

EQUITY, DIVERSITY, INCLUSIVITY AND ACCESSIBILITY



A Commitment and Resources

2023

OUR COMMITMENT

Bandology is committed to promoting equity, diversity, inclusivity and accessibility (EDIA) through our external programming, advocacy, partnerships and internal operations.

Bandology recognizes that race, ethnicity, gender identity, sexual orientation, socioeconomic status, ability and other demographic characteristics have social political and economic significance.

In a normative society founded in whiteness, gender binaries, heterosexuality, capitalism and ability, those with different characteristics or circumstances face systemic barriers that limit opportunities and prevent full participation.

ACCESSIBILITY

Bandology firmly believes no child should be excluded from music education due to their race, ethnicity, gender identity, sexual orientation, ability or household income. Bandology seeks to remove barriers to opportunity and participation by improving the accessibility of music education.



At Bandology, accessibility is achieved through

- Equitable, inclusive and low-cost programming
- Identifying and contacting underrepresented, at-risk or in-need communities/groups/organizations/schools
- Continued advocacy that demands equitable, inclusive, diverse and accessible music education

SPECIAL NOTE

Decolonizing Music Education

Bandology recognizes that we are a white founded organization working to promote participation in the current Ontario music curriculum, which is based almost entirely on Western music. Bandology understands that colonialism has directly contributed to the destruction and othering of ethnocultural music.

As an organization, Bandology does not believe in, or encourage, the idea that Western music is superior to any other ethnocultural music. Rather, Bandology advocates for the benefits of ensemble music, which is present in nearly every ethnocultural music type. With an understanding of neocolonialism, white saviourism and tokenism, Bandology respects that it is not in our purview to provide ethnocultural music services

Instead, there are organizations represented by individuals belonging to specific ethnocultural groups that provide holistic music services. At Bandology, we hope to be a hub of information, pointing those interested in the direction of local ethnocultural music organizations. Below is a brief list of organizations by country or region.

Africa: [Okavango African Orchestra](#)

Brazil and Latin America: [Lula Music and Arts](#)

Egypt: [The Canadian Egyptian Arts Organization](#)

Ethiopia: [Batuki Music Society](#)

India: [Raag-Mala Toronto](#)

Indigenous (Canada): [Indigenous Performing Arts Alliance](#)

Indigenous (Canada): [National Indigenous Music Organization](#)

Japan: [Nagata Shachu](#)

South Asia: [The Tawoos Initiative](#)

South and Central America: [Hispanic Canadian Arts and Cultural Organization](#)

The Middle East Region: [Canadian Arabic Orchestra](#)

Ukraine: [Ukrainian Youth Ensemble](#)

West Africa: [Alpha Rhythm Roots](#)

If you are looking for a specific ethnocultural music organization, we recommend searching the country, region or culture (i.e. Italy, Sudan, Thailand, Yoruba Tribe, etc) followed by “music/arts/cultural organization” followed by your location (i.e. Toronto, GTA, Oakville, Guelph, etc.).

EDIA AND EXTERNAL PROGRAMMING

Band Camp

Bandology's Band Camps are designed for kids in grades 2-12 with a love of music. Band Camp for teens costs \$395 and Band Camp Junior for kids costs \$295. A subsidy of 10-50%, or more if required, is available upon request. There are no means tests required for subsidy approval, only a referral from a teacher or community organization. Subsidies are funded by private donors who are passionate about music education and youth opportunities!



Play A Gig

Bandology's Play A Gig program connects student-led ensembles with performance opportunities in the community. Whether at business, community or private events, youth get the opportunity to gain vital performance experience and build their audience. This service is completely free for both performers and venues and is available to youth who engage in ANY type of music, ranging from metal, ethnocultural to classical, and from single performers to ensemble groups.

EDIA AND EXTERNAL PROGRAMMING



Lesson Plans

Bandology recognizes that a comprehensive music education, encompassing both curricular and extra-curricular, is not equitably distributed, as some schools, mainly in high to middle income areas, receive private funding from parents, school councils and students fees to cover music education opportunities that go beyond the provincial education curriculum (Hill Strategies Research, 2020; Lau et al., 2018). To address this inequality, Bandology has partnered with teachers to create accessible and engaging lesson plans. These lesson plans are available for free on our website.

Instrument Library

Bandology's Instrument Library has 20+ instruments which can be borrowed for a five-month school semester. The Instrument Library was designed to respond to the high cost of purchasing or renting a personal instrument for extracurricular use. Bandology firmly believes no child should experience economic barriers to music education and has created the Instrument Library to increase access and opportunity for low-income youth across Halton.



EDIA AND INTERNAL OPERATIONS

Community Outreach and Advocacy

Bandology is committed to continued outreach and advocacy within and around the Halton region. We will continue to seek out information regarding in-need, at-risk or underrepresented groups and provide opportunities for participation in our low-cost and accessible programs.



HEDR

Bandology is a member of the Halton Equity and Diversity Roundtable. Through this membership, Bandology attends monthly meetings with other Halton organizations to learn, discuss and implement strategies for diversity and equity in our internal and external operations.

Hiring and Training

Bandology is an equal opportunity employer. Each summer Bandology brings on new employees thanks to funding from the Canada Summer Jobs program. In 2022, Bandology implemented mandatory EDIA training for all staff, as well as for the board of directors.



Research Infographics

Bandology's research infographics show the impact music education has on academics, transferable skills, mental health and more. These free-to-use infographics are useful advocacy tools for teachers, parents, principals and anyone interested in promoting the benefits of quality music education.

SUGGESTED READING

The Action, Criticism, and Theory for Music Education (ACT) is a journal created by the Mayday Group, an international conglomerate of music educators dedicated to critical thinking and theory in the field of music education. The ACT journal is completely free access and each issue contains different academic articles on sociological theory including race, gender, ability, economics and colonialism. The ACT and Bandology are not associated.

1. Vaugeois, L. (2007) "Social Justice and Music Education: Claiming the Space of Music Education as a Site of Postcolonial Contestation" *Action, Criticism, and Theory for Music Education* 6/4: 163-200.
http://act.maydaygroup.org/articles/Vaugeois6_4.pdf
2. Jenkins, Chris. 2022. Assimilation and integration in classical music education. *Action, Criticism, and Theory for Music Education* 22 (1): 156-81. doi.org/10.22176/act21.2.156
3. Bell, Adam Patrick, Jason Dasent, and Gift Tshuma. 2022. Disabled and racialized musicians: Experiences and epistemologies. *Action, Criticism, and Theory for Music Education* 22 (1): 17-56. doi.org/10.22176/act21.1.17



SUGGESTED READING

The Canadian Music Educator is an academic journal which highlights emerging issues in the field of Canadian music education, promoting critical thinking and discussion. For a fee, members of the CME or associated databases can read all CME articles and stay up to date on new and emerging ideas in the field. Bandolgy and the CME are not associated.

1. Brady, S. (2023). Reimagining the Ensemble Paradigm: A Framework for Postcolonial Music Education. *The Canadian Music Educator*, 64(1), 6-15.
2. Clayton, M. V.. (2020). The Benefits of Ensemble Participation for 2SLGBTQ Musicians. *The Canadian Music Educator*, 62(1), 32-37.
3. Oberhofer, C. (2020). Decolonization and Indigenization in Music Education. *The Canadian Music Educator*, 62(1), 48-53.



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- Mak Wan, H. and Fancourt, D. (2021). Do socio-demographic factors predict children's engagement in arts and culture? Comparisons of in-school and out-of-school participation in the Taking Part Survey. The Public Library of Science ONE, 16(2) doi.org/10.1371/journal.pone.0246936
- Lau, R., Hildebrandt, T., and Edward, J. (2018). Our Halton 2018 Income Inequality and Poverty. Community Development Halton. Retrieved from cdhalton.ca/wp-content/uploads/2018/09/Our-Halton-2018-Income-Inequality-and-Poverty.pdf
- Hill Strategies Research. (2020). A Delicate Balance: Music Education in Canadian Schools. Coalition for Music Education in Canada. Retrieved from coalitioncanada.ca/wp-content/uploads/2018/09/COALITION_ADelicateBalance_FULLREPORT.pdf
- United Nations. (2018). Prejudice and discrimination: Barriers to social inclusion. Department of Economic and Social Affairs. Retrieved from un.org/development/desa/dspd/2018/02/prejudice-and-discrimination

