

The 2022 National Policy Summit:

*A Cross-Sectoral
Look at Music and
Music Education
in Canada*

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Dedication

This report is dedicated to the memory of Delicia Raveenthirarajan, a graduate student at University of Toronto Scarborough, who passed away unexpectedly in October, 2023. As Co-Chair of the Next Generation Shadow Summit, Delicia played a pivotal role in the planning and implementation of the National Policy Summit as well as the writing of this final report. Her legacy lives on through her outstanding accomplishments in the many causes that she championed, including music and arts education.



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Situating the Report

At a time of significant social change, rapid and constant economic disruption, and significant consequences to educational practices and priorities, the Coalition for Music Education (CMEC), with the support of multiple partners, aims to create a new and needed pathway for policy and advocacy action at the local, provincial, and federal levels. In response to great disruption and diminishing resources for cultural and artistic enterprise, there is a need for thoughtful and concerted efforts on behalf of music education across Canada.

With this in mind, the Coalition facilitated a two-stage multiple format national discussion and engaged in a process toward a comprehensive, diverse, and forward-looking agenda. With such a challenge in mind, CMEC invited a myriad of educators, arts administrators, researchers, musicians and music industry leaders to contribute to a national, cross-sectoral discussion and set an agenda for policy and advocacy action for music education in Canada. The symposium and policy summit were a first of its kind, unique opportunity for discussion, sharing of information, and collaboration among a representative cross section of music fields acting in multiple areas of Canadian society.

Conceptualization and Rationale for the Policy Summit

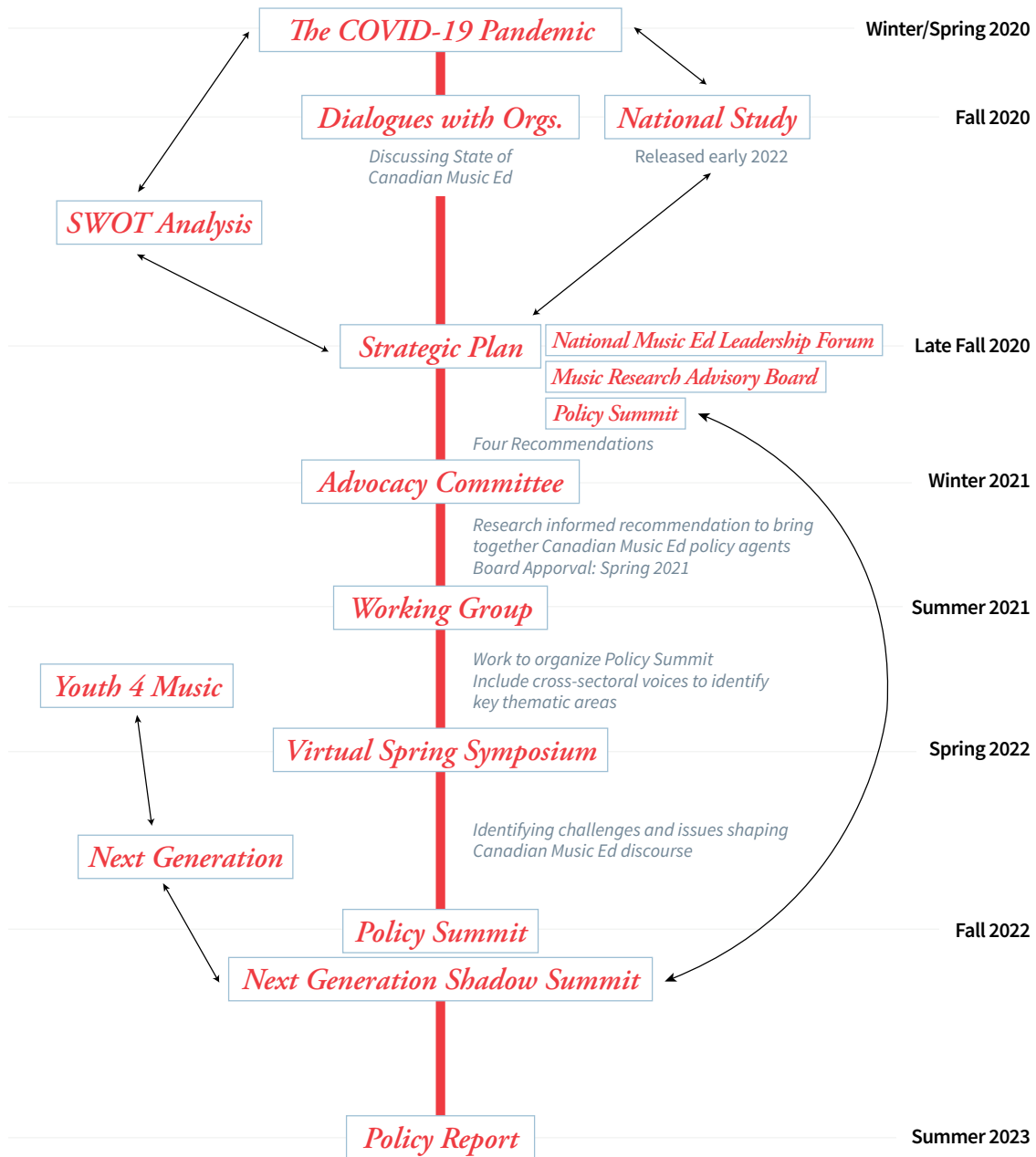
The following is a brief account articulating the timeline of events which led to this report. The aim of this account is to provide a narrative which offers context and background to readers, presenting a cross-section of the ‘who,’ ‘what,’ and ‘how’ which have informed the contents of this report.

Advocacy has always been at the heart of The Coalition for Music Education's mission. Marking its 30th anniversary in 2022, the Coalition was formed in 1992 when representatives from over twenty music education organizations came together with the purpose of sharing ideas and improving the state of music education in public schools across Canada.

The advent of the COVID-19 pandemic in early 2020 had an enormous impact on music making practices globally, and Canada was no exception. With traditional music making in schools largely sidelined and programs and events canceled due to health and safety protocols, the Coalition for Music Education began to rethink their mission and vision. Under the leadership of Eric Favaro (CMEC Chair 2013-21), the Coalition took the opportunity to turn their focus inward and conducted a Strengths, Weaknesses, Opportunities, and Threats (SWOT) analysis of the organization in order to better assess where resources were to be allocated, and to identify those projects that the organization could support. CMEC invited leaders from like-minded organizations to come together and planned a series of discussions regarding the state of music education in Canada with the goal of sharing thoughts and ideas to reshape advocacy efforts from a new perspective. From the coalescence of CMEC's internal analyses of the organization, the findings from the recent National Study "Everything is Connected: A Landscape of Music Education in Canada," (2021) and the discussions which took place with leaders from the various music education organizations, the Coalition outlined a Strategic Plan in fall 2021 based upon four pillars: a) National Music Education Leadership Forum; b) Music Research Advisory Board; c) Advocacy Committee; and, d) National Policy Summit. Professor Lynn Tucker (University of Toronto Scarborough and CMEC Board Member) agreed to co-chair the advocacy committee with Eric Favaro.

The initial work for the advocacy committee began in late 2020 and continued into the winter. The committee spent three months examining the history of past advocacy efforts from the Coalition and included a critical literature review of Canadian music education advocacy to better understand past practices, what worked, what didn't, and why, and how they should continue in a fast-changing world. The advocacy committee invited numerous guests to come and share their expertise and insights regarding music education advocacy globally. Patrick Schmidt (Teachers College, Columbia University) was one of these guests. The product of this first phase of literature review and dialogue was a set of recommendations which the advocacy committee put forth to the board for consideration. One of these recommendations was to bring together a diverse and cross-sectoral group of individuals who were interested in, engaged with, and/or studying policy as related to music education in Canada.

The Coalition for Music Education in Canada
Figure 1: Timeline



A decision was made to strike a working group to prepare a virtual symposium in spring 2022 toward a full summit in fall 2022. This group included: Geneviève Cimon, Angela Elster, Eric Favaro, Bev Foster, Virginia Helmer, Glenn Marais, Andrew Mercer, David Peretz-Larochelle, Mary Piercey-Lewis, Kathy Robinson, Patrick Schmidt, Lynn Tucker, Charlie Wall-Andrews, and Lee Willingham. The original intention of this group was to engage in guided thematic conversations to discuss the significant challenges that music faces and how these might be addressed collaboratively. To do this, CMEC brought together a set of cross-sectoral voices from music, music education, industry, higher education, schools, communities, health and well-being, and arts organizations.

The keynotes, round-tables, and research presentations that took place in April and June 2022 during the Spring Symposium provided insight and facilitated a broad understanding of the challenges shaping the Canadian music education ecosystem. With the coalescing of these voices and the collection of key issues which emerged from the symposium, the next step for the Advocacy Committee was the planning and implementation of a fall 2022 national summit, co-chaired by Lynn Tucker, Eric Favaro, and Patrick Schmidt.

The National Music Education Policy Summit invited a diverse group of participants focused on connecting the thematic areas and the emergent issues which framed the Spring Symposium with a policy directive. Through the generous support of the NAMM Foundation, this summit included the Next Generation Shadow Summit which brought post-secondary students, community music makers, and early career professionals representing various sectors to offer their voices as well. The summit took place October 14-16, 2022, and brought together forty representatives from various sectors, as well as ten participants for the Next Generation Shadow Summit, co-chaired by Delicia Raveenthirarajan and Sarah Veber.

Altogether, the Spring Symposium and Fall Summit gathered insights from and provided a space for dialogue for over three hundred participants from education, policy organizations, health sectors, arts administration, industry, and more, working towards a detailed plan for the implementation of recommended actions for music education policy and advocacy in Canada. This policy report offers a distilled summary of these discussions.

Background

Situating the Coalition: A History of Work and Advocacy

The Coalition was founded in 1992 by a group of representatives of more than twenty music education organizations who were concerned with what they saw as the deterioration of music education in public schools. Primarily focused within Toronto, the group was comprised largely of industry representatives, quickly expanding the network to include each provincial music education association (or equivalent). Despite hesitations by some music educators to join a coalition which was sparked primarily by retailers, the organization grew with the common goal of ensuring Canadian music education thrived.

In 1993, at around the same time as the Coalition's inception, the initial publications touting "Music Makes You Smarter" began to find a foothold among the North American public imagination. The Coalition used this as a platform and began promoting it widely. They then made connections with the National Association of Music Merchants (NAMM). For the years in which NAMM began producing advocacy materials, the Coalition made an arrangement with NAMM to take these documents, "Canadianize" them, and distribute them nationally for free. Around the same time, the Coalition pushed for national standards in music. They created a document in the late 90s, after MENC [now known as National Association for Music Education (NAfME)] developed the National Standards for the US in 1994. However, the Canadian curriculum framework that contained this set of standards did not find uptake among policy makers.

In the early 2000s, the Coalition's Executive Director, Ingrid White, decided to host a national celebration to showcase music. Music Monday was founded in 2005 as a national event to celebrate the importance of music in our lives, particularly within our schools. In Music Monday, the Coalition found a unique advocacy tool which policymakers could "buy into." The idea of commissioning a song and encouraging students from coast to coast to coast to all sing together at the same time was appealing and found significant financial support. Music Monday is undoubtedly what the Coalition is best known for today.

Recently, the COVID-19 pandemic made concerns about the presence and value of music education even more present as protocols prohibited many music-making activities. The Coalition saw the need for internal and external advocacy, centralizing and focusing their efforts upon understanding the challenges and opportunities within music education and addressing these through targeted policy and advocacy strategies. This report serves as one step toward this goal.

Situating the Organizing Groups

The goal for the initial working group was to provide content and structural insight on the design, process, and necessary participant representation for the two-stage structure—the Spring Symposium and the Fall Policy Summit. This group was tasked with articulating and shaping the unique nature of these events, and how they might a) foster cross-sectoral interactions and dialogue (music industry, higher education, health and well-being, community music, music in schools); b) facilitate curated insight from cross-sectoral practices and innovation; c) generate understanding of central challenges and needs of the field, in its many facets; d) support capacity building through cross-sectoral networking; and, e) delineate a collective agenda for policy and advocacy efforts.

During a series of meetings in 2020 and 2021, the organizing group was tasked with creating an outline for the Spring Symposium in 2022, including the format of the events, their thematic organization, and articulating session formats and program models (round-tables; invited speakers; etc).

Making collaborative use of the insight from the vast knowledge experiences of participants, while also making use of the Coalition’s recent National Status Study on Music Education in Canada, the working group facilitated the structure of the fall 2022 Policy Summit, including:

- Identifying the framework for a policy and advocacy agenda
- Identifying and bringing together leaders to discuss, identify and outline areas of the agenda
- Compiling and developing a report
- Advising on a communication and knowledge mobilization strategy and future work

The National Music Education Virtual Spring Symposium

The National Music Education Virtual Spring Symposium (April and June 2022) was designed to gather voices of practitioners, researchers, and leaders across all fields of practice. The symposium consisted of four seminars which privileged interactions across and within each area, offering a platform for keynotes, round-table discussions, and the sharing of forward-looking initiatives in the field. Aimed at gathering insight and information, the goals of the national symposium were aggregative, facilitating a better understanding of the challenges shaping the national music education ecosystem today in four distinct areas:

1. Inclusion, Diversity, Equity, Accessibility

Co-Chairs: Kathy Robinson and Michelle Allman-Esdaille

The first area centered questions of who comprises Canadian children and youth, and what possibilities could exist to engage all in a vibrant and accessible musical education that caters to their interests and abilities, and celebrates their ethnicity, race, gender, ability, religion and mother tongue. Of equal importance, discussions on the Eurocentricity of music curricula took place. The participants explored possibilities for broadening ideas about music and music making which could include popular and contemporary musics, and various global songs and instrumental/choral pieces that could be taught alongside western classical music. Also central to the discussions in this area were issues of music transmission (traditional staff notation, oral/aural), whose music is appropriate for curricular inclusion; bringing the lived experiences of students into the classroom, and equity and access.

2. Health and Wellness

Co-Chairs: Bev Foster and Virginia Helmer

The second area focused on the value of music education to health and wellness. Considering health in all its aspects, and as an overriding organizer of our lives and as the basis of rich human experience, music education has an important role in helping young people lead happy, healthy, productive lives. Central to the sessions were discussions aimed at bringing clarity to challenges shared by teachers, researchers and health professionals, as well as opportunities, models and practices that are emerging across various practices in the area.

3. Music Impact in Community and Society Today

Co-chairs: Glenn Marais and Zoë Cunningham

This seminar focused on technological and social development, growing accessibility within music production, participation, and consumption on a global level. The ability for music to inspire and connect people has expanded, and with that, so has the capacity to affect change and enhance a developed consciousness throughout the world. The impact of music has experienced modest but consequential support by research documenting cognitive, social and personal development. Its commercial value, however, has been reduced significantly, as has the ability and capacity of workers in the industry to make a living creating music—particularly in the face of pandemic contraction and restrictions. Emergent focusing questions included: How can we create a viable economy for musicians and a social structure that values not only the aesthetic but the economical worth of music? Just as significantly, how can we foster an environment of enriched development and opportunity for future generations of Canadian musicians and stakeholders in the music industry, while inspiring young artists to pursue music education with equitable access to all demographics and socio-economic sectors of our population?

4. Reimagining and Innovating Professional Practice

Co-Chairs: Lloyd McArton and Geneviève Cimon

This section of the forum was dedicated to re-imagining the professional practice of music educators. Three main areas of inquiry framed research, discussions, and presentations: 1) the current and future states of music education; 2) critical areas of need; and, 3) pathways to innovation. Special attention was paid to aspects of cyclical and problematic paradigms pertaining to curriculum, formal education, prevalent approaches to pedagogy, as well as provocative ideas for future practices. The seminar focused on four areas of need: *mindsets*, *skill sets*, *networks/resources*, and *research-informed training*.

Seminar Structure

All four seminars followed a similar structure. They began with a musical presentation, followed by a quick welcome by the seminar co-chairs. They then held their keynote presentations, followed by roundtable discussions and research demos. They ended with the group coming together at the end to populate a virtual whiteboard with responses to three broad questions.

The breakout, round-table sessions provided an opportunity for participants to engage in discussion and collaboration regarding specific areas of consideration within the broader

thematic areas. The breakout sessions were chaired by a seminar participant and took various formats, including panels and more informal, round-table discussions, both of which included prompts for examination. These sessions additionally included a scribe who took notes for the group.

The keynote presentations were conferred by a diverse cross-section of artists, academics, and leaders who offered unique and significant responses to challenges and opportunities within the seminar thematic areas. There were presentations by Dr. Juliet Hess, Dr. SarahRose Black, Judy Bose, and Mike 'Piecez' Prosserman.

The virtual whiteboard offered an opportunity for participants to come together and offer their insights and perspectives to three broad questions:

1. From your personal experience, and from what you heard here today, what are central challenges and opportunities our music education community needs to address in [this thematic area]?

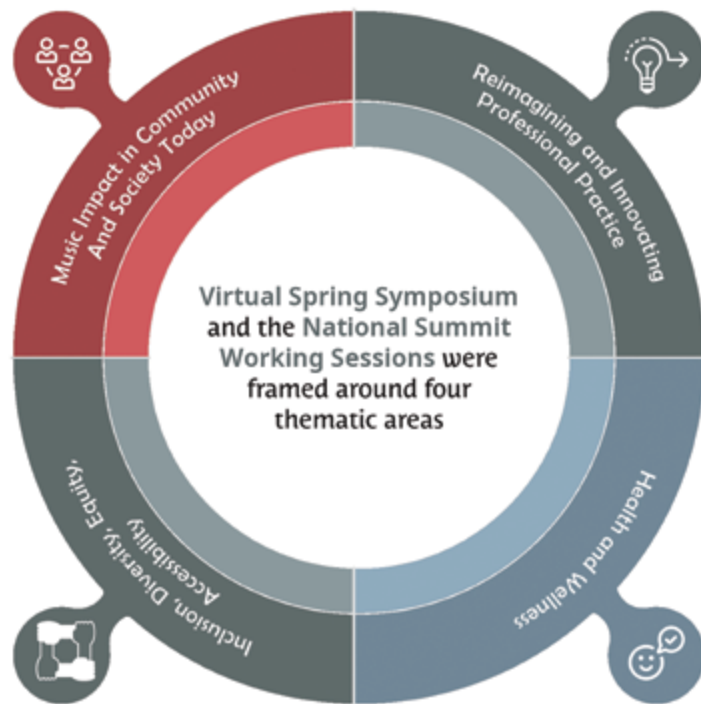


Figure 2. Four Thematic Areas for Spring Symposium and National Summit Working Sessions

2. What issues have been missing from the conversation today that must be part of a policy/advocacy agenda for music education in [this thematic area]? What cannot be left out?
3. What essential considerations should we have when framing our work in this area?

Participants were invited to collaborate on a Lucidspark virtual whiteboard (lucidspark.com), where they could share their own responses in real-time with fellow collaborators while discussing responses via Zoom (see Image B)



Figure 2a: A snapshot of the Lucidspark board for Seminar 2 – Health and Well-Being

Spring Symposium Findings and Data

While each of the four spring seminars focused around a particular thematic area, they were not meant to be considered in isolation of one another. Findings from the discussions reveal strong connections and intersections among all four thematic areas and highlight the cross-sectoral nature of the challenges and opportunities which emerged from the symposium.

A brief snapshot of key findings and conversation topics for each of the seminars is found below. What we include is comprehensive, however, it is by no means exhaustive. Rather, this

data is offered to provide context and give examples of the rich collaboration and discussion which took place throughout the symposium. Note that due to on-going disruptions caused by COVID-19 and delays organizing the final seminar on the topic of “Music Impact in Community and Society Today,” the fourth spring seminar breakout session data were not sufficient to be detailed within this report. We do stress the importance of this thematic area and are fortunate that intersections in the other seminar sessions do offer rich considerations, from which we will borrow. The virtual whiteboard data for this seminar is included.

Spring Seminar 1: Inclusion, Equity, Diversity, and Accessibility.

The breakout sessions from Seminar 1 demonstrated strong overlapping connections between the skills that participants feel are critical to fostering vibrant, diverse, and inclusive music education practices. In particular, groups 1A and 1C showed tremendous overlap, focusing around the idea of developing dispositions in music educators to creatively meet and address ‘IDEA’ practices and the importance of developing these at the tertiary level. Concepts such as adaptability, flexibility, open-mindedness, and empathy emerged throughout deliberation as crucial for addressing needs creatively, and conversations centered on how best to rethink higher education curricula to develop these dispositions so that future educators would be capable and prepared to engage with their students. Additionally, both groups highlighted the importance of broadening knowledges of diverse musics and musical practices, discussing how best for musics from the community and students’ lived experience to be brought into the classroom whilst avoiding the pitfalls of student tokenization.

Breakout group 1B, meanwhile, focused on the potentials of technology to meet inclusion, diversity, equity, and accessibility needs creatively. This conversation was framed around the ways technology was adapted, used, and co-opted in order to meet varied needs during the pandemic protocols, and how certain practices might continue to offer meaningful, ‘authentic’ music experiences to students, even after many educators planned to dispose of (or had already disposed of) these practices when pandemic restrictions began to lift. This group focused more on the potentials of technology for accessible education in contexts such as among rural populations or with students with additional needs.

Major themes from the Seminar 1 breakout session discussions are included below:

Session	Group	Major Themes
1	A	<ul style="list-style-type: none"> • Understanding students within their own local context, and doing so without tokenizing • Meeting and engaging with the “other” to “move toward a better world” • The importance of diverse and culturally relevant curriculum and pedagogies • The need to shift higher music education to develop dispositions as continual learners • Un-centering music and centering students; students as having assets, not deficits
	B	<ul style="list-style-type: none"> • Potential for technology to bridge gaps between musicianship skills and ‘authentic’ music making experiences • Potential for technology to bridge gaps and include both recorded, live audio and digitally-produced sounds to foster cross-cultural experiences and understandings • Negotiating the concept of ‘space’ and its role in mediating expectations and notions of ‘authenticity’ in both in-person and technologically-mediated contexts
	C	<ul style="list-style-type: none"> • Understanding the skills and attributes which leaders feel are among the most important for teachers to possess to lead a vibrant, accessible, and inclusive music education • The changes to mindset, pedagogy, and repertoire which leaders feel are needed in K-12 music education in order to engage with students more meaningfully • Rethinking the centrality of performance in music education discourse • The importance of these changes coming from higher education

Breakout Group 1A: Canadian music education - who we are and what we teach.

Breakout group 1A began by sharing their experiences of ‘inclusion’ within classrooms with varying levels of success and navigating the difficult waters of inclusion without tokenization within classrooms. This led to the importance of understanding and building relationships with their communities, highlighting the limitations which can make this difficult - such as time and resource constraints, as well as working to get students to buy into a music education which is tied to students’ local contexts. As they agreed, “relational work takes time.”

The perspective of the conversation switched, and participants began to explore this dialogue from a macro perspective rooted in the guiding principle of moving towards a better world. They discussed how conversations around inclusion and diversity stem from beliefs about what a better world might look like and how much education might serve to meet these ends. They deliberated upon how educators might meet and engage with the “other” in order to work towards the guiding principle of moving towards a better world.

This breakout session evolved into a discussion of the ways that music education practices might work towards these aims. One participant suggested that posing the question of “how can music education help make a better world?” within classroom settings may be a meaningful exercise. In this way, instead of imposing *your* vision of a better world, you can co-construct this vision with your students where they are at.

The question shifted to exploring who the participants felt were left out of their music education experiences and for what reasons. They presented the issue of constructing music education discourses and practices as a silo which did not connect to the lived experiences of students. This included prioritizing staff notation and Western systems of musical structure. They considered the ways even “inclusive” content can act as a colonizer if it is paired with Western pedagogic practices. This moved to a discussion of how inclusive content and pedagogy might open spaces where otherwise underserved students see themselves as of value. They then moved to consider how to develop a pedagogic ‘know-how’ where teachers feel capable to address these contexts and creatively meet the needs of their students. Participants highlighted the use of improvisation (particularly within the jazz idiom) as a way to meet and connect with these students.

They ended their discussion by considering the question, “What would/should a musical education that meets the interests, abilities, and needs of all students look like? What would be needed to make this happen?” One participant suggested that preparing educators to engage with the care, flexibility, and willingness for which the participants advocated would

require a radical shift in music education. In particular, they suggested that this discussion highlighted the importance of developing dispositions of continual learning within their students so that they may un-center music and instead center their students. Finally, the group examined the importance of humility in shaping and managing the perspectives of teachers as they continually engage with the “big why?” of music education.

Breakout Group 1B: Technology, inclusion, and accessibility in contemporary music education

The group began with a conversation surrounding the impact of COVID-19 upon music education settings and the importance and potential for the use of technology within music education classrooms. They discussed the legitimization of DAW-based music education and technological tools through this process and the shifting landscape which mean these technology-based practices are here to stay. In this, they foregrounded the opportunities which were made manifest through the emergence of the pandemic, including their potential to offer opportunities for songwriting programs within community contexts. They explored ways in which these tools may lead to accessibility. They discussed the potential for sample-based music tools (such as Soundtrap, Ableton, BandLab, etc) for fostering music making experiences, particularly for students who are differently abled (e.g. students who are lacking motor skills or dexterity). One participant from Newfoundland and Labrador described the province’s upcoming pilot of the “Music Producer” stream of the Applied Music course, moving the conversation to an examination of the concept of ‘authenticity’ and how technological tools might facilitate ‘authentic’ music making. They highlighted the importance of rethinking ‘what counts’ as a musical instrument to include laptops, DAWs, etc. This shifted the conversation to distinguishing between broad technology-enabled musical learning (using platforms such as Zoom, for example) and technological programs which are explicitly focused on music making (such as DAWs, Soundtrap, Ableton, etc). One participant suggested that such discourse shift to consider that DAWs are additionally fully capable of capturing and recording audio in addition to their ability to curate and arrange digital sounds. They pointed out that this capacity for blending might increase the potential for cross-cultural experiences and understandings for students.

The participants refocused on the assigned prompt to discuss what technological training might be available and accessible for music teachers in rural and/or distant settings. The group described the desire for technology to allow for synchronous music making experiences, as the ‘authenticity’ of the musical experience might be connected to the space, and/or the singing or playing of musical instruments at the same time. They considered how DAWs offer an ‘authentic’ online music making experience because the preconceived expectations for engagement are met.

Finally, they concluded that “good teaching” can happen within any medium, as long as limitations are exposed and mitigated to the best of their ability. This led to a conversation discussing ‘classroom management’ within virtual settings. The group closed by considering if these technological resources will ultimately advantage or disadvantage students as they move back to ‘in-class’ learning environments.

Breakout Group 1C: Pedagogy and music teacher education

The discussion began with the prompt: “What attributes/skills do you think are amongst the most important for teachers to possess to lead a vibrant, accessible, and inclusive music education for all?” The responses from participants varied. Some suggestions included: having a passion for music; the ability to foster critical thinking; the willingness to learn about their school communities; developing a diverse set of skills with relation to different musics; a willingness to engage with these different musics and the musics that are enjoyed by students; empathy, flexibility and open-mindedness; acting as a facilitator; listening and learning from students; knowing our ‘audience’; and, adaptability.

The second question posed was, “What changes to our mindset, pedagogy, and repertoire are needed in K-12 music education in order to engage ALL Canadian children and youth in a musical education where they can see themselves and that caters to their interests and abilities? What changes are needed in higher education?” Again, the answers varied and included: fostering humility, openness, understanding of who is ‘with us’ (included within the classroom) and who is not; being a life-long music maker yourself; not being afraid to ask questions or ask for help; being comfortable with ‘discomfort’; and, allowing students to express themselves.

A participant then posed a question to the group, “what changes to our current repertoire need to be made?” One participant posited that removing minstrel songs from repertoire would be a strong start and was disappointed that this continues to be a conversation. In Canada, “Land of the Silver Birch” was also removed along with other ‘pseudo-Indigenous’ songs.

The discussion then shifted to rethinking the need to ‘perform’ every piece that is studied. One participant explained they felt that if they were preparing a piece which had important context(s), it should be shared with the audience as well, and so part of programming their recitals was preparing enough time for that.

Spring Seminar 2: Health and Well-Being:

Discussions during this seminar focused on the importance of social connection in fostering health and well-being in music education, drawing strong correlation between health and what makes an ‘excellent’ music education. All three breakout groups pointed to the importance of relationship building, both within micro-contexts of pedagogic relationships (such as teacher / student, student / student, etc) but also within macro contexts, such as connecting education programs to the communities they serve, connecting ‘siloed’ fields such as music education, music cognition, and music performance, and connecting pre- education programs and music education programs. Breakout group 2A focused their discussions around a ‘holistic music room,’ considering opportunities to rethink pedagogic frameworks which emerged from the pandemic. They examined the ways rethinking modes of curriculum, pedagogy, and assessment might contribute to more sustainable classrooms. This included the role of fostering ‘belonging’ in facilitating student agency and the potential health and wellness benefits of such a shift. Breakout group 2B additionally explored the importance of student ‘belonging,’ and its potential for affording agency to students. They focused their conversations around the role of teacher education programs in developing dispositions as community members and leaders, considering the importance of ‘active inclusivity’ within music space. They, too, looked at the ‘holistic’ music classroom and the importance of demonstrating dispositions of hospitality for inclusion. Breakout group 2C explored how to refocus social connection as a central goal of music education policy, examining the importance of breaking down barriers and music’s potential for building connection.

Major themes from the Seminar 2 breakout session discussions are included below:

Session	Group	Major themes
2	A	<ul style="list-style-type: none"> • Building and sustaining community (public private partnerships) • Building and sustaining community in one's own classroom, with one's own students • Student agency (trusting of students to know and articulate their own needs, including assessments) and letting go of power/control
	B	<ul style="list-style-type: none"> • The importance of fostering dispositions of 'active inclusivity' (going beyond saying it's open doors and instead actively including diverse students and learners) within our pre-ed and music-ed programs • Working to foster dispositions (such as courage and opportunity) where teachers reach out to communities / partnerships for help with challenges so they don't feel like they're on an island
	C	<ul style="list-style-type: none"> • Music encourages social connection, reminds us we are 'relational beings' • Highlighted the importance of making social connection a central goal of music education policy • Policy implications, such as pushing the category of health under 'Arts Education' (like it is in Physical Education) • De-siloing music education to work alongside music cognition, performance, and community to highlight the impacts music has on cognitive, social, and spiritual processes of being

Breakout Group 2A: The Holistic Music Room

Breakout Group 2A explored the nature of a 'holistic music room,' exploring the ways in which student health and well-being should impact our choice of learning materials, strategies, and schedules. The two guiding questions posed were:

1. How can we balance the priorities of performance excellence with student health?
2. How can we respond to both individual and group interests and needs?

Two co-chairs presented their thoughts on these questions. Unlike other breakout groups

which were more conversational or less formal, this group acted more as a ‘panel.’ Participant 1 explained that the pleasure generated from listening to or producing music is what drives humans to continue to engage with music. The human brain, they explain, is sculpted and ‘tuned’ from musical engagement, and the vast majority are and *can be* ‘musical.’ Finally, they highlight that playing live and syncing with others leads to altruistic and pro-social behaviours. Basically, they summarize by stating “the science is saying that we should all have the opportunity to be musically active, as it is important for society and our well-being.”

Participant 2 explained that the curricular and pedagogic shifts brought on by COVID-19 have opened them to doubt their own expertise, which has been helpful in decentering them as the expert in the room. This, they explain, has been critical for helping them understand where their students *are*, and not where they feel they *should be*. This has led to increased awareness of student need, increased trust, relinquishing control, and giving students more input on curricular decisions. They explained that “student health equals more excellence in the music classroom.” They go on to say that “when students feel they belong to something larger than themselves, and they have some agency in terms of how they learn, that’s where real excellence is born.” Finally, they highlight the importance of community and opening opportunities for healthy communities to flourish.

In summary, both participants agree that the social aspects of music lead to healthier, more rewarding experiences for students.

Breakout Group 2B: Music and Community

Breakout Group B, like Group A, was structured as a panel, with three participants answering questions from their own experiences in higher music education, secondary music education, and as a professional musician in Canada. The responses to each of the questions are paraphrased below.

1. *How can schooling community music programs address diverse abilities while promoting self-efficacy and a sense of belonging?*

Participant 1: People are generally divided by age, and there is lots of evidence around the benefits of intergenerational work.

Participant 2: Teachers often feel like they are alone. They need to have courage, to take the opportunity to say “Listen, I’ve been having challenges with this, please help.” The importance of belonging for kids cannot be understated, as it leads to choice, and offers a reason to participate in life.

Participant 3: We need to develop a really strong understanding of where students are from, and connect kids' education to their local contexts.

2. *How do our beliefs around students' learning potentially guide our day-to-day decisions and how can we expand them to reflect a "Music-For-All" approach?*

Participant 1: In the old days, a 'music-for-all' approach meant a watered-down approach. They believe that the values of a music program dictate the content and pedagogy. As they note: without values, you just get 'tugged around.'

Participant 2: Connects this very strongly to inclusion and the beliefs of the music educator with regards to what inclusion looks like.

Participant 3: It involves going beyond good content and delivery, and getting students engaged. We need to look at our assessment tools; suggests using more 'observation' and 'conversation' as assessment.

3. *How can we use music to optimize connections in the community that promote better partnerships and an understanding of cultural identity without jeopardizing established school music programs?*

Participant 1: "Music doesn't connect us, it reveals our connections."

Participant 2: We dream, and then we try. One might say the purpose of learning and performing music is to share it.

Participant 3: They don't see it as 'jeopardize,' rather, 'optimize.' Using community music as a layer in building a rich musical experience.

This discussion continued with the prompt: *"Based on what we've been talking about, what would you like to see included in a national policy on music education in Canada as it relates to music in communities?"* Participants deliberated upon the importance of belonging, locating the self, and bringing in community.

The conversation continued with the following prompt: *"We need to modernize the ways we advocate. How can we change the conversation or change what we're talking about to move the needle of change? How do we update what we're talking about so we can advocate for music programs?"*

Participant 1: "The practice of 'inclusivity' is specific, which is, you invite who you want in rather than just opening the door and saying "Y'all come" and then not everybody comes ... but we say, "All are welcome." So, it's a hospitality piece, and it's intentional, and it's something we can actually get into policy. That our programs in Ontario have to do with "actively including and engaging diverse peoples and diverse learners."

Participant 2: “Singing has been impacted over the past few years. The voice is a prominent part of what we do (for choir people, for French-language learning, in drum circles). What about bringing a friend to choir? There are kids who would find value and belonging in our music programs but, for whatever reason, aren’t there. How can we bring them in?”

Participant 3: If it’s about policy, there needs to be (in the pre-service sector) a more holistic look at music education.

The final prompt was: What are some barriers separating music and community?

Participant 1: Music rooms as policy have traditionally been at most schools, a safe spot. But they’ve never been studied like that. And so, we don’t have a lot of evidence. This could be a matter of policy, and the research could drive the policy of “How do you make this inclusive space, this ‘safe space’ that music has traditionally filled?” This is something they do not have to change, but there is always pressure to make music spaces (the physical space) into a use-all multi-purpose space. Vice-verse, just throwing chairs in a chapel or a cafeteria doesn’t make it a space, it’s a place. Place versus Space. Policy which drives making music spaces ‘safe spaces’ / music places.

Participant 2: Looking at the curriculum document, in the new math program there’s a huge push for SEL (Social Emotional Learning) of math, which is great. But there’s so much of that to unpack in music. If we’re looking at our discussion today: If we’re talking about inclusivity, at the core of it is the music room being acknowledged as that special, safe space. Maybe that’s where the advocacy lies in getting that acknowledged. What does the space look like, how do students / teachers interact with the space.

Participant 3: We see a lot of financial barriers, and equity is at the heart of this.

Breakout Group 2C: Pandemic Lessons

Breakout Group 2C discussed what music education could learn from the pandemic. Conversation format was relatively loose, and conversations arrived at various key points. The first is the importance of music for encouraging social connections. In a similar vein to Breakout Group 1A, participants suggested that music reminds us that we are ‘relational’ beings, and that making

social connections should be a central goal of music education policy. They put forth their beliefs that policy makers should push to get topics of mental health placed under the purview of Arts Education, not only Physical Education. They also considered the importance of ‘de-siloing’ music education to work alongside music cognition, performance, and community to bring to light the human impact music has on the cognitive, social, and spiritual processes of being.

Spring Seminar 3: Re-imagining and Innovating Professional Practice

Discussions during Seminar 3 had a very focused through-line around what re-imagining and innovating professional practice might look like. Conversations looked forward to music education in the year 2030, whom it might serve, and the current issues that must be addressed to get us there. All groups focused upon the ways teacher preparation programs might better prepare their graduates to meet the challenges discussed.

Breakout Group 3A focused their attention upon rethinking the role of assessment towards a ‘growth’ mindset instead of a means of distributing grades. This extended into a conversation about addressing the role of evaluation to develop the character of students, not their content. Both 3A and 3B heavily centered their conversations around the role of music teacher as a facilitator of learning and the importance of developing and fostering dispositions of facilitation within teacher preparation programs. All groups looked at how silos between groups and fields worked to limit the dialogue they noted was critical for realizing change; however, they explored this through different lenses. Group 3C, for example, examined the divisions present between researchers and practitioners, and the potential benefits of a shared vision between them. Group 3D looked at the divisions between industry and music education, as well as the siloing between community music groups and institutions. Group 3B looked at the relationship between high school programs and higher teacher education programs, revealing the ways ideologies at the institutional level present barriers to change at the high school level. All groups discussed the importance of developing a broad range of partnerships, focusing in particular on music educator / community partnerships and institution / organization partnerships.

Major themes from the Seminar 3 breakout session discussions are included below:

Session	Group	Major themes
3	A	<ul style="list-style-type: none"> • The importance of teachers developing dispositions as a facilitator for learning, not as the ‘expert in the room’ • Evaluation vs Assessment: The role of assessment for developing growth and not just for assigning grades. • The role of the music classroom as a space where students can experience ‘empathy’ for other cultures through their stories and experiences • Rethinking assessment and report cards, refocusing on the character of a student and not the content they output
	B	<ul style="list-style-type: none"> • The importance of developing dispositions of facilitation within teacher preparation programs • Discomfort or difficulty assessing skills of facilitation (as opposed to more traditional, ‘harder’ skills such as conducting) • Significant lack of formal preparation for music educators and professionals; much reported learning ‘on the job’ • Potential for rethinking institutional ideologies which serve to hierarchize certain knowledges and skills as ‘valuable’ for incoming students • Rethinking the ‘deficit’ model which underpins many institutional programs • Institutional values impede change within high-school programs
	C	<ul style="list-style-type: none"> • Silos impede collaboration between research and practitioners, and impact how they see the other as of value • These fields may benefit from an articulated shared vision of their purpose • Higher education programs need to be more focused on developing skills of curriculum development • Collaborations between research and professional practice need to mindfully highlight the symbiotic value of working together, it should be good for both sides
	D	<ul style="list-style-type: none"> • Partnerships are critical pieces of building support networks but often communication is not present • The industry side and music education sides aren’t talking, despite available funding • Organizations afford greater capacity to initiate partnerships and networking • Leaders within community music felt they had little to no support when the pandemic hit; very little contact

Breakout Group 3A: Mindset - In 2030, the mindset of an effective music educator looks like...

Breakout Group 3A focused on what the mindset of an effective music educator might look like in the year 2030. They began with a quick creative assignment as participants were asked to create a quick composition in response to the prompt, “What will the mindset of an effective music educator look like in 2030?” Participants’ responses pointed to how best to utilize space, negotiating change within their ‘teaching zones,’ and using what resources are available to make change slowly and sustainably. They then used a Google Jamboard with this prompt: “In 2030, as an effective music educator, I believe...” and participants were asked to fill in their responses. Responses included:

- Adaptation is key: my experiences as a music learner growing up are vastly different from my students.
- I must be aware of how the concept of growth mindset might be misinterpreted by teachers and students. This excellent idea has the potential to do harm if students or teachers believe that the only reason they are not succeeding is that they are not trying hard enough.
- We value learning, not content.
- Learners have experienced empathy for all different cultures through their stories that are shared in their music.
- My role is to facilitate learning over being the expert in the room.
- It is important to be aware of what students are bringing to the classroom and see them where they are.
- We still educate based on currency (i.e. marks/grades) and not enough time thinking about what is education; (re)conceptualize report cards from content to character of child.

They then conceptualized how these ideas might be read if put into a policy statement, in an effort to inform the fall 2022 Policy Summit. The group ended with a statement: “Can our assessment include “growth” not “grades”?

Breakout Group 3B: Skill sets - In 2030, the skill set of an effective music educator looks like...

Breakout Group 3B looked ahead to the year 2030 as well, this time exploring the skills they want teachers to have, that teachers might think about policy in those terms. Responses from participants focused on facilitation and notes from the breakout group scribe are included below:

- Skills for teachers to learn how to facilitate discussions, musical experiences, etc.
- Disconnect between universities and the field — we may learn how to facilitate in our university classes, but then don't see this experience in our internships/student teaching practices
- Feeling a lack of preparation in facilitation — learning on the job
- Learning how to facilitate outside of university with genres/instruments beyond classical.
- Measuring facilitation — who is doing the measuring?
- Facilitation in different contexts — community vs. school, etc.
- Can universities provide more opportunities/experiences to practice facilitation? Perhaps earlier in the program (i.e.: first year vs. final year)?

The discussion shifted to those who are becoming music teachers, why they want to be music teachers, and what skills (both 'hard' skills and 'soft' skills) they want to see music educators have in 2030. The scribe included points from this conversation:

- Barriers to getting into music schools — people may bring certain skills we haven't been thinking about
- An "audition" with greater variety — improvisation, etc.
- Video vs. in person auditions — videos could bring certain unique qualities
- Differences in undergraduate vs. graduate admissions
- Soft skills vs. hard skills
- Complex multi-tasking, intersections with others — connections to facilitation as well
- Depth vs. breadth — we've been narrowly focused for so long
- Broad range of skill sets
- Being comfortable with discomfort — how can we help teachers "embrace" that?
- Creativity, adaptability, open mindset
- Deficit approaches are holding us back — how do we use current students' potentialities?
- We need a sense of directionality
- An enlarging gap between performance and music education — how can we work together to address this gulf? How can we effectively communicate with each other?

The group ended with a final reflection, asking the question “What one skill do you think will be important in 2030?” These responses were listed by the scribe:

- Asking yourself, “How can I use what I know to help you do what you want to do as a musician?”
- Facilitation
- Listening — knowing your students and their interests
- To “step back”
- Treating people as creators
- Offering multiple ways of seeing

Breakout Group 3C: Research-informed training: The relationship between research and practice

Breakout Group 3C was focused on the relationship between research and professional practice. The first prompt to the group was: “One of the things we talk about are silos. People are doing terrific work but we’re not bringing those communities together. So, there’s a research community, and you’re in an interesting context. How do we marry research-informed music education practice? How do we open up those channels so that knowledge is disseminated? How do we find research opportunities outside of the traditional centres of academia?”

A transcript of the rich conversation that followed is included below to offer context and insight to the reader:

- Participant 1: “What I would like to see is a shared vision between practitioners and researchers: having that shared vision and acknowledging that we both bring different skill sets that go towards that same goal. At the end of the day, what we really want is to give our students a voice. We want to have user-centered learning. And I think that will happen if there is space, like we’re talking about opening these silos and having these open conversations. And on the other side there are times I think ‘I’m in the classroom, I’m seeing the change happen, but I might not have the knowledge or the terminology to articulate what is happening and also be able to track that going forward.’”
- Participant 2: “These conversations suppose that we have any control in our higher education spaces to make change.”
- Participant 3: “One of the challenges for teacher preparation programs, and one of the places I think we do not do well at all, is curriculum development. Helping students

think more mindfully about curriculum development. We also don't do a very good job thinking mindfully about action research. And one of the things I've taken on recently is, [working with undergraduates] "when you go on to another program (whether it's their teacher education, or a Master's program, and many of you will go on to a PhD program), it should not be in music education!" We just can't be replicating one music ed degree after another. And if we, as teacher preparation-ers don't say those words over and over, then I don't know. Don't do music ed! And, we need to figure out curriculum development more mindfully than we do."

- Participant 2: "We have to tell our students to look outward. We have to open those spaces up. My students think I'm from another planet."

The next prompt asked participants to think about how to foster dispositions for research-informed music educators (again, in the year 2030) who are equipped to meet the needs of the classroom. Responses centered around the importance of building collaborations and partnerships which are reciprocal and which benefit all stakeholders.

Breakout Group 3D: Networks and Resources

Breakout Group 3D explored building networks, partnerships, and communities. The first prompt to the group was: "In a world without barriers, who would you like to partner with? What would your community benefit from?" Once again, we draw on a small transcript from the rich conversation to offer insights and context:

- Participant 1: "The benefits of organizations to initiate these connections. Not all individuals feel they have the capacity or have the mindset for this. Organizations can help very much with networking among fields."
- Participant 2: "There's a lot of funding on the industry side for educators, but the two sides aren't talking to each other. It's really only the after-school programs that you get most of that conversation going. On our side of the fence, we have a number of funding agencies provincially and federally that are able to create various programs and partnerships with where we take care of the funding on our end, which is great. Especially after COVID - the government has poured millions of dollars into these various funding platforms, so we go ahead and do what we're choosing to do. From festivals to workshops, to you name it."
- Participant 3: "During pandemic restrictions, I did a research project to gauge how community music leaders changed. What came out was that they had very little support. That needs further investigation—how can community music educators get

better support. They had no contact with any sort of educational institutions who are in a place to provide resources and help them to figure this out. They weren't even connected to any large choral organization. Lots of community music educators were going solo - with the pandemic they either had a lot of struggles [overwhelmed], and then they weren't able to provide any sort of music for their groups."

Virtual Whiteboard Data

The following represents the consolidated list of central challenges and opportunities that emerged from each of the four spring seminars. At the end of each seminar, participants concluded the session by coming together as a full group and collaboratively addressed three questions:

1. From your personal experiences, and from what you heard today, what are the central challenges and opportunities our music education community needs to address in [the thematic area of the seminar]?
2. What issues have been missing from the conversation today that must be part of a policy / advocacy agenda for music education in [the thematic area of the seminar]? What cannot be left out?
3. What essential considerations should we have when framing our work in this area?

These results were analyzed and grouped into emergent categories and themes which became focused areas for policy and advocacy work. Note that while many challenges and opportunities were raised during this process, this report includes categories which intersected among all four thematic areas.

Shifting mindsets in curriculum:

- Away from performance-centric music education practices
- Toward diverse, culturally relevant practices
- Rethink what is valid and valuable
- Rethink what music teacher training programs value
- Help educators, administrators, and communities see music learning as more than performing at a high level. Opportunity: leaning into the development, SEL, psychosocial benefits of learning through music
- Broaden or change the mindset of teachers - value for diversity, diverse musics, cultures and music making. Expanding our narrow focus
- More consideration of popular music pedagogies and informal learning in music education practice

- Post-secondary music education that is rooted in Eurocentricity and has a lack of value for music outside of this tradition

Shifting mindset in pedagogic practice:

- Away from one-size-fits-all approaches
- Consider accessibility in classrooms
- Consider Indigenous ways of knowing / being
- Assessment toward 'growth' not 'grades'
- Reimagine outcomes

Community Engagement and Meeting Local / Community Needs:

- Make time for music educators to engage in the kinds of dialogue taking place throughout the symposium
- Work towards valuing and investing in community practice
- Challenging Eurocentric curriculum to change and reflect the needs of the community
- Community engagement required to influence music options and programming
- Impact of creators / artists in the educational process

Breaking Down Barriers: Cross-sectoral, Interdisciplinary, Internal

- Build more connections with music therapy
- Work with industry sector as well
- 'De-siloing' music education to work alongside music cognition, performance, and community to bring to light the human impact music has on cognitive, social, and spiritual processes of being
- Communication between practices: breaking down isolation
- Space and time for meaningful professional development - between schools, between universities and the community, etc
- Barriers to getting into music schools - people may bring certain skills we haven't been thinking about

Research and Communication:

- How does music education save money for people's health and wellbeing; real cost benefit analysis - this is where the research needs to move
- The idea of 'music as health'
- Communicate evidence-based practice to stakeholders (funders, public, students, etc)
- Get students on board with changing musical practices based on health outcomes
- Help pre-service teachers understand the ways in which understanding theory and

- ideologies impact their future practices with teachers, principals, school boards, etc
- Involve provincial education stakeholders and school boards in this conversation

Advocacy:

- Advocate both within and outside of the field of music
- Decide on which strategies to privilege
- Frame our evidence in effective and compelling ways
- Work alongside partners and stakeholders to provide a unified voice in policy
- Enact advocacy/policy within the music field that privileges innovation and diversification

The Fall Summit

The Fall 2022 National Music Education Policy Summit was held October 14-16, 2022 and hosted by the University of Toronto Scarborough. Throughout this weekend, a cross-sectoral group of participants came together in a series of small group and full group working sessions, a participatory music-making session, and a panel for the Next Generation Shadow Summit. The key target was an outline of a strategic plan for policy-oriented action and a multi-pronged advocacy agenda. Throughout eight working sessions, participants developed cross-sectoral collaborations toward this target.

Fall Summit Structure

Day 1

The fall Summit sessions were organized for the purpose of developing the findings from the four areas of focus which framed each spring seminar towards a policy and advocacy agenda. The first day of the Summit began with an introductory presentation by Patrick Schmidt for the purpose of establishing a clear direction and framing for the working sessions that followed. After this presentation, the participants engaged in four working sessions: 1) Themes and key aspects of work in each area of focus; 2) Establishing central priorities for each area; 3) Sharing key priorities; 4) Mapping intersections; and 5) Engaging in a new kind of advocacy: Language and strategy.

During Working Session 1, participants met within their working groups to address the following questions:

1. How do we think about this area if we were to think differently about influencing policy?
2. In what ways have we talked about this area in the past?

3. How should we talk about it moving forward, with policy and advocacy front of mind?
4. What is our common language coming from different music sectors? What feels promising? What has been ineffective? Information/insight from elsewhere (eg: beyond Canada)? What do we need to do? Stop doing?

Working Session 2 focused on establishing central priorities for each thematic area. The prompt for the working groups was:

A generative session, working toward a sense of real vision (but not necessary to have completed by the end of the session). What are the central priorities for your area of focus? What are the possibilities? How might we center the priorities in each of these areas without going into much detail—what are the broad strokes? (We will return and polish).

Working Session 3 was a group session, where all participants came together to share the central priorities that emerged from their working group discussions and begin to identify intersections. Each group gave a quick report of about three or four key priorities, and then a conversation took place framed by the following three questions:

1. Are there commonalities across areas? Are there topics unique to each area?
2. Big picture agenda vs agenda specific to each area - what does this map look like?
3. How do we communicate the big picture? How do we communicate the area-specific elements?

The final session of the day was Working Session 4: Engaging in a new kind of Advocacy: Language and strategy - a panel discussion facilitated by Lynn Tucker. Deliberation from panelists was framed around these two broad questions:

1. Can you offer examples of research/practice/organizations where music education advocacy and/or policy work have happened and/or are currently being undertaken?
2. Can you share why they have been effective and/or have done something innovative that stand as lessons from which we can learn? Campaigns are contextual and while we may not be able or want to emulate/copy, what can we learn about the strategies that were used? The resources that were used? What degree of collaboration was used for the work to be successful?

The evening concluded with a participatory music-making session facilitated by Lloyd McArton (University of Toronto Scarborough).

Day 2

The following day began with the Next Generation panel entitled “(Em)Urgent Voices: Designing the Future of Music in Our Communities.” Led by panelists Sarah Veber, Hameet Virdee, Colin Enright, and Kevin Vuong, discussions surrounded the lived experiences of these bright and emerging music educators, performers, practitioners, and advocates working in a variety of education and research contexts.

Following the panel was Working Session 5 with participants returning to work in their small groups on the topic of Shaping Policy: Challenges and Opportunities. Drawing upon their conversations the day prior, as well as the Next Generation panel discussion, participants were challenged to engage with the following two questions:

1. What kind of space is there between Friday discussions and priority concerns shared by the next generation panel? Is there a sense of alignment? What are the priorities of the past and what are the needs today?
2. Policy work has tended to be internally oriented toward the field. What is a sustainable way to engage with policy when talking with government, and other external agencies and stakeholders?

Working Session 6 focused around the topic of cross-sectoral collaboration. The prompt for working groups was:

How do we create “spaces of practice” that represent the different voices / experiences / understandings? What does this mean when shaping a message? It’s not about the value of music, but rather recognizing the intersections that emerge between the sectors and groups. With cross-sectoral participation, how do we use this sense of bringing music and showing its complexities in schools, health, communities, industries to create a sense of sustainability? Do we need infrastructure, centering collaboration, and moving beyond money/staff/lobbying, to move an agenda forward?

The final session of Saturday was Working Session 7, where participants came together for a collaborative discussion based around the following cues:

1. What does concerted policy action look like?
2. How do we see the intersections between all four areas of focus? What work needs to be done to move the agenda forward? The overarching focus should be on the

complexity of sustainability and strength rather than on the “importance” of music. As we prepare for the final session on Sunday, when we articulate the priorities, can we begin to identify the necessary steps and where to start, and create the beginnings of a plan to actually do this (ie. the “nuts and bolts” of the process).

Day 3

The final day of the summit featured Working Session 8, “Bringing it Together,” where participants worked collaboratively to articulate priorities, identify the steps and where to start, and begin creating a plan to do the work.



Figure 3: An outline of the topics which framed the eight working sessions of the Fall Summit.

Example Data from the Fall Summit

Due to the nature of the working group session formats, not all session data will be reported below. For example, Working Session 3 includes distilled summaries of discussions which took place in Working Sessions 1 and 2; for that reason, their data will not be included. Similarly, the data from Working Session 8 will be included which is based largely upon emergent

findings from Working Sessions 5-7. A brief summary of the Next Generation Shadow Summit discussions can be found below.

Working Session 3 provided the first opportunity for the full group of participants to engage collaboratively, sharing their discussion topics and findings from the first two sessions. The session began with a quick report from each group, sharing key items that were central to the morning conversations. The groups were then tasked with offering their findings from the morning meetings visually, each using a whiteboard in order to more effectively make connections and map the intersections between the thematic areas. The questions which guided their responses were:

1. Are there commonalities across areas? Are there topics unique to each area?
2. Big picture agenda vs agenda specific to each area - what does this map look like?
3. How do we communicate the big picture? How do we communicate the area-specific elements?

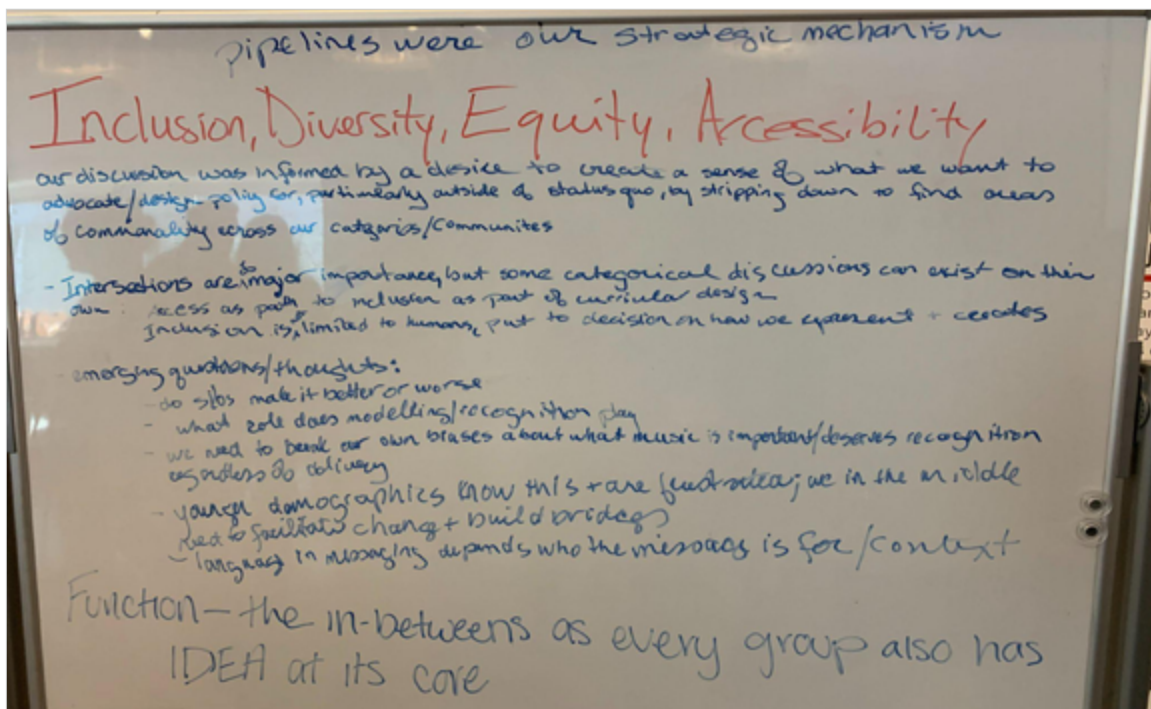


Figure 3a: Inclusion, Diversity, Equity, Accessibility Discussion Summary

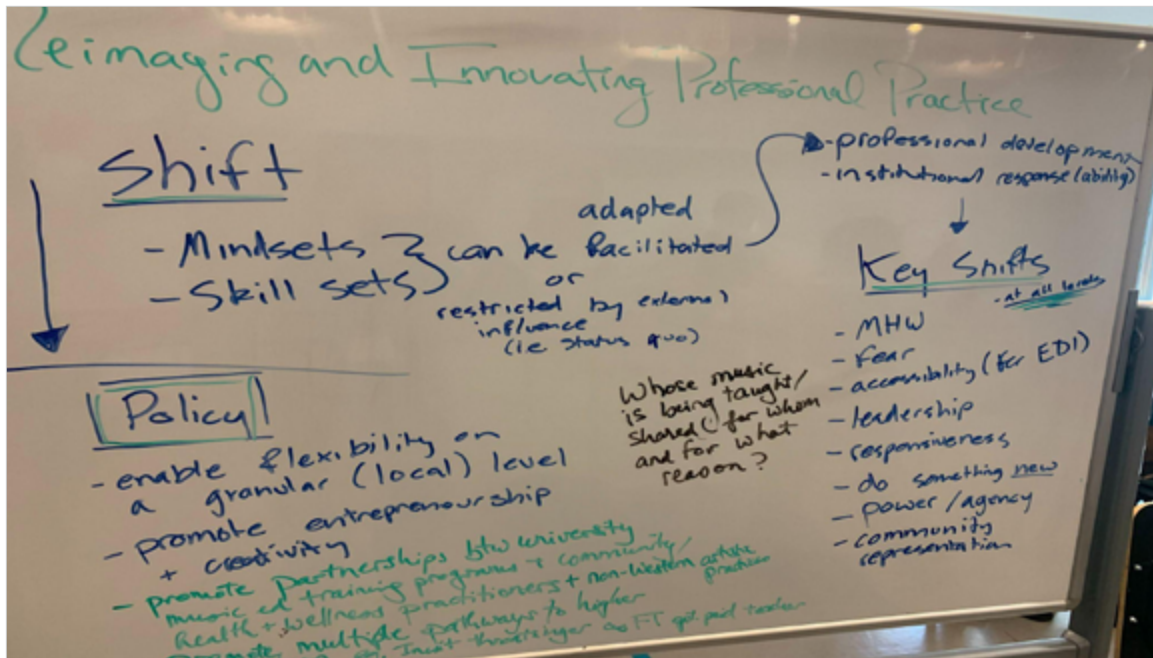


Figure 3b: Reimagining and Innovating Professional Practice Discussion Summary

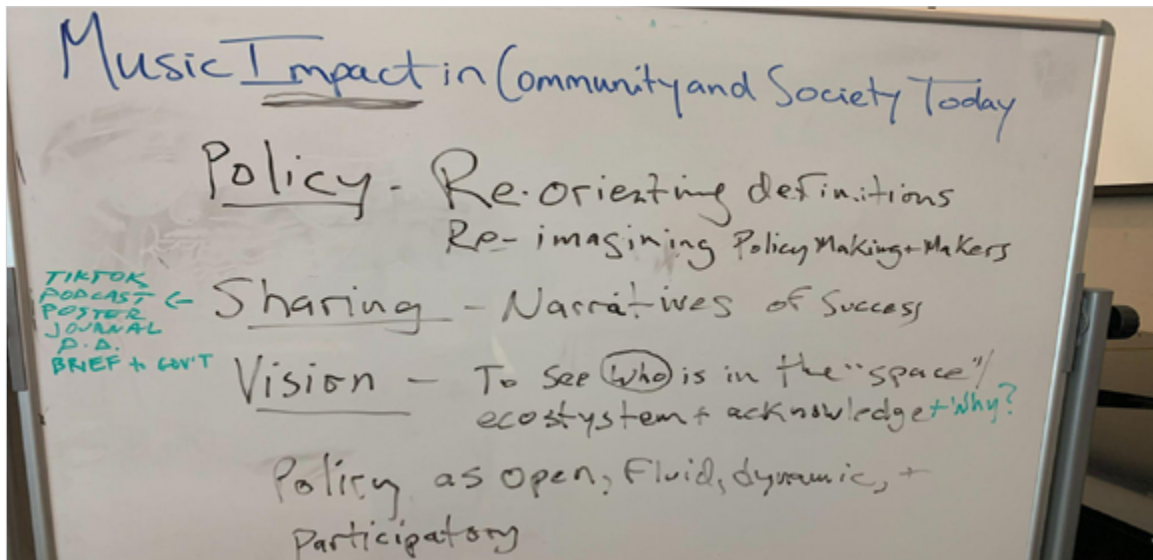


Figure 3c: Music Impact in Community and Society Today Discussion Summary

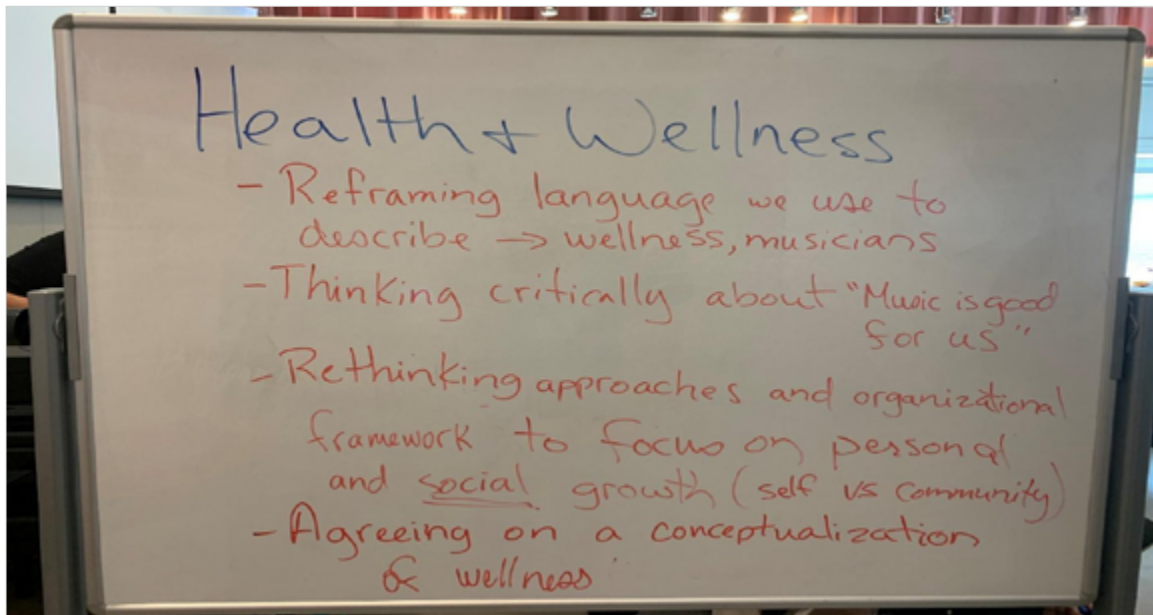


Figure 3d: Health and Wellness Discussion Summary

Together, the participants organized a final whiteboard which identified some of the commonalities and unique aspects of priorities among all four thematic areas.

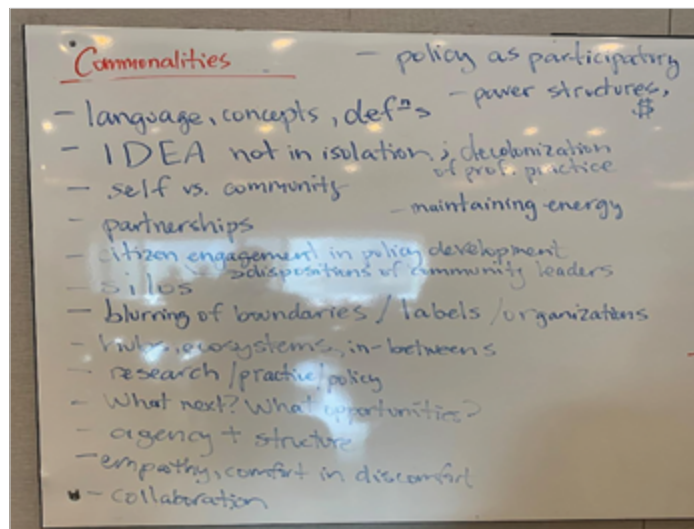


Figure 3e:
Commonalities among the four
thematic areas

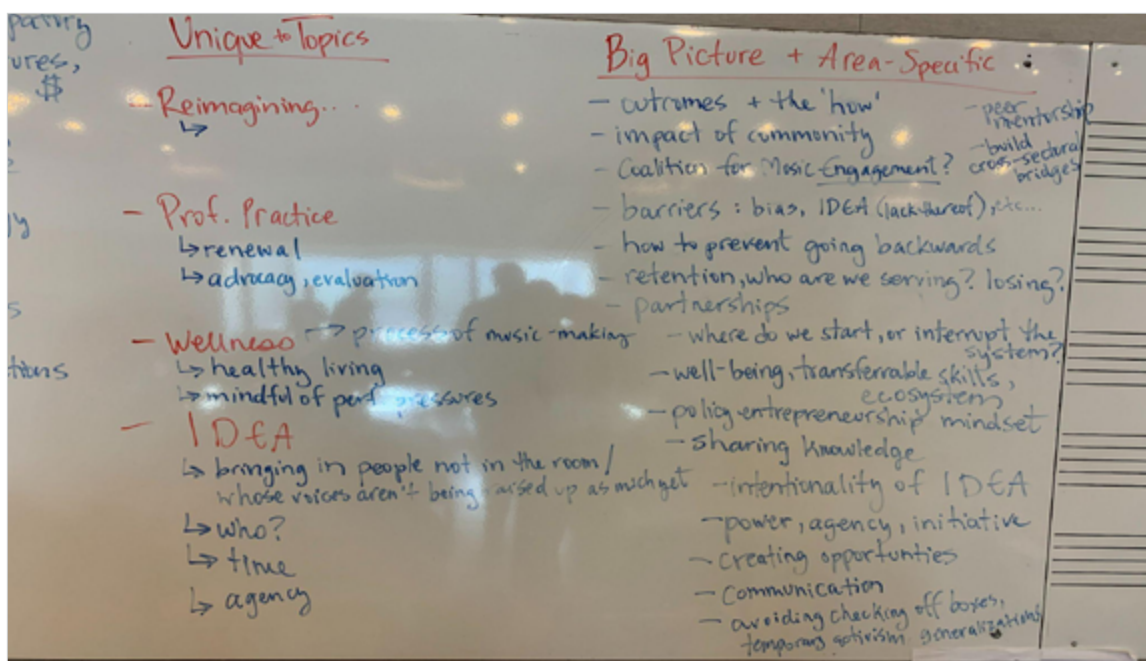


Figure 3f: Unique Concepts and Big-Picture/Area Specific Topics for Four Thematic Areas

Working Session 8

The final session, Working Session 8, was focused on “Bringing it Together,” addressing three questions to both summarize discussions which took place over the summit as well as begin to draw a future direction for policy and advocacy efforts.

Responses from the first question, “How do we see the intersections between all four areas of focus?” highlighted the significant collaboration among the four thematic areas and reinforced the connection and overlap between these areas, as well as their challenges and opportunities. The second question, “What work needs to be done to move the agenda forward?” revealed an extension from the central challenges and opportunities, and prompted the initial sketches of a policy and advocacy direction.

The final question, “Can we begin to identify the necessary steps and where to start, and create the beginnings of a plan to do this?” provided insights into what forms action

might take, including a policy report. This report, representing the first step in offering the transparency which participants posited, is crucial for ensuring a unified and trustworthy voice, highlighting the values of the Coalition and Seminar / Summit participants, as well as providing some key recommendations to begin to move a policy and advocacy agenda for Canadian music education forward. The responses to each question were once again written on a large whiteboard. The following is a transcription from the board.

1. How do we see the intersections between all four areas of focus?

- Inclusion
- Listening to needs
- Building community
- Mobilization
- Reclamation of terms
- Music educator, community music educators (labels)
- Health and wellness underlies everything
- Going back to the “why” of what we do
- Dance between tradition and new ideas
- Knowledge keepers

2. What work needs to be done to move the agenda forward?

- Language, common understanding
- Being clear about what we hope to accomplish
- Internal advocacy (e.g.: poster of industry) - how do we understand what each of the groups are doing?
- Identifying audience and stakeholders - routes to get information to them, to be involved with them
- Infrastructure for consistent engagement
- Unification of messaging (who are them/they)
- Ensuring that we listen to all at table, especially most vulnerable
- Practical plan for implementation (eg: PD, school boards, in-service/pre-service teachers)
- Position ourselves to share messages across silos (e.g.; Coalition name change)
- Relationship building
- External conversation, not only internal
- Willingness to work together

Make explicit motivations, intentions, biases, assumptions, positionalities, intersectionalities. Coming to the ethical space (created and sustained)

3. The overarching focus should be on the complexity and strength rather than on the “importance of music” Can we begin to identify the necessary steps and where to start, and create the beginnings of a plan to do this?

Report, white paper, recommended actions

Disseminated among this group (eg: have we captured interests, understandings?)

Update website (pictures of all kinds of people making-music; how can we show health and wellness? How can we show IDEA?)

Storytelling

Showing all partners (including those who have yet to be identified)

Benefits to education/society in coming together; research base

What are the 42,000 steps to make this an actionable plan? Signing MOUs, signing value propositions, shared understanding

What constitutes a formal partnership?

Transparency in fluid process; be brave to put it out there

What do the responsibilities look like for this group? Existing partner groups? New and emerging partnership individuals/groups?

What are the cogs in the process? And who is turning them?

What are our values? Can we create space for vulnerabilities?

System to allow exchange of ideas and receive send information (not email; Slack?)

Bridges - built in fluidity and dynamism; to be stable and strong enough, but to be buoyant enough for change

Keeping in touch - regular contact and updates

Contact with others - do you see yourself in this? Are you willing to lend your name to the initiative?

Can we create exhaustive lists of cross-sectoral contacts?

Need to be prepared to get what we’ve asked for

Feedback vehicles and commitment to use feedback

Moving from “education” to “engagement” - do we still feel like we need “someone” to talk about/a voice for music in schools — “YES! and ...”

The Next Generation Shadow Summit

The powerful voices of the next generation of Canadian music creators, makers, educators, and advocates provided an important perspective for the summit direction. The Next Generation panel presentation had a significant impact on the direction of conversations surrounding policy development and advocacy for all ensuing conversations.

The Next Generation Shadow Summit participants included music educators, performers, practitioners, and advocates in a range of related fields across Canada, demonstrating innovative and creative practice in the early stages of their careers. Their presentation began with an acknowledgement of the work that has already been done in the field (work from many who were in summit attendance) and quickly looked forward to what positive change might look like in the future. They discussed the importance of both top-down and bottom-up advocacy, highlighting that both are intersectional and needed for these efforts to happen in tandem. This, they noted, includes considering both transparency and language within policy and advocacy efforts, and investing in examining the label “policy maker” and who is included within this label. The consensus was that policy makers come at all levels, and they recognized themselves as policy makers as members of the summit space.

The Next Generation participants went on to speak about what ‘sustainability’ meant to them, and they suggested that “sustainability is not preserving systems that exist but to adapt and move with culture and society.” They supported this view with a short list of main goals for what they wished for music education to be in the future:

- A music education that is culturally responsive
- A music education that is reflexive
- A music education that centers on health and well-being
- A music education that cultivates a sense of self-identity

The Next Generation participants then closed by looking ahead, explaining that one hundred years from now they wish for people to realize a music education beyond what we currently know. They imparted the importance of pursuing new, evolutionary approaches through policy, and suggested that it is critical that the ‘Next Generation’ (and the generation after that) has a platform to use their voice; their needs and wants should not be assumed.

Following the two Next Generation Summit Working Sessions, which ran concurrently with the fall summit sessions, members of this group came together to share their thinking and ideas

with the fall Summit participants. They presented a visual representation of their discussions and the questions which framed those conversations.

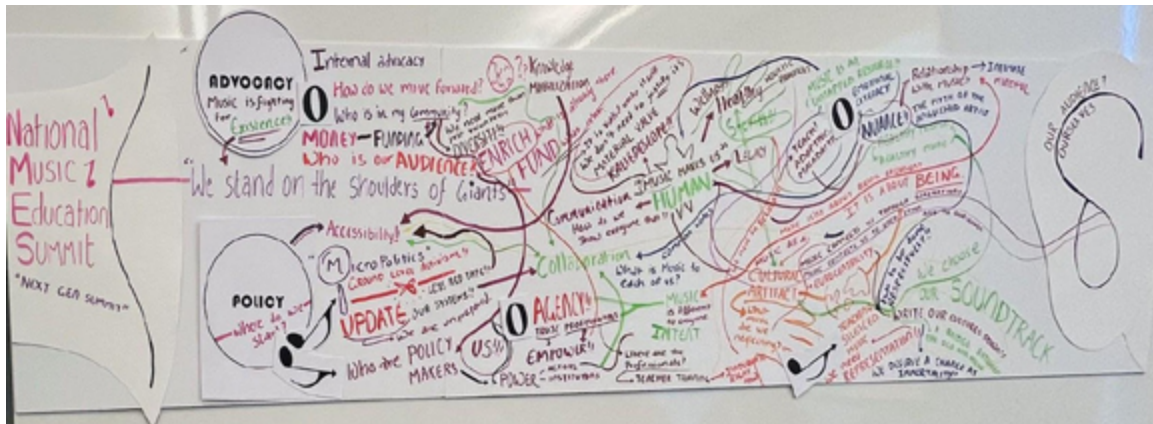


Figure 4: Visual Representation of the Conversations and Questions of the Next Generation Shadow Summit Group

Summary and Steps Forward

This section represents an effort to distill the enormous amounts of data from the Spring Seminars and Fall Summit, clearly outline the key findings from these collaborative efforts, and illustrate a potential way forward for policy and advocacy action.

Connections: Spring Symposium and Fall Summit

This section highlights the connections and key findings within the thematic areas of the Spring Symposium and Fall Summit discussions.

#1: Inclusion, Diversity, Equity, Accessibility Key Findings:

- Participants stressed the importance of rethinking inclusion and performance-centric music education practices.
 - Refocusing music education towards teaching our students, and less about teaching ‘the music’.
 - There is interest in bringing in musical content from the local community, and interest in strengthening community investment.
- We must also break down barriers to access for higher music education.
- There is potential of including Indigenous musics and ways of knowing and being to facilitate a less performance-oriented approach to music education and the negative health outcomes which accompany it, such as performance anxiety.

#2: Re Imagining and Innovating Professional Practice Key Findings:

- Encourage long-term, on-going partnerships within and across sectors, such as academia, industry, and community organizations. Short term partnerships may not lead to the sustainability needed. Effective, long-term partnerships require time, space, and professional development.
- Communication within and among cross-sectoral groups must be improved in order to break down barriers and silos.
- Pre-service music educators must be supported by policies and improved structure that can ensure the development of multiple musical competencies.
- Music educators require support in the selection of curriculum and pedagogical materials that are most relevant for their classrooms.
- Language and terminology (words and concepts) need to be clarified for effective policy direction.
- The participants stressed the importance of including broader range of voices in the conversation for realizing creative, long-term partnerships.

#3: Music Impact in Community and Society Today Key Findings:

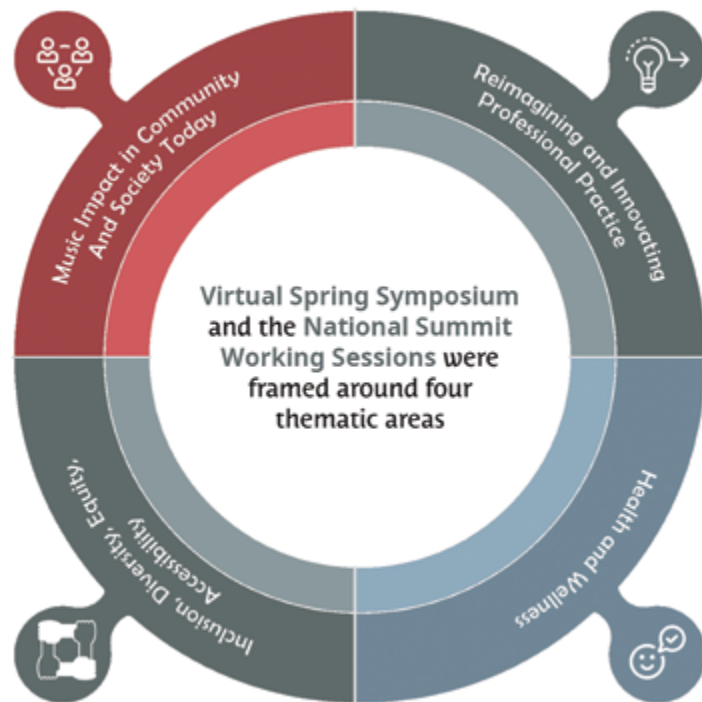
- We need to re-think Eurocentric curriculum and pedagogy models which often underserve the learners in our communities.
- This requires us to break down barriers and build collaboration between community music education and traditional music education in schools.
- This also requires us to develop dispositions and capacities to seek out and share the rich cultural and musical resources within our local communities.
 - This requires broadening or changing the mindset of teachers - value for diversity, diverse musics, cultures, and music making. Expanding our narrow focus.
- We must realize the importance of active listening and collaboration between educators and the community for meaningful impact in communities.
 - Not coming in and acting like you know what they need.

#4: Health and Wellness Key Findings:

- The participants stressed the importance of understanding what ‘wholeness’ looks like and how music and music education might support it.
- We need to build interdisciplinary connections (eg. music therapy).
 - ‘de-siloing’ music education to work alongside music cognition, performance, and community to bring to light the human impact music has on the cognitive, social, and spiritual processes of being
- We must learn how to communicate evidence-based practice, not only to funders and the public, but also to our students/participants.
 - Getting students on board with changing musical practices based on health outcomes when they might be expecting something else
- We must understand the environments leading to the “health” challenges in music.
- In order to achieve sustainability within classrooms, it is necessary to rethink how modes of curriculum, pedagogy, and assessment might contribute to ‘holistic’ music education.

Major Challenges from all Datasets

The rich dialogue from both the Spring Symposium and the Fall Summit reveals four major challenges which we suggest future policy and advocacy action must address. While not an exhaustive list, these four intersecting challenges emerged among all four thematic areas as key points of interest for policy directives to come.



1. Improving Communication

Conversations pointed to the existence and perpetuation of silos and barriers within and across different sectoral groups which participants argue are limiting partnership opportunities. Moreover, language and terminology are inconsistent and not aligned, making past policy and advocacy efforts difficult.

2. Building Long-term Sustainable Partnerships

The importance of long-term sustainable partnerships was continually raised throughout participant discussions. Participants noted that the significant, ongoing investment from groups which is necessary for success with these partnerships was not always understood or valued.

3. Investing in and Engaging with Community

A central theme that emerged from the data is the importance of community partners to meaningfully meet local needs. However, participants suggested that there is little information available about successful community partnership structures and forms within music education, as well insufficient resources available for developing the know-how and capacity to identify and meet these needs.

4. Broadening the Voices in the Conversation.

A continual tenet of all four thematic areas was the importance of bringing in and valuing new voices. Participants pointed to its importance for engaging with inclusion, diversity, equity, and accessibility needs effectively, including vulnerable and marginalized populations. This was made even clearer from the tremendous contributions by the participants of the Next Generation Shadow Summit.

These four identified areas of challenge play a key role in shaping our following recommendations for action, which we share below.

Recommendations for Action

1. Establishing a context-independent language of description for future policy and advocacy direction.

We recommend the development of a publicly available language of description for future policy and advocacy direction. This involves establishing a singular source for terms, concepts, and language which can be understood among a wide range of stakeholders—including academia and industry—to underpin future policy and advocacy efforts. We recommend that this process be collaboratively undertaken with a cross-sectoral group of participants in order to maximize its reach and scope.

2. Establish recommendations for supporting sustainable and long-term partnerships.

We recommend establishing resources to support sustainable and long-term cross-sectoral partnerships. Data revealed that a lack of understanding and capacity amongst participants resulted in unsustainable partnerships, disconnection between education and local communities, and limited communication which has led to siloing. We suggest that active or passive supports might build necessary capacity and willingness for organizations, academia, government, and industry, assisting in the establishment and maintenance of lasting and meaningful partnerships.

3. Establish a working document for professional development opportunities for Canadian university faculties and departments.

We recommend establishing a working document for Canadian university faculties (including music, music education, education, and beyond) which offers clear, actionable steps for professional development opportunities to build dispositions and capacity for policy and advocacy action. Data revealed that Canadian graduates and pre-service teachers are missing skills and knowledges necessary for engaging and interacting meaningfully within their local communities. Participants revealed that university programs are not sufficiently preparing these students with development opportunities to build these dispositions and capacities, resulting in disconnection between local community and academic contexts.

4. Formalize a Next Generation Advisory Council to provide a platform for the voices of the next generation of music creators, makers, educators, and advocates to be heard and to influence policy development.

We recommend that a Next Generation Advisory Council – a cross-sectoral group of post-secondary students, community music makers, and early career professionals – be formalized and become part of the governance structure of The Coalition for Music Education in Canada. In its goal of ensuring quality music education for all, the Coalition created Youth4Music (2016-2020) as its platform for hearing the voices of emerging music creators, makers, educators, and advocates. The Next Generation Shadow Summit reinforced the urgent need for these voices to be amplified so they can play a critical role in influencing and shaping policy development as music education changes and adapts to the needs of an ever-changing society. The Council will create spaces of practice and scholarship as it acknowledges and respects the unique life experiences of the next generation and welcomes them to be seen and heard, and to participate in meaningful, constructive ways.

