



September 2020

Call for Chapters

Publication

Decolonising and Indigenising Music Education: Global Perspectives

Edited by: **Te Oti Rakena**, University of Auckland, New Zealand; **Anita Prest**, University of Victoria, Canada; **Clare Hall**, Monash University, Australia; **David Johnson**, Lund University, Sweden

Advised by the DIME Indigenous Steering Committee (ISC): **Missy Haynes** (Victoria, Canada), **Kelly Laurila** (University of Waterloo, Canada), **Franklin Lewis** (Pretoria, South Africa), **Te Oti Rakena** (University of Auckland, Aotearoa/New Zealand), **Ánde Somby** (University of Tromsø, Norway), **Aaron Wyatt** (Monash University, Australia)

The editors are in discussion with publishers to secure a quality outlet.

Introduction

Indigenous peoples around the world have suffered, resisted, and survived colonisation and legalised systems of oppression. In many regions, Indigenous peoples continue to experience the negative effects of settler and exploitative forms of colonisation and racial segregation, such as oppression, racism, discrimination, inequality, and exclusion. These effects are often reflected in the current music education policies, pedagogies, and curricula (explicit and hidden) in those regions.

In the field of music education, researchers have examined decolonisation in classrooms (Bradley, 2012; Graham, 2016; Hess, 2015), and scholars in several countries have supported the embedding of local Indigenous cultural practices in music classes using pedagogies customary to the communities from which they emerge (Boyea, 1999; Burton & Dunbar-Hall, 2002; Campbell, 2010; Costigan & Neuenfeldt, 2002; Fraser, 2009; Locke & Prentice, 2016). At the postsecondary level, Bartleet, Bennett, Power, and Sunderland (2014) have reported on the

enhancement of Aboriginal and Torres Strait Islander content in Australian arts curricula via arts-based service learning in Aboriginal communities, while Kennedy (2009), Mackinlay (2008), and Wasiak (2005, 2009) have explored the imperative of making space for culture bearers in cross-cultural collaborations and university music courses. Yet there remains much work to be done.

This collection will acknowledge that musical practices originate in diverse settings and are shaped by culturally and racially specific worldviews, knowledge systems, and socio-political contexts. Scholarship investigating the challenges of decolonising and Indigenising music education research using Indigenous frameworks, methodologies, and methods is emerging but still sparse (Dolloff, 2020; Kallio, 2019; Prest & Goble, forthcoming). The relationships between the politics of land, the cultural practices emanating from the First Nations on that land, and music education have yet to be sufficiently theorised.

This edited volume will help fill these gaps and in doing so erode the pervasive messages that dismiss difference and identity formation as essentialising, and that promote a universalist approach to racism, inequality, and exclusion. We provide a forum for scholars to scrutinise, interrogate, and theorise current colonising music education research methodologies, policies, curricula, pedagogies, and practices, and counter them by offering alternative approaches that elevate Indigenous voices and support music education imbued with Indigenous perspectives. We welcome submissions that consider the potential of Indigenous knowledge, worldviews, and musical practices to enhance music curricula and examples of appropriate sharing of this knowledge.

Researchers and practitioners working across all music education sites are welcome to submit an abstract. This includes music educators working in community musicking contexts and both traditional and non-traditional music education sites across all age groups, from early music through to adult. While this publication is aimed at and includes research from those who work in conventional schooling sites (meaning Settler models), we also acknowledge that there is much new learning to be gained from the stories of Indigenous educators and artists working across diverse learning sites that have been shaped by Indigenous worldviews and frameworks. As examples, these may include Indigenous language immersion schools and community music activities that revive and sustain Indigenous languages, traditions, rituals and community practices.

We especially welcome chapter proposals that are authored by Indigenous music education scholars and practitioners, and/or meaningfully include Indigenous peoples' voices and audiovisual exemplars of change at the intersection of music and education.

Suggested Chapter Criteria:

- Chapters on research with Indigenous communities should be co-authored with Indigenous researchers or educators
- Chapters may address, but are not limited to, the following questions:

- Under which circumstances should or should not non-Indigenous music educators introduce Indigenous knowledge and epistemologies to their music students?
- How are the terms decolonisation and Indigenisation used and understood in different national and regional contexts around the world?
- In what ways might the imperative to embed Indigenous musics in Music Education be understood as distinct from the inclusion of other forms of cultural diversity?
- In which ways can a global conversation on decolonisation and Indigenisation inform local action and change?
- What are the critical issues impacting Indigenous music educators?
- How is current Indigenous thinking, theory, and practise impacting music education?
- How can music education scholarship be reimagined to make pathways for Indigenous peoples and communities to contribute?

Instructions to authors:

Please submit your abstract to indigenizingmusiced@gmail.com by December 10, 2020. The abstract should be no more than 500 words with up to 10 references (attachments without identification markers). Abstracts should clearly state the context and focus of the proposed chapter, theoretical angle(s) and methodological approach. We encourage authors to consider audio/visual, video/film and web-based text as their submission or to enhance their chapter. We welcome individual and co-authored chapter proposals from both established and emerging researchers/practitioners.

Anticipated Timeline

- Notification of abstract acceptance (March 31, 2021)
- Date of full-length chapter drafts (July 31, 2021)
- Notification from reviewers (September 1, 2021)
- Date of Revised chapter (December 10, 2021)
- Notification of Final edits/Clean chapter (February 28, 2022)
- Published (July 2022 for ISME in Brisbane, Australia)

References

Bartleet, B.L., Bennett, D., Power, A., & Sunderland, N. (2014). *Enhancing Indigenous content in arts curricula through service learning in Indigenous communities*. Final Report. Available from: https://research-repository.griffith.edu.au/bitstream/handle/10072/66614/102424_1.pdf?sequence=1&isAllowed=y

Boyea, A. (1999). Native American music and curriculum: Controversies and cultural issues. *Philosophy of Music Education Review*, 7(2), 105-117.

Bradley, D. (2006). Music education, multiculturalism, and anti-racism: Can we talk? *Action, Criticism, and Theory for Music Education*, 5(20), 1-30.

Burton, B., & Dunbar-Hall, P. (2002). Teaching about and through Native American musics: An excursion into the cultural politics of music education. *Research Studies in Music Education*, 19, 56-64.

Campbell, P. S. (2010). Music Alive! In the Yakima valley. *International Journal of Community Music*, 3(2), 303–308.

Costigan, L., & Neuenfeldt, K. (2002). Torres Strait Islanders music and dance in informal and formal educational contexts in Australia. *Research Studies in Music Education*, 19, 46-55.

Dolloff, L.-A. (2020). To honor and inform: Addressing cultural humility in intercultural music teacher education in Canada. In H. Westerlund, S. Karlsen, & H. Partti (Eds.), *Visions for Intercultural Music Teacher Education* (pp; 135–48). Landscapes: The Arts, Aesthetics, and Education, Volume 26. Cham, Switzerland: Springer.

Fraser, T. (2009). *Maori-Tuhoe epistemology: Stages of sustaining tribal identity through Tuhoe performing arts*. (Doctoral dissertation. University of British Columbia. Vancouver, British Columbia, CA).

Graham, M. (2016). Heralding the other: Sousa, simulacra, and settler colonialism. *Action, Criticism, and Theory for Music Education*, 15(2), 146–77. Available from: act.maydaygroup.org/articles/Graham15_2.pdf

Hess, J. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal of Music Education*, 33(3), 336–47. Available from: <https://doi.org/10.1177/0255761415581283>

Kallio, A. (2019). Decolonizing music education research and the (im)possibility of methodological responsibility. *Research Studies in Music Education*. Pre-published online June 2019. Available from: <https://journals.sagepub.com/doi/full/10.1177/1321103X19845690>

Kennedy, M. (2009). Earthsongs: Indigenous ways of teaching and learning. *International Journal of Music Education*, 27, 169-182.

Locke, T., & Prentice, L. (2016). Facing the Indigenous ‘other’: Culturally responsive research and pedagogy in music education. *The Australian Journal of Indigenous Education*, 45(2), 139–151.

Mackinlay, E. (2008). Making space as white music educators for Indigenous Australian holders of song, dance and performance knowledge: The centrality of relationship as pedagogy. *Australian Journal of Music Education*, 1, 2-6.

Prest, A., & Goble, J.S. (forthcoming). Toward a sociology of music education informed by Indigenous perspectives. In R. Wright, P. Kanellopoulos, G. Johansen, & P. Schmidt (Eds.), *Routledge Handbook of Sociology of Music Education*. New York: Routledge.

Wasiak, E. (2005). Iitaohkanao'pi—The Meeting Place project: An alternative approach to young people's concerts. *International Journal of Music Education*, 23(1), 73–88.

Wasiak, E. (2009) Countering musical tourism and enacting social justice: Repositioning music education as a cross-cultural meeting place. In E. Gould, & J. Countryman, C. Morton, & L.S. Rose (Eds.), *Exploring social justice: How music education might matter* (pp. 212-224). Waterloo, ON: Canadian Music Educators' Association.