

ICASP Policy Workshop (12/16-17/2009): Confirmed Participants

Sally Booth

Sally is a Graduate Student Researcher with ICASP. Her own research interests are on the culture and politics of HIV/AIDS in the United States, focusing on the public sphere, questions of sovereignty and the diseased body. She has published on the ways memory affects our understanding and negotiation of public spaces in Toronto and other Canadian cities, as well as on viral AIDS activism.

Peter Burton

Peter sees his involvement with 'Saying Who We Are/Playing Who We Are', a Montreal weekly youth workshop series on improvisation as a logical extension of his lifelong interests in art and progressive politics. The two main touchstones for his early interest in avant garde and experimental music were Hardcore and Free Jazz. In mid 1980s Detroit he attended many memorable concerts by Hardcore bands such as Black Flag, Minutemen, Fugazi as well as improvisers such as Lester Bowie, Hamiet Bluiett, and the Griot Galaxy. Since then he's been very lucky to get involved with Montreal's free improv scene as a bassist and an organizer for the Suoni Per Il Popolo, a Montreal festival which promotes improvised music. He also has a longstanding history in community activism. He was a red baby and had politically progressive parents who brought him to his first sit-in when he was aged two. Although he failed in the drive to unionize his grade three class, he persisted and has been involved with many progressive community projects since then.

Tegan Ceschi-Smith

Tegan is a Masters student in Music Education at the University of British Columbia. She is passionate about accessible, engaging, and inspiring music pedagogy and her focus is on community-run music programs in marginalized, at-risk, and aggrieved communities. As a research assistant with ICASP she has been involved in organizing Power Play: Improvisation and Sports conference at UBC, Coastal Jazz's High School Jazz Intensive. She is currently gearing up for the ICASP conference and the 2010 High School Jazz Intensive this summer and is involved in the Carnegie Centre Project alongside Julie Smith (Coastal Jazz, Vancouver BC) and Brad Muirhead (Carnegie Centre, Vancouver BC). In addition to researching the Carnegie Centre Jazz Band she's looking forward to joining them as a new member this January!

Honor Ford-Smith

Honor is an Assistant Professor in the Faculty for Environmental Studies at York University. Her research and artistic work is linked by a focus on performance and social change. Initially focusing on gender, class, drama, popular culture and popular education, she became active in the Caribbean women's movement creating plays and popular dramas dealing with critical

social issues. She worked in collaborative theatre, collected oral testimonies about women's lives and researched the contribution of the Jamaican women's movements to anti-colonialism. She then turned to the study of performance as a site of anti-imperial nationalism in postcolonial Jamaica. Critiques of Western development paradigms, racism and mixed race identity, community arts practice and organizational democracy have been themes of her work especially as these are linked to social movements in the former colonized world. She became interested not only in what we know but also in how we know and began a search for methods of knowledge creation that rupture colonial knowledge-making practices underlying what one Jamaican writer has called "the unfinished project emancipation" (Brodber). Presently she is working on questions of place, memory and violence in the context of neo-liberal globalization. She is interested in ways in which neo-liberal violence has ruptured people's relationship to place and the ways in which performances of various kinds represent and can represent this.

Doug Friesen

After finishing music and education degrees at Brandon University, Doug Friesen moved to Toronto. There, he took a position at Rosedale Heights School of the Arts where he continues to work, employing teaching models inspired by the work of R. Murray Schafer and John Zorn. As a musician, he has played for Dave Bidini and Ron Sexsmith, among others. In 2008, Doug finished a Masters in Music Education at the University of Toronto with study focusing on improvisation, creativity and community. He has led workshops on improvisation pedagogy for secondary, undergraduate and graduate students.

Ajay Heble

Ajay is the Project Director for ICASP; he is also a Professor in the School of English and Theatre Studies at the University of Guelph and the Artistic Director of The Guelph Jazz Festival. Ajay is the author or editor of several books, including *Landing On The Wrong Note: Jazz, Dissonance, and Critical Practice* (2000), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (2004), and *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making* (2003). Ajay is also a founding editor of the new scholarly online peer-reviewed journal, *Critical Studies in Improvisation/Études critiques en improvisation*. As the founder and artistic director of the Guelph Jazz Festival, Ajay has jolted the citizens of Guelph into an appreciation of improvised and avant-garde music and delighted aficionados from around the world with his innovative and daring programming. Under his visionary leadership, the Festival – a three-time recipient of the Lieutenant Governor's Award of the Arts (1997, 2000, 2001) – has achieved a rock-solid international reputation as one of the world's most inspired and provocative musical events. Ajay is also a pianist, and his first CD, a live concert recording of improvised music with percussionist and ICASP co-investigator, Jesse Stewart, has been released on the IntrepidEar label.

Eric Lewis

Eric is the McGill Site Coordinator, an Executive Committee Member, and Management Team Member for ICASP. He is also a professor in the Philosophy Department at McGill University. Eric's research focuses on the intersection of the aesthetics, metaphysics and ethics of improvised music. Recent publications include "Ontology, Originality and the Musical Work: Copyright Law and the Status of Samples" in *New Perspectives on Copyright* (2007), and "We Won't Get Fooled Again – Music and Politics in Paris and Woodstock the Summer of '69" in *Proceedings of the 12th Biennial International Association for the Study of Popular Music* (2003). He is presently completing two book manuscripts entitled, *Other Worlds – Towards a Philosophy of Jazz* and *Intents and Purposes – Improvisational Practices in the Arts*. He also plays trumpet in Montreal's flourishing improvised music scene. Dr. Lewis earned honours BAs in the history of philosophy and classical Greek literature at Cornell University and a PhD in the history of philosophy at the University of Illinois in Chicago.

Kevin O'Neil

Kevin is in his second year of PhD studies in Music Education at McGill's Schulich School of Music, where his research interests centre on alternative music pedagogies. His perspectives on music education are informed by a rather eclectic background, which encompasses a career as a rock musician, studies in classical guitar and composition, and wider interests and studies in science, philosophy, and art. For over 15 years he has taught private lessons in guitar and bass, as well as classes in theory, composition, critical listening, and improvisation. He also has extensive experience in coaching ensembles of all ages in various genres, as well as organizing music camps and workshops. As a research assistant for ICASP, Kevin is working to document the *Saying Who We Are/Playing Who We Are* project currently underway in Montreal's NDG neighbourhood.

Gillian Siddall

Gillian is a researcher with ICASP. She is an Associate Professor in the English Department at Lakehead University. Gillian's field is Canadian literature. Her publications include "'That is what I told Dr. Jordan': Public Constructions and Private Disruptions in Margaret Atwood's *Alias Grace*," "'I want to live in that music': Blues, Bessie Smith and Improvised Identities in Ann-Marie MacDonald's *Fall on Your Knees*"; and "Nice Work if You Can Get It: Women in Jazz" (co-authored with Ajay Heble). She holds a PhD in English Canadian literature (University of Western Ontario), MA and honours BA in English literature (University of Guelph). In 2004 Dr. Siddall was appointed as the founding director of Lakehead University's Instructional Development Centre. She is currently Dean of the Faculty of Social Sciences and Humanities at Lakehead University.

Charles Smith

Charles has provided advice to numerous cultural organizations interested in developing and implementing equity and diversity policies and programs, including the Ontario Science Centre, the SONY Centre for Performing Arts, the Toronto Theatre Alliance, the Caribbean Cultural Committee, Community Cultural Impresarios, Etobicoke and Lakeshore Arts. He has also made presentations on pluralism in performing arts to Soulpepper Theatre as well as Creative Trust and National Historical Sites Alliance of Ontario

In addition to his work in the arts, Charles is currently a Lecturer in Cultural Theory and Cultural Pluralism in the Arts, at the University of Toronto Scarborough. He is a member to the Canadian Court Challenges Program Equality Rights Panel and a Research Associate with the Canadian Centre for Policy Alternatives. He has also recently served as the Equity Advisor to the Canadian Bar Association.

Charles is a published poet, playwright and essayist. He won second prize for his play *Last Days for the Desperate* from Black Theatre Canada. He has edited three collections of poetry, has one published book (*Partial Lives*) and his poetry has appeared in numerous journals and magazines, including *Poetry Canada Review*, *the Quille and Quire*, *Descant*, *Dandelion*, *the Amethyst Review*, *Bywords*, *Canadian Ethnic Studies* and others.. He has also published extensively on issues such as racial profiling, equality, diversity, accessibility, and hate crimes. His book on racial profiling *Conflict, Crisis and Accountability: Law Enforcement and Racial Profiling in Canada* was released in October, 2007 by the Canadian Centre for Policy Alternatives. He has authored several papers for the Canadian Bar Association: *Ten Years Into the Future: Where Are We Now After Touchstones for Equality?*; *Concerns on Increasing Tuition Fees at the University of Toronto*; *Response to the Provost Study of Accessibility and Career Choice in the University of Toronto Faculty of Law*; and *Comments on Methodologies To Study Accessibility to Law Schools*. The latter piece has now been published with the Canadian Centre for Policy Alternatives in *Missing Pieces V* (2004). He also guided the CBA in its production of *Take Action on Equity and Diversity*, a resource guide and toolkit for law firms which is accompanied by an educational DVD on preventing harassment and discrimination. His paper *Tuition Fee Increases and the History of Racial Exclusion in Canadian Legal Education* has appeared in the fall, 2004 *Canadian Diversity* (Vol. 3:3). He has a book with Sumach Press entitled *Feminism, Law, Inclusion: Intersectionality in Action* edited with Gayle MacDonald and Rachel Osborne. He has contributed a chapter (Racial Profiling Then and Now) to a book on racial profiling compiled and authored by Carol Tator and Frances Henry (*Racial Profiling in Canada*). He has also contributed a chapter to a book *Interrogating Race and Racism* edited by Vijay Agnew for U. of T. Press and he was commissioned by the Ontario Hate Crimes Community Working Group to prepare a report for its consideration in 2006. His report is entitled *Hate Crime Victimization and Links Between Hate Bias, Violence and Racism*.

Julie Smith

Julie is the Outreach Coordinator, a Management Team member, and a Co-investigator with the ICASP project. Julie is also the executive director of Coastal Jazz And Blues and a research associate in the Department of English at the University of British Columbia. Coastal Jazz is one of the largest arts organizations in Vancouver and presents the acclaimed Vancouver International Jazz Festival, the Time Flies Improvised Music festival, Winterruption, a year round concert series and a number of education and outreach activities. During her 14 year tenure with Coastal Jazz Dr. Smith has developed the High School Jazz Intensive, the Vancouver Creative Music Institute, and the oral history project JazzStreet Vancouver (www.jazzstreetvancouver.ca). Dr. Smith has published several articles in the area of gender, improvisation, and cultural studies, and sits on the editorial board of Critical Studies in Improvisation/Études critiques en improvisation. She is former executive director of the Jazz Institute of Chicago, where she served on the programming committee for the Chicago Jazz Festival and co-produced/co-curated the “Women of the New Jazz” festivals and the “Face the Music” new music series in Chicago. She has studied classical music, jazz performance, experimental and electronic composition and South Asian music. Dr. Smith has served on the boards of the New Orchestra Workshop Society, the Chicago Music Alliance, and the UBC Arts Co-op Advisory Committee. She holds an honours BA in music from York University, a diploma in jazz and music studies from Humber College, a master’s in interdisciplinary arts from Chicago's Columbia College, and a PhD in interdisciplinary studies from the University of British Columbia.

Jesse Stewart

Jesse is a co-investigator with the ICASP project. He is also a faculty member of the School for Studies in Art and Culture at Carleton University. He is a percussionist, improviser, composer, visual artist, instrument builder, researcher, and writer. As a musician, he works primarily in the areas of jazz, new music, and free improvisation. He has performed with George Lewis, Roswell Rudd, Evan Parker, Bill Dixon, William Parker, Pauline Oliveros, Joe Mcphee, and many others. After majoring in both visual art and in music as an undergraduate student, he went on to complete two Master of Arts degrees concurrently at York University in Toronto (one in ethnomusicology and another in music composition) and a PhD in Literary and Performance Studies from the University of Guelph. Much of his creative work crosses disciplinary boundaries, re-imagining the territory between the visual and the sonic arts. His research interests include improvisation, hip hop, turntablism, jazz, and African American expressive culture more generally.

Kim Thorne

Kim is the project manager for the Improvisation, Community, and Social Practice research project. Kim has more than ten years of experience in project

management, organizational development, outreach, and communications in the charitable and non-profit sectors. Her previous position was as the executive director of the Organic Council of Ontario, a non-profit organization representing the organic food sector in Ontario. Kim holds a Bachelor of Arts in Philosophy from the University of Guelph.

Lise Vaugeois

Lise is a doctoral candidate at the University of Toronto writing on music education and social justice, specifically, the role of civilizing projects, as expressed in music education practices, in producing and rationalizing “hierarchies of the human.” Lise studied composition, improvisation and the development of community/school-based music projects at the Guildhall School of Music and Drama in London, toured for many years throughout North America and Japan as a member of the Great Lakes Brass Quintet and taught music at Lakehead University’s Faculty of Education. She has composed music for full orchestra, small ensemble, young children and students performing together with professional musicians and has been leading creative music projects as an artist/educator for the Ontario Arts Council since 1994. Her articles can be found in the *Philosophy of Music Education Review* (2007), *Action, Criticism, and Theory for Music Education* (2007) and the recently published book *Exploring Social Justice. How Music Education Might Matter* (2009).

Ellen Waterman

Ellen is the Guelph Site Coordinator, an Executive Committee Member, and a Management Team Member for the ICASP project. She is Associate Professor in the School of Fine Art and Music at The University of Guelph. Ellen is both a music scholar and a professional flutist specializing in creative improvisation and contemporary music. She is in demand as a clinician for improvisation workshops with recent artist-in-residencies at the Chicago Creative Music Workshop, Sound Travels Festival (Toronto) and Art of Immersive Soundscapes Summer Institute (U. Regina). Working at the intersection of performance studies, ethnomusicology, and cultural studies, her current SSHRC-funded research is a comparative study of experimental music performance across Canada. Ellen’s work on gender, sound, and technology includes a special issue of the journal *Intersections: Journal of Canadian Music* 26(2) (2006). Her anthology, *Sonic Geography Imagined and Remembered* (2002), provides the first cultural critique of acoustic ecology, and she has published extensively on the environmental music theatre of R. Murray Schafer. Ellen is founding co-editor of *Critical Studies in Improvisation/Études critiques en improvisation*. She holds a PhD and MA in music (University of California, San Diego), and a BMus from the University of Manitoba. During 2008/09 Dr. Waterman was visiting scholar at the McGill Institute for Gender, Sexuality, and Feminist Studies.