates a situation where honest and difficult conversations about core values within higher music education are impossible. On top of that, there are many competing forms of excellence and attention—artistic, musical, financial, technological—within higher music education. A pluralistic attempt at inclusion may not be an appropriate response by the institution without ways in which to determine the meaning of excellence in each case. Within the discourse of higher music education, there is terminology that is used to minimize the sophistication of diverse musical excellence, albeit in discrete and coded ways; for example: folk tradition, craft, and World music. However, a significant step for the institution to make would be to acknowledge that diverse excellence exists.

The ambitions of the broader institution are intimately tied to the concept of *excellence*. For music schools, maintaining a reputation as a place of rigorous and inspiring programs that help students become excellent musicians through the standards that are set and the courses that are offered is their form of *excellence*. The school of music's reputation and position within the community and within the institution relies on projected excellence and creating excellence. It is difficult to quantify what artistic excellence means within the context of higher music education—perhaps it means talented teaching faculty, or performances, or research. At the same time, the definition of excellence within higher music education becomes more difficult when the definitions of excellence from other groups do not necessarily align with the institution's definition and, instead, work to prevent the ways in which definitions of excellence can be expanded. Without changes to the core system of values, musicians who are not seen to have value or who have no interest in the skill sets and traditions of the academy are not welcome to participate in higher music education. Key, though, is how an institution can include Indigenous musics and musicians without having someone within the institution who can identify excellence in Indigenous music making.

For change to ensue, the definition of excellence and the values that govern the academic institution and higher music education need to be questioned, and that opening up the definition of excellence is one of the most challenging things to do within the academic institution and higher music education. First, it would be challenging because of a fear or worry that individuals in the academy are invalidating their own choices and skills. Second, someone would need to be found who is an expert at identifying excellence in an area of music of which no one in the institution is familiar. Both of these challenges position the institution and those within it in a position of vulnerability.

The insistence that the core definitions of excellence that higher music education be maintained unchanged is indicative of the colonial system on which the institution is built. The mere addition of Indigenous musics to the existing offerings serves to uphold Western art music as *the* music, thereby invalidating the included Indigenous musics. To not maintain Western art music as the core of higher music education and to include Indigenous musics in that core would result in a competing definition of excellence in music. Technology and scholarship can be used to shift the focus and markers of

excellence beyond those of the printed musical score, shifting the discussion away from the printed-score-as-excellence to engaging in music as an art form that is heard.

Another incompatibility between the existing institution and the possibilities of inclusion lies in the area of that evaluation and assessment—necessary tools for the institution, but the logistics of evaluating musics that are outside of the Western art music tradition needs to be questioned because the existing models of evaluation and assessment do not necessarily align with the values of excellence in Indigenous music making and other forms of non-Western musical traditions. It will take significant work for the culture of higher music education to shift, and there is a need for those in the academic institution to be honest. Honest conversations within higher music education include a substantial questioning of core values and, also, truthfulness about what people in the institution are willing or not willing to change.

Policy

Policies that are used to protect colonial structures can impede the discussions that are required in order to implement policies that would allow for greater diversity within the institution. In particular, front-facing diversity statements that do not result in concrete action pose barriers to institutional change. In order to decolonize the institution, conversations need to occur about how policy is used as a smokescreen to protect colonial structures and to impede the development of concrete, actionable items; without those conversations, the result is policy and goals without action. Within higher music education, established practices often override new ideas and opportunities that are in line with the institution's diversity and inclusion policies. Meanwhile, more committees are struck and more policy documents are written that may result in the same outcome of inaction and initial commitments to address inequalities and inequities within the institution through policy fall by the wayside.

Resistance to change is often veiled within rhetoric of diversity, inclusion, and policy and when it comes to decision-making that would result in concrete changes, this resistance becomes entrenched and unmoveable. Competition for resources and priorities within university music departments and faculties dominate operations—physical space, money, students, attention of the dean, and visibility within the community. Affirmative action and other policies geared toward diversity and inclusion can be used in ways that

perpetuate systemic racism and exclusion. While the policies that are in place are used as evidence of the desire for diversity and inclusion, the actions of those in the institution and the outcomes of decisions made do not necessarily match the policies. The people within the institution, themselves, are not necessarily racist or might not believe or recognize that the maintenance of systemic privilege is a motivating factor in their actions or lack of actions; rather, the resistance to implementation of diversity and inclusion policies may be a product of fear and a historical need to protect resources.

Diversity and inclusion policies can be used by those in the institution as a type of shield to deflect attention away from decisions and actions that are counter to the policy, as though the policy is used as proof of action while allowing for inaction—a circuitous logic used to maintain the status quo. Policies of diversity and inclusion that exert pressure on the institution to distribute resources differently threaten those who already have resources and wish or need to maintain these resources in order to fulfill their positions within the institution. If the limits are reached of how policy can be used as a shield within the institution, what will the fallout of the resulting change look like and what racism is likely to ensue? The resulting behaviour may or may not be intentionally racist, or it may simply be entrenched musicians with backs to the wall, protecting their slice. Faculties of music tend to have one foot in the conservatory system and one foot in the academic system. Within the university, traditionalist musicians are under pressure to aggressively promote the inherent value of conservatory style musical skills. The ones with power are the bloodied survivors of decades of attack from a research driven university system. They will do anything to protect themselves because it is how they survived so long and because the cultural capital of elite Western art music is their only foothold above a gaping abyss.

> *I say that if you want to understand our people, sure, listen to our songs, but to care about our people, you must learn to sing the songs with us. (Gerry Baxter in Pedri-Spade, 2016, p. 396)*

> *Each drum is different. Just as our stories and experiences are all different, our songs take on different meanings as we change and grow. (Pedri-Spade, 2016, p. 403)*

Chapter 10
Conversations

We're not asking for a seat at the table. We're saying the table is also ours.
(Jesse Wente, March 25, 2021)

In the previous six chapters, the stories of Shawnee, Missy, Sherryl, Eliot, Dylan, and RPA were shared. This chapter is an exploration of the themes that emerged from the participants' interviews and stories; the themes that emerged were strikingly similar between all of the participants. The identified themes and participants' thoughts are put into "conversation" with the literature and my own journal entries that draw on, think about, and engage with the themes and conversations.

Like Wente (2021), other scholars call for Indigenous presence and participation at the table—in this case, the table is envisioned as that of higher music education. University education has been historically used as a part of the assimilation project of settler Canada, including a lengthy period of time when attendance at post-secondary institutions by Indigenous peoples would result in their disenfranchisement[35] (Dénommé-Welch & Montero, 2014; Jacknife, 2021). Dawn Smith (2018) calls for epistemological plurality in the academic institution, and Battiste and Henderson (2009) argue that there is space within the academic institution for both Indigenous and non-Indigenous epistemologies and ontologies.

Systems and Structures of Higher Music Education

Those are never structures that are offered for change. (DR, Interview 1)

[35] Disenfranchisement is the process by which Indigenous peoples would lose their status and/or rights. Battiste (2013) describes the policy of disenfranchisement as a policy that allowed Indian agents "to decide which Indians demonstrated any capacity for being able to live successfully in white society, and then would have them removed from the rolls of Indian Affairs" (p. 57). Indigenous peoples would, then, be "involuntarily severed from their tribal status, terminating their legal right to live on reserved land" (Battiste, 2013, p. 57). Examples of disenfranchisement included education, military service, holding a job off reserve, or marrying a white man (in the case of Indigenous women).

The systems and structures of higher music education have been in place for decades and, in some cases centuries, as the conservatoire model has been transferred into the university (Jørgensen, 2009). RPA indicated that a decolonized and Indigenized university music program would not look like any existing university music program. Much like Wente (Talaga et al., 2019b) said, "Canada can't be Canada the way it's always been," RPA believes that an entirely different higher music education system might need to be created. Dylan and RPA both spoke about the need for the foundational structures that uphold higher music education in its longstanding current state to be questioned and "offered for change" (DR, Interview 1). Speaking specifically about composition and performance practices, Dylan said,

> Despite all the great work that's happening by Indigenous composers, by not looking at those foundational structures of performance—rehearsal, audience configuration and preparation—by not changing these structures, we undercut the Indigenous work that is being presented. Because then it simply says, we want to put this Indigenous thing inside a Western jar or container. (DR, Interview 1)

Dylan's thoughts are also applicable when considering the structures and foundational systems of higher music education. RPA questioned systems and structures that are used to uphold higher music education; "established practices often override new ideas and opportunities that are in line with the institution's diversity and inclusion policies" (RPA chapter, p. 218). When Indigenous musics and peoples are brought into the existing structures and systems, the "Western jar or container" remains.

RPA observed that institutions are attempting to convince Indigenous students to come to higher music education as a way to legitimize their musicianship. They also expressed concern about the ways in which higher music education and the institution are attempting to change the institution and programs in increments until Indigenous students will come (as in, incremental changes until it is "enough" for Indigenous students to be interested); these incremental changes do not, however, address the underlying foundation of a racist institution and pathologizes Indigenous musicians as having a musical deficit if they do not want to participate in higher music education.

A focus for many academic institutions, particularly in the post-TRC period, is on Indigenization efforts, though many struggle to define Indigenization. Moeke-Pickering et al. (2006) offer a way of thinking about Indigenization in the institution:

> The institution needs to be prepared to change its past practices to ones that are inclusive of Indigenous values and ways of knowing and doing. This requires Western and Indigenous academics and communities to bridge between the institution's systems and protocols and the new academic culture that emerges. (p. 3)

For Ottmann (2013), Indigenization of higher education "goes beyond recruitment and retention issues to identifying the individual (i.e. policy makers) and organizational values from which policies are made" (p. 9). In higher music education, this process will include all areas of the discipline: repertoire, pedagogical practices, assessment strategies, recruitment strategies, research, hiring practices, and tenure and promotion policies. RPA offered a definition of Indigenization:

> Indigenization, then, is a structure and a process that suits the needs of the people and the organization in that particular context and moment. This definition provides the flexibility to adapt with the changing needs of Indigenous communities and, also, to be relevant to different areas and contexts on Turtle Island. (RPA chapter, p. 214)

In the following journal entry, I address the metaphor that I have been imagining as my own image of Indigenization of higher music education, prompted by recalling RPA's definition:

RPA spoke about the need for Indigenization to be a flexible, adaptable, changing state; it must, at all times, serve the needs of those involved and reflect the particular context and desired outcomes. As I think about RPA's reminder and vision for Indigenization, I am reminded that this pathway to Indigenization is not a single path with recognizable twists and turns, hills and valleys. All of this time, the image of Indigenization that I have had in my mind is that of a path (actually, it's a particular path in the Endowment Lands in Vancouver, BC that is on the traditional and unceded territory of the xʷməθkwəy̓əm (Musqueam) Nation…a set of pathways on Indigenous

lands that have been carved and curated by settlers for settlers' use)…the path is forest floor, needles and pinecones all over, huge trees covered in moss; the path is about 4 feet wide and curvy and a bit hilly…on this path, you can see (at most) 10 metres ahead; you know that the path continues, but sometimes it's unclear which way it's going to turn. The problem that I see, now, with having this image as a metaphor for Indigenization of higher music education is that it's a single pathway…implying (even if only in my own mind) that while we may not know the direction of the turns or where the path is ultimately leading (because we can't see the end), there is only one pathway, one way to proceed. The potential positive aspect of this metaphor and image is that it is embedded within an ethos of trust…trust that there is a pathway, that Indigenization of higher music education is possible, that entering the space (or pathway) with a good heart and in relationship will mean that it is possible…the metaphor also accounts for all people to be somewhere on that pathway, for some will move in groups with others, keeping pace with communities and individuals, or taking time to reflect and learn along the pathway; for others, the metaphor has space at the beginning of the path for those who are not engaged in the efforts of relationship building and Indigenization…the path is always there, though, available for walking, available for engaging.

Today, I've had a moment of clarity…a realization that will, I think, have been obvious to others…the metaphor of the pathway needs to be like a series of interconnecting, parallel, crisscrossing, loops and straight sections of forest paths…with tunnels and bridges, lookout towers and spots to sit and rest and talk…a series of pathways that may or may not all reach the same destination, some might lead to dead ends, some might loop back to the beginning (except that those who walked those pathways will have gained valuable insights and experiences along the way), others might feel as though they are only ever going uphill, and the downhill sections (when change is being made quickly) may feel out of control. With the series of intersecting pathways, stepping onto a different pathway is always a possibility…different pathways will hold new learnings and relationships, different possibilities.

The pathway is not a perfect metaphor. I am, though, buoyed by this new conceptualization of the metaphor, for metaphors can be powerful ways to share ideas and concepts with others. (Journal entry; May 4, 2021)

Participants' Thoughts on Indigenization of Higher Music Education

The research participants identified ways in which they think about and engage in musical practices that are central to their thinking about music. Missy said, "Music is language, is place, is song, is dance, is story, is history. It's everything" (MH, Interview 2). As Missy described music, she explained that music cannot be separated into something discrete because everything is interconnected and "to take them apart is to cut off a limb" (MH, Interview 2). In *Adizokan*, Eliot created a compositional framework in which each voice was valued and integral to the work and technology was used as a type of bridge between Indigenous and non-Indigenous participants; he said, "everything was connected in this project, so it didn't always break into tidy elements" (EB, Interview 2). Dylan, too, spoke of the need for more interdisciplinary thinking and questioned the continued separation of formal music from the other arts. For each of these participants, there is a focus on connections and an identified need to think about and engage in musics more broadly. Eliot identified deep collaborations as a way to create the conditions whereby creative thinking and new ideas are made known and possible. Battiste (2013) urges educators to reach "*beyond* the two distinct systems of knowledge to create fair and just educational systems and experiences so that all students can benefit from their education in multiple ways" (p. 103).

Missy offered a list of recommendations that she envisions as steps toward Indigenizing higher music education, shared here in bullet form for clarity:

- no sheet music
- more stories
- more recordings
- more people of different backgrounds
- more language immersion
- more community
- living and learning outside of your practice room or your classroom or the recital hall
- more Indigenous profs
- more people trained in anti-racism

- more people feeling comfortable with asking and responding to questions and tackling big conversations
- people just maybe taking a step back from content and taking a step forward into character education (MH, Interview 1)

Shawnee made a suggestion that adds to Missy's list of recommendations: inviting Mi'kmaq or Indigenous guests from other Nations to higher music education settings would serve to broaden and deepen understandings of Indigenous musics and musical practices.

A broader issue raised by Missy is that "the institution accredits things that First Nations education doesn't or vice versa" (MH, Interview 2). Institutions that offer higher music education do not accredit what are important expressions of Indigenous musicality. As Missy indicated, there are no degrees in hand drumming or pow wow music. Also addressing the ways in which higher music education focuses on a narrow definition of music and excellence in music and thereby excludes Indigenous musical practices, RPA suggested that, "technology and scholarship can be used to shift the focus and markers of excellence beyond those of the printed musical score, shifting the discussion away from the printed-score-as-excellence to engaging in music as an art form that is heard" (RPA chapter, p. 217).

"Perhaps a way forward for higher music education," offered RPA, "is to resist categorizing and breaking down musical practices into increasingly narrow definitions and streams, and instead, develop more inclusive processes that can engage with differences" (RPA chapter, p. 216). Hess (2015) argues that teaching from current curricula documents further reinforces power hierarchies; in this case, she is referring to provincial curricula documents for elementary and secondary music education. However, it is useful to consider the reinforcement of power hierarchies as related to the centralized and reified place of Western art music within (or *as*) higher music education. So, too, Cote-Meek (2014) argues, "we also have to question how systems of domination are reinforced and perpetuated in sites such as the classroom through the positionality of the educator, the use of pedagogy, the relationships with others and through the curricula itself" (p. 33). Dolloff (2020) cautions that the inclusion of Indigenous musics and

materials in the music classroom "without reorienting the teaching-learning context … is an exercise in re-inscribing colonialism" (p. 141).

Sherryl's recommendations for Indigenizing higher music education include focusing on including more Indigenous content and inviting Indigenous musicians, presenters, and guest artists "to share more about traditional music to the music programs and the music education classes" (SS, Interview). In sharing her songs, Sherryl teaches by rote, emphasizing the limitations of musical notation. She tells teachers, "Learn it here [*ears*] first. Learn it here [*heart*], here [*head*], every part of you" (SS, Interview). Like Dylan, Sherryl also addressed the need for structural changes within the institution and identified points of resistance to these changes, including racism and an unwillingness "to include a diverse range of voices" (SS, Interview). She said,

> For so long our people had no voice and we're still fighting to have our voices included, fully acknowledged. … There could be some stereotypes in there but also fear of appropriation, of, "How do we include voices?" and even possibly some resistance from the Indigenous community, unwilling to share because of history of appropriation and theft. (SS, Interview)

Throughout her interviews, Shawnee often spoke about the need for all of the peoples and musics of Nova Scotia to be recognized—Mi'kmaq, Acadian, and Gaelic—and for White settlers to "do it different now. You're not in Europe and you need to do more than your ancestors' culture" (SP, Interview 1). In higher music education, she would like to see an incorporation of all of these musics "into different classes, even theory" (SP, Interview 2). Even in her elementary and high school experiences, Shawnee was taught about Indigenous culture in every class except for music class. Shawnee identified a lack of awareness among music faculty of the cultures in her province. She also identified a disconnect between the academic discipline that upholds the value of research and the absence of engagement, outreach, and self-education within higher music education. In other words, "They [music faculty] need to be more educated on culture, for one. They're very intelligent people. They can do that easily. I think I would just make them try to figure it out on their own" (SP, Interview 2). Shawnee is grateful for what she learned in her music education degree and said that she approached her undergraduate experience knowing that, "This is what they do here. I'm not going to

question it. I'm here to learn. I'm here to learn what they do" (SP, Interview 1). However, there is a frustration in Shawnee's story, a frustration that music faculty have not yet engaged with the musics and the peoples of the land, while at the same time, music faculty as members of the academic institution are recognized as scholars and researchers and artists. "I might as well go to Europe," she quipped (SP, Interview 1). The elementary students in the classes that Shawnee taught for her first practicum were aware of the land on which they were living and learning; they understood where they were, where they came from, and who is there, and Shawnee spoke of how meaningful this approach to education was for her.

Dylan also discussed land, addressing what happens when the kind of connection that Shawnee described is absent. He pointed to the ways in which higher music education is severed from the land and, in moments such as concerts, actively works to shut out or cut off from the land or the outside world—the dimming of the lights in the concert hall and the single spotlight on the performer (who will recreate a work within the framework of composer authority) while the audience sits quietly and listens. Robinson (2020) and Dylan (in his interviews) argue that audiences have little to do besides purchase a ticket and arrive, ready to consume the concert. An awareness of place, space, and land is not a requirement of audience members. Dylan said, "What if we think about what is being performed as existing in relation *with* the land? What if we cultivate forms of attention that oscillate between music and land?" (DR, Interview 1). There is an important connection, too, between Dylan's concerns regarding the limited types of engagement that is required of concert audiences and Shawnee's call for university music faculty to learn about the people from *that place*, that faculty can take more responsibility in learning about Indigenous issues and musics, and engage with Indigenous communities, rather than "simply just sitting at your seat and allowing everything to wash over you" (DR, Interview 1) as a faculty member. In tandem with Dylan's thoughts about audiences, Shawnee's observation of the place-aware elementary students could be thought of as a launching point, also, for a reconceptualization of audience responsibility.

Indigenous Musics in the Academy

One of the first ways in which higher music education can engage in Indigenization efforts is to consider ways in which Indigenous musics and musical practices can become a valued part of higher music education. This is a fraught area, for Western art music—its composers, arrangers, performers, conductors, and educators—does not have a history of respectful relationships with Indigenous musics and musicians. Shawnee, for example, highlighted a frustration with Western art music's approach to folk or cultural music, in particular, the practice of using folk or cultural music as the foundation for a work in the Western art tradition. The frustration extends to the ways in which this practice "just makes people feel left out. Every time their culture is represented it's because somebody did something that is better with their music" (SP, Interview 1). Instead, Shawnee would like to see the focus and attention "on just the cultural music itself" (SP, Interview 1). Shawnee described how she learned to play the fiddle by watching her grandfather and his friend; from Shawnee's perspective, Mi'kmaq music and fiddle music will never be part of higher music education as it is now as those musical practices are far-removed, by the institution's engagement with "musical excellence," from Western art music.

Shawnee remembers her mother telling her that the music teacher at the Day School[36] "would say our music is not as superior because it's only the simple drumming and singing" (SP, Interview 1). Robinson (2020) provides additional context to what Shawnee noted:

> One of the ways ethnographers tended to promote the value of Indigenous song was by encouraging its use by composers in the more "elevated" aesthetic form of art music. … an extension of a civilizing paradigm in which Indigenous song was recast in a seemingly more sophisticated form. (p. 156)

Jeremy Dutcher (Maliseet/Wolastoq) speaks about how his interest in "Indianist composers. These early twentieth-century American composers who were talking about and using content that belongs to Indigenous people" (in Robinson, 2020, p. 176); he

[36] See Indian Residential School History and Dialogue Centre (n.d.) for more information.

said, “it was always framed in a dying race and that’s a narrative that still continues today” (in Robinson, 2020, p. 176).

Robinson (2020) begins *Hungry Listening: Resonant Theory for Indigenous Sound Studies* with a quote from R. Murray Schafer that speaks to Shawnee’s mom’s experience at Day School and Shawnee’s impressions of the ways in which Indigenous musics are used as the foundation for larger Western art music works: “The Eskimos are such an astonishingly unmusical race that the composer really has to wring his material to make it musically presentable. There is a marked similarity between an Eskimo singing and Sir Winston Churchill clearing his throat” (R. Murray Schafer, “On the Limits of Nationalism in Canadian Music” 1961, in Robinson, 2020, p. 1). Robinson (2020) explores how “settler colonial musical logic” (p. 1) structures the ways in which settlers listen to music, make aesthetic judgements, and even which musics are deemed to be music. The Shafer quote is but one example of the many ways in which settler musicians degrade and minimize Indigenous musical practices, and as Robinson points out, impose settler metrics of aesthetics and definitions of what qualifies as music onto Indigenous song and musical practices. Similar to the ways in which settlers impose settler constructs of what Indigeneity looks like onto Indigenous peoples, settler musicians require Indigenous musics to meet a narrow standard of excellence while also imposing settler constructs of concert performances and music-as-entertainment onto Indigenous musics (Robinson, 2020). The Schafer quote cannot be dismissed as being from a previous or “not as woke” era, for the continued absence and exclusion of Indigenous musics from higher music education and the ways in which this absence and exclusion continues to be justified; that the language has changed and has, perhaps, become more coded and disguised, does not change the racist and White supremacist basis for the current and continuing state of higher music education.

Resisting Western Art Music Structures

Robinson (2020) addresses the ways in which Indigenous musics and performers have been accommodated in ways that perpetuate the Western art structures as static or unchanging. He writes,

> The operational emphasis on “fit” situates Indigenous work and performers as a contribution to—or an enrichment of—art music performance. Such inclusionary

> efforts bolster an intransigent system of presentation guided by an interest in—and often a fixation upon—Indigenous content, but not Indigenous structure. This apathy toward Indigenous structures of performance and gathering leads to epistemological violence through art music's audiophilic privileging of and adherence to its own values of performance and virtuosity. (Robinson, 2020, p. 6)

For Eliot, creating a compositional framework that would serve to bridge the disparate stakeholders of symphony orchestra, Indigenous musicians and dancers, and audio visual components in the *Adizokan* project was critical—each Indigenous performer was integrated into the creation process of *Adizokan*. Through these collaborative musical frameworks, Eliot has sought to honour each participant's strengths and skills, and has harnessed technology in ways that directed focus on the creation *process* as a way to ensure the collaborative approach involved all of the voices without the Indigenous contributions being an "add on." Like Eliot, Robinson also resists the "fitting in" or addition of Indigenous musics and people into Western art music as a "form of inclusionary music performance" (Robinson, 2020, p. 8). He argues,

> In such performance, the fundamental tenets of Western musical genres and form remain intact, thereby reinforcing settler structural logic: the structure of the aesthetic might be enriched by *other* sights and sounds without unsettling the worldview it supports. In so doing, inclusionary performances often make space for and accommodate Indigenous cultural expression while enervating Indigenous political and cultural impact. (Robinson, 2020, pp. 8-9; emphasis in original)

In the following journal entry, I give thought to Dylan's perspectives (both in his interviews and in *Hungry Listening*) and Eliot's work on the compositional framework for engagement for *Adizokan*.

How does Eliot (or any other Indigenous composer) make the compositional framework of engagement visible? Should the compositional framework be visible to the audience? The reader of Eliot's Story of Experience chapter knows that he placed a lot of consideration and time and energy and thought into the compositional framework that allowed for a different type of engagement.

Does Indigenous participation signal clearly or sufficiently enough that there has been a collaborative framework in place for the centring of Indigenous peoples and voices in productions that involve Indigenous peoples and musical practices? Perhaps this is when Dylan's call for audiences to be required to do more than simply purchase a ticket and attend a concert becomes a critical point—can (or should?) the compositional framework that made Adizokan, for example, what it was and is become an integral part of what the audience needs to be part of? Thinking about normative concert experiences in tandem with the possibilities for new ways of engaging, Dylan asked,

> *What would happen if we were to shift the structure so that there were, say, a series of conversations that we needed to have with certain people before we were allowed to be an audience for a work? What if the responsibility that we had to give something back was higher than simply just sitting at your seat and allowing everything to wash over you? (DR, Interview 1)*

It needs to be more than a pre-concert talk or programme notes because those are optional. Required conversations (as Dylan suggested)?—embedded into the concert experience? (Journal entry; May 12, 2021)

Racism

In Canada, our investment in racism is such that it serves to ensure the state and settlers' continued access to land and a claim to sovereignty over it. That is, racism in Canada is tied to a historically rooted but also continuing practice of claiming and organizing Indigenous land and people. To acknowledge Indigenous people as equals in Canada would be to acknowledge the validity of Indigenous claims to territory and self-governance. It would also mean acknowledging that race—and more specifically white supremacy—is profoundly embedded in the ways in which our systems operate. A desire to mould Canada into a distinctly white settler state is evident, for example, in the dispossession, removal, and discipline of Indigenous people; the exclusions, segregation, and marginalization of people of colour; and the creation and repetition of pervasive national narratives about Canada that valorize white settlement and governance. (McCallum & Perry, 2018, pp. 15-16)

Shawnee, of all the participants, spoke about racism the most and directly addressed the racism that she faced within higher music education. She has, over and over again, experienced various forms of racism—systemic, overt, micro-aggressions, erasure. Shawnee had only ever attended schools with other Indigenous students, and as she prepared to enter university, she knew that she would face racism, but did not anticipate the extent to which it would occur. She knew of only one other Mi'kmaq student on the campus when she started first year, but that student was in their final year. Because she had no other Indigenous people to talk to, she felt really alone and would ask her parents to drive to bring her home each weekend, a ten-hour round-trip. Shawnee's first year at university was difficult—she was the only Indigenous student in her department and one of only two Mi'kmaq students on campus, and felt as though she had to continually explain herself to others. At the beginning of her first term at university, the Red Dress Project was organized on campus. During the night, most of the red dresses were knocked to the ground and several were damaged. "I felt very disturbed … I think I never thought about how racist people—I know they were, but I didn't know they were that hateful," said Shawnee (SP, Interview 1).

Shawnee also spoke about the ways in which erasure surfaced in her university experiences and interactions in many different ways. Shawnee said that she was asked "insulting" and "weird questions all the time" (SP, Interview 1) and grew weary of these questions, ill-informed assumptions, and embedded racism. She often felt that she had to "explain myself too much" (SP, Interview 1) and had to educate others about residential schools, the history of Indigenous-settler relations, and how those impact current policies and practices. Shawnee was shocked to find out how little non-Indigenous people know about Indigenous people and wondered what non-Indigenous people are taught about Indigenous peoples and cultures. She recounted how most of her professors were unaware that she did not have a high school music teacher throughout her years in high school, and they also were unaware that she had not studied violin before arriving at university. "They didn't know that I would have to travel up to an hour and a half or so just to get any kind of western art training," said Shawnee (SP, Interview 1). The lack of awareness shocked Shawnee.

Shawnee's parents both attended Indian Day School and previous generations of her family attended residential school. Shawnee recounted how conversations with non-Indigenous people often go, "when people are like, 'Your grandmother went to residential school?' I'm like, 'All my friends' grandmothers went to residential school. What do you mean?'" (SP, Interview 1). Shawnee also shared that a classmate in the past year (2020) had never heard of residential school; "I have to sit somewhere else…I'm not doing this anymore" (SP, Interview 1). In general, Shawnee felt that a general lack of awareness was a systemic issue within the university and music department—unaware of Indigenous peoples' lives and history, unaware of the barriers of place and space within geographic areas outside of the university. "I always feel like I have to explain myself," said Shawnee (SP, Interview 1). Non-Indigenous faculty and students regularly and consistently would demonstrate, by way of questions and statements, a lack of knowledge and awareness of Indigenous peoples and issues.

Cote-Meek (2014) asserts that anti-Indigenous racism in Canada's post-secondary classrooms is violent and traumatic and that these sites of learning serve to perpetuate racism. Shawnee was confronted by a classmate demanding that she identify herself as the single student who was "getting a freebie," thereby calling out her Indigenous identity (SP, Interview 1). Shawnee's example of the perpetuation of uninformed and racist actions within the classroom affirms Cote-Meek's (2010, 2014) research while also demonstrating that the same issues continue to exist in the university classroom many years after Cote-Meek's initial research and post-TRC (2015a, 2015b, 2015c, 2015d). Lindberg (2014) observes that "when the collective dehumanization of Indigenous peoples and peoples of colour enters an institution, the potentiality for violence multiplies and morphs into forms which are very difficult to observe and unpack" (p. 73). In the following journal entry, I give thought to Shawnee's experiences in relation to Lindberg's observation:

> *Today, as I read these words from Tracey Lindberg (someone whom I admire immensely), I am struck by the way she has identified the very thing that has troubled this research process: the slippery, sneaky ways in which White supremacy hides, covers, and deflects attention away from the not hidden, not covered, open, and obvious ways that*

violence and racism affects Indigenous peoples. The ways in which Shawnee described her experiences with classmates and professors is shocking, of course. In my mind's ear, I can hear the White settler excuses (for it is quite possible that I have uttered or thought these same phrases in the past): "Oh, I didn't mean to offend you," or "I'm just asking…sorry if that has upset you," or "I'm simply seeking information that I think you can provide." All of these examples are firmly planted in White supremacy. The imagined excuses and deflections are slippery and exhibit a disregard for the violence and trauma that settlers bring to the university classroom. I'm thinking of DiAngelo's (2018) and Schick's (2000b, 2011, 2014) work that points to the ways in which White people are taught to be slippery and to speak in ways that are coded in order to disguise White supremacy and the racist intentions. The difficulty in unpacking these intentions (to use Lindberg's description) is that White supremacy is unnamed and invisible to White people; since the academic institution is a settler colonial structure, the unpacking cannot take place in any meaningful way until the foundation of White supremacy is unpacked and addressed. (Journal entry; May 11, 2021)

The following journal entry is offered as an example of how deeply embedded the principles of White supremacy are in the lives and thinking of White settlers. The stricken text is an intentional part of the journal entry—it was the entire journal entry until it was stricken—and important to the entry and addendum as a whole. I share this journal entry and addendum in the spirit of honesty and self-reflection and with a large measure of trepidation, for it exposes what this research and research process have tried to counter.

~~*The final chapter of this research contains a lengthy list of recommendations, divided by stakeholders, for higher music education's Indigenization efforts. The list is lengthy, so lengthy, because so little has been done so far. Like weeding an overgrown garden, the work needs to be started and as the weeds are plucked out of the garden, the beauty of the plants begins to show. Without the weeding process, the weeds will rule the garden. Once weeded and cared for the plants—the beautiful plants in a diverse and healthy garden—will begin to thrive. Perhaps this metaphor is too simplistic…but if it*~~

~~*helps even one higher music education human to visualize the possibilities and the beauty of a diverse and healthy garden, I mean, higher music education, then that's a win.*~~[37]
(Journal entry; May 11, 2021)

Addendum[38]***:*** *Yesterday (May 11, 2021) I wrote the journal entry that tried to use the metaphor of weeding a garden to explain or process the ideas of Indigenizing higher music education. I wrote the words, read them out loud, and promptly crossed them off. The metaphor is too simplistic and relies on a colonial understanding of structures—the very thing that I have been working to avoid and deconstruct! The metaphor is based on a belief that what and who are in higher music education (the music, composers, performers, teachers, students, scholars) have deep-seated (or deep-seeded) roots—they've always been there and, if the structures of indifference are removed/weeded, then they will flourish. But wait! They are already flourishing. The faulty logic of the metaphor is based in my own naïve (no, it's not naïve!) thinking that what is there is good and including Indigenous peoples and musics will make the garden even more beautiful and diverse. But, but, but…! Right there, that's inclusionary thinking, inclusive Indigenization (the bare minimum…inclusion only, no structural changes). Is it, perhaps, also based on a valuing of multiculturalism? Surely not! But, why and how else would I have missed the bigger picture of the metaphor?*

Upon further reflection, this metaphor does not account for the ways in which Indigenous peoples and musics would be inserted/planted between existing deep-seeded plants. Or, perhaps, hived off to a separate area of the garden where they can grow and flourish together, a new garden bed adjacent to the existing one. This metaphor does not account for the fledgling Indigenous plants—wee plants among the big, lush, flourishing, established plants—and how those wee plants would need to fight for access to sun, rain, and nutrients in the soil.

[37] I have crossed off the text in the journal entry to signify that I believe the text that I wrote is problematic. Rather than deleting the text, though, I have left it in place (crossed off so that it allows it to still be read) so that the reader might learn from my mistakes and problematic train of thought.

[38] I am borrowing the stylistic idea of an addendum to previously written words from Tracey Lindberg (2014).

I have chosen to leave yesterday's words in this document, albeit crossed off, so that the reader can witness my process and, hopefully, learn alongside my process. Rather than deleting the section (which would have been a mere swipe and click), I offer this learning in the spirit of respect, reciprocity, relationship, and responsibility.

What this metaphor really is…the perfect illustration of White supremacy.

What this journal entry is… an example of how strong the stranglehold of White supremacy is. Despite working towards dismantling these systems, I fell so easily into White supremacist thinking. Is it shocking? Well, yes, once I realized…but…how often do I not realize? But really, it shouldn't be shocking…all of the literature points to the deep-rooted nature of White supremacy, to just how tightly our lives and our thinking are entwined (and rely upon) White supremacist thinking. (Journal entry addendum; May 12, 2021)

The academic institution is a site of ongoing colonial violence and racism and has been documented by many Indigenous scholars and students including Cote-Meek (2014), Lavallee (2020a, 2020b), Pidgeon (2014, 2016), and LeTourneau (2020). "The trauma and racism inherent in the [education] system drain students of their capacity for achievement in all aspects of their lives. It robs them of their learning spirit and potential," writes Battiste (2013, p. 65). Robinson also shares his experiences and looks to ways in which higher music education can address racism:

> As an Indigenous scholar who has experienced racism through both my formative music training within the normative and colonizing structures of music programs, and through my continued association with music studies, I argue that examining structures of inclusionary music and performance and finding ways to move beyond settler colonial structures of classical music composition, presentation, and listening are long overdue. (2020, p. 10)

Missy and Sherryl also discussed issues of racism that they have experienced and how they each handled these experiences. Missy primarily addressed systemic issues of racism that she witnessed within her university experience and when she was teaching music. She experienced both racism and sexism within the music education profession and both were factors in her decision to leave formal music education as a teaching area; now, she

teaches English, her other teaching subject. Sherryl shared two instances of racism embedded within musical aesthetics that she has experienced. When she was teaching elementary music, her choir performed with other choirs; students from another choir criticized Sherryl's choir by saying, "They're just shouting," (SS, Interview) not understanding or recognizing that the choir was singing Indigenous music with the vocal techniques of that music. The other was a story in which an adult student relayed that her husband did not like the sound of the Cree songs that she was practicing for Sherryl's course, telling her to stop singing. Sherryl described her reaction, "I didn't know how to react to it because if people are so trained it's so hard to get almost untrained because these [Indigenous] songs come from the most natural voice, the untrained voices" (SS, Interview).

Western Art Music as Only "Legitimate" Music

The deep histories of conservatories of music and schools of music have been firmly built upon the Western art music tradition, centring it as the "legitimate" music, the music worth studying at the university level. Schick (2014) exposes an important consideration for higher music education: "the emotional space[s] of schools are racialized through discourses of 'us,' as the ones whose story is the legitimate history of this place, and 'them,' others who are tolerated in their essential difference" (p. 95). Schick's (2014) naming of the "emotional space of schools" is helpful in the context of higher music education—those who participate in higher music education have a vested and emotional investment in the continuation of the status quo, the continuation of the study of Western art music. The deep resistance to change and to the genuine inclusion of non-Western art musics, traditions, and musicians is based on a reliance on "tradition" and "musical excellence" and is based on a belief in the supremacy of Western art music, that the music itself is worthy of study and that it is superior to other musics; in turn, the belief in the worthiness of Western art music's place in the academic institution is one based on White supremacy wherein "other" musics are deemed to be *less than*. Resentment, then, is "a response to the inability to maintain white space and therefore, white supremacy" (Schick, 2014, p. 97).

As Shawnee described, Indigenous musics are often positioned as inferior to Western art music and, therefore, not worth including in higher music education. Music's

inclusion in the academic institution is, in part, done because music is identified as a form of knowledge and knowledge production. Battiste and Henderson (2009) advocate for the importance of including Indigenous knowledges into academic institutions because "racism, colonialism, assumptions of the inferiority of Aboriginal peoples, and the superiority of others continue to plague education" (p. 14). They caution that it is not sufficient to include Indigenous languages, but that it is critical to learn from the perspectives of Indigenous language speakers. So too, higher music education's continued exclusion of Indigenous musics—based upon assumptions of inferiority of Indigenous musics and superiority of Western art music—will perpetuate these flawed assumptions.

Representation, Underrepresentation, and Racism

Indigenous representation and the issue of underrepresentation within the academic institution and higher music education was a theme that was raised by many of the participants in various ways and contexts. For Missy, underrepresentation has been a motivating reason for her continued involvement in formal music education despite no longer teaching music as a discrete subject. Missy shared her experience of being the only self-identifying Indigenous music educator present at a provincial music education conference that regularly attracts up to six hundred individuals; it was a shocking and empowering moment for Missy, and she realized that her presence was important and that without her being there, a significant risk of no Indigenous representation would likely occur. After her degree, Missy recognized the personal impact of having been the only Indigenous student in her cohort, and she recalled a time in her undergraduate music education degree when she considered changing programs in order to be with more Indigenous students and faculty, but opted not to do so because the programs (for example, social work, Indigenous governance) did not suit her interests. Indigenous scholars such as Lindberg (2014) and Pidgeon (2016) and the OCAV Report (2020) indicate a long-standing practice of Indigenous scholars, regardless of their discipline and training, being limited to areas such as social work and Indigenous studies.

Underrepresentation within the higher music education classroom has several direct consequences. Missy, Shawnee, and Sherryl all spoke about the ways in which they provided resources and cultural knowledge to their non-Indigenous classmates. All three

indicated that one of the motivating factors in their decisions to use their knowledge and resources to educate their classmates was a fear that the classmates would not receive these learnings through any other means. Sherryl spoke about her music therapy assignments, "I did movement to an Indigenous piece because I thought, 'If I don't educate the students, who's going to out there?'" (SS, Interview). Missy shared,

> I became comfortable enough with them [my classmates] to be very frank and say, "Look, this is part of our curriculum coming down the pipe. It's going to be a requirement. I am currently the token Indigenous person in our class. So let me teach you. Let me teach you in a good way. Let me teach you the things that I know based on the places that I've been and let me show you the places that will hopefully empower you to then go forward." (MH, Interview 1)

During her Bachelor of Education degree, Shawnee purposefully incorporated Mi'kmaq songs and dances into her pedagogical practices. She spoke about her recognition that if she did not expose her classmates to these songs and dances, then who would? Sherryl, too, used Cree songs in her music therapy assignments with the intention that they would also be helpful for her classmates to hear and experience. For all three of these participants, the recognition that their non-Indigenous classmates needed their help was followed by a generosity of spirit, resources, and knowledge. It was clear to all three of them that if they did not provide these teachings, then their classmates would not be in a position to engage in Indigenous musics in their classrooms or music therapy practices, nor would their classmates be equipped to teach Indigenous students in ways that acknowledge and respect Indigenous epistemologies and ontologies.

Pressures of Underrepresentation

Sherryl spoke about the pressure that she feels, sometimes pressure that she places on herself, because of how much work she realizes needs to be done. She shared, "if I decide to leave the field [of music education], there's no one else. I feel I'm doing a disservice to students and teachers who are very much willing to learn. There's just so much work to be done" (SS, Interview). Sherryl is actively working to recruit more Indigenous musicians to enter the field of music education. Sherryl is also "the only First Nations music therapist in the field" (SS, Interview).

As Cote-Meek (2010, 2014), Dawn Smith (2018), and Wong (2020) note, Indigenous students are often called upon to perform the role of culture bearers for their instructors and classmates. Sherryl noted that in her music therapy degree, "I felt I was the spokesperson for every Indigenous person all over Canada" (SS, Interview). In Missy's case, she was close to the other students in her small cohort and, recognizing that the province was moving towards the inclusion of Indigenous principles in the curriculum documents, offered her classmates materials, resources, and knowledge during their time together and continues to following their graduation. Missy described feeling empowered as a culture bearer during one course: an Indigenous education course, in which she was empowered by the professor and felt that her contributions were valued and meaningful. She was able to contribute from a space and place of lived knowledge. Missy said, "it definitely felt like I *had* to be a culture bearer in my music education class, but I felt like I was *allowed* to be a culture bearer in the Indigenous education class" (MH, Interview 1).

Cote-Meek (2014) and Pidgeon (2014) describe the ways in which racism is perpetuated in the post-secondary classroom in ways that are nuanced and, at the same time, intentional. Indigenous students and faculty are called upon to be culture bearers or cultural informants, while at the same time, victims of overt and systemic racism and receivers of micro-aggressions, all while being invisible. Indigenous faculty members are often called upon to represent all Indigenous cultures, rooted in the institution's desire for a pan-Indigenous or singular perspective (DuPré, 2019; Lindberg, 2014; Pete, 2015; Pidgeon, 2014). Indigenous faculty members are frequently expected to speak on behalf of Indigenous issues rather than having the option to do so; it is "an expectation rather than a choice, simply because of their identities" (OCAV, 2020, p. 18).

Dylan also spoke about representation within the institution, addressing the issue of "representational politics […that] is about including more Indigenous content, rather than thinking about the structures that frame that content" (DR, Interview 1). Gaudry and Lorenz (2018) assert that despite incorporating language of reconciliation, Canadian universities are primarily focused on policies of inclusion rather than fundamental and decolonial transformation of the academy—while inclusion, on its own, is insufficient, bringing more Indigenous peoples into the institution is a necessary and important first step. Dylan draws the connection between the strategy of bringing Indigenous content

into the institution with the official Multiculturalism Act that mandates "inclusion writ large" (DR, Interview 1). Mere inclusion, as Dylan said, is not the same as "to do the work" (DR, Interview 1).

Robinson (2020) highlights that representational politics fail to address "the structural inequities that underpin inclusion" (p. 5). Wente (Shandruk, 2021) also addressed the issues that underpin diversity and inclusion efforts more broadly—that when decisions are made to make diversity and inclusion a priority, there is an inherent power imbalance, for those who are already in power are the ones to decide on what diversity means, who is diverse, and who and what should be included. Battiste (2013) agrees, "all peoples have knowledge, but the group that controls the meanings and diffusion of knowledges exercises power and privilege over other groups" (p. 96).

Misguided Attempts at Diversity

Dylan and RPA discussed their concerns about misguided attempts at institutional diversity that might pressure Indigenous students to be streamlined into music programs that are specifically designed or targeted for Indigenous students. This streamlining is similar to the practice of hiving-off Indigenous faculty into a limited number of disciplinary areas of the institution (OCAV, 2020). Dylan also expressed concern that Indigenous students are expected to create work that is explicitly Indigenous or activist, and he spoke about the need for the institution to encourage Indigenous students to engage in the work that interests them and to resist imposing preconceived notions of what is the "correct" Indigenous research and learning. These types of expectations or streamlining, rather, function as the institution's continued control over Indigenous peoples (Pidgeon, 2014).

RPA identified a risk that serves to maintain higher music education with minimal changes (if any) to the foundational core:

> Higher music education will attest to make changes in ways that elevate the musical practices of those who are resisting the institution to the level and expectations of the institution in an effort to entice those individuals into the institution. (RPA chapter, p. 216)

Without changing the structures that uphold the academic institution, Indigenous inclusion (Gaudry & Lorenz, 2018) allows the institution to maintain the status quo.

Episkenew (2013) suggests that universities create special programs for Indigenous students because the institution "perceive[s] that we come with a deficit in our preparation for higher learning, so they must develop special programs to help us fit into their world" (pp. 66–67; see also Louie et al., 2017; Schick, 2011). This type of *inclusion* in the academy puts the burden of the work on Indigenous people to adapt to the existing academic structure. Many policies and programs that appear to be aimed at inclusion and good deeds, but closer examination reveals that these policies will not lead to substantial change because they do not address the underlying impetus for the policies and programs (Schick, 2011). However, Episkenew's observation is important as institutions and higher music education reflect on the motivations for and biases and assumptions being made about the needs of Indigenous students. This points even further to the importance of deep and meaningful consultation with Indigenous communities.

Seen Face

Collaborative relationships with Indigenous communities and the need to support Indigenous faculty, staff, and students have been identified by many scholars (Boutsalis, 2018; Cote-Meek, 2014; Morgensen, 2012; Ottmann, 2013; Tuck, 2018) as important factors in Indigenizing the academy. Responding to the colonial strategy of erasure and its impact within the academy, Pidgeon (2014) utilizes the concept of *seen face* to refer to the need for Indigenous bodies to be visible within the academy, and that there must be faculty, staff, students, Elders, and administrators throughout the institution. *Seen face* not only creates an environment whereby individuals see themselves reflected in the institution, but implies, too, that Indigenous knowledges are also *seen*, valued within the institution. *Seen*, then, does not only refer to Indigenous bodies being *seen* by other Indigenous bodies, but rather, that they are *seen*, also, by non-Indigenous bodies; being *seen* in this way requires the end of the erasure and exclusion of the Indigenous body from the land and the institution. Pidgeon (2014) identifies

> several benefits to having more Aboriginal peoples on campus: more prospects for mentorship and role modeling for junior Aboriginal faculty and students; more opportunities for Aboriginal students to broaden their career and educational pathways (i.e., where they can see themselves in the institution and the workforce)

> by increasing Aboriginal faculty across the disciplines; and enlarging academic seats or faculty positions through recruitment. (p. 14)

While it is imperative that the institution should include more Indigenous faculty, staff, and students, Pidgeon (2014) argues,

> It is not enough to simply advocate for individuals in higher education to change their practices or to naively assume everyone will become authentic allies. These acts alone cannot change the systemic structural issues in postsecondary education or society that hinder Aboriginal higher education. (p. 24)

Eliot said,

> When I see somebody struggling in a course because something is unfamiliar, alienating, or foreign, I think about my experiences of transforming those challenges into something positive. It becomes hard to identify which struggles represent opportunities for growth and which are systematically unfair and are holding people back. (EB, Interview 3).

Eliot's observation points to a need to differentiate systemic barriers to participation in higher music education and to also address the structural issues, as Pidgeon (2014) argues, that result in barriers to learning for Indigenous students in the institution.

Mentors

Mentors play important roles in the lives of others, especially in the developmental stages of peoples' lives. All of the participants spoke of influential people and important mentors in their musical lives, and it is interesting to note that most of these mentors were non-Indigenous people who identified ways in which their mentees could expand their thinking and engagement, to incorporate their Indigeneity into their work and studies, or to facilitate the changing of an educational pathway. Important to Shawnee's story are the many ways in which her family has played a crucial role in encouraging her: "My grandfather gave me my first fiddle, and when he passed, a Scottish friend of his taught me to play traditional fiddle for years after" (personal communication, June 23, 2021).

Shawnee's parents attended day school, but when the day school ceased operations, they were young enough to continue on to a non-Indigenous elementary school. As Shawnee pointed out, day schools were not intended to prepare students to

continue in their education. That her parents were still young when the day school ceased operations created an opportunity for them to be taught in ways that would make pursuing further education possible as they were moved to a mainstream school. Shawnee said, "My dad likes to say that education is our salvation" (SP, Interview 1). She also spoke about how her non-Indigenous high school teacher encouraged her to apply for higher music education saying, "'you can do this. You're capable of doing this if you want to'" (SP, Interview 1). Shawnee is currently studying to be a certified music educator in her home province, and she would like to teach music to Indigenous students on a reserve.[39] She said, "I don't think people see Mi'kmaq people doing any kind of academic music on reserve;" she would like to teach music on a reserve because "I didn't have anyone like myself to mentor me" (SP, Interview 2).

Missy knew that she wanted to teach and "wanted to help guide them and show them different ways of existing in the world and that those ways of existing are valid" (MH, Interview 1). Missy's community choral conductor inspired her to pursue higher music education, and she followed in their footsteps and attended the same university. In her undergraduate degree, Sherryl had a professor who encouraged her to think about ways in which she could "bring in more Indigenous material into my [Orff] arrangements and into all the activities" and into the Orff-Schulwerk pedagogical process (SS, Interview). She credits this professor, Dr. Bob De Frece, with "starting me in that way of thinking," a way of thinking that she has carried through her career (SS, Interview). Sherryl, now, is keen to mentor other Indigenous musicians who are interested in music education.

Dylan is the only research participant to be the first generation in their family to go to university, and he acknowledged several influential people in his pathway through higher education, each one playing a critical role in his advancement through and success in the university. After his break from formal higher music education, Dylan's skills were noted, and he was encouraged to move into a degree path that would foster his multi-disciplinary interests. Later, Dylan connected with a Visual Art professor who was very supportive and became a strong advocate for his work, pushing hard for his acceptance

[39] Shawnee graduated in May 2021 and is now a certified music teacher (personal communication, June 23, 2021).

into the Masters program. Like Dylan, Eliot spoke of professors who significantly influenced his thinking and provided learning environments in which critical discussions were encouraged.

It is not surprising, given the current Indigenous faculty complement in the institution that the institutional mentors that each of the participants noted were non-Indigenous. What is significant to note, however, is that these faculty members saw the participants (as in Pidgeon's *seen face*) and encouraged them in meaningful ways through their education (Pidgeon, 2014). While Aveling (2013) recognizes that her identity as a White scholar precludes her from fully understanding Indigenous epistemologies, she "can use my learning to work as an ally and play some part in the journeys of Indigenous researchers to obtain the credentials they seek" (Aveling, 2013, p. 210). Kovach (2009) offers suggestions for ways in which non-Indigenous scholars can support Indigenous epistemologies and resurgence. Like Aveling, Kovach (2009) offers that non-Indigenous scholars "have a role in mentoring Indigenous researchers on the intellectual aspects of academia related to its operational requirements" (p. 170), where there are opportunities for providing mentorship that "offers non-prescribed space for cultural epistemologies" (p. 170).

Barriers to Higher Music Education for Indigenous Students

It is impossible to discuss the underrepresentation and racism that Indigenous peoples face in the institution without addressing, also, the barriers and gatekeeping that Indigenous students face when participating in the institution. Missy shared many thoughts on gatekeeping practices and listed significant barriers to Indigenous participation in higher music education: "Access, money, transportation, education, family, upbringing, values, traditions" (MH, Interview 2). She also spoke more in depth about the many financial barriers that Indigenous students face when entering higher education and identified the lack of access to private music lessons prior to auditioning for university as a significant barrier to participation in higher music education. Pidgeon (2014) writes,

> The literature on the Aboriginal postsecondary student experience in Canada continues to highlight ongoing barriers, such as lack of institutional financial supports, housing, K-12 "academic streaming," systemic racism, lack of respect for

> Indigenous knowledge(s), inappropriate pedagogy and curriculum, and inequitable admission standards. (p. 9)

Talaga (Talaga et al., 2019b) asserts that the barriers that Indigenous students face when contemplating attending post-secondary institutions need to be considered and addressed and that many of these barriers are the result of systemic poverty and isolation. It is the responsibility of the institution to meet "the physical, financial, academic, social, and cultural needs of students" (Pidgeon, 2014, p. 17). Approximately eighty percent of Shawnee's community receives financial assistance; she spoke about how many of her high school classmates would stop studying music in school because they could not afford to rent instruments. Sherryl also identified financial barriers to accessing formal music training and lessons; perhaps connected to this barrier is that "there are a lot of students who are putting music out there and creating music, but the idea of learning music formally is not that strong yet" (SS, Interview). Missy identified the inability to study Indigenous musics within the institution as a systemic barrier for Indigenous musicians; she said, "And the instruments, there is no place for a hand drumming degree. That doesn't exist" (MH, Interview 2).

Shawnee spoke about how music was not taken seriously by her classmates during her elementary and early high school years because music was not viewed as a subject that could be pursued in post-secondary school. Sherryl, too, would like to see opportunities for Indigenous students to learn about higher music education as an option for them. Because so many Indigenous students are creating music and involved in informal music making, Sherryl suggests that universities could actively engage with Indigenous youth, including those living on reserves, advocating for and educating youth about the value of higher music education. Talaga and McMurchy (2019a) echo Sherryl's suggestion for universities to actively engage with Indigenous youth, build relationships with communities, and seek out ways in which to help the youth prior to admission to university; Talaga, in particular, argues that institutions should be doing more than "making changes to entrance and admissions requirements, go deeper than that" (Talaga & McMurchy, 2019a, p. 4). RPA's chapter echoes Talaga and McMurchy's (2019a) thoughts, "Without changes to the core system of values, musicians who are not seen to

have value or who have no interest or skill sets and traditions of the academy are not welcome to participate in higher music education" (RPA chapter, p. 217).

Missy also highlighted several barriers that are faced by those who reside outside of urban areas and those who live on reserves. Small schools lack the financial resources to purchase expensive instruments for their music rooms and remote areas lack the ability to pay someone to come to tune pianos or repair instruments too large to ship. Missy taught in a remote area of Vancouver Island, and her program had between three and five students; it is not possible for programs that small to enter school classes in music festivals, and it is financially impossible to transport students to other centres in order to participate in larger events. Those in remote areas also lack reliable internet access because the infrastructure is unequally distributed throughout the country.

Missy discussed another barrier that she experienced within music education, one that potentially points to an ethical or disciplinary difference between non-Indigenous musicians who are involved in Western art music and Indigenous musicians. Missy described music and music education as "not very humble" (MH, Interview 2). This lack of humility, as Missy described, results in a culture of bragging and competition, advocating for funding, and seeking the prestige that successful music programs bring. So, too, the lack of humility allows for ways of being that fail to acknowledge those who have come before and the individual's place within a continuum of learning and music making, but rather, are based on principles of meritocracy and self-aggrandizing. Missy described how she approaches teaching and learning:

> I am a Gitxsan woman living on Coast Salish territory and no matter what I do my protocol forbids me to do anything of my own teaching before acknowledging the Coast Salish people here. I must acknowledge the territory. I must acknowledge the people here. I must acknowledge the work that is done here before I can start taking on and doing anything of my own. It doesn't make sense that in the music world that same idea has never been thought to occur and take place. (MH, Interview 2)

Missy's humility and protocol are based in Indigenous principles of humility, respect, reciprocity, and relationship.

Sherryl shared that one of the barriers to Indigenous participation in higher music education might be "a fear that learning the western music will … erase their voice in

some way or supress their voice, but it's not" (SS, Interview). Sherryl believes in the value of higher music education and said, "it just opens up your world" (SS, Interview) and "knowing some notation and formal training and music theory will only strengthen your skills and provide more opportunity for you" (SS, Interview). Rather than viewing musicians as needing to choose one genre of music over another genre, Sherryl encourages Indigenous musicians to explore the songs from their families at the same time as seeking formal training.

Excellence in Music

The concept of musical excellence and the way in which *excellence* is used to validate the existence of higher music education within the academic institution was addressed by several of the participants and is integral to understanding existing barriers for many music students including Indigenous musicians. All of the participants identified "musical excellence" as a form of gatekeeping, raising questions about the legitimacy of "musical excellence" as a determining factor in participation in higher music education. RPA observed that higher music education uses "tradition" and "excellence" as markers of core values, thereby validating music's position within the academic institution. Further to that, the "many competing forms of excellence and attention—artistic, musical, financial, technological—within higher music education" (RPA chapter, p. 216) pose challenges when schools of music consider efforts such as decolonization and Indigenization. Like Madrid (2017), RPA also raised concerns about the ways in which Indigenous musics and peoples might be included in the institution, though RPA's focus was on how the institution would be able to define "excellence" within Indigenous musical practices without anyone in the institution capable of doing so. A significant first step, for RPA, would be for higher music education "to acknowledge that diverse excellence exists" (RPA chapter, p. 216).

Eliot's pathway through music education and his musical skills and interests did not align with the institutional desires and requirements. In Eliot's experience, there is a mismatch or disconnect in terms of the definition of musical excellence; Eliot's skills and talents were regularly acknowledged and commented upon but, as he said, "they were never what was being tested" (EB, Interview 3). Presumably, the academic institution tests and assesses the skills and knowledge that are deemed to be important to the

definition of excellence. During his time as a student in higher music education, Eliot was well supported and encouraged by professors, "but they seemed as though their hands were perpetually tied when it came to acknowledging my abilities as a musician" (EB, Interview 3). The narrow definition of excellence within higher music education is in many cases, including Eliot's experience, problematic. Eliot's composition and musicology professors identified a skill gap within his musical language and knowledge, a gap that the professors worked to fill. So too, Shawnee's high school teacher also positioned the Western art music tradition as something that she could benefit from learning.

Shawnee and Missy described musical excellence in similar ways. Shawnee described excellence in music as "passionately expressing yourself in music in some way" (SP, Interview 1) and that excellence is not dependant on skill, repertoire, or education. Missy said, "Passion, feeling really good about what you're doing and how you're doing it" (MH, Interview 1). In her description of singing for her students on the day of the Camas ReconciliACTION project, Missy engaged with two worldviews and how each would assess her singing that day. Through this description, Missy addressed the divergent concepts of musical excellence,

> It's the two different world views that's happening because culturally they [Indigenous people] would say, "Yes, that is good. You are OK to feel that way and you are OK to not be perfect." But Western way would say, "Oh, you were flat here and maybe you were out of tune here" and that kind of assessment/evaluation. (MH, Interview 1)

Sherryl, who studied Western art music and participated in choirs before entering higher music education, discussed the process through which she learned to sing her family's and Nation's songs; like Missy, she described straddling two forms of musical excellence and learning how to sing in the ways of the Indigenous songs.

The Audition

For those who have experienced the audition process for higher music education, it will come as no surprise that all of the participants discussed their audition process for participation in university music programs. First, Missy and Shawnee shared a similar preparation process for auditioning and the similarities and outcomes are worth noting.

Neither Missy nor Shawnee was studying music privately during their high school years and so both spent extra time during free periods or lunchtime with their high school music teachers in order to prepare for their auditions. Missy said, "I never knew that private lessons for music was a thing until I moved to Victoria [for university]" (MH, Interview 1). She worked with her high school band director to prepare for her audition for trumpet performance. Shawnee had studied piano on and off during her childhood, but the teachers lived long distances away so that was not a sustainable endeavour. In addition, her high school music teacher only started teaching there in her final year of high school, and before that, there had not been a music teacher at the school; in her final year of high school, her music teacher helped to prepare her by teaching her music theory and jamming with her on free periods and during lunchtime.

Though none of the research participants attended the same institutions as each other, their audition experiences were similar, pointing to the codification of the audition process and audition requirements, and also, signalling the audition process as a barrier to Indigenous participation in higher music education. Dylan's formal music lessons and his Royal Conservatory of Music Grade Ten exam initially prepared him for entering undergraduate music. While already studying music at a university, Dylan was preparing to audition for acceptance into a performance program at another institution, but these plans were cut short by his professor at the time, a conversation that dramatically changed his career trajectory and the ways in which he would engage in music from that moment. The professor said, "'you will never get in.' Just like that. Just very flatly … hearing his words, I was still really crushed" (DR, Interview 1). This marked what he described as a "clean break" (DR, Interview 1), a point from which his pathway widened into interdisciplinary work and thinking, and working with sound and the politics of sound.

Eliot performed well on his instrument but did not successfully pass the theory entrance exam; the university allowed him to write the entrance exam a second time, and he was accepted into the program based on his performance ability. Sherryl auditioned for entrance into a piano performance program and, like Eliot, played her pieces well. She recalled struggling with the sight-reading component of the audition; "My theory was great, my aural test was great, my pieces were fine, my sight-reading sucked," she said

(SS, Interview). She was, instead, accepted into the music education program. Sherryl's later audition for entrance into a music therapy program at another institution included memorizing a vast repertoire of "common" songs and playing the guitar; Sherryl has an expansive repertoire of drum and rattle songs, but struggled with memorizing multiple verses of the songs on the audition list. In Shawnee's case, she did not do a formal audition but was admitted into the program conditionally, pending the successful completion of the first year of violin study. Despite indicating that she was a fiddler, she never played the fiddle at university, only the violin and violin repertoire.

Missy's first audition was for trumpet performance, and she said, "I was *not good enough* for their program on trumpet. So I was not accepted into the School of Music" (personal communication, June 11, 2021). The prerequisite course for enrolment in music education was already at capacity, so Missy spent a year taking elective courses before re-auditioning for the music education program. In her second audition, this time as a vocalist, Missy spoke about how she had no connection to any of the songs that were required for her audition; the music was sent to her and was to be prepared for the audition process. She was not familiar with the non-English language songs—"I don't know this language. I don't know what I'm singing" (MH, Interview 1)—and *Caro Mio Ben* was much too high for her. Missy's recollections about the second audition were that of feeling discomfort and that she did not feel as though she fit in. Missy noted, too, that in her second audition, this time for music education, the jury panel was formed of many of the same individuals who had been on the jury panel for her previous audition for entrance into the music performance program.

If the audition process is designed as a way to select those students who are most likely to excel in higher music education programs, then how can one make sense of the disconnects between the research participants' audition experiences and their lived lives in music? What do these stories with strikingly familiar aspects tell us about the audition process for higher music education? When the audition conversation happened with his professor, Dylan had already passed the Grade 10 examinations from the Royal Conservatory of Music, was teaching, and regularly performing; now, he holds a PhD in music and is a tenured professor at Queen's University where he holds a Canada Research Chair in Indigenous Arts. Eliot holds a PhD in composition and is an Assistant

Professor in the Faculty of Music at the University of Toronto where he is also Director of the Electronic Music Studios; he is an active composer with numerous collaborations with the Red Sky Performance dance company and commissions from major orchestras in Canada. Sherryl has had a successful career as a music educator, singer, administrator, music therapist, composer, and conductor. Missy sings every day and embeds her teaching and life with music. Shawnee is a successful fiddler in Cape Breton, plays in bands, performs in collaborative projects, and has been a soloist in the Celtic Colours Festival numerous times.

The Audition as Gatekeeper

The audition process is used as a gatekeeper to higher music education throughout Canadian institutions (Dolloff, 2020). In order for a music program to be decolonized, according to Dylan, the audition process and entrance exams need to be critiqued and rethought. In the cases of these research participants, there does not appear to be a correlation between the audition processes, their lived experiences, and the outcomes for their careers. Why, then, were all of these participants "gatekeeped" at the door to the institution? Koza (2008) asserts that the construction of valued and acceptable musics, in tandem with the increasing performance level of auditionees in the university audition process, plays a role in the systemic exclusion of racialized bodies. According to Koza (2008), Whiteness and the desire and need to maintain Whiteness as dominant is articulated through the "binning" of people and musics, ultimately allowing only a privileged core of musics and people into the academy, but disguised as fair and colour-blind policies and standards. Koza cautions those in higher music education:

> Stringent and restrictive notions of what constitutes musical competence, together with narrow definitions of legitimate musical knowledge, shut out potential teachers from already underrepresented culture groups and are tying the hands of teacher educators at a time when greater diversity, both perspectival and corporeal, is needed in the music teaching pool. (2008, pp. 145-146)

Private music lessons in childhood certainly help students gain access to the institution; however, not all students' families can afford private instruction and others, like Shawnee and Missy, may not live in areas where access to private instruction is available. Koza

offers insight into the audition process, particularly related to vocal students at her institution, and outlines two trends that she has witnessed:

> (1) increased performance "excellence" that has significantly raised the standards for admission to voice studios in the School of Music, and (2) an ongoing pattern of epistemic specificity that severely limits the kinds of musical performances that are considered acceptable. (2008, p. 146)

The concept of *excellence*, as addressed earlier, is useful to consider the ways in which Koza has experienced the changing expectations of what *excellence* is within the audition process. She describes the correlation between families' abilities to pay for private music instruction during the students' childhood and teenage years and a significant increase in vocal experience, technical level, and level of difficulty of audition materials. In earlier times, students could audition for higher music education with only having studied music at school; this is no longer the case, particularly at highly ranked institutions. Further to this, Koza argues that because affluence is influenced heavily by race, the audition and admissions processes for higher music education also have racial implications. Koza describes the connection between race, styles of music sung at auditions, and the results of audition processes:

> Focusing on discourses about bodies and music, I argue that in the auditions, the construction of musical difference, which is an effect of power and is accomplished by the materialization of categories or styles of music, plays a role in the systematic inclusion or exclusion of people, whose bodies already have been sorted and ordered through a process of differencing that materializes bodies as raced. (p. 146)

She argues that conceptions of musical competence and determinations of which expressions of musical knowledge and genres of music are deemed acceptable in the university serve to restrict those who are already underrepresented and marginalized, limiting their access to post-secondary music education.

Dismantling Gatekeeping in Higher Music Education

Dylan identifies a connection between the decolonization of the audition process and entrance exams and the space that would be opened up in order for Indigenous resurgence to happen within higher music education. Decolonization, in this area, would serve to remove systemic barriers to the institution, effectively putting that part of the

institutional gatekeeping system *on offer for change.* A decolonial framework, in his experience, primarily serves and benefits non-Indigenous people first, while Indigenous resurgence "is oriented, firstly, toward Indigenous people and the work that we are doing for our communities, for our students, for our families" (DR, Interview 2). He suggests that turning the focus on Indigenous resurgence within higher music education would result in music programs that benefit Indigenous peoples. Battiste (2013) addresses the academic institution's position on gatekeeping:

> Every university discipline, and its various discourses, has a political and institutional stake in Eurocentric diffusionism and knowledge. Yet, every university has been structured to see the world thought the lens of Eurocentricism, which opposes Indigenous perspectives and epistemes. The faculties of contemporary universities encourage their students to be the gatekeepers of Eurocentric disciplinary knowledge in the name of universal truth. (p. 186).

What a decolonial framework offers, however, is a space in which non-Indigenous people have changed their "worldviews and understandings, the colonial frameworks through which non-Indigenous folks think" (DR, Interview 2) and creates the conditions under which Indigenous resurgence can occur.

RPA identified that higher music education positions itself as a way for musicians to be taken seriously. To follow that thought further, higher music education's role as a gatekeeper to what musics are included in the institution further entrenches and reifies the current foundational core; by excluding musical practices from outside the Western art tradition and jazz, a requirement for explicitly Indigenous practices would have no space open within higher music education. This circuitous path leads back to the need for deep curricular change at the same time as newly formed tenure lines are created. Dylan said,

> If you shift the make-up of the faculty within music departments, then obviously you will have the experts in all of those other areas that can make a diverse and beautiful curriculum. If you shift the make-up of students within your programs, then obviously they will be wanting and demanding expertise in those other areas. (DR, Interview 1)

If, as Dylan says, students are one of the primary foundations of any university music program, then *who* is admitted to higher music education needs to be addressed.

The gatekeeping of the audition and recruitment process is part of a pipeline that perpetuates the same types of students entering as those who have graduated. For example, in music education, many scholars (Dolloff, 2020; Elliott, 1995; Froehlich, 2007; Jorgensen, 2003; Regelski, 2016) argue that music education students' overwhelming desire to become music educators because they have had fulfilling experiences with their own music education and music educators. If we, then, look at the diversity of students in high school music and private music instruction, we recognize that the attrition rate for non-White populations is extraordinarily high (Bradley, 2012; Gellerstein, 2021; Koza, 2008). Music students who remain in high school music programs and who then wish to become music educators are likely to be part of the dominant population. As Koza (2008) argues, unless university-trained music educators significantly change their ways once they are teaching in the classroom, they will perpetuate the systems in which they have learned. Music education students are often drawn into the field because they had positive elementary and high school music education experiences and wish to recreate those experiences. Thus, there is little or no incentive for higher music education students to change or to question the systems in which they are embedded (Dolloff, 2020).

Curriculum, as indicated by Dylan and Missy, is one of the areas of higher music education that is in need of change and is also one of the most significant and immediate ways in which the institution can engage in meaningful Indigenization efforts. The following section addresses curriculum and, as Battiste (2013) indicates, the institution's gatekeeping is facilitated by the colonial constructs of the institution, which are upheld by ensuring that the students who are allowed access will, in turn, become gatekeepers themselves.

Curriculum

There is consensus among many Indigenous scholars and leaders that addressing current curricula is a priority (Pedri-Spade, 2016; Talaga & McMurchy, 2019a). Dylan conceptualizes curriculum as the foundation, "the ground upon which everything else emerges, or is built upon. So what we need to give back is the curriculum" (DR, Interview 1). I believe that this is, in part, what RPA is indicating when they said that a decolonized and Indigenized higher music education will not resemble what current

university music programs look like. If the curriculum is given back and the conceptualizations of what learning outcomes students can and should gain are critiqued and creatively rethought, then the new foundation "upon which everything else emerges" (DR, Interview 1) will result in university music programs that do not resemble current programs.

The possibilities that emerge when considering *giving back* the curriculum lead back to some points that Shawnee outlined. For her, it is a significant concern that the musics of the peoples of the land on which the academic institution operates are not represented or included in higher music education. She identified a lack of Gaelic, Acadian, and Mi'kmaq musics in an institution situated in Nova Scotia. As a Mi'kmaq fiddler with close connections to Gaelic peoples, music, and culture, Shawnee found it strange that she never played fiddle music at university. She expressed how appreciative she is for all that she learned while studying in higher music education, but wondered why university music is not more expansive or representative of the musics and peoples of that place.

If we consider Shawnee's query in terms of *giving back* curriculum and creatively rethinking higher music education, the implications are numerous but connected to a single factor: almost every university music program in the country currently called Canada would be different from each other—a direct result of the different host Nations on which each institution operates. That would mean that the musics studied, the faculty and staff, the pedagogical approaches, the assessment strategies, the instruments played and studied, would all be included in curricula created and enacted in deep consultation with the Nation or Nations on whose traditional territory the institution is built (Pidgeon, 2016), that faculty would be hired to teach those musics, that Elders would be hired and given tenure (Newhouse in Talaga et al., 2019b), that the buildings would be reimagined, and that every aspect of higher music education would be developed with the questions that RPA posed in mind: "what do *you* think, what would *you* want, and what would it mean to have music education for *you*?" (RPA chapter, p. 215). This would not mean or result necessarily in the elimination of Western art music, but it would mean that Western art music would no longer hold the sole position as the core of the institutions' music programs.

The centring of Western art music within higher music education, however, is a type of legitimization or reification of European art culture. The systems and structures that position and privilege Western art music as the music most worthy of study are premised in and based upon White supremacy. Shawn Wilson (Shawn Wilson et al., 2019) is blunt,

> We need to recognize that most of our institutions and systems in Western society were built on White supremacy, patriarchy, and capitalism. … White fragility at the interpersonal and institutional level means that most people aren't even able to reach a point of recognizing the problem. So, there is a lot of emotional and intellectual labour placed on Indigenous people to deal with White fragility and White guilt. (p. 89)

Shawnee asked in one of her interviews, if all she was going to study was Western art music, why had she not gone to study in Europe. Dylan envisions musical spaces where students can learn about creative practices, modes of musicianship, and interdisciplinary practices, and Missy imagines the possibilities if students were encouraged and guided to explore anti-racist and anti-oppressive ways in which to exist as musicians. Then, there is space for student musicians to think critically about their practices, to consider ways in which to engage in their practices differently, and to examine ways in which their practices can be informed by and engaged with other practices.

Rethinking Systems and Structures of Higher Music Education

Dylan highlighted the need for the systems and structures of higher music education to be critically examined and "creatively rethought" (DR, Interview 2)—from rethinking and redesigning music history survey courses such that they teach Indigenous and Black musics, for example, or a course that provides a "survey of creative practices for being an artist" (DR, Interview 1), or to purposefully move away from the "area coverage or era coverage" (DR, Interview 1) approaches to ethnomusicology and music history, theory, and performance. Madrid (2017) proposes that music history survey courses could be elective courses, not required ones. If one of the purposes of a university education is to teach critical thinking (Wilson, K., 2021) and to engage in broad and creative thinking, how is higher music education responding to those desired learning goals? As Dylan said, "Students don't have those ideas planted in the beginning. They're

not going to even know that this is an opportunity" (DR, Interview 1). In other words, Dylan suggested that rather than solely focusing on honing technique or a narrow research area or developing pedagogical practices, higher music education can provide students with broader ideas and concepts, with opportunities to critically examine their own practices, and opportunities to think of new ways to engage in musical practices. Koza (2008) draws attention to the lasting impact of curricular offerings in higher music education:

> universities such as mine may be failing to adequately educate the students who speak only the privileged musical language. Unless they change once they get a job, these students, in their desire to be good teachers, are likely to perpetuate a musical monolingualism that will foster a vast cultural divide between themselves and many of their students. (p. 149)

In considering the possibilities for curricular and other systemic changes in the academic institution, Dénommé-Welch and Montero (2014) pose the following series of questions:

> Where do we begin with this process? How can we make meaningful links in curriculum with the realities of the past and present, and how do we move forward with this knowledge? What knowledge do we hope to create, understand and explore in our classrooms that will ultimately help our task of teaching and learning these difficult histories? How do we grapple with the systemic, intergenerational impacts of colonialism and racism in education, and how do these effects continue to ripple throughout Canadian First Nations, Métis, and Inuit communities? (p. 150)

These questions are applicable to considering how higher music education can address curricular change guided by Indigenization efforts.

Addressing "There Is Not Enough Room in the Curriculum for…"

A common concern that is often raised by non-Indigenous faculty members—and discussed by RPA and Dylan—when discussions about curricular changes are raised is that "there is not enough time to include *more* in the curriculum." This concern is voiced within the confines of the existing curriculum and premised on a belief that the existing curriculum is essential. If the framework is changed on which the curriculum is structured, then it could shift the focus from *coverage* to exposing students to different worldviews and musics with the freedom to explore the areas that excite them (DR,

Interview 1). Shifting this focus would be an acknowledgement of a multiplicity of epistemologies and ontologies, musical and cultural practices, and also, an acknowledgement that it is impossible in the current system to cover everything. In that sense, it is true that "there is not enough time;" however, the scope is so narrow in terms of what is included, that on an even broader scale, the attempt to cover "everything" is ridiculous and impossible. Dylan said, "I feel like it's unproductive for us to think that we can have a mastery over *The History*, or that we're giving students that, at any point" (DR, Interview 1). The prevailing belief that higher music education curriculum is fixed leads to "an inclusionary approach to curriculum" (DR, Interview 1) whereby the fixed curriculum has new or Other components added on top of the existing curriculum. The fixed curriculum is formed of the components that are valued as the core, or that to which everything else is compared, thereby reifying Western art music as the centre and Othering or exoticizing newly added components (Hess, 2016).

Thinking Beyond Indigenous Inclusion

Dylan identified related issues that need to be addressed within higher music education; rather than simply adding more curriculum that would include Indigenous songs and musics, he argued that we "need to think otherwise about Indigenous epistemology" (DR, Interview 2). As he said,

> We need to creatively rethink the structures that Indigenous artists, musicians, and composers are forced to work in, especially because these structures are not explicitly identifiable as settler colonial structures. It's that unmarked stuff that we just consider the norm, that really needs to be creatively rethought, that we *really* need to apply our imaginations to, because it's that which underpins everything else. We can only put so much Indigenous content *into* those structures, if the structures don't change. (DR, Interview 2)

Madrid (2017) refutes the tokenistic inclusion or addition of non-Western art music into the existing canon, arguing that simply adding non-Western art music without questioning the canon itself—what is included in the canon and even the existence of the canon—serves to reify the canon. RPA also spoke of how the "mere addition of Indigenous musics to the existing offerings serves to uphold Western art music as *the* music, thereby invalidating the included Indigenous musics" (RPA chapter, p. 217). The

canon, rather than simply a body of accepted musical works, represents a worldview (Madrid, 2017) that is perpetuated through generations of music students, music educators, and audience members.

Several of the participants talked about the complexity of changing the structures so that the presence of Indigenous musics in the curriculum is in alignment with Indigenous worldviews. Sherryl identified that the inclusion of Indigenous musics in the institution poses challenges regarding protocols, the different types of songs, and which songs can be shared in the academic institution. Robinson (2020) argues that the ways in which settlers have been trained to listen "disallow[s] us from understanding Indigenous song as both an aesthetic thing and as more-than-song" (p. 45). Both Sherryl and Robinson (2020) note that Indigenous songs have varied purposes and functions—some that can have no place within the academic institution—and that the normative performance and listening practices of higher music education where songs are for entertainment or aesthetic pleasure, Indigenous song practices resist these ways of consuming music. Sherryl does not share any ceremonial songs, but she does share social songs and her own songs and always shares with protocol embedded into the process. Missy, too, does not share ceremonial songs but always includes protocol in the process, as noted earlier. Sherryl also identified that Indigenous communities may be resistant to the inclusion of their musics in the academic institution. Fears of racism, cultural appropriation, theft of cultural material, and a lack of attention to protocol are some of the inhibiting factors that Sherryl outlined as potential barriers to the inclusion of Indigenous musics.

Controlling the musics that are offered within higher music education has far-reaching implications for knowledge production and creation, and beyond that, it continues to determine which knowledges are valued and which are not. Madrid (2017) argues that the inclusion of non-Western art music in the institution

> is informed by a belief that the sole presence of marginal musics in a revised canon is positive. Nevertheless, the canon has a political reason to exist in the form it does, and arguing for its expansion could only mean two things: the trivialization of the canonic fantasy by belittling the reason why it exists in the first place or the use and re-evaluation of the marginal musics used to expand it in order to reproduce the

> values and ideologies that control the shaping and re-shaping of that canonic fantasy. (p. 125)

Madrid's argument that the inclusion of non-Western art musics in the academic institution only serves to further reify the existing canon and structures of the institution is one that needs consideration. Simple inclusion, then, results in the tokenization of the newly included musics.

Resisting Multiculturalism

The discourses around multiculturalism, and multicultural music education are highly contested, and the ways in which "world musics" and "world music pedagogies" are offered within higher music education are often problematic. In her undergraduate degree, Missy took an elective course in African hand drumming, a course that music majors were not allowed to take. She said, "It's really a shame that it wasn't a required class" (MH, Interview 1). Not only did Missy feel that music majors should be allowed to take the course, but that they should be required to take the course. In the following journal entry, I offer some thoughts about the Singing and Drumming in First Nations Traditions course that I took in 2018 in the Faculty of Music at the University of Toronto; the course was taught by Jenny Blackbird (Cree) and offered students an opportunity to witness Jenny's process and protocols, to listen to her share her lived experiences, to construct hand drums, and learn to sing a selection of songs.

The current, standard higher music education offerings of performance, education, musicology, ethnomusicology, composition, and theory are, within (most) Canadian institutions, constructed on a conservatory-based model that privileges Eurocentric musics, composers, performance practices, types of ensembles, assessment practices, admission methods and standards, and pedagogical approaches. At my current institution, non-Eurocentric ensembles (including Singing and Drumming in First Nations Traditions) are relegated to "World Music Ensembles." The 2019-20 course offerings in World Music Ensembles at the University of Toronto include: Gospel Choir, African Drumming and Dancing, Klezmer Ensemble, Latin American Percussion

Ensemble, Japanese Drumming Ensemble, and Steel Pan.[40] *It is important to note, also, that these offered courses are listed as 0.33 credits toward student degrees, whereas, the mainstream ensembles (choirs, bands, orchestras, and jazz ensembles) are each 0.67 credits. The difference in credit weighting reflects the required rehearsal hours per course (two hours versus four hours per week); however, it is also a reflection on the place that the "World Music Ensembles" hold within the Faculty which can be interpreted as an Othering of these musics and musical traditions and practices.*

The positioning of these course offerings as "World Music Ensembles" is further complicated by the inclusion of Singing and Drumming in First Nations Traditions within this category of ensembles.[41] *The othering of Indigenous musics by this categorization is highly problematic. The land on which the institution stands and operates is the traditional territory of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. The land on which the University of Toronto operates is subject to the Dish with One Spoon Wampum Belt Covenant. These Nations and the Wampum Belt Covenant are acknowledged when Land Acknowledgements are offered at concerts, presentations, or classes. If, though, Land Acknowledgements are conceived as an impetus for action and are offered at events, where is the (dis)connection to the sidelining of musics that are non-Eurocentric that have the power and ability to disrupt the Western art music-centred activities of higher music education? How, on one hand, can a Land Acknowledgement be offered to, in theory, recognize the traditional Indigenous carers of the land, while offering a course in First Nations singing and drumming that is part of the World Music Ensemble grouping of courses? The grouping is further troubled by the inclusion of the Singing and Drumming in First Nations Traditions inaugural class*[42] *performing on a concert billed as "World Music Ensemble Concert," alongside the Klezmer ensemble and Taiko drumming group. While it could be argued that all musics are "of the world", First Nations music is from Turtle Island on*

[40] Faculty of Music (n.d.)

[41] Dolloff (2020) recalls that Inuit throat singing was previously included as a "world music ensemble" at the University of Toronto in the Faculty of Music, co-taught by Raigelee Alorut and Lori-Anne Dolloff, and that the inclusion of the course within "world music ensembles" was problematic.

[42] Fall 2018, taught by Jenny Blackbird (Cree).

which the University of Toronto operates, thereby exoticising Indigenous musics and implying that Indigenous musics are not from this land, but rather, are from other land.

To be clear, I argue that the use of World Music as a catchall category of other musics is problematic and operates as an othering of non-Eurocentric musics and practices, continuing to centre whiteness (as defined by Styres, 2017) within higher music education. Further to this, issues of pan-constructs can be identified in the broad names of the course offerings: "Latin American" and "African" offer little insight into the specific area(s) that will be addressed in the course and also implies a lack of diversity within these broadly named areas of the globe. For example, Africa is not a region, nor a country, but a continent of circa 1.32 billion humans[43] and 54 countries;[44] whose musics, then, are offered in African Drumming and Dancing? This is not to criticize the inclusion of these courses within this Faculty of Music, nor the quality of the instructors or the value of the learnings for students; it is, though, to trouble the naming and weighting of the courses, for it sends a message to all students, faculty, and staff that these other musics are additions to the "real" curriculum. (Journal Entry, November 11, 2019)

Problems with Multiculturalism and "World Musics"

A number of scholars (Campbell, 2018; Coppola et al., 2020; Howard & Kelley, 2018) have attempted to decentre Western art music and music making by arguing for the inclusion of "world musics" in the curriculum—an approach grounded in theories of multiculturalism.[45] Gaztambide-Fernandez (2007) argues, "it [multiculturalism] has become a major force within educational discourses in an attempt to deal with the 'problem' of how to educate an increasingly 'diverse' population" (p. 44), while Jørgensen (2009) notes that university music programs have failed to engage fully with "program[s] in 'world music' or in 'multicultural music'" (p. 42). The risk of multiculturalism as an approach to music education is that, rather than decentring Western art music, it masks racial inequalities (Thobani, 2010) by merely adding on the

[43] Estimated population on November 22, 2019 (Worldometer).

[44] Accurate on November 22, 2019 (World Population Review).

[45] Canada's official Policy of Multiculturalism upholds multicultural education and serves as the foundation of national pride and policy. See Thobani (2007) and Day (2005) for critiques of this national policy.

music of "Other" cultures into the existing curriculum (Bradley, 2012). Thobani (2010) argues:

> multiculturalism masks them [deeply embedded racial inequalities], it glosses them over, and it has become a policy of *governing* and *managing* communities of colour, so that those politics only get articulated in the name of culture, and culture is defined in highly patriarchal terms. (para. 3)

Multiculturalism as a state policy is critiqued by Day (2000) in terms of how it positions citizens who do not originate from the dominant Canadian culture: "first, know the Other; then render him useful; later, use him to put a layer of attractive ornamentation on your creation" (p. 152). In approaching the music of "Others" in this manner, dominant Western art music is reinforced as the valued music (Bradley, 2015) while the "multicultural" music is devalued by way of isolating it in a separate unit. Given the narrative of Canadian multiculturalism, as Schick (2014) notes, this is not an entirely surprising approach:

> A popular narrative of Canadian nationhood embraces multiculturalism with its simultaneous celebration and paradoxical erasure of difference. Officially, the narrative positions all Canadians equally, maintaining that schools, too, are neutral spaces. … 'multiculturalism' operates as a talisman that further relegates aboriginal peoples, along with their culture and history, to a museum-worthy site. (p. 94)

Western art music in higher music education also holds and maintains a position of neutrality—an unquestioned and unnamed foundation. Voyeuristic samplings of "Other" musics, when compared to the unquestioned and unnamed foundation of Western art music, are used to *reinforce* the *worthy* music from which to judge "Other" musics, resulting in a further reinforcement to the centering of Western art music while, also, allowing White teachers and students to feel as though they have been inclusive, allowing for the perpetuation of White dominance. Not needing to question the motivations behind multicultural music education is another display of White power—there is no need to question this practice because the multicultural "add ons" to the music curriculum cost nothing to the place of Western art music, pedagogical practices, or privilege of White space.

Hess (2015) critiques this dominant approach to multiculturalism in classrooms,

arguing that while exposing students to "Other" musics, it does so in deeply harmful ways that normalize Western art music as the centre. Sandoval (2016) concurs, but also expresses deep concerns with dominant pedagogical practices:

> Issues of structural, indirect violence [are] often unwittingly perpetuated through Eurocentric music curricula. … that represent only European classical traditions, but moreover in the pedagogical practices or the *ways* in which music is represented. (p. 238)

The discourses around so-called "world musics," "world music pedagogies," multiculturalism, and multicultural music education are highly contested and further discussion of these discourses and practices is beyond the limits of this research. "Music studies," Madrid (2017) argues, "should take a critical stance and question why we privilege what we privilege and the way we do it" (p. 129). To heed Madrid's advice is to, then, be prepared for curricular change in higher music education.

Curricular Change in Higher Music Education

Curricular change is, in many ways, directly connected to hiring practices and strategies within higher music education. Dylan argues that if a more diverse student complement is admitted into music programs, then the students will require and demand a more diverse course calendar from which to select their courses. In turn, more diverse course offerings would require a more diverse faculty complement, and a more diverse faculty complement would attract students who might not otherwise wish to participate in higher music education as it is now. As Dylan pointed out, the current and ongoing emphasis on Western art music creates a situation whereby students are focused on the reproduction of works that are deemed to be *masterworks*, with a focus on technical precision and accuracy, that he referred to as part of the value system of Western art music that reifies its own importance as a way to remain at the core.

What if, as Dylan asks, there was a shift towards thinking expansively about performance practices, thinking interdisciplinarily, and thinking culturally? Dylan is not suggesting that music students no longer hone their technical skills, but rather, is asking for those in higher music education to consider *other possibilities*, to think creatively about the multiplicity of ways that students can critically engage with music, in the Western art tradition, in other cultural practices, and how those broader understandings of

musics can lead students to think about the relationships between musical practices and traditions. As an example, Dylan asked, " What if we thought about Indigenous conceptions like how we understand our lands in relationship to how we touch the keys on a keyboard?" (DR, Interview 1). The current focus on technical prowess allows students to avoid engaging in critical thinking about the music that they are playing, the ways in which they are playing it, and the broader implications of the music and their performances of that music. He also conceptualizes a shift away from the way that music history and musical context is viewed as supplementary knowledge to the "real" work of honing performance technique to a place where history and culture and context are viewed as equally important and essential.

Eliot also addressed the concept of masterworks within Western art music and linked it to his studies of European avant-garde art music. He said,

> The *authentically pedigreed* avant-garde seek to disseminate musical knowledge and create musical culture from on high. Then all of the people in the colonies develop acolytes that pass on the message, and then everyone tries to hold themselves up to this standard that they will never be allowed to reach. (EB, Interview 3).

Later as a graduate student, Eliot described the ways in which the institution positioned Western art music and masterworks as part of an artistic lineage, a type of "intellectual rigour that was valued and prized" (EB, Interview 3). This valued intellectual rigour played out, also, by how the institutions, at each level of education, continued to test and assess his knowledge and skill with the principles and techniques of Western art music. Higher music education is focused on its core values and traditions, repeatedly assessing the same material, albeit increasingly more difficult, at every stage. Eliot recounted,

> It was hard to deal with the fact that in the end all my biggest weaknesses that I had worked so hard to strengthen would define whether I was successful and if I would get my PhD. … To have my ability to do the comprehensive exams define whether or not I could be successful as a composer in the world was just mindboggling. … One more time, it was all about "everything had to meet the narrow standard of what excellence is as defined by Western European art music culture." (EB, Interview 3)

Eliot's frustration with the narrow definition of excellence and how he repeatedly came up against the same issues and requirements that were positioned as ways of assessing excellence was palpable in his interviews.

Witnessing Problematic Inclusion of Indigenous Musics and Materials

Sherryl and Shawnee both pointed to times in their undergraduate music education when Indigenous musics or materials were used and they had felt that those inclusions were not quite right. For Sherryl, she felt that the materials being used were not authentic, and this has spurred her onto create her own Cree-based Orff and choral musics.[46] For Shawnee, the inclusion of videos of Indigenous music performances was good, but it was in the subsequent discussions that she felt that it was surface-level and that the discussions were not engaging with Indigenous issues or even with the music itself.

Missy has faced a lack of representation in the materials that are available for use in her high school English courses. She has taught English by engaging with works that have not traditionally been part of the so-called canon, "I'm teaching 'English 12' right now but really what I teach is 'English First Peoples'" (MH, Interview 1). However, the resources available do not include class sets of Indigenous, queer, or BIPOC[47] novels, poetry, or plays, making it more challenging to introduce her students to these authors, poets, dramatists, and works.

Uncertainty and Curricular Change

Discussions about curricular change within higher music education and the ensuing implementation process may be filled with uncertainty for many stakeholders. Dylan identified a type of "settler paralysis around uncertainty" that can lead to inaction (DR, Interview 2). Uncertainty, though, can be "a productive practice of thinking through multiplicity, the many things that need to happen, or the way in which … addressing the problematic structure might need to change depending on the different participants in relationship with the structure" (DR, Interview 2). The way that change is enacted and the changes that are made are dependent on the relationality between and within the different people, communities, and places. In order for change to occur, we need to "situate

[46] See Sewepagaham (2021).
[47] Black, Indigenous, and People of Colour

ourselves in relationship with [all of the related factors] from one moment until the next" (DR, Interview 2).

Uncertainty was one of the aspects of the *Adizokan* project—the creation of a compositional framework that bridged all of the stakeholders within the project was a process of working through uncertainty—and is helpful to consider in light of uncertainty surrounding curricular changes in higher music education. Shifting and changing needs and negotiating the complexity of the project meant that Eliot and all of the others involved engaged within a space of uncertainty. Eliot worked to create a compositional framework "that preserves the integrity and essential nature of the source material" (EB, Interview 2), actively working against the strategy of the Indigenous material as an "add-on" and ensuring that all parts were treated with dignity. The use of technology in *Adizokan* "amplified Indigenous voices to the point that they were the loudest in the room," (EB, Interview 2) a powerful commentary on the ways in which this framework served to destabilize long-standing hierarchies in orchestral music and relationships. Eliot's compositional framework offers an important vantage in terms of actively working against simple inclusion or "add-ons" of Indigenous content into existing higher music education curriculum.

As Dylan noted, curricular change and Indigenous representation within the student body will also underscore a critical need for more Indigenous faculty members. It cannot be overemphasized how tightly bound the areas of curricular change and Indigenous faculty and student representation are to each other. Louie et al. (2017) argue:

> The tendency of most university instructors to employ methods of instruction firmly situated within the epistemological structure of the dominant culture exacerbates what, for many Indigenous students, is a lifelong process of institutional marginalization by and alienation from mainstream Western schooling. The same now applies to Indigenous faculty seeking tenure. (p. 18)

For Indigenous knowledges and musical practices to be a vital part of higher music education, Indigenous faculty members must be hired; otherwise, as Louie et al. (2017) contend, the ways in which university students are taught is unlikely to change significantly, perpetuating the marginalization of Indigenous students. In the following sections, the related areas of faculty hiring and tenure and promotion will be addressed.

Faculty, Staff, and Hiring

Indigenous scholars, researchers, faculty, and students have been integral to the academic institution for decades. Lavallee (2020a) notes, "The current decolonizing exercise needs to build upon the foundational contribution" of the Indigenous scholars who have been "advancing Indigenous knowledge in the academy over the past three to four decades" (p. 126). Dylan recounted how he is privileged to be in his current position because of all of the other Indigenous scholars who have been working in the academic institutions for decades, paving the way for future Indigenous academics. Indigenous resurgence and Indigenization within higher music education includes the critical need for the hiring of Indigenous faculty members (Gaudry & Lorenz, 2018; Newhouse, 2018; OCAV, 2020). There are currently no statistics on the number of Indigenous faculty members in higher music education in Canada; however anecdotally, there are currently very few. For example in their interviews, Dylan, Eliot, and RPA would (unknowingly) point to each other as potential research participants to be contacted for this research.

Missy shared her perspective of the faculty members in her undergraduate experience and how the faculty complement impacted her learnings. When Missy described the faculty members who taught the courses that she took in the School of Music and in Music Education, she realized that the faculty lacked cultural diversity and were primarily cisgender male, and only four cisgender women. For Missy, this highlighted a frustrating gap in terms of gender equity, sexual diversity, and Indigenous and BIPOC representation within her university experience. She spoke of how these gaps contributed to a limited set of worldviews being included in the curriculum and that there were times that she considered transferring to a different program, one that would include other Indigenous students, faculty, and allies and Indigenous worldviews and knowledges.

Impacts of Underrepresentation within the Faculty Complement

Indigenous scholars continue to face racism within the academic institution and have too few Indigenous colleagues (Boutsalis, 2018; Cote-Meek, 2014). The OCAV report (2020) indicates:

> Despite important reconciliation efforts underway in universities, faculty participants commented that racism—both structural and cultural—is a continuing

> reality. For some pre-tenured faculty, racism is expressed as tokenism; this experience is exacerbated when Indigenous faculty members are asked to speak on behalf of or represent all Indigenous people. (p. 14)

RPA cautions that the institution frequently demands that Indigenous faculty members be a voice of Indigenous authority or Indigenous perspective, the result being a pan-Indigenous expectation of the institution. If higher music education looks to hire more Indigenous faculty members, will those new hires be required to adhere to the current artistic, pedagogical, and research practices of the institution of Western art music or jazz, or will they be required to engage in explicitly Indigenous or Indigenous-activist practices? Further to this, if higher music education were to require explicitly Indigenous or Indigenous-activist practices in new Indigenous faculty hires, it would require that spaces be opened, curricular changes made, and deep questioning of the core values and foundations of higher education occur. Without these deep changes, Indigenous faculty hires will have no choice but to adhere to current practices of Western art music or jazz.

RPA shared another issue that they have experienced, one in which the institution can demand and, then, reify stereotypes of Indigenous oppression and experiences of racism when hiring Indigenous candidates; for RPA, this raises a troubling concern about the binary that is based on oppression versus privilege, hardship versus ease in life. If the institution contributes to the reification of these stereotypes by somehow deeming the experiences of hardship and oppression as the "authentic Indigenous experience," then attempts to increase numbers of Indigenous faculty members is likely to be met with suspicion and cynicism, according to RPA.

Dylan, too, cautions that institutions often force Indigenous students and faculty to engage in activist research and work, again, a reification of an Indigenous stereotype, albeit with a different focus. If the inclusion of Indigenous peoples comes with an expectation or requirement for visibly (to settler eyes) and explicitly Indigenous activist work, then the institution's efforts are misguided. Such requirements of "authenticity" or activism are not placed on White faculty or students and the choices of study, research, and performance practices are limitless (within the Western art music and jazz offerings of higher music education). Queen's University (n.d.) provides the following guideline for hiring practices, "Hire Indigenous faculty and staff and be prepared to listen and adapt

your practices rather than expecting them to adapt to yours" (p. 3). For higher music education to hire more Indigenous faculty members, critical examinations of course offerings, research streams, and tenure lines need to occur. Without a significant influx of revenue for newly created faculty positions, the options are limited for ways in which proportional representation in the faculty complement can be achieved.

Reimagining Faculty Hiring

Dylan, however, offers an important perspective on the issue of hiring and tenure lines. When a faculty or department engages in a search to replace a retiring faculty member, it becomes complicated, as Dylan pointed out, to change the direction of the tenure line. Typically, the replacement hire would be sought within the research or performance practice of the retiring faculty member, and changing the direction of the tenure line would require advocating for the change and the will to do things differently. Dylan said,

> To say that your one person that teaches Romanticism shouldn't continue—that line shouldn't continue on for the future—is to kind of poke a hole already in what we value as the important thing within what a music department is doing and training for. But I also think it's not an either-or scenario. Hire someone whose work focuses on Romanticism and Black studies. (DR, Interview 1)

Thinking beyond the strict tenure lines that have dominated higher music education, as Dylan is suggesting, would open up possibilities for the integration of previously-excluded areas of music. Schick (2014) offers a caution that white resentment—"the ways that white supremacy and white racial knowledge are reasserted" (p. 88)—can be fuelled by perceived job losses, nostalgia for the "good old days," and insecurity regarding potential changes. What can be done to curb white resentment in higher music education, particularly from faculty members who may resist changes to tenure lines or requests to include Indigenous content or ways of being and knowing into their pedagogical practices?

Cluster Hires

The practice of cluster hiring—the recruitment and hiring of a cohort of faculty in tenured or tenure-track positions—began in the United States as a way to bolster interdisciplinary faculty complements rather than hiring individuals into pre-determined

positions (Sá, 2019). However, the intention then was not to diversify faculty in terms of identity; rather, the focus was to quickly build up disciplinary areas. Now, cluster hiring tends to refer to a strategy to hire a group or cohort of Indigenous and/or racialized faculty at one time, but not necessarily in the same discipline. Tuck (CBC Radio, 2018) has advocated for institutions to use a hiring practice known as "cluster hiring," wherein a cohort of Indigenous scholars are hired at the same time. The key to this strategy is to repeat the process for a number of years to exponentially increase the number of Indigenous scholars in the institution. By engaging in this multi-year hiring process and by involving the new hires in the subsequent decision-making committees, "the choice is taken out of the hands of a non-Indigenous hiring committee and placed in the hands of Indigenous people" (CBC Radio, 2018, para. 9). In an interview on CBC Radio, Tuck (CBC Radio, 2018) affirmed the value of cluster hiring Indigenous faculty members, "People are involved in growing their own community and hiring their colleagues" (para. 10). Several institutions in Canada have engaged in cluster hires of Indigenous faculty members in recent years including the University of Windsor (2017-18), University of Guelph (2018), Ontario College of Art and Design University [OCAD University] (2018 and 2020-21), McGill University (2019), and Emily Carr University of Art + Design [Emily Carr University] (2018-19 and 2021; the 2021 search is for Indigenous and racialised applicants).

In response to the TRC's Final Report (2015a) and Calls to Action (2015c), the Provost at McGill University struck a task force on Indigenous studies and Indigenous education; in 2017, the task force's Final Report was released with fifty-two Calls to Action for the institution. One of those Calls, number forty-four, sets "a target of at least 35 Indigenous tenure-track or tenured professors for appointment by 2032 (approximately 2% representation within 15 years)" (McGill University, 2017b). Since 2017, twelve Indigenous faculty members have been recruited into tenure and tenure-track positions; six who were hired in 2020 and one who was hired in 2017 were officially welcomed to the McGill University community in October 2020 (Shalom, 2020).

The University of Windsor announced in 2017 that the institution would be recruiting five Indigenous scholars in any discipline (CBC News, 2017a). The university welcomed five Indigenous scholars in October 2018 into the Faculty of Arts, Humanities,

and Social Sciences (University of Windsor, 2018). The hiring was done through the President's Indigenous Peoples Scholars Program, but it is unclear whether or not the institution engaged in a special program through the Ontario Human Rights Commission.

The University of Guelph engaged in a cluster hire of six Indigenous faculty members in 2018 as part of what the institution calls a "generational strategy" that included enhanced graduate scholarships, undergraduate research assistantships and funding to support an Aboriginal post-doctoral fellowship" (University of Guelph, 2018, para. 7). Though not explicitly identified as a cluster hire in the online announcement, the hiring of these six faculty members is described as a cohort of colleagues whose impact will be felt across the campus.

The first Indigenous cluster hire at OCAD University in 2018 was an open-call (not faculty- or discipline-specific postings) for five Indigenous faculty positions.[48] In 2020-21, OCAD University embarked on the institution's second Indigenous cluster hire process, seeking four Indigenous faculty members in the Faculty of Design. Under the auspices of the Ontario Human Rights Tribunal, the 2021 posting indicates:

> This opportunity is open only to qualified individuals who self-identify as Indigenous Peoples of North America or Peoples of Turtle Island, including those who identify as First Nations (status, non-status, treaty or non-treaty), Métis, Inuit, or Alaskan Native, Native American, and Native Hawaiian Peoples. (OCAD University, 2021, para. 2)

The first of seven applicant qualifications is: "at least thirteen years (without academic degrees) to four years (with a Bachelor's degree) of peer recognized career achievement within the relevant design disciplines. Official community recognition, a Master's degree, or PhD will be considered an asset" (OCAD University, 2021, para. 7). Knowledge of an Indigenous language or languages is also considered an asset in the posting, though not a requirement. In this posting, the institution is addressing the complexity of the purposeful and continued severance of Indigenous peoples from their communities, cultures, and languages that must be taken into account. Another aspect of the posting to note is that of

[48] OCAD University undertook a cluster hire in 2019-20 that resulted in five new Black faculty members in the Faculty of Design (OCAD University, 2020).

the need for historical redress that has been addressed in this posting is in the acceptance of years of engagement and experience in lieu of academic degrees.

Restricted Searches

Restricted searches are another route that some institutions have taken in order to diversify their faculty, staff, and administration complement. Dalhousie University created a restricted search in 2018 for the Vice-Provost Student Affairs in order to diversify senior leadership at the institution (CBC News, 2018a); the institution recognized that there had been significant gains in diversity within the faculty complement but also recognized a significant gap in the senior leadership team. The restricted search designation is included in the candidate brief prepared by the search firm Odgers Berndtson, "In keeping with the principles of employment equity and with an aim to address underrepresentation at Dalhousie, only applications from candidates who self-identify as racially visible and/or as Aboriginal peoples will be considered at this time" (2018, p. 2).[49]

The BC Human Rights Tribunal's[50] "Special Programs" seeks to create equitable conditions for peoples who have been historically disadvantaged groups—Indigenous peoples, racialised groups, people with disabilities, women, and transgender people:[51]

> special programs treat groups differently in order to achieve their special claims and the larger goal of ensuring equality. This can mean that other groups in society are excluded from opportunities because of factors like their race (https://bchumanrights.ca/glossary/race/) or gender. For example, restricting hiring to women, Indigenous or trans* people excludes men, non-Indigenous or cisgender people from employment opportunities. Those groups could potentially complain

[49] The successful candidate, Dr. Ivan Joseph, served the institution in the role from August 2018 to September 2020; beginning in October 2020, Dr. Joseph was appointed Vice-President: Student Affairs at Wilfrid Laurier University (Wilfrid Laurier University, 2020).

[50] Note: "on April 1, 2020 the mandate to approve special programs moved from the B.C. Human Rights Tribunal to BC's Office of the Human Rights Commissioner" (British Columbia's Office of the Human Rights Commissioner, n.d.).

[51] The language used in this sentence (for example, disadvantaged and racialised) is the official language that is used by the Office of the Human Rights Commissioner at this time.

> that this is illegal discrimination under the B.C. Human Rights Code. (British Columbia's Office of the Human Rights Commissioner, n.d., para. 6).

With approval from BC's Office of the Human Rights Commissioner and a Special Program in place, however, the institution is protected from claims of illegal discrimination from those who are not included in the Special Program. Emily Carr University announced a restricted search for the newly created position of Vice-Provost Students (Emily Carr University, 2020a). The restricted search was in recognition of the need for the senior leadership to better reflect the diversity of the university community and was approved by the BC Human Rights Tribunal (Emily Carr University, 2020a, 2020b).

Restricted searches can also be undertaken within a cluster hire process. OCAD University's (2018c) first cluster hire of five Indigenous faculty members was also an initiative undertaken by way of "a special program under the Ontario Human Rights Code" (para. 3). As with the special programs of BC's Office of the Human Rights Commissioner, "The Ontario Human Rights Commission (OHRC) encourages the development and use of special programs as effective ways to achieve substantive equality by helping reduce discrimination, or addressing historical prejudice" (Ontario Human Rights Commission, n.d., para. 4). In Ontario, an application or permission to create a special program is not necessary, allowing programs to be implemented without any delay; organizations are encouraged to develop the special program plans through extensive consultation with stakeholders, and the special plan "should identify a rationale, supporting data, eligibility criteria and an evaluation method" (Ontario Human Rights Commission, n.d., para. 1). The Ontario Human Rights Commission (2013) offers this explanation for the importance and validity of the special programs:

> The [Ontario Human Rights] *Code* and the Canadian *Charter of Rights and Freedoms* both recognize the importance of addressing historical disadvantage by protecting special programs to help marginalized groups. The Supreme Court of Canada has also recognized the need to protect "programs" established by legislation that are designed to address the conditions of a disadvantaged group. (para. 3; emphasis in original)

As institutions engage in targeted hiring practices, recruiting and hiring Indigenous faculty members, questions of identity are being raised.

Claims of Indigeneity

The issue of determining who is or is not Indigenous is a complex and contentious issue, and there is no consensus on the role(s) that academic institutions can or should play in this issue (Pidgeon, 2016). At risk is that non-Indigenous peoples may make claims of Indigenous identity, one of Tuck and Yang's (2018) identified settler moves to innocence (Sterritt, 2019; Viren, 2021). Critics of academic institutions "allege universities are doing a poor job of screening candidates' claims of Indigenous identity and that a reliance on self-identification is resulting in 'ethnic fraud'" (Quan, 2021, para. 5). Jacknife (2021) suggests that institutions need to create a process through which Indigenous identity is verified in order to prevent cases of settlers' claiming Indigenous identity who then benefit from targeted funding opportunities and other opportunities designated for Indigenous peoples. Hayden King recounts that institutions are talking about ways to avoid and prevent and address the issue of ethnic fraud but also agrees that there are no simple solutions (Quan, 2021). In most cases to date, applicants to restricted searches and cluster hires are asked to provide a statement that includes information about their identity (Hyslop, 2021; OCAD University, 2021; Sterritt, 2019). The academic institution, however, is not in a position—legally or ethically—to require "proof" of Indigeneity.

Currently, there are individuals and groups that are "calling out" individuals for unproven or undocumented claims to Indigeneity.[52] The history of the purposeful severance of Indigenous peoples from their families, Nations, and cultures has made the situation and proposed solutions complex and contested. For example, those who are victims of the Sixties Scoop or the continued removal of Indigenous children into the foster care system are more likely to have no connection to community and may be

[52] Joseph Boyden and Michelle Latimer have been widely publicized examples, and within academia, the case of Andrea Smith has been discussed for many years (Viren, 2021). There are other academically based examples that have been less publicized; however, the collateral damage within the institutions can be profound and affect relationships and professional practices.

engaging in resurgence and reclamation efforts (Hyslop, 2021; Pidgeon, 2016; Yukon College, 2019). McCallum and Perry (2018) concur:

> Indigeneity is not race, ethnicity, or nationality, even while it encompasses all of these at different times and is also minimized and harmed by them. Often definitions of Indigeneity focus on legal implications or on individual and group identification or identity. Indeed, who can and should identify as Indigenous is a battleground for many in North America, in part because of the longstanding role the state has taken in defining who is and who is not Indigenous, and in part also because this entails a special relationship and rights derived from nation-to-nation treaties with the federal government of Canada. While the state maintains a significant stake in defining indigeneity in Canada, as always, its practices in this regard are illusive, and we cannot rely on its registries of First Nations status people, for example, to define the meaning of Indigenous. (p. 11)

The academic institution must address a number of questions: how does an academic institution determine who is Indigenous or who meets the criteria for Indigenous hiring efforts, including in cluster hires and restricted searches, or funding opportunities for faculty and students? Is it the institution's role or responsibility to determine Indigeneity? Do procedures and processes by which the institution can determine claims of Indigeneity risk further colonization upon Indigenous faculty, staff, and students (Hyslop, 2021; Jacknife, 2021)? On some of these hiring initiatives, applicants have been asked to self-identify as Indigenous (for example, OCAD University and Emily Carr University) and, in some cases, have been asked to provide a statement that outlines their connection to community or the reasons that they may not have long-standing or lifelong connection to their community (for example, Emily Carr University).

Another strategy that institutions can adopt is offered by Shelly Johnson, Canada Research Chair in Indigenizing Higher Education at Thompson Rivers University, "It's important to have Indigenous members on such committees … especially for Indigenous-specific positions, because they will know the right questions to ask" (Hyslop, 2021, para. 25); Hayden King agrees with this strategy and suggests that applicants could be asked to provide a reference letter from their community (Quan, 2021). Celeste Pedri-Spade (Queen's National Scholar in Indigenous studies at Queen's University) offers,

"They [Indigenous applicants] could have a statement that helps the person situate themselves in the kinds of relationships—like community relations, relations with the land—that essentially make them Indigenous and how they bring that to the university" (Hyslop, 2021, para. 29).

Academic institutions must build deep relationships with Indigenous communities in order for Indigenization efforts to be meaningful, but also look inward and dismantle the structures and procedures that are upholding the colonial constructs of the institution. Pedri-Spade outlines the work that institutions must do:

> I'm obviously not opposed to the idea of hiring Indigenous professors. But I think there needs to be a larger institutional commitment to undoing and dismantling the structures, systems and processes that are inherently violent and would harm the Native faculty member, … such as broader institutional commitments to addressing settler colonialism, white supremacy and issues of privilege. (Hyslop, 2021, para. 49)

Jerry Fontaine (assistant professor of Indigenous studies at the University of Winnipeg) "doesn't think it is up to academic institutions to respond to allegations their faculty members are faking a First Nations heritage" (Hyslop, 2021, para. 33) and, rather, believes that it is the responsibility of Indigenous communities to address the issue of Indigenous identity.

Tenure, Promotion, and Retention

The issues of tenure and promotion are the next steps to consider post-hiring, and Indigenous scholars are raising important concerns about how tenure and promotion processes are conducted in the institution because they often place Indigenous scholars at a disadvantage. Pidgeon (2016) draws a connection between the growing inclusion of Indigenous peoples in the academy and the need to address the ways in which tenure and promotion processes assess faculty research:

> In the inclusion of Indigenous research methods in the academy, there is a need to change tenure and promotion policies and procedures to not only understand the work of Indigenous researchers. There has to be institutional recognition through policies, like those of tenure and promotion, that acknowledge Indigenous scholars using Indigenous research methodologies will have different research trajectories

> and dissemination processes within this body of work will look different from traditional research profiles of non-Indigenous scholars. (p. 86)

Different research methodologies and dissemination processes, as Pidgeon (2016) outlines, are mostly tangible items used in the tenure and promotion process. Kovach (2019) points towards the intangible parts of Indigenous faculty members' work that are more difficult for Western institutions to quantify and, therefore, reward with tenure and promotion:

> Recognizing Indigenous scholarly practice requires revisiting tenure and promotion standards to be more inclusive. Generally, tenure and promotion criteria are aligned with the categories of research, scholarship, and service. Evidence of meeting these criteria is based largely on tangible products (e.g. publications) with activity in research is given more weight than activity related to service. This approach limits Indigenous scholarship. (p. 304)

Directly related to Kovach's (2019) point regarding tangible products as publications, Lindberg (2014) shares a frustration regarding tenure and promotion:

> Insult follows the injury. You do not get tenure until you write. It often does not matter that we write briefs and reports for our governments at home, that we sit on every conceivable committee or that we generate memos for the university on the inclusion of Indigenous people its planning. There is a formula in place in academia, and it can find our credentials wanting. (p. 84)

Grande (2018) shares Lindberg's frustration, "the refusal to comply with the normative structures of tenure and promotion (e.g., emphasizing quantity over quality; publishing in "mainstream" journals) can and does lead to increased marginalization, exploitation, and job loss" (p. 59).

Dylan was the only participant who spoke about the tenure process and, in so doing, exposed some of the same concerns as Pidgeon (2016), Kovach (2019), and Grande (2018). In his work, Dylan delineates some of his writing in forms that are primarily oriented toward Indigenous peoples, and in some cases, are explicitly only for Indigenous peoples. Sometimes his work takes different forms "that sometimes is [are] readable by a non-Indigenous reader, but sometimes also includes observers, non-Indigenous people, but not necessarily primarily oriented towards them" (DR, Interview

2). He spoke about submitting his tenure file that included portions of the file that were explicitly not for non-Indigenous people to read. He shared:

> I've given that as part of the tenure file, asking that the non-Indigenous, settler readers who are assessing that file don't read it. It's a really interesting scenario, in the sense that, through this assessment process, I'm asking certain people not to assess it. I'm refusing assessment. Or, I'm saying, "No, I want this to be assessed otherwise." I'm setting the terms of assessment, and I think that's really important because Indigenous people, firstly, need to say the terms of assessment are not the right ones. (DR, Interview 2)

As with the tenure file, in his recent book, *Hungry Listening: Resonant theory for Indigenous sound studies* (Robinson, 2020), Dylan includes a section for only Indigenous readers; non-Indigenous, settler readers are asked to move directly to the next section without reading the section for Indigenous readers. Grande (2018) in addressing *refusal* writes, "To refuse inclusion offends institutional authorities offering 'the gift' of belonging, creating conditions of precarity for the refuser" (p. 59). Mere inclusion without any structural changes to the institution positions the institution as the *gifter*, a benefactor-type of benevolence whereby the institution *allows* Indigenous peoples into the institution, albeit on the terms of the institution (Grande, 2018; Kuokkanen, 2008). Being *gifted* a place in the institution is not Indigenization and contributes to the continued precarity of those who are in the institution.

The recent OCAV (2020) report on Indigenous faculty members at Ontario universities focuses on the issues of tenure, promotion, retention, and responsibilities in the institution, though with a different focus. It is not surprising that Indigenous faculty members, tenured and pre-tenured, report sitting on many committees, mentoring of Indigenous and non-Indigenous students, and advising (OCAV, 2020). The OCAV report also notes that "the service work of speaking up and speaking out on Indigenous issues was noted as a significant element of their responsibilities" (p. 9) as Indigenous faculty members. At the same time, the respondents in the report indicated that there is much risk in speaking out about Indigenous issues in the academy, whether they are tenured or pre-tenure. Perhaps as a result of so few Indigenous faculty members, 82% of the respondents

indicated that they have already served in leadership roles within the institution, many of whom held the rank of assistant professor at the time of their response to the survey.

Compartmentalization of Indigenization Efforts

> *White amnesia allows non-Indigenous peoples to continue in their day to day world without seeing or involving themselves in other worldviews that would challenge their understanding of their oppressive practices. (Moeke-Pickering et al., 2006, p. 2)*

Moeke-Pickering et al. (2006) argue that White amnesia is used in the academic setting as a way for White academics to resist engaging in anti-racist work. In higher music education, does White amnesia allow for faculty to continue working, performing, researching, and teaching in the same ways as they always have? Does White amnesia allow for the compartmentalization of decolonization and Indigenization efforts, thus creating a disconnect between that work and other areas of research and practice? For example, providing a land acknowledgement at the beginning of a concert, but then proceeding through the concert as it would have happened without the land acknowledgement changing or affecting anything is, in essence, using the acknowledgement as an add-on, rather than an integral and integrated part of the Indigenization efforts. This example was often raised during the research process and a deep frustration with the tokenistic measures that are taken within institutional contexts where working groups, committees, leadership positions, and policies are created in an effort to address the decolonization and Indigenization of the institution. However, when the efforts are not integrated into all areas, the result is a tokenization and compartmentalization.

In the following journal entry, I recall a university doctoral recital that I attended and process through the ways in which the Indigenization efforts of the institution and individuals can be compartmentalized or an example of White amnesia.

I am recalling a soprano's DMA final recital that I attended a few years ago, maybe 2019. The soprano had a beautiful, clear tone—quite bright and light—and was obviously prepared for the recital. She entered the stage with confidence and began the programme with early Baroque songs, progressing through the eras (as one would

expect) until the intermission was reached. I was distracted during the intermission and had not read the second side of the concert programme. As the soloist was re-entering for the second half, I flipped over the concert programme to see: "I Hate Music!: A Cycle of Five Kid Songs" songcycle by Leonard Bernstein. I'm sure that my jaw dropped to the floor as my heart sank. For those who may not be familiar with the work, one of the movements is called "A Big Indian and a Little Indian."[53] *The text, also written by Bernstein, is purportedly a riddle, though it is both racist and misogynistic.*

This offensive and racist song was performed that night—on the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River, territory that is subject to the Dish With One Spoon Wampum Belt Covenant—unquestioned, without any context or acknowledgement of the land. Instead, it was performed as a masterwork and as a fun and funny song, a moment of repose for the audience, members of the jury, and the singer herself.

I sat in the second last row, watching the room fill with laughter at the "joke." How could this song have made it to this performance moment? At what points during the process could this piece have been scratched from the programme? How many sets of eyes saw and approved this selection?

The studio teacher (who coached the singer in preparation for the performance)?

The soloist (who selected it and then practiced it for months)?

The accompanist (who rehearsed it with the soloist)?

The head of vocal performance?

The performance office?

The singer's family members?

No one (NO ONE?!) thought that this selection was a poor decision?

No one (NO ONE?!) thought that this was inappropriate and overtly racist?

[53] The text for the fourth movement of Bernstein's "I hate music!: a cycle of five kid songs," titled "A big Indian and a little Indian," is included here:

A big Indian and a little Indian were walking down the street.
The little Indian was the son of the big Indian;
but the big Indian was not the father of the little Indian:
You see the riddle is, if the little Indian was the son of the big Indian,
but the big Indian was not the father of the little Indian, who was he?
I'll give you two measures: His mother! (Oxford Lieder, 2021)

The same institution responded to the TRC's Final Report (Dec. 2015) with its own institution-wide committee to respond to the TRC's Calls to Action (struck in Jan. 2016). The academic institution's TRC committee published their own Calls to Action for the institution, a list of short-term and long-term action items (Halpern, 2017).
The Faculty of Music has an ad hoc working group whose purpose is to respond to the TRC within the Faculty.
The Faculty of Music offers a course in "Music Education: Responding to the TRC Calls to Action."
And no one (NO ONE?!) who saw and/or heard this song stopped this piece from being performed at the institution.[54] *(Journal Entry; April 8, 2021)*

Policies and Processes of Indifference and Tokenization

The example in the previous journal entry is an example of the types of policy and front-facing directives that RPA referred to when they spoke about policies that are used as smokescreens, protecting and upholding colonial structures and processes (Pidgeon, 2014). McCallum and Perry (2018) refer to *structures of indifference* as those colonial structures that are sites of anti-Indigenous racism. In the example above, the selected piece was, first, selected and then studied and rehearsed. At each step of the way, someone could have raised a concern about the piece. Instead, the *process* through which this piece moved was used as a way to validate or compartmentalize the decision-making. If no single person raises a concern or those who might raise a concern are not part of the process, then the *process* has essentially worked to maintain itself, thereby ensuring, in this case, that problematic repertoire continues to be studied and performed—a reifying process, itself—and remains unquestioned and within the repertoire, contributing to upholding the institution as a *structure of indifference*. This circuitous logic is the very same logic of settler colonialism that serves to maintain settler presence on Indigenous lands, that serves to maintain settler-created processes and policies that serve settler needs above all else.

[54] On May 26, 2021, the University of Toronto Music Library holdings include four copies of the printed score of Bernstein's "I hate music!: a cycle of five kid songs" and at least two audio recordings.

In RPA's chapter is written, "Within higher music education, established practices often override new ideas and opportunities that are in line with the institution's diversity and inclusion policies" (RPA chapter, p. 218). Traditions of accepted repertoire, "the canon," and performance practices appear—from this audience member's perspective—to not be in line with the institution's efforts to respond to the TRC Calls to Action (2015c) and engagement with Indigenizing and decolonizing practices. Chávez and Skelchy (2019) outline, "Logics of coloniality also operate within music education, for instance in the historical hegemony of Western canon genres, repertoire, ensembles and educational practices that perpetuate European colonial worldviews of the body, knowledge and cultural stereotypes" (p. 121).

If the institution is truly committed to Indigenization efforts, a focus on Indigenization needs to inform all decisions, policies, and actions. It is insufficient for a faculty or department to have a working group, committee, or designated position dedicated to Indigenization efforts if those efforts fail to address every aspect of university life and activity. In higher music education, all aspects need to be critiqued with a focus on Indigenization including, but not exclusively, repertoire selections, performance practices, curricula offerings, audition processes, admission decisions, recruitment and retention strategies, faculty hires, pedagogical practices, assessment strategies, and interactions with patrons and donors. Otherwise, Indigenization efforts, principles, and practices are too easily compartmentalized—a form of tokenism and white amnesia, and a pacifying gesture by the institution and those who uphold the colonial constructs of the institution. The principles of respect, relationship, reciprocity, and responsibility are easily pushed to the side, compartmentalized away from the continuing work of the institution.

The tokenization of Indigenous presence in the academy and within research practices, according to Antoine et al. (2017), amounts to a disconnect, akin to making only some decisions while considering Indigenization, "where concepts are defined apart from, and without consideration of, Indigenous knowledges" (p. 117). RPA's criticisms of front-facing policies, documents, and efforts parallel the ways in which institutional decisions continue to be made without always considering Indigenization efforts—that extensive discussions can occur and changes can be considered, but when decision-

making finally occurs, RPA wonders if any substantive changes occur. A shift in the institution needs to occur so that *all* decisions are made with the consideration of Indigenous knowledges and the principles of respect, relationship, responsibility, and reciprocity at the fore, leading to deeper and more meaningful engagement in the Indigenization process.

RPA raised significant concerns about the ways in which policies and policy documents are used by the institution as smokescreens and shields from change. Policy documents appearing to be aimed at inclusion and good deeds (Schick, 2000b, 2011) demonstrate, upon closer examination, that these policies will not lead to substantial change because they do not address the underlying impetus for the policies. Schick (2011) writes, "Having the policy is evidence of being good and doing good, if not doing the action" (p. 479). The systems and policies that appear to gesture toward social change are actually in place to maintain white dominance. Many Indigenous education policies and initiatives, at all levels of education, are misguided in the positioning of Indigenous peoples as deficient and serve to maintain existing colonial racist structures (Schick, 2011). The nuanced layers of systemic racism that position policy initiatives for Indigenous education as good deeds resist addressing the colonial systems that are supporting the institutions and policies that perpetuate the settler colonial systems and dominance.

Criticisms of the Institution

This research would be remiss if it avoided or neglected to address RPA's deep concerns regarding the university and space needed for Indigenous scholars to engage in criticisms of the institution. In the following journal entry, I process RPA's concerns and the ways in which the institution creates an impossible situation for Indigenous scholars.

I do not, even for one moment, question the fears and concerns that RPA expressed about the risks that they were taking by sharing their criticisms of the university. I acknowledge the risk that RPA has taken and am humbled by their participation in this research despite their deep concerns about the safety of their job.

RPA and I engaged in long discussions about what to do with their chapter and the observations and thoughts that they had shared. At times, it felt as though we were on

a wheel where we kept returning to the same concerns, questions, and pauses to think. Over and over again, I asked RPA if they wanted to simply remove their material and withdraw from participation in the research…not because I didn't want them involved, but because the risk and their concerns were palpable, even in the Zoom room. Each time I asked, RPA was resolute…they wanted their observations and ideas included; they recognized how important it is to document their observations and ideas, particularly if it can help to move things forward in universities' engagement with Indigenization. The question, though, remained: how could we include their observations and ideas in a way that was safe for them? In the end, I believe that we are both happy with the resulting chapter and approach to writing.

I wonder, though, will those in the institution—especially those who hold power and the ability to make deep changes that affect many peoples—will they hear the angst and fear? Will it spur them to make changes? Because, at the core of RPA's chapter, I hear that concrete steps must be taken by the institution to create space in which Indigenous faculty members are not only free to criticize the institution, but are welcomed to criticize the institution without fear of retribution. Leanne Simpson's "Noopiming: The Cure for White Ladies" (2020) is brilliant is so many ways—on many occasions, I would turn the page and be met with a witty, funny, clever, and sometimes shocking section. The following quote from "Noopiming" addresses the challenges that Indigenous faculty members and staff face in many institutions:

> *Last year, Mindimooyenh had a job at the university advising the big shots on how to appear to change things without changing a single thing. But of course Mindimooyenh advised too much, in an un-reconciliatory tone, and of course they got fired. Not before they got four months' worth of zhoon though. Not before they got free chiropractor though. Not before they slapped the head of the C-list NDN academic department in the face for "being a sell-out prick" though. (Simpson, 2020, p. 54)*

The challenges in the institution are great and there are most certainly people in the institution (including some of the "big shots") who are deeply committed to the work of Indigenization. How, though, do all of the others—those who are not deeply committed or even modestly committed to the work—recognize the kinds of violence and deeply-felt

hurt and fear that is a burden on Indigenous faculty and staff. Fear of retribution is a serious issue, one that speaks to an uneven standard of freedom of expression within the institution…one of the pillars of the academic institution, and yet, Indigenous scholars are not free to criticize the institution for fear of retribution. (Journal entry; May 14, 2021)

Indigenous scholars have much to say about the academy, and non-Indigenous peoples have much to learn. Newhouse (2018) offers an important perspective on this issue, "If Indigenous scholars cannot speak our truths in the academic community, then the ethics of academic freedom are violated and we are strongly sent the signal that we are not welcome" (p. 10).

Concluding Thoughts

RPA and Dylan both pointed to the ways in which music programs hide within the larger university, relying on "tradition" and "excellence" to maintain higher music education's inclusion in the university. "The insularity of music programs," as Dylan said, (DR, Interview 1) is a possible reason that higher music education continues to maintain the status quo. Dylan believes that music programs are *hiding* from engaging in the work of decolonization and Indigenization, and that "the only way to hide from this work is to really close your ears, eyes, and all other senses off from what your colleagues and other programs are trying to do. There is no excuse" (DR, Interview 1). RPA's observations concur with Dylan's, "The core values of higher music education ["tradition"] and the concept of excellence are both used to validate higher music education, while both also create a type of shield for the institution" (RPA chapter, p. 216).

Dylan's observation about how little higher music education has engaged in Indigenization and decolonization efforts points to a broader concern about higher music education's position within the academic institution. For how much longer can higher music education resist substantive changes and remain fixated on "tradition" and "excellence"? How long until others (other disciplines, administrators, students, the wider public) call on higher music education to make substantive changes? Madrid (2017) warns,

> The managerial administration crews that are taking over the university system will soon realize the inefficiency of music programs that train students in a tradition that is largely irrelevant in a neoliberal-ruled world and change from above will soon be imposed. (p. 129)

Chávez and Skelchy (2019) direct their attention to decolonization within higher music education, and their work is valuable in terms of this research and relevant to Madrid's projections of the future of higher music education:

> Decolonization for music studies engages with 1) decentering western art music as the focus of music studies, 2) listening to and implementing indigenous and non-Eurocentric methodologies and knowledge systems, and 3) implementing decolonizing approaches in the classroom and in research practice. Choosing to ignore or engage with decolonizing approaches is an inherently political choice for educators and scholars. (2017, p. 118)

Music education, including higher music education, regularly touts itself as a change-maker within students' lives, as a community of caring and inclusionary pedagogues creating learning environments that are welcoming, inclusive, and creative. What the research participants have shown, however, is that while these principles are true to some extent, there is much more that needs to be done in order for higher music education to truly be inclusive of Indigenous peoples and knowledges, musics, and musical practices. "Decolonization demands fundamental changes in relations of power, worldviews, the role of scholars, and our relationships to the university system as an industry" (Chávez & Skelchy, 2019, p. 119).

If higher music education is to survive in the academic institution, what are the next steps, and on "whose shoulders does the work of de/colonization fall upon?" (Dénommé-Welch & Montero, 2014, p. 150). Dylan spoke of higher music education's next steps. He, like Kovach (2009) and Gray (2018), pointed to responsibilities and obligations that settlers have to create the conditions in which Indigenous knowledges, musics, and people will flourish. He is clear, though, that it is not the responsibility of Indigenous peoples—in this case, musicians and musician academics—to prescribe the ways in which the existing problems will be addressed. Gray (2018) addresses the ways in which settlers need to learn the true contexts for the Indigenous cultural beings that are

in museums and library collections, to engage with Indigenous repatriation of the cultural beings, and to imagine the decolonial ways in which to engage in these efforts; Gray does not identify or spell out a series of how-to steps for Indigenous repatriation, but rather, she (like Dylan) asks settlers to consider and imagine the conditions under which Indigenous repatriation is possible and to remove the colonial and institutional barriers to Indigenous repatriation.

Shawnee, also, indicated that she wants settlers to engage deeply, to think about their obligations, and what they can do in these efforts. She expressed bewilderment at non-Indigenous faculty members' lack of engagement with the peoples of the place at which they are living and working. Shawnee said,

> They need to be more educated on culture, for one. They're very intelligent people. They can do that easily. I think I would just make them try to figure it out on their own. I would ask them, "How would you incorporate this?" I'd probably explain how different western art musicians or composers have done or re-did different cultural music but, "How can you represent the music without western art influence?" I think I would just ask them that question and make them kind of figure it out. (SP, Interview 2)

She is willing to facilitate connections and introductions for those who are interested and willing, but it takes people willing to engage in the work, and the resistance to change within higher music education works to maintain the structures that uphold higher music education, as it currently exists. Dylan wants non-Indigenous people to engage in the work of understanding the systems that are in place within higher music education and to engage in the work of making changes. Dylan's reference to the "multiple forms" that addressing the issues within higher music education might take is a reminder that there is much work to be done, but also, that the answers will not be simple, nor quick fixes. Rather, he and RPA point to the uncertainty of the process that will make many settlers uncomfortable but is, nevertheless, a critical part of the journey.

There is pressing work to be done, especially with the music programs. They've done so little of the work that, from my experience, other departments and areas within universities <u>have</u> done. (DR, Interview 1)

In the final chapter, I revisit the primary research question and the three sub questions and interrogate the research process and the ways in which I have responded to the research questions. I also draw on McCallum and Perry's (2018) work in understanding institutions as colonial constructs in order to envision possibilities for higher music education's engagement in Indigenization efforts. Finally, I have called on Pete's (2016) concept of devising a list of recommendations and the chapter concludes with a lengthy list of recommendations for the various stakeholders in higher music education.

Chapter 11
Implications

There are a lot of things that can be done … I'm not going to say what. It's all part of the system of closure and making sure the problem goes away, rather than actually thinking about what the problem is, why it is a problem, and then, what you might do in multiple forms, maybe, to address the problem. (DR, Interview 2)

In the previous chapter, I have woven the themes and ideas, thoughts and experiences of the research participants with related literature and my own writing, thoughts, and ideas and identified themes that emerged from this interweaving. The themes that were addressed in Chapter 10 Conversations emerged from the interviews with the research participants: Indigenous musics in the academy, racism, representation and underrepresentation, mentors, barriers to higher music education for Indigenous students, excellence in music, the audition process, curriculum and curricular change, faculty hiring processes, tenure and promotion practices, and criticisms of the institution. In this final chapter, I address how the research process has changed me, and how I am responding to the themes that emerged from the participants' interviews and the literature.

I begin this chapter by revisiting the primary research question and three sub questions and invite the reader to witness an important moment of understanding regarding sub question two. While I think the other original research questions are still relevant, I will explain below why I felt the need to revise sub question two, and how fully that revision has informed the content of this chapter. Central to my revision of sub question two was my recognition of the need to centre reciprocity in this research and to be accountable for how I would respond to the ideas expressed by the research participants in ways that would help to advance the work of Indigenization and reconciliation in higher music education. In response to the research questions, and in reciprocity with the research participants, the final chapter includes a list of recommendations for higher music education's Indigenization efforts; the list is divided

into stakeholder categories, each with their own list of recommendations and suggested readings. The stakeholder categories are specific to the context of higher music education: deans and senior leadership, chairs, faculty members (including contract or sessional faculty members), music libraries, facilities staff, recruitment and admissions staff, student services staff, advancement and communications staff, human resources staff, students (undergraduate and graduate), patrons and donors, and audience members. This chapter is grounded in an understanding that "white privilege remains deeply entrenched in music disciplines" (Robinson, 2020, p. 19) and a belief that if higher music education is to survive in the academic institution, it must stop hiding from the work that needs to be done.[55] As my work on this dissertation has progressed, I have been revisiting my original research questions, and reflecting on them through the lens of the work that has emerged in talking with the research participants.

Revisiting the Research Questions

Primary Research Question

The primary research question was: What steps can be taken to decolonize and Indigenize higher music education, and how can those steps be informed by the principles of respect, relationship, reciprocity, and responsibility (Kovach, 2009; Shawn Wilson, 2008; Styres, 2017) and an acknowledgement and understanding of settler colonialism? This research question served a dual function. First, it served as the primary focus of envisioning possible steps for higher music education's engagement in Indigenization efforts. The second function that the primary research question served was to ground the research, research process, and writing process in the principles of respect, relationship, reciprocity, and responsibility. So too, I believe that the list of recommendations is also grounded in these principles. The way in which this question has been realized within this final chapter took a long time to conceptualize, and, at the outset, the question seemed overwhelming in its scope. In this chapter, I offer a list of recommendations for higher music education's Indigenization efforts, divided into sections for each constituency.

[55] "If higher music education is to survive" is an adaptation of a question that Héctor Acero Ferrer posed in a virtual lecture at the University of Toronto's Faculty of Music on March 23, 2021. "Hiding from work that needs to be done" was how Dylan described the state of higher music education's commitment to Indigenization (DR, Interview 1).

Sub Question 1

1. What colonial practices and values embedded in Canadian higher music education do Indigenous students and scholars identify based on their own experiences?

As summarized in the previous chapter, the participants provided a range of incredibly valuable reflections in answer to this question. They all identify anti-Indigenous racism as a significant issue within the academic institution and within higher music education. The multitude of ways in which this racism is expressed includes the use of Western art music and instruments as the foundation and primary focus of higher music education, the reliance on the printed musical score, the meritocracy-based audition process, and the tokenistic ways in which Indigenous musics and musicians are included in courses (if they are even included). Underrepresentation of faculty, students, and musics and a pan-Indigenous approach to inclusion were identified as significant issues.

All of the research participants identified multiple barriers to Indigenous participation in higher music education including providing access to financial resources, inclusion of Indigenous musics and musical practices, the audition process and required repertoire, and a lack of meaningful outreach to Indigenous musicians. Deep consultation with Indigenous nations, communities, and peoples needs to be prioritized and meaningful, and an understanding that it might not be possible to Indigenize the existing higher music education program and structure without wholesale change. In chapter 10, the research participants' specific thoughts on changes that they would like to see are included in the conversations of each of the themes: systems and structures of higher music education, Indigenous musics in the academy, racism, representation and underrepresentation, mentors, barriers to higher music education for Indigenous students, excellence in music, the audition, curriculum and curricular change in higher music education, faculty hiring, compartmentalization of Indigenization efforts, and criticisms of the institution. Dylan and Shawnee both expressed that there is much work to be done to dismantle the settler colonial constructs that support and make higher music education possible; however, both believe that settlers must do their part and that it is not for Indigenous peoples to do the work for non-Indigenous people.

Sub Question 2

2. What changes, if any, to institutionalized higher music education do Indigenous musicians and Indigenous musician academics envision, and how do they see those changes being implemented?

It was in my second interview with Dylan that I began to rethink sub question two, and my rethinking constitutes what I believe is an important methodological shift that more properly takes account of my own obligations in this research process. In the following journal entry, I address my newly formed understandings of sub question two, as well as, how I have addressed its presence in earlier chapters.

When Dylan and I met for his second interview, it was in a Zoom room and the COVID-19 pandemic was affecting life in significant ways. This was the first interview online for this research and heading into our time together, I felt out of sorts and uneasy. Like so many aspects of life during those early days of the pandemic, the interview process had changed…it seemed to have changed overnight. Initially, we had some wifi connection issues that were resolved rather quickly. The uneasiness that I felt at the beginning faded away as we started to talk about some of the ideas that had emerged from the first interview, and we fell into a rhythm that adapted to the lag in the internet connection.

About forty minutes into the interview, Dylan was speaking about problematic musical works that include or are based on Indigenous content. Responding to a question that I had regarding what settlers' obligations are once they know that musical works are problematic, Dylan said, "There's a lot of things that can be done, but I'll just tell people that they need to do it. [Laughter] I mean, I'm not going to say what [laughter]" (DR, Interview 2). "I get that. I hear that," I said.

In that moment, I believed that I did understand and that I did hear what Dylan was saying. I also know that part of me completely froze—a type of inaction and denial—his statement surprised me, scared me actually, and so I entered into a state of inaction. Over the following many months, each time I would read through the transcript and would read that section, I would freeze…unable to think past the research sub question that sought to find out what Indigenous musicians envision an Indigenized higher music

education would look like, unable to see the work that I needed to do and could do. I couldn't yet see that there was work that I could do. About thirty seconds later, Dylan said, "I'd also say that there's a distinction between being uncertain as a place of stasis, or paralysis. I think there's settler paralysis around uncertainty a lot of the time that results in not doing anything." (DR, Interview 2). If only I had been able to read to that point during my frozen states of inaction. Frozen/state of inaction/place of paralysis.

I avoided Dylan's statements for a long time. I worked around them. I didn't know how to translate what I heard into what I could understand. Perhaps one of the most important learnings to come from this research process is that time is important…it takes time to process, to understand, and to think… And then one day (more than a year after Dylan spoke those words), a fog lifted and I could start to contemplate what he had been saying and asking. With that, came the realization that the second sub question of this research was and is inherently flawed…

Sub question #2 is flawed, rooted firmly in settler thinking and seeking Indigenous labour without the expectation of reciprocal settler labour. I have decided, though, to not go back and delete this sub question. Throughout this research journey, I have committed to respectful and honest engagement and practices. To retroactively delete a sub question would, in my mind, be an act of dishonesty and undermine the integrity of the research, particularly because this sub question is <u>exactly</u> what I had hoped would have been revealed in each of the interviews. To pretend that this wasn't what I had been hoping for would be dishonest and disrespectful. I am accountable to the thoughts and actions within this research process, and I am holding myself accountable for this flawed thinking and approach to the research. I will revisit and revise all of the earlier inclusions of sub question 2 and draw the readers' attention to the reasons why the sub question is problematic and further draw the readers' attention to this journal entry. (Journal entry; May 19, 2021)

***Addendum**: It's a day after yesterday's realization that sub question 2 is flawed. I've just been pondering the list of recommendations in Chapter 11 and a "brilliant" thought popped into my head: "how great would it be if I sent the list of recommendations to Missy to see if there was anything she would like to add to the list…" Oh, how NOT great is this!?! I've done it again…I've slipped right back into the settler colonial thinking on*

which the original sub question 2 was premised. The impulse to take more than to give is strong, despite the commitment to this research and the work.

I looking forward to hearing what the participants think about the list. That is different than asking for them to add to it at this time. The work needs to be reciprocal, and I need to be responsible for my work and obligations. The participants shared their stories with so much generosity and have trusted me to care for those stories. Dylan and Shawnee both pointed to how settlers have the capacity to engage in this work, but that we need to actively participate and not only take. Dylan encouraged the listener/me to embrace "uncertainty as a productive practice of thinking through multiplicity" (DR, Interview 2). In the offering of the list of recommendations, I am attempting to embrace the uncertainty of not knowing "for sure" if what is on offer is "correct." What I hear in Dylan's words, now, is that the multiplicity of ways in which Indigenization efforts may happen places us in a space of "productive uncertainty." The list is not a how-to guide to Indigenization, a one-size-fits-none checklist of certainty, and there is certainly no guarantee to accompany the list. What the list does offer is some of my learnings and observations, recommendations and suggestions, all with the caveat that the work must be done in real consultation with Indigenous peoples and it must be context-specific. Because of this, many of the ideas on offer are broadly construed with the intention of allowing space for each faculty/department to tailor their own efforts in Indigenization.

Back to the beginning of this addendum…I have listened to the stories, read the literature, thought and thought, talked a lot, and written and written more. In reciprocity to the participants, to those who wrote the literature, and to those who talked with me, the list of recommendations represents a small portion of my obligations and responsibilities. (Journal entry addendum; May 20, 2021)

Tuhiwai Smith et al. (2019) reference the need for settler scholars to do more labour for themselves in terms of decolonization rather than deferring responsibility and relying on Indigenous scholars to make decolonization "more coherent and palatable" (p. 15) for the White settler. It would be appropriate at this time to address the ways in which sub question 2 could have been written and framed. If I had my current understandings at the time that this research process was started, the sub question would have needed to

account for the roles of myself and other settlers in Indigenization efforts within higher music education. It would have needed to include the work that I would do in response to what the participants would say. It would also need to include an understanding that the research participants would not outline everything that settlers or I should do in the Indigenization efforts.

Original sub question 2

What changes, if any, to institutionalized higher music education do Indigenous musicians and Indigenous musician academics envision, and how do they see those changes being implemented?

Rewritten sub question 2

Are there suggestions or recommendations that Indigenous musicians would like to share regarding changes to higher music education? What responsibilities do I have in responding to any suggestions or recommendations that are made, and what commitments can I make to the participants and the research process? What roles and obligations do settlers have in the Indigenization of higher music education?

My answer to the revised first sentence and the newly added second and third sentences of this sub question take the form of a lengthy list of recommendations offered at the end of this chapter.

Sub Question 3

3. What are the academic institutions' responsibilities regarding engagement in decolonization and Indigenization efforts?

The institutions' responsibilities are significant and there has been, to date, very little engagement in Indigenization efforts in higher music education. This chapter offers a lengthy list of recommendations that can be used to inform higher music education's Indigenization efforts and is divided into sections for stakeholder groups: deans and senior leadership, chairs, faculty members (including contract or sessional faculty members), music libraries, facilities staff, recruitment and admissions staff, student services staff, advancement and communications staff, human resources, students (undergraduate and graduate), patrons and donors, and audience members. Recommended readings for each stakeholder group are also included in the form of appendixes.

In considering the institution's responsibilities, it is helpful to turn to Robinson's views about higher music education's responsibilities:

> Disciplinary redress demands that individual disciplinary mischaracterizations of Indigenous knowledge are made known; that non-Indigenous scholars amend their citational practice to prioritize Indigenous writers, knowledge keepers, and artists; and that Indigenous methodologies and forms of writing and knowledge dissemination are not merely accepted within the areas of publication and peer review but are understood as vital contributions to scholarship. (2020, pp. 12-13)

In the following section, I will be calling on Ermine's (2007) ethical space and McCallum and Perry's (2018) *structures of indifference* as a way to conceptualize a new *structure of difference*[56] in higher music education, a space that would address Robinson's (2020) views as well as those of the six research participants.

Envisioning Higher Music Education as a Structure of Difference

Structures of Indifference

There is a growing body of literature on Indigenization efforts within universities; however, within higher music education, the literature is nascent. As such, it is useful to look at other fields and types of institutions, and this section will briefly examine three of these sources: McCallum and Perry's *Structures of Indifference* (2018), Razack's *Dying from improvement: Inquests and inquiries into Indigenous deaths in custody* (2015), and Perry's *Aqueduct* (2016). In *Aqueduct* (2016), Perry provides an account of the ways in which settler colonial constructs and a desperate need for clean water was used by the city of Winnipeg to justify the construction of an aqueduct in 1919 in order to divert water 150 kilometers from Shoal Lake to Winnipeg. In so doing, Shoal Lake 40 First Nation became an artificial island and no access to clean drinking water or the mainland; Shoal Lake 40 First Nation was under a boil-water advisory for over twenty years. The city of Winnipeg had staggering population growth in the early twentieth century (Perry, 2016), and the need for clean drinking water for the growing population was the primary justification for the aqueduct; the aqueduct remains in use today. Perry (2016) argues that it was settler colonialism that served as justification for the dispossession of Indigenous

[56] *Structure of difference* is a reference to McCallum and Perry's (2018) *structures of indifference*.

lands and the deprivation of clean drinking water for the Shoal Lake 40 First Nation. After decades of legal arguments and failed promises, a permanent bridge and road to connect Shoal Lake 40 First Nation to the mainland was finally completed in 2019 allowing for work to begin on a much-needed water treatment plant (Bernhardt, 2019).

In *Dying from improvement: Inquests and inquiries into Indigenous deaths in custody* (2015), Razack asserts that official inquiries and inquests into Indigenous deaths in custody serve to obscure the treatment of Indigenous people, the consummate authority of the police and the justice system, and the systemic racism that positions Indigenous lives as insignificant, leading to the pernicious belief that Indigenous deaths are inevitable and part of Indigenous life. Razack provides an account of the official inquests and inquiries into Indigenous deaths in custody and a detailed analysis of the ways in which settler society positions Indigenous peoples as a dying race, focusing on ways in which settler society relies on an assumption that Indigenous people are the cause of their own demise, all while under the guise of benevolent settler concern. She offers an analysis of three inquiries into Indigenous deaths in custody in Canada in order to expose the state's role in the disciplining and systemic violence against Indigenous peoples and the continued use of inquiries and inquests in obscuring the violence of ongoing settler colonialism. In her work, she draws the connection between how Indigenous lives and bodies are positioned as insignificant within settler society, the justice system, and education.

In *Structures of Indifference*, McCallum and Perry (2018) position the colonial institution of the hospital as a *structure of indifference* in order to expose the layers of systemic racism, White supremacy, and the pathologizing of Indigenous people that render them, in the eyes of non-Indigenous people and institutions, near death and, therefore, not worth helping. McCallum and Perry outline a circuitous logic that was used within the inquest that addressed the death of Brian Sinclair in the emergency room of a Winnipeg hospital. Brian Sinclair, according to the findings of the inquest, was not a victim of racism but rather an unfortunate victim of a failure of process:

> The argument here follows that because [Brian] Sinclair was not triaged and registered as a patient of the ER, he was not treated. Because the cause of his death

> was attributed to his not being triaged, it followed that fixing the triage process would prevent this kind of tragedy from happening in the future.
>
> Triage and the "perfect storm" became red herrings in Brian Sinclair's case, ways of diverting attention from issues of racism and colonialism. Triage is referred to about 350 times in the final report of the inquest; race or racism is mentioned only thirteen times. The report represents triage as being outside of racism (which is inherently another sorting project), as a scientific, colour-blind process that assesses bodies devoid of cultural, social, intellectual, and racial meaning. (McCallum & Perry, 2018, pp. 132-133)

While these three works are topically far removed from higher music education, they offer important understandings of colonial constructs that uphold colonial institutions while utterly failing Indigenous peoples. A city's voracious need for clean water justifies, in settler minds, constructing an aqueduct over Indigenous burial grounds while also turning the Nation into an artificial island that led to decades-long water insecurity for Shoal Lake 40 First Nation (Perry, 2016). Razack (2015) provides a stark analysis of the ways in which settler society uses colonial processes and procedures in order to justify a systemic lack of concern for Indigenous peoples.

In the case of McCallum and Perry's (2018) analysis of the death of Brian Sinclair in the emergency room waiting room of a Winnipeg hospital, they point to the "red herrings" that were used in the inquest to place the cause of Mr. Sinclair's death on the issues of triage rather than systemic racism. In higher music education, the same faulty logics that Perry (2016), Razack (2015), and McCallum and Perry (2018) identify are used to explain or justify why there are few Indigenous students and faculty: that Indigenous students do not audition for higher music education, resulting in few Indigenous students, and the faulty conclusion that Indigenous students do not wish to participate in higher music education or are not musicians and that there is no need, then, for Indigenizing higher music education. The "red herrings" (to use McCallum and Perry's phrase), then, in higher music education are: the absence of many Indigenous students and faculty and the emphasis placed on "tradition" and "musical excellence."

The concept of *structures of indifference*—those structures and systems that McCallum and Perry (2018), Razack (2015), and Perry (2016) all outline—are the

structures of policies and procedures that allow for Indigenous exclusion and unequal or inequitable treatment are a result of *indifference*. *Structures of indifference,* specifically, refers to the work of McCallum and Perry (2018) in which they position the hospital in which Brian Sinclair died while waiting to be triaged in the emergency room and the subsequent inquest into his death as *structures of indifference*. The *structures* of higher music education are strikingly familiar to those outlined by McCallum and Perry (2018). I argue that higher music education is also a *structure of indifference*, a parallel of systems and structures that exclude Indigenous peoples informed by faulty settler logic that positions Indigenous peoples and musics as not worthy of inclusion. Like the emergency room triage system and deaths in police custody, the way that settlers position Indigenous musics in the institution as not "excellent" is a way of placing blame for the lack of Indigenous participation in higher music education on Indigenous people. In the remainder of this chapter, I build on McCallum and Perry's (2018) work, and I offer a turn of phrase that might provide an opportunity to critically assess higher music education with a new lens: *structure of difference*. I ask, "How can higher music education resist being a *structure of indifference* (McCallum & Perry, 2018) and become a *structure of difference*?"

Higher Music Education as a Structure of Difference

The question, "How can higher music education resist being a *structure of indifference* (McCallum & Perry, 2018) and become a *structure of difference*?" is premised on a belief that higher music education, like any number of other colonial institutions, is a *structure of indifference*. Indigenous musicians are welcome to audition for acceptance into higher music education programs; however, this welcome is not neutral, but rather, it is embedded with expectations regarding repertoire, technique, previous musical training, and a requirement of the use of Western art instruments. In the case of auditions, the *indifference* is in the *unacceptance* or exclusion of any Indigenous musical practices or musics, and *acceptance* must be on the terms of the institution. This limited welcome or acceptance is premised on White supremacist constructs of what constitutes excellence in music, the unquestioned value and place of Western art music in the institution, and the requirement that those who are outside of these constructs will conform to the expectations of the institution.

What is a *structure of difference*? I conceptualize a *structure of difference* as a structure, organization, or institution that is not premised upon exclusionary and colonial constructs. Rather, a *structure of difference* seeks to engage in ethical and respectful relationships whereby no portion is privileged over another; a *structure of difference* upholds all parties, all contributors, and is built upon the principles of respect, responsibility, relationship, and reciprocity. For higher music education to become a *structure of difference*, I turn to Ermine's (2007) conceptualization of the ethical space that will, in turn, lead to a list of recommendations for higher music education. Ermine offers a description of the ethical space:

> The idea of the ethical space, produced by contrasting perspectives of the world, entertains the notion of a meeting place, or initial thinking about a neutral zone between entities or cultures. The space offers a venue to step out of our allegiances, to detach from the cages of our mental worlds and assume a position where human-to-human dialogue can occur. The ethical space offers itself as the theatre for cross-cultural conversation in pursuit of ethically engaging diversity and disperses claims to the human order. (2007, p. 202)

This research process has been based upon meaningful dialogue in a space of respect and relationship. True dialogue requires more than simply waiting for one's turn to talk, rushing to make one's own point without truly hearing the words of the other person; dialogue requires listening to and hearing the speaker and then responding to the speaker (Robinson, 2020).

Ermine (2007) envisions an ethical space in which dialogue is based in honesty, self-reflection, and the making of understandings explicit; he explains:

> Engagement at the ethical space triggers a dialogue that begins to set the parameters for an agreement to interact modeled on appropriate, ethical and human principles. Dialogue is concerned with providing space for exploring fields of thought and attention is given to understanding how thought functions in governing our behaviours. It is a way of observing, collectively, how hidden values and intentions can control our behaviour, and how unnoticed cultural differences can clash without our realizing what is occurring. … The new partnership model of the ethical space, in a cooperative spirit between Indigenous peoples and Western

> institutions, will create new currents of thought that flow in different directions and overrun the old ways of thinking. (Ermine, 2007, pp. 202-203)

To put Ermine's conceptualization of the ethical space with the idea of the *structure of difference* is to imagine a space in which those disparate entities that come to the ethical space would do so with the ethical drive to engage in the creation of a *structure of difference*.

The framework or structure to which higher music education currently clings is one of *indifference*—the audition process that allows for racism to affect who is allowed into the institution (Koza, 2008), the devotion to Western art music and masterworks (Dylan and Robinson, 2020), the pedagogical practices that are (in many ways) unchanged from past centuries (Jørgensen, 2009), and assessment strategies that privilege instructor knowledge above student knowledge (Louis et al., 2017). These *structures of indifference* have been framed as "tradition" or the pursuit of "musical excellence" and have secured higher music education's place within the academic institution. Dylan said, "I think … we are impoverishing students from thinking about other models of being creative and being an artist in the world" (DR, Interview 1) by solely focusing on technical prowess and reproducing the *masterworks*. In an ethical space within a *structure of difference*, students could do as Dylan asked, "Wouldn't you want to have a critical relationship to the practice that you're engaged in? Wouldn't you want to question alternatives and what you could be doing that might have some relationship with the world you live in?" (DR, Interview 1).

Shawn Wilson (Breen et al., 2019) asks what happens if those who understand "how the Western system works [use their understanding] to clear space for others to do what they want to do for themselves" (p. xvi) and Breen uses the analogy of "weeding out ways of doing things" (p. xvi). Both Shawn Wilson and Breen's thoughts offer ways in which to visualize or imagine a process for higher music education to engage in Indigenization efforts. The possibility exists that higher music education could become a *structure of difference*, and I argue that higher music education must engage in Indigenization efforts if it is to survive as part of the academic institution.

Indigenization of Higher Music Education

Pete (2016) asserts that institutional reform of Indigenization and decolonization

must occur at all levels and by all peoples within the academic community and that the result must be a "dramatically different structure, relationships, goals, and outcomes" (p. 81). She offers one hundred ways in which the academic institution can Indigenize and decolonize, directing these suggestions to deans and faculty members; she cautions that this list is not exhaustive, nor is it intended to be a step-by-step approach, but rather offers ways in which members of the academy can deeply engage in this process. She addresses a wide range of considerations and avenues for change in order to highlight areas of concern, offering recommended readings, suggestions for concrete steps (for example, collaborations with Elders and knowledge keepers), and recommendations for institutional aspects to consider (for example, the place of white dominance in the classroom and curriculum). Pete writes,

> The objectives of academic indigenization include: increasing the number of Indigenous scholars that work at our university; embedding Indigenous practices, ideas, and principles into our academic pursuits; increasing the number of course offerings that explore Indigenous worldviews, experiences, and perspectives; and reducing the barriers to working with traditional knowledge keepers and Elders. (2016. p. 81)

Seeking to move beyond Indigenous inclusion (Gaudry & Lorenz, 2018) and taking up Pete's (2016) concept and format of engaging with the multiplicity of ways in which Indigenization may occur, I humbly offer a list of recommendations for higher music education to engage deeply in Indigenization efforts.

As we discuss higher music education's efforts in Indigenization, Battiste's (2013) reminder is important to hold close,

> Any reforms must take into account the fundamental diversity of Indigenous knowledges, and must create structures and guidelines that are capable of accommodating this fundamental concept, keeping in mind that no single Indigenous experience dominates other perspectives, no one heritage informs it, and no two heritages produce the same knowledge. (p. 66)

As with all Indigenization efforts, the landscape and terms of engagement shift and change and, as such, this list will never be complete. What the list does do, however, is offer a range of ideas, and I have divided the list into categories of stakeholders in higher

music education: deans and senior leadership, chairs, faculty members, staff, human resources, graduate and undergraduate students, libraries, patrons and donors, and audience members. The items on this list have been generated through the deep engagements with the research participants, from the literature readings, and from my observations of the academic institution and experiences in higher music education. The recommendations are focused on higher music education, specifically attending to the unique needs of higher music education within the institution. Some of the items on the list were explicitly outlined by research participants; in those instances, I have included the participant's name. Many of the items on the list have come from thinking deeply about the issues raised by the research participants and the literature, and contemplating the possibilities within the academic institution and higher music education. The list is conceptualized with a large institution in mind; however, the principles and recommendations are easily transferable to smaller institutions with music programs; in so doing, there may be some overlap in the stakeholder roles that are outlined in the list, so readers are encouraged to engage with the entire list as well as with their own stakeholder section. For each list of recommendations, there is a corresponding appendix that contains recommended readings for the stakeholders. The lengthy list of recommendations constitutes my answer to the primary research question and my new version of the second research sub question (which was, itself, a response to Dylan's provocation)—they are my attempt to take action and to urge and facilitate action on the part of other settlers working in higher music education.

There is pressing work to be done, especially with the music programs. They've done so little of the work that, from my experience, other departments and areas within universities <u>have</u> done. (DR, Interview 1)

Dylan's observation is a provocation for higher music education and the entire academic enterprise. How much longer can higher music education hide from the Indigenization efforts that are taking place in the other disciplines and areas of the institution? How much longer will it be before senior administrators in the institution demand that higher music education engage in these efforts? Indigenization is an

important focus for many of Canada's universities, especially in the post-TRC era (Universities Canada, 2015). Many institutions have Indigenous advisory councils, Indigenous strategic plans, and executive-level positions for Indigenous advisors and leaders. If, though, higher music education is allowed to continue on the premises of upholding "tradition" and "musical excellence" without engaging in meaningful Indigenization efforts (beyond land acknowledgements before concerts), then it is imperative that institutional leadership call for genuine engagement by higher music education. As such, I respectfully address the first recommendation to university leadership:

Recommendation for university presidents, chancellors, boards of directors/governors, university senates, and senior leadership

1. Put in place accountability measures that would ensure that higher music education engages in meaningful Indigenization efforts.

This dissertation focuses on higher music education and it is beyond the scope of the research to advise university administration and administrators on the roles that they must play in Indigenization efforts. I urge university administrators to read all of the recommendations and to act on any and all that seem appropriate within their roles. We all must engage in this work—reading, educating oneself, and working with Indigenous communities—and university administration and administrators have an enormous amount of work to do to advance Indigenization efforts.

List of Recommendations

All Stakeholders in Higher Music Education

1. "Review the UN Declaration on the Rights of Indigenous Peoples" (Pete, 2016, p. 82).
2. "Review and consider how to implement the recommendations posed by the Truth and Reconciliation Commission" (Pete, 2016, p. 82).
3. Learn about the true history of Canada, treaties, unceded territories, Residential Schools, inequities within Canada's healthcare, justice, and education systems.
4. Develop understandings of how to engage respectfully with local Indigenous nations and communities.

5. Demonstrate humility as performers, researchers, professors, patrons, audience members, and students (Missy).
6. Engage in deep relationship building with local Indigenous nations (Talaga et al., 2019b).

Please familiarize yourself with the recommended readings list in Appendix A.

Deans and Faculty/Departmental Senior Leadership

1. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
2. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in the dean's office, senior leadership offices, and throughout the facility.
3. Review the current institutional and/or faculty strategic and academic plan for Indigenization content and expectations; consider how to implement the content, if any.
4. Make preparations for deep consultation with local Indigenous communities and Indigenous leaders for the next academic and/or strategic planning process; seek ways to create the new strategic and/or academic plan with a lens of Indigenization on every aspect.
5. Alongside local Indigenous communities and leaders, create a fluid working definition of *Indigenization* from which to review and view all decisions; revisit the definition regularly with local Indigenous communities and leaders.
6. Understand that Indigenization efforts will be different depending on the location, peoples, and context; resist the urge to replicate what has been done at other institutions and, instead, work closely with local Indigenous communities to create a pathway and framework together.
7. Create an Indigenous Advisory group or panel or circle, formed of Indigenous leaders from the local nations (Lindberg, 2014; Pidgeon, 2016).
8. Develop an Indigenization Action Plan (IAP) with target dates and accountability measures embedded in consultation with Indigenous communities (JFK Law Corporation, 2016, 2018).

9. Create an Indigenization Action Plan (IAP) Implementation Committee with representation from all stakeholders (Indigenous community members, faculty/departmental senior leadership, chairs, faculty, staff, students, donors) that will hold regular meetings and submit yearly progress reports and make recommendations for appropriate targets for the following year (JFK Law Corporation, 2016, 2018).
10. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
11. Develop "policies for respectful engagement with Elders and traditional knowledge keepers" (Pete, 2016, p. 81); make the policies and policy documents publically available.
12. Develop policy documents that do not gloss over the reasons and need for the documents; include historical context and reasons for the existence and need of the documents and policies.
13. Critically assess Equity, Diversity, and Inclusion policies and amend as needed.
14. Ensure that Equity, Diversity, and Inclusion policies are strictly adhered to.
15. Critically assess tenure and promotion processes and create policies and processes that recognize Indigenous knowledges, ways of being, research, connection to community, and lived experiences.
16. Organize yearly workshops on: land acknowledgements; Indigenizing curriculum, courses, syllabi, and pedagogical practices (Campbell et al., 2019); include all faculty (including sessional and contract faculty) and staff.
17. Actively support Indigenous faculty colleagues.
18. Provide ongoing unconscious bias training for all hiring and search committees.
19. Fund and prioritize hiring and retention of Indigenous faculty and staff.
20. Seek Human Rights Tribunal classifications for restricted hires; consider the "cluster hire" approach to hiring a cohort of Indigenous faculty members.
21. Engage with search firms familiar with and adept at searching for Indigenous candidates.

22. Create the conditions under which the senior-most Indigenous faculty member has access to the dean as needed (Wilson, K., 2021).
23. Advocate to senior administration for funds for new tenure streams for Indigenous faculty hires (Dylan).
24. Advocate for Indigenization to the institution's Senate and Board of Governors (Campbell et al., 2019).
25. Create budgets that reflect the Indigenization efforts that are happening and make space and possibilities for new Indigenization efforts.
26. Fund yearly Faculty Learning Communities (FLC) to learn about and engage in Indigenization efforts (Yeo et al., 2019).
27. Provide ongoing cultural understanding training opportunities for faculty, staff, and students.
28. Develop a workshop series on anti-racist and Indigenous understandings, approaches to research and musical scholarship, and teaching practices.
29. Have and maintain direct "knowledge of what and how professors teach, along with how they treat students" (Pidgeon, 2014, p. 24).
30. Oversee the "develop[ment of] a scope and sequence of Indigenous content" (Pete, 2016, p. 83) in which all students will participate.
31. Ensure that curricula reform includes Indigenous content that is required for all students.
32. Develop a required course on Indigenous musics, musicians, and musical practices and hire an Indigenous scholar to teach the course.
33. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
34. "Identify, name, and work to correct White dominance in curriculum design, intended outcomes, and resource material selection" (Pete, 2016, p. 86).
35. "Prepare a faculty response to allegations that Indigenous content somehow diminishes the perception of a quality higher [music] education" (Pete, 2016, p. 83).

36. Conduct a colonial audit or self-study of the faculty/department and implement strategies for adopting recommendations from the audit in the deans' office and oversee the implementation strategies throughout the faculty/department.
37. Create a tenured position for a local Indigenous Elder within the faculty/department.
38. Create positions for Elders-in-residence and Indigenous peer mentors (Wilson, K., 2021).
39. Divest decision-making power and create conditions under which faculty, staff, and students are actively engaged in decision-making within the faculty/department.
40. Create the expectation that Indigenization is the responsibility of all who are in the faculty/department.
41. Require that all faculty and staff be actively engaged in Indigenization efforts.
42. Engage in, model, and set faculty/departmental "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.
43. Create and support decolonial research pathways that are centred upon ethical research practices and relationships with community (Gray, 2018).
44. Be prepared for racism and opposition from students, staff, and faculty who may not understand the need for and value of Indigenization; in advance, prepare a response to this opposition.
45. Revise student evaluation systems to reflect possibilities for Indigenous knowledges and pedagogies in the classroom (Louie et al., 2017; Pete, 2016), studio, and rehearsal space.
46. Revise student evaluation systems so that the scores are not used in tenure and promotion processes (Louie et al., 2017; Pete, 2016).
47. Designate advisors for Indigenous students and provide specific training opportunities for the designated advisors.
48. Ensure that training programs and other training opportunities focus on racism, settler colonialism, and White supremacy rather than cultural competency (McCallum & Perry, 2018).
49. Implement audition and admission processes that acknowledge prior knowledge and a multiplicity of musical traditions.

50. Acknowledge the multiplicity of knowledges and ways of being within the field of music.
51. Acknowledge the multiplicity of truths and excellence within the field of music.
52. Develop a deep understanding of settler colonialism and how it impacts and directs your life, work, music, research, and teaching.
53. Remove racist and anti-Indigenous materials from your teaching, research, performances, repertoire.
54. "Consider how you are taking up social justice issues in your [department/faculty]. Consider how you address Treaty relationships [and relationships on unceded territories], the history of colonization in Canada, land use and development, Indigenous sovereignty, residential school histories, and recommendations aimed at reconciliation (Truth and Reconciliation Commission—TRC), missing and murdered Indigenous women, and other matters" (Pete, 2016, p. 86).
55. Stay current with Indigenous issues and "be flexible enough to take up emerging local Indigenous issues as they arise" (Pete, 2016, p. 86).
56. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples. Deconstruct with learners the implications for this ongoing alignment with dominance" (Pete, 2016, p. 86).
57. Develop financial support systems for students who face financial barriers to and in higher music education (for example, funding laptops, food, transportation, childcare, scholarships, bursaries) (Missy).

Please familiarize yourself with the recommended readings list in Appendix B.

Chairs

1. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
2. Identify local protocols for engaging with Indigenous Elders and knowledge keepers; create a faculty/departmental protocol policy and educational document for all faculty, staff, and students to follow.
3. Develop policy documents that do not gloss over the reasons and need for the documents; include historical context and reasons for the existence and need of the documents and policies.

4. Understand that Indigenization efforts will be different depending on the location, peoples, and context; resist the urge to replicate what has been done at other institutions and, instead, work closely with local Indigenous communities to create a pathway and framework together (Pete, 2015).
5. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
6. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in the chair's office and throughout the facility.
7. Identify gaps in the faculty complement.
8. Advocate for funds for new tenure streams for Indigenous faculty hires.
9. Advocate for tenure lines to be redirected or redefined to be for Indigenous hires when colleagues retire (Dylan).
10. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
11. Conduct a colonial audit or self-study on Indigenization efforts of each academic unit.
12. Lead the implementation strategies for adopting recommendations from the colonial audit or self-study.
13. Invite Indigenous scholars to "a faculty meeting for the purposes of faculty development" (Pete, 2016, p. 84).
14. Review all course outlines and syllabi for Indigenous content, scholars, musics, and musicians and encourage all faculty members to include Indigenous content, scholars, musics, and musicians within their courses.
15. "Identify, name, and work to correct White dominance in curriculum design, intended outcomes, and resource material selection" (Pete, 2016, p. 86).
16. Alongside faculty, develop courses "designed specifically for Indigenous learners to allow them to gain a deeper understanding of the theory and practice of Indigenous knowledges and the implications for these in their fields of study" (Pete, 2016, p. 85).
17. Have and maintain direct "knowledge of what and how professors teach, along with how they treat students" (Pidgeon, 2014, p. 24).

18. Be prepared for racism and opposition from students, staff, and faculty who may not understand the need for and value of Indigenization; in advance, prepare a response to this opposition.
19. Monitor the ways in which racial bias are employed implicitly and explicitly in the audition and admissions processes and call out instances of racial bias.
20. Acknowledge the multiplicity of knowledges and ways of being within the field of music.
21. Acknowledge the multiplicity of truths and excellence within the field of music.
22. Engage in, model, and set faculty/departmental "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.
23. Create decolonial research pathways that are centred upon ethical research practices and relationships with community (Gray, 2018).
24. Actively support Indigenous faculty colleagues.
25. Develop financial support systems for students who face financial barriers to and in higher music education (for example, funding laptops, food, transportation, childcare, scholarships, bursaries) (Missy).
26. Create positions for Elders-in-residence and Indigenous peer mentors (Wilson, K., 2021).
27. Designate advisors for Indigenous students and provide specific training opportunities for the designated advisors.
28. Develop a deep understanding of settler colonialism and how it impacts and directs your life, work, music, research, and teaching.
29. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples. Deconstruct with learners the implications for this ongoing alignment with dominance" (Pete, 2016, p. 86).
30. Critically engage with and assess the materials that you use in your teaching (music, texts, artists, scholars): assess for racist or anti-Indigenous contents, assess for Indigenous representation (or lack thereof), and seek out materials that can be included in your teaching.
31. Remove racist and anti-Indigenous materials from your teaching, research, performances, and repertoire.

32. “Consider how you are taking up social justice issues in your courses. Consider how you address Treaty relationships [and relationships on unceded territories], the history of colonization in Canada, land use and development, Indigenous sovereignty, residential school histories, and recommendations aimed at reconciliation (Truth and Reconciliation Commission— TRC), missing and murdered Indigenous women, and other matters” (Pete, 2016, p. 86) and draw connections to your course materials and learning outcomes.
33. Stay current with Indigenous issues and “Be flexible enough to take up emerging local Indigenous issues as they arise” (Pete, 2016, p. 86), making connections to your course materials and learning outcomes.

Please familiarize yourself with the recommended readings list in Appendix C.

Faculty Members

1. Deliver a Land Acknowledgement at the beginning of each course and concert; include the Land Acknowledgement in all course syllabi and materials (Pete, 2016).
2. Include Indigenous musics, musicians, scholars, and perspectives in course design, lectures, rehearsals, concerts, recitals, and studio lessons.
3. “Review and implement Universities Canada Principles on Indigenous Education” (Pete, 2016, p. 82).
4. Actively support Indigenous faculty colleagues.
5. “Recognize that Indigenizing our teaching is not just about culturally relevant teaching; indigenizing our teaching aims to challenge the dominant narratives about our collective histories, contemporary aspirations, and challenges. Indigenizing our teaching is also about supporting Indigenous peoples’ and communities’ goals of self-determination and sovereignty” (Pete, 2016, p. 85).
6. Understand that Indigenization efforts will be different depending on the location, peoples, and context; resist the urge to replicate what has been done at other institutions and, instead, work closely with local Indigenous communities to create a pathway and framework together.
7. Do not expect Indigenous students or faculty members to fill in gaps in your teaching, research, or performance practice (Missy, Shawnee, Sherryl, Dylan, Eliot); “You must be the catalyst. You are in the position of power in the classroom; if you are ill-

prepared to bring forth Indigenous topics, you must make the effort to learn about the topics and bring your materials to the classes you teach, and you will need to seek out new relationships and invite these human resources to work with you and your learners so that you may learn together" (Pete, 2016, p. 85).

8. Acknowledge the multiplicity of knowledges and ways of being within the field of music.
9. Acknowledge the multiplicity of truths and excellence within the field of music.
10. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in your office.
11. Develop a deep understanding of settler colonialism and how it impacts and directs your life, work, music, research, and teaching.
12. Assess pedagogical and assessment strategies in own teaching and engage in ways to Indigenize pedagogical and assessment strategies.
13. Assess research practices and areas of study for anti-Indigenous elements and seek ways in which to modify research practices to honour and recognize Indigenous knowledges and practices.
14. Create decolonial research pathways that are centred upon ethical research practices and relationships with community (Gray, 2018).
15. Critically analyse and deconstruct the university classroom and studio space as a space of White supremacy (Pete, 2016, p. 86).
16. "Identify, name, and work to correct White dominance in curriculum design, intended outcomes, and resource material selection" (Pete, 2016, p. 86).
17. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
18. Critically engage with and assess the materials that you use in your teaching (music, texts, artists, scholars): assess for racist or anti-Indigenous contents, assess for Indigenous representation (or lack thereof), and seek out materials that can be included in your teaching.
19. Remove racist and anti-Indigenous materials from your teaching, research, performances, and repertoire.
20. Engage with the intersectionalities that students bring to the classroom and studio.

21. Engage in and model "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.
22. "Consider how you are taking up social justice issues in your courses. Consider how you address Treaty relationships [and relationships on unceded territories], the history of colonization in Canada, land use and development, Indigenous sovereignty, residential school histories, and recommendations aimed at reconciliation (Truth and Reconciliation Commission—TRC), missing and murdered Indigenous women, and other matters" (Pete, 2016, p. 86) and draw connections to your course materials and learning outcomes.
23. Stay current with Indigenous issues and "Be flexible enough to take up emerging local Indigenous issues as they arise" (Pete, 2016, p. 86), making connections to your course materials and learning outcomes.
24. Be prepared for racism and opposition from students who may not understand the need for and value of Indigenization; in advance, prepare a response to this opposition.
25. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples. Deconstruct with learners the implications for this ongoing alignment with dominance" (Pete, 2016, p. 86).
26. Seek out and advocate for unconscious bias training when on search committees.
27. Advocate for tenure lines to be redirected or redefined to be for Indigenous hires when colleagues retire (Dylan).
28. Advocate for newly created tenure track positions for Indigenous faculty hires.
29. "Identify, name, and work to correct White dominance in curriculum design, intended outcomes, and resource material selection" (Pete, 2016, p. 86).
30. Engage in curricula and program reform to include Indigenous knowledges, ways of being, and musics in meaningful ways.
31. Create audition processes and procedures that are open and welcoming to all genres of music.
32. Monitor the ways in which racial bias are employed implicitly and explicitly in the audition and admissions processes and call out instances of racial bias.

33. Advocate for a colonial audit or self-study of each academic unit's Indigenization efforts and implement strategies for adopting recommendations from the audit.
34. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
35. Cede classroom decision-making to students whenever possible and build respectful relationships between educators and students (Battiste, 2013).

Please familiarize yourself with the recommended readings list in Appendix D.

Music Libraries

1. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
2. Acquire resources on Indigenous musics and musicians.
3. Acquire musical scores by Indigenous composers.
4. Acquire resources on Indigenization and decolonization efforts in academia and higher music education.
5. Support decolonial research pathways that are centred upon ethical research practices and relationships with community (Gray, 2018).
6. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in the librarians' offices and in a prominent space in the library.
7. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
8. Host reading and listening groups that prioritize Indigenous musics, musicians, and perspectives.
9. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples" (Pete, 2016, p. 86).
10. Assess holdings for resources (including audio and video recordings) that contain racist or anti-Indigenous material.
11. Determine appropriate actions to take regarding racist or anti-Indigenous resources in the holdings; seek council and advice from Indigenous leaders.

- For example, collect racist and anti-Indigenous materials (including audio and video recordings and musical scores) and house them in a Reference Only section (removing them from circulation).

12. How are Indigenous items catalogued and what terminology is being used (Morin & Wong, n.d.)?
13. Investigate decolonial and Indigenized modes of knowledge organization and cataloguing practices and strategies.
14. For libraries with holdings that include Indigenous cultural beings or artefacts, imagine the conditions under which Indigenous repatriation is possible and remove the colonial and institutional barriers to Indigenous repatriation of the cultural beings or artefacts (Gray, 2018); consult with the Indigenous nation(s) of the items regarding their wishes and expectations regarding repatriation and follow their requirements.
15. Consider whether Indigenous material holdings in the library are "from a place of informing or from a place of causing harm" (Morin & Wong, n.d.).
16. Hire Indigenous librarian(s) to work with Indigenous content (Pidgeon, 2016).
17. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).

Please familiarize yourself with the recommended readings list in Appendix E.

Facilities Staff

1. Post territorial acknowledgements in prominent places within the facility.
2. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in prominent spaces throughout the facility.
3. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
4. Create appropriate spaces within the building(s) to accommodate Indigenous cultural and musical practices.
5. Create sovereign spaces for Indigenous students, staff, and faculty (Grande, 2018).
6. Create signage that includes the local Indigenous language(s) throughout the facility; engage with local Indigenous communities in this process.

7. Conduct a colonial audit or self-study of the facilities (physical and systems) and implement strategies for adopting recommendations from the audit.
8. Ensure that facility policies are not embedded in racist or anti-Indigenous practices and amend as necessary.
9. Create flexible classroom, studio, and performance spaces and develop adaptations for spaces that are more rigid.
10. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).

Please familiarize yourself with the recommended readings list in Appendix F.

Student Services, Recruitment, Advancement, and Communications Staff

1. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
2. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
3. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in prominent spaces.
4. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples. Deconstruct with learners the implications for this ongoing alignment with dominance" (Pete, 2016, p. 86).
5. Develop culturally sensitive practices for engaging with Indigenous students during the academic year and between academic years.
6. Create partnerships with Indigenous high schools in urban centres and on reserves; develop relationships with the school principals, teachers, and guidance counsellors.
7. Develop recruitment programs and strategies for Indigenous youth (Sherryl); "structure recruitment efforts by developing cohorts of Indigenous learners for both undergraduate and graduate programming" (Pete, 2016, p. 83).
8. Develop financial support systems for students who face financial barriers to and in higher music education (for example, funding laptops, food, transportation, childcare, scholarships, bursaries) (Missy).

9. Create “wholistic” (Pidgeon, 2014) or wrap-around supports for Indigenous students from admissions through graduation and beyond.
10. Conduct a colonial audit or self-study of the student services, recruitment and advancement systems and implement strategies for adopting recommendations from the audit.
11. Advocate for current and potential donors to direct funds to support Indigenous students, faculty members, and programming.
12. Seek partnerships with potential donors who are Indigenous or involved in supporting Indigenous musical practices.
13. Designate advisors for Indigenous students and provide specific training opportunities for the designated advisors.
14. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
15. Create positions for Elders-in-residence and Indigenous peer mentors (Wilson, K., 2021).

Please familiarize yourself with the recommended readings list in Appendix G.

Administrative Staff

1. “Review and implement Universities Canada Principles on Indigenous Education” (Pete, 2016, p. 82).
2. Engage in unconscious bias and anti-racist training.
3. Purchase poster copies of *150 Acts of reconciliation for Canada’s 150* (Fraser & Komarnisky, 2017) and post in prominent spaces.
4. Conduct a colonial audit or self-study of the administration systems and implement strategies for adopting recommendations from the audit.
5. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
6. “Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples” (Pete, 2016, p. 86).

7. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).

Please familiarize yourself with the recommended readings list in Appendix H.

Human Resources Staff

1. "Review and implement Universities Canada Principles on Indigenous Education" (Pete, 2016, p. 82).
2. Recognize the employment and educational "equivalencies of diverse Indigenous candidates who haven't had the same access to educational and employment opportunities" (Vander Wier, 2018).
3. Implement an Indigenous recruitment and hiring strategy (Vander Wier, 2018) and retention strategies.
4. Advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
5. Include unconscious bias training for all hiring committees.
6. Create workplace policies that value Indigenous knowledges and cultural practices.
7. Create a policy that allows for Indigenous faculty and staff to observe traditional ceremony (Vander Wier, 2018).
8. Include opportunities for alternative dispute resolution approaches including talking circles.
9. Create a policy and process for remuneration for Indigenous Elders, knowledge keepers, and guests.
10. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in prominent spaces.
11. Conduct a colonial audit or self-study of the human resources systems and implement strategies for adopting recommendations from the audit.

Please familiarize yourself with the recommended readings list in Appendix I.

Students (Graduate and Undergraduate)

1. Purchase poster copies of *150 Acts of reconciliation for Canada's 150* (Fraser & Komarnisky, 2017) and post in student union spaces.

2. Advocate for curricula to reflect anti-racist work and to include Indigenous perspectives, musics, repertoire, and scholars in all courses.
3. Advocate for Indigenous faculty positions to be created.
4. Advocate for Indigenous students to be admitted into programs.
5. Invite Indigenous guests to speak at student events and provide appropriate protocol and honoraria.
6. Seek out Indigenous musics to listen to, study, and perform.
7. Engage in critical analysis of own performance, learning, and research practices, topics, and repertoire.
8. Challenge beliefs (own and throughout the faculty/department) of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000).
9. "Recognize that new Canadians and visiting students quickly adopt the dominant views about Indigenous peoples" (Pete, 2016, p. 86).
10. Engage in and model "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.
11. Learn about and engage in decolonial research pathways that are centred upon ethical research practices and relationships with community (Gray, 2018).
12. Graduate students: advocate for collective bargaining processes that include Indigenous representation and that approach collective bargaining with an Indigenous and Indigenizing lens (Dénommé-Welch & Savage, 2021).
13. Student Unions: identify Indigenous peer mentors and provide supports for those mentors (Wilson, K., 2021).

Please familiarize yourself with the recommended readings list in Appendix J.

Patrons and Donors

1. Allow parameters for existing scholarships and donations to be evaluated and redirected to underrepresented constituencies.
2. Direct donations to fund commissions by Indigenous composers for performance in faculties/departments of music.
3. Direct donations to fund Indigenous students and research by Indigenous faculty and graduate students.
4. Direct donations to fund Indigenous guest artists and speakers.

5. Advocate to faculties/departments of music for Indigenous musics to be present on concert programmes and in coursework.
6. Advocate to faculties/departments of music for more Indigenous faculty, staff, and students.
7. Challenge own beliefs of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000) and seek to understand where these beliefs originate and how they are perpetuated and upheld throughout society.
8. Support "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.

Please familiarize yourself with the recommended readings list in Appendix K.

Audience Members

1. Advocate to faculties/departments of music for Indigenous musics and performers to be present on concert programmes.
2. Engage in practices (reading, listening) that challenge your own listening strategies and widen the types of concerts and performances that you seek out.
3. Challenge own beliefs of meritocracy (Anuik & Gillies, 2012) and cognitive imperialism (Battiste, 2000) and seek to understand where these beliefs originate and how they are perpetuated and upheld throughout society.
4. Support "reparative models of artistic practice" (Robinson, 2020, p. 152), research practice, and pedagogical practice.

Please familiarize yourself with the recommended readings list in Appendix L.

At the same time that I offer this list of possible actions to take in the efforts of Indigenizing higher music education, I recognize that I do so, primarily, within the confines of the existing academic institution. For Gaudry and Lorenz (2018), that might place much of this list under *inclusion Indigenization* and *reconciliation Indigenization*, though the intent is to generate possibilities that have not yet been engaged with in higher music education to a great extent. The pathways and the outcomes of Indigenization efforts will be determined through deep consultation with and alongside Indigenous communities, Nations, musicians, and leaders. The pathways and the outcomes are not for settlers to determine. What settlers can do, and what this dissertation argues is

possible, is to remove the barriers within higher music education that are blocking the work of Indigenization.

As demonstrated by the discussion of relevant literature and the research participants' observations and experiences in higher music education, there are significant gaps in the areas of higher music education and Indigenization efforts within higher music education. Further research for consideration would be collaborations with Indigenous musicians and communities to engage in discussions and research on what higher music education might mean for their communities and musicians. Research should be enacted that investigates all areas and aspects of higher music education in order to understand higher music education's position within the academy, the reasons for its continued inclusion in the academy, and the colonial constructs upon which it relies in order to be included in its current form—all of this research should be undertaken with a focus on Indigenization efforts.

Final Thoughts

> *Something that should go in the writing is how you have changed and what the whole process has done to you. What have you become because of that. And did it change anyone else.*
>
> *(Stan Wilson in Shawn Wilson, 2008, p. 123)*

I have carried Stan Wilson's words with me throughout the research and writing of this dissertation. I do not know if this research has changed anyone else, but my hope is that it will, that those in higher music education will hear the words and stories of Shawnee, Missy, Sherryl, Eliot, Dylan, and RPA, and that they will be moved to make changes—changes in their own practices, changes within their institutions, and changes in their daily lives. The ways in which I have been changed by this process are many—some are profound, some were surprising, some might seem obvious to others but are important to me. I care deeply for the participants—we have shared much laughter, shed some tears, sat in silence together, and shared stories.

I hope that…

I hope that I have learned to be patient, to make peace with the ways in which time moves forward.

I hope that I have listened well, entered with a good heart and good mind.

I hope that I have been trustable and honourable and that I have engaged with integrity and honesty.

I have learned…

It is acceptable to be vulnerable in the writing and research process; I have also learned that it is scary to be vulnerable, but I believe that through honesty and vulnerability we can engage in meaningful dialogue and relationships.

Fast is not better and meaningful change will happen over time with the thoughtful engagement of thoughtful people.

There are no quick fixes.

Multiple truths exist.

There are multiple solutions and pathways to solve problems.

People can change their minds and beliefs when exposed to truths new to them.

Silences can be held in safe spaces.

Trust and relationships can be fostered in the Zoom room.

Once you are convinced that there is work to be done and that you have a role to play, enter into the work with a good heart.

The work is never done.

I have been changed.

Dear Shawnee, Missy, Sherryl, Eliot, Dylan, and RPA,

I am so grateful to each of you—grateful that you participated in this research, embarked on this journey with me. Thank you for trusting me with your stories. Thank you for your openness and for the ways in which you have engaged in this collaboration. I have learned so much from each of you, and you have challenged me to dig deeper, to think and rethink and re-rethink issues of identity, engagement, music, and music education.

I recognize that this has not always been an easy process, and I am so sorry for that. For the most part, the difficulties of this process and the emotional labour are not

visible to the reader—that tears were shed in some interviews, that some interviews contained long periods of silence in which the issues raised were so difficult that there were no words that could fill the space. There were also extended periods of laughter, too, and synergy of thoughts and ideas where the future seems less bleak and the possibilities for new frameworks and ways of working together are not only possible, but they're happening.

With deep gratitude,

Laurel (June 1, 2021)

I am filled with deep gratitude to the research participants, to Indigenous friends and colleagues who assisted in so many ways and who saw and understood the value of this research, to non-Indigenous friends and colleagues who assisted in so many ways and who also believed in the value of this research and are, too, involved in Indigenization efforts. The final words, chosen because of the way that they summarize this research and research journey, are those of Anna-Leah King (Anishnaabe, Wikwemikong Unceded Reserve, Manitoulin Island, Ontario). May the stories of Shawnee, Missy, Sherryl, Eliot, Dylan, and RPA move you, the reader, and help us all learn and understand and be ready for discussion.

Engaging with story is a powerful entry point. … A way of learning that will make you cry, make you laugh, make you stand with us, and, most importantly, make you understand. It is a way of riding the wave of thunderous storms with us and then you are ready for discussion.

(Anna-Leah King in Shawn Wilson et al., 2019, p. 130)

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Appendix A

Recommended Readings for All Stakeholders in Higher Music Education

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Appendix B

Recommended Readings for Deans and Faculty/Departmental Senior Leadership

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Appendix D

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Appendix H

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Appendix J

Recommended Reading for Students: Undergraduate and Graduate

Antoine, A., Mason, R., Mason, R., Palahicky, S. & Rodriguez de France, C. (2018). *Pulling together: A guide for curriculum developers*. Victoria, BC: BCcampus. https://opentextbc.ca/indigenizationcurriculumdevelopers/

Chávez, L., & Skelchy, R. P. (2019). Decolonization for ethnomusicology and music studies in higher education. *Action, Criticism, and Theory for Music Education, 18*(3), 115-43.

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Appendix K

Recommended readings for Patrons and Donors

Antoine, A., Mason, R., Mason, R., Palahicky, S. & Rodriguez de France, C. (2018). *Pulling together: A guide for curriculum developers*. Victoria, BC: BCcampus. https://opentextbc.ca/indigenizationcurriculumdevelopers/

Chávez, L., & Skelchy, R. P. (2019). Decolonization for ethnomusicology and music studies in higher education. *Action, Criticism, and Theory for Music Education, 18*(3), 115-43.

Appendix L

Reading suggestions for Audience Members

Antoine, A., Mason, R., Mason, R., Palahicky, S. & Rodriguez de France, C. (2018). *Pulling together: A guide for curriculum developers*. Victoria, BC: BCcampus. https://opentextbc.ca/indigenizationcurriculumdevelopers/

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