Four Canadian Faculties of Music:

A Preliminary Investigation into Equity, Diversity, Inclusion, and De-colonization in Post Secondary Education

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Website Introduction -- Welcome

This website has been developed to present the research findings from our University Student Research Internship project. On this website, you will have access to the emerging themes we have selected to share from our analysis of four Canadian faculties of music. On this home page, we have outlined why we engaged in this research topic and provided reflection questions for readers to engage in before exploring the website.

Throughout this website, we have hyperlinked pages we reference as well as a references page with our list of citations. To begin exploring our work after viewing our home page, select our Emerging Themes column in our menu bar to view our research outcomes.

Thank you in advance for engaging with our work.

---- Cynthia & Sara

Background

The world received a much needed and long overdue wakeup call after witnessing the police brutality resulting in the murder of George Floyd on May 25th, 2020. On May 27th, 2020 people in the United States of America began protesting against police brutality and the mistreatment of Black people. Protests continued throughout the summer of 2020 and in response many institutions of higher education felt the need to respond to these protests and the social climate. In reaction, institutions began releasing statements aligning themselves with protests of Black Lives Matter, while reflecting internally on their own institutional values. Training sessions, committees, and task forces on equity, diversity, inclusions, and de-colonization were initiated across institutions.

Western University, however, had begun their work prior to the summer 2020 call to action. Their call to action occurred closer to home after English professor Andrew Wenaus used a racial slur while teaching a course in October of 2019. By February 2020, Western's President Alan Shepard initiated Western's first President's Anti-Racism Working Group. Wenaus later released an apology letter in response to the scandal that circulated across social media platforms. By

September 2021, many faculties began implementing their own reactive working groups such as [Western's Don Wright Faculty of Music's Equity, Diversity, Inclusion, and Decolonization (EDI-D) Task Force](#).

Challenges & Purpose

In institutions of higher education, working groups, designated to topics of equity, diversity, inclusion, and decolonization are long overdue. Throughout our analysis of public websites we noticed that many of these initiatives, including those that we are a part of, were established as a reaction to current events. However, it is unclear whether these groups will develop lasting impact upon their institutions and academia at large, or if they will shortly be forgotten as the trend of activism slowly disappears and a new trends surfaces. It is also patently clear that these working groups present certain challenges and issues that might not be present in other working groups. Our experience as student representatives on our faculty's EDI-D Task Force has given us the opportunity to more closely experience and internally analyze the culture of our faculty's task force and led us to consider how institutions are responding to this call for action. There are a variety of challenges present in working groups similar to the ones on which we have served.

Firstly and based on our experience, we believe the representation and leadership of individuals equipped with expertise on these topics and this work to be essential for the success of such working groups. It is crucial that we consider what skill sets and perspectives are present within these working groups. Thus, when formulating groups, institutions must also consider the outcome if Indigenous, Black, people of colour (IBPOC) are not a part of these voluntary groups. It is also essential to recognize that for IBPOC it can be extremely taxing to join these groups which, in turn, may affect the student representation within these working groups. In addition to the vulnerability that comes with being an IBPOC in these discussions, it can be challenging to have these discussions with faculty members who hold our education in their hands. Another challenge present in these working groups is a resistance to change, resistance to criticism, and as such, at times these become spaces that serves to uphold white fragility.

While those who join the working group may have good intentions we are all on different journeys and have varying levels of knowledge on these topics. For the IBPOC students this may then mean correcting moments of ignorance within the group, all of which can result in an echo chamber with faculty members agreeing with one another. Our experience has led us to recognize that much of this can be avoided with at least one expert in EDI-D work present in these groups; someone who is able to guide the group through conversation and assist in implementing actions of change. Without realizing these challenges, EDI-D working groups might possibly prolong institutional changes and, worse, serve to reproduce structural inequities.

In the following pages we provide an analysis on these topics/conversations through our lens as two IBPOC students with lived experiences and personal connections to these matters. Our concern is that these topics are too often raised as a reactive response and rarely discussed in a proactive way, and the perspectives of IBPOC students are often undervalued, not heard, and at times viewed as radical. However, we hope our emerging analysis provides readers, leaders, and institutions with both a new take and approach towards shaping spaces for a better experience for all students.

The following research questions guided our research:
1) In what ways are institutions indigenizing their spaces and implementing anti-racist policies?

2) In what ways are institutions considering conducting curriculum reviews through the lens of anti-racism and indigenization?

Methods of Study

Our approach to this study was qualitative. The process began by choosing to look at four institutions: the University of British Columbia, the University of Toronto, McGill University, and Western University. Our rationale for choosing these four universities was based on their reputable music faculties and their diverse populations. We accessed their public documents such as syllabi, course descriptions, event calendars, published articles, strategic plans, released statements from students and faculty, and their online social media platforms. As we analyzed this data using qualitative document analysis (Altheide, Coyle, DeVriese, & Schneider, 2008) we took note of emerging themes. And while time did not allow for a full comparison of each institution, we were able to uncover overall themes and briefly examine in what ways each are similar or dissimilar (Cousins & Bourgeois, 2014; Khan & VanWynsberghe, 2008). As we engaged with institutional documents we also realized that we needed to account for the authentic student experience, which led us to explore the media of students who attended or currently attend these institutions. Finally, choosing a media format to present our emerging findings on a website allows this project to exist as a living document with which we can continue to engage.

Positions of Power

An issue that emerged while reviewing public documents is the necessity of acknowledging positionality when engaging in EDI-D conversations. We would like to present our positionality to inform our readers of the lens through which we viewed and evaluated the public data we read. We are two cisgender women who identify as Asian, and Black Canadians. Our ethnic backgrounds are that of Vietnam and Ethiopia. We have the privilege to be studying at the

University of Western Ontario as well as the privilege and financial support to conduct this research through Western's Undergraduate Summer Research Internship.

We ask that you take a moment to consider your positionality before exploring our analysis throughout this site. We have listed a few prompting questions below for you to reflect on to consider your individual positionality.

- How do you acknowledge your position of power?
- How do you use your position of power to help break down barriers with and for IBPOC?
- What privileges do you hold that affect the lens in which you view EDI-D?

These questions are important to consider in a variety of settings, from classroom discussions to dinner table conversations: What is your position of power?

Transparency

Our research uncovered varying approaches of transparency from institutions with their key constituents, including their student body. In our experience, transparency from institutions can make a large difference in the student experience. In cases where there is a lack of transparency from institutions it can be a red flag for students being recruited, current students, and all individuals interested in the current affairs of the institution. As noted by Manning, Shifaw & Benedict (Fall 2021), "What is most needed in higher education is transparency and accountability along with evidence of working towards assorted representation". McGill's faculty of music is one example of an institution that values transparency. After developing a five year strategic plan, McGill has released an outline of where they are in the process by [tracking their success](). This tracking includes what they have completed in their plan, what they are in the process of completing, and what is currently under discussion. They have also made note of a rough timeline of when they hope to complete these tasks which is highlighted in their tracking as well. [Students want to see concrete]() action coming from these working groups, and institutional strategy plans (Rodriguez, 2020). This allows students to hold faculty accountable for their statements, particularly those so consequential to the student experience.

McGill's output of this information has been done in a succinct but informative format on their webpage which is contributing, we believe, to how well students will receive the university's information. In order for impactful, lasting, change to be made, it is important for students to join institutions along the way, therefore keeping students informed, engaged, and welcoming of feedback is always important. Institutions need to make documents accessible to all students. However, we have noticed that oftentimes, reports or other detailed documents overwhelm the reader, use inaccessible language, or are purposely made to attract select groups; which may exclude the general population. These select groups often seem to be those in administrative

positions, well established scholars, academics, and generally individuals who are not directly affected by issues of inequity. This leads us to question the purposes of these documents. Are these documents for the benefit of the institution's image and therefore performative or are they truly meant to address students' call for action?

Suggestions:
- Develop documents that use accessible terminology and are a reasonable length for the general public to engage with.
- Set goals with deadlines and make this information available to students and faculty.
- Institutions should be holding themselves accountable. When they state that they will be taking action, they need to follow through with their statements; all while keeping transparency with the public along the way.
- Institutions should consider hiring an equity officer to oversee changes in curricula

Questions:
- When releasing documents, who is your intended audience?
- Are your students and faculty aware of the work you are doing?
- Are you releasing statements in a performative and reactive way or proactively working to reshape spaces?

Curricular Changes

Proactive change can be made in various aspects of post-secondary education, and curriculum reform is one of the main steps that can be taken. As noted by Manning, Shifaw, Benedict (Fall 2021), *"All* students would benefit from a curriculum that shifts from a myopic focus on the Western diaspora to one that makes time for musics from various cultures".
Diversifying and decolonizing the curriculum will break the cycle of learning from the White perspective that most academia is written through. After viewing many of the strategic plans institutions have posted, there was little written regarding curricular change. In cases where review of curriculum has been suggested, it is unclear what steps are being taken to accomplish such review. Without a clear plan in place, this suggestion of curriculum reform, again, seems performative and reactive.

Through our time sitting on Western University's Don Wright Faculty of Music's Equity, Diversity, Inclusion, and Decolonization curriculum reform has been challenging. There is a sense of procrastination from faculty members which prolongs this process indefinitely until there is a realization of the impact curriculum reform can have on the quality of our education. It is in our classrooms that students' values, ideologies, and preconceived notions can/should be challenged and questioned. Recycling outdated curricula and syllabi only continues to perpetuate harmful social norms that are no longer welcome as our world evolves. As scholars have explained, "There is also significant consensus globally that universities have not decolonized;

curriculum is predominantly Eurocentric, "rooted in colonial, apartheid and Western worldviews and epistemological traditions" and therefore "continues to reinforce white and Western dominance and privilege" (Heleta as cited in Gaudry, Lorenz 2018, 223). Students across all disciplines should be analyzing how their education reflects the world we live in, and how it does not.

At the University of British Columbia (UBC) they have outlined a well thought out plan working towards indigenizing curriculum. In UBC's [2020 Indigenous Strategic Plan](#) their fourth goal is titled "Indigenizing our curriculum". Under this pillar they outline four actions they will be taking in order to complete this particular curriculum reform. These actions include 1). funding to compensate Indigenous peoples who support the Indigenizing of curriculum and 2). implementing a minimum number of courses that explore Indigenous histories and the intersectionality within faculties major fields of study. In order to ensure review is done and reform is made, institutions need to develop goals that see these plans through. It is crucial for institutions to thoughtfully consider who will lead curricular review and what values and perspectives they bring to the conversation. "...[C]urriculum policy reflects a certain set of values, defining priorities and legitimating what is worth learning. Whose voices and values are reflected within curriculum policy is dependent upon the policy production process in any given jurisdiction" (Pinto, 2018, ix). Keeping this in mind, selecting the process in which curriculum review is completed should not be taken lightly. However an institution decides to go about this work will ultimately be telling of the institution's priorities and values they intend to spread across their faculty.

Suggestions
- Curriculum review and curriculum mapping should be done routinely across all faculties of music.
- Faculties of music should consider if diverse populations of people are reflected in curricula and syllabi or if the same perspective is continuously being taught, particularly when it does not reflect the diverse world in which we live.

Questions
- Who is involved in the curriculum review process?
- Are there elements of elitism present in curricula that contribute to upholding systematic racism throughout?
- What might the challenges be in implementing a curriculum review when so often there is a push for diversification?
- Whose perspectives are included in classrooms, syllabi, and curricula? Whose perspectives are left out?

Representation

An issue that arose during our research was representation in institutions; how they represented themselves, along with the values and individuals whom they represented. We examined how these institutions represented themselves through their social media, strategic plans, and statements released for general consumption. Institutions we researched used their various forms of media to assert their values after the George Floyd protests which took place in the summer of 2020. Their values are very prominent, especially with the mobilization of EDI-D committees. While it is important to know where these institutions stand on these issues, what matters most are the actions that follow. Additionally, institutions need to be representing the diversity of their student population further than just viewbooks, or pictures they use on their websites (Manning, Shifaw, Benedict, 5). IBPOC Students who are utilized purely for the purpose of viewbooks and photo ops are then subjected to being tokenized; a practice that uses people from select groups, potentially misrepresenting institutional diversity. Universities focus on how they portray themselves and not about the real perspectives of IBPOC that need to be respected internally. As, Manning, Shifaw, and Benedict (Fall 2021) remind us, "It's important that we recognize that relying solely on the symbol or appearance of varying representation is not a signal of actionable change". The internal operations of an institution must advance from interpreting representation solely based on how those outside the institution view the institution. This requires change that is structural in nature.

Our view is that there is a disconnect between how institutions represent themselves versus the true student experience. For instance, University of Toronto (U of T) boasts a diverse and inclusive music faculty on their website front pages and social media, yet recent public reactions from the student body suggests something else entirely. The recent allegations of sexual assault and racism in the Jazz department in the news (King, 2021) is but one example. The student body has been bold and clear, articulating their experiences in public spaces such as in the recent [open letter](#) to the faculty of music. There is a profound contrast between what the university presents itself to be and what has allegedly happened internally.

Suggestions:
- Reflect on how much time you spend on certain topics, composers, people, and musics
- Re-evaluate how you grade and assess. Do assessments reflect the nature of the content and broader learning goals? Do assessments embrace different epistemologies of students?
- Actionable items need to be made public for accountability.

Questions:
- Is demographic data being collected and analyzed by faculty? Where does this information go if it is collected? How does it inform decision-making?

- Do you see your students or even yourself well represented by your institution beyond their media?
- Why do you believe some students are represented less than others?

Cultures of Institutions

The four music schools we investigated prioritize Western art music, which contributes to a culture of elitism. Reflecting on the culture that exists in our institutions is vital to ensuring that students can receive an education that is well-rounded and is responsive to their needs. While the culture of an institution is not necessarily the structure built in place, existing structures significantly influence social norms and culture. Many practices reemphasize that our music faculties are not built for our IBPOC students. Traditions, such as audition requirements, required courses for music degrees, representation in curricula, master apprentice pedagogies, and the types of courses both offered and required need to be reexamined as at best limiting and at worse colonizing.

In most cases, when auditioning into a music faculty, the recommended playing level is often set at the Royal Conservatory of Music (RCM)[1] Grade 8 playing ability. At U of T, for instance, instrumentalists are expected to perform a movement from a concerto or a sonata, with a required music theory level to be at least 60% of RCM Grade 8 (University of Toronto, 2021). In addition, U of T's page listing program requirements for a Bachelor in Music Performance states, "The History & Culture core introduces the concept of music from global as well as Western art music perspectives" (University of Toronto, 2021) where the bulk of their history and culture courses focus on Western art music.

The notion that Western art music is superior and the only valid form of music can also be seen when courses are separated into musicology and ethnomusicology. These slight differences in courses "others" non-western art music, as everything else not framed within the Western framework is placed into another category. At UBC, voice students are required to have multiple credits in Italian, French, and German, for their language course requirements, but only need to participate in one world music ensemble. We do recognize progress in the diversity of their ensembles, as UBC offers a Chinese music ensemble, Balinese gamelan ensemble, Korean drumming ensemble, and African Music and Dance ensemble. For a Bachelor of Music at Western, it is a requirement to have a minimum of three courses that focus on the history of Western art music, and one required course on Music Across Cultures. This single class is then

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[1] The RCM is a music institution that focuses on Western classical theory and repertoire. The theory section focuses primarily on Western pitch and notation, scales, Western harmony and form of analysis, and vocabulary. Repertoire in the RCM syllabi is concentrated on Western art music and European composers. Royal Conservatory of Music (2016)
https://files.rcmusic.com//sites/default/files/files/S44_TheorySyl_2016_ONLINE_RCM_V2_F.PDF

tasked with fitting musics from cultures in every other part of the world into one course; failing to give anyone the opportunity to fully delve into the topics the same way we do for Western art music. When courses focus solely on Western art music and do not represent the importance of other musics and their practices, this sets and reproduces precedent, reinforcing a normative culture of the primacy and legitimacy of Western art music.

Work in EDI-D does not equate to incorporating "world music" or adding courses such as Music Across Cultures; there is also a need to focus on the importance of accessibility, reconciliation, and decolonization of an education in music. As such, emphasis needs to shift from a sole concentration on repertoire and samplings of music in cultures across the world, to equity, diversity, inclusion and decolonization in the entirety of the education music students receive, which includes but is not limited to context, history, the act of collaboration and creation, representation, and responsiveness in resources and methods used.

Institutions also need to strive for reconciliation with the surrounding communities of the land they reside on, and specifically, decolonial indigenization. Gaudry and Lorenz (2018) describe decolonial Indigenization as "balancing the power relations between Indigenous Peoples and Canadians" (p. 219). Just as it is not enough to simply include IBOPC into schools, it is also not enough to admit more Indigenous students into the school or hire more Indigenous staff. This type of inclusion can be dangerous and invites Indigenous People into spaces that actively work against them. Gaudry and Lorenz continue to outline challenges with reconciliation, "Communities, scholars, and administrators want better relationships, but are faced with the challenging task of reconciling these aspirations with a university culture that is still, for the most part, invested in Indigenous erasure and marginalization" (218). Structural changes must be made that can foment and support shifts in the culture of faculties of music.

The [Indigenous Strategic Plan (ISP) that UBC](#) has begun to implement, also speaks to the [United Nations Declaration on the Rights of Indigenous Peoples](#). They have established their relationships with the local and global Indigenous communities, which demonstrates that they are not only creating partnerships with the Indigenous lands upon which they are situated, but far beyond that as well. The ISP recognizes the significance of connecting with other Indigenous peoples stating, "We have relationships with trans-boundary nations whose governments are based in the United States representing yet another set of relationships and responsibilities that we as a university community must nurture" (UBC Indigenous Strategic Plan, 2020). The first of eight goals of the ISP is to "prioritize the advancement of Indigenous People's human rights and respect for Indigenous Peoples at all levels of UBC's leadership and accountability structure" (UBC Indigenous Strategic Plan, 24). To name a few actions that lead toward their first goal, and are in the process of being fulfilled, UBC is developing Indigenous focused leadership roles, work with other universities in British Columbia, and leading efforts to address inconsistencies in the [Truth and Reconciliation Commission](#) – a commission that was

formed in response to the missing and murdered Indigenous women and residential schools. In 2015, the UBC music faculty partnered with Dené leaders in a project to honour First Nations music and activism. This project is called Dehcho, described by Liew as, "a bridge for reconciliation between Indigenous communities from the North and non-Indigenous people from the south" (Liew, 2020). Dehcho has since grown to be welcomed in more communities. During COVID, the project took recordings used from the project and developed them into online curricular packages (Liew, 2020). This type of project aligns with the goals of the ISP, as the aforementioned. All of the goals and actions within the UBC Indigenous Strategic Plan hold the school accountable for moving towards decolonization and setting a precedent that other institutions can follow.

Suggestions:
- Continue to find ways to connect the institution with the community that surrounds it.
- Re-evaluate the spaces that welcome (or do not) Indigenous and other IBPOC folk. Is it a space made for all, or a colonial/hostile space that students are forced into?
- Re-evaluate cultures you/your music faculty uphold that negatively impact select groups of people.

Questions:
- What are changes you can make in your classroom to decenter yourself and make learning music about the interests, wants, and requests of the students in your classroom
- What structures do you reinforce in your syllabi that undermine non-western art music?

Lingering Issues

What are the next steps in this research? While we gathered a large amount of public data, collecting more internal information from these faculties will be telling. Having access to internal information such as course syllabi across music faculties will offer scholars the opportunity of deeper analysis on topics of curriculum, and representation within the classrooms. Collecting data that reflects the student experiences based on student surveys would also be an excellent source of data to analyze the way a faculty represents themselves versus the true experience of students within the faculty. Work on equity, diversity, inclusion, and decolonization will always be ongoing and therefore our research must be ongoing as well. As more research is done similarly to our research project, we hope faculties of music view our work and spend time reflecting on their faculty of music. It is imperative that scholars spend time viewing the progression of faculties of music and study their institutional changes as the world around us changes over time.

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