

The Canadian Studies Center, Henry M. Jackson School of International Studies
presents the
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***Communities, Cultures and Cross-Border Considerations:
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Abstract Book



Graduate Student Chairs

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Frances Densmore's *Music of the Indians of British Columbia: An Unexplored History*
(Libby Concord, University of Victoria)

Frances Densmore's *Music of the Indians of British Columbia* contains so much more than the title promises. Although her trip to the hop picking camps in Chilliwack, BC in the year 1926 was ostensibly for the purpose of documenting the music of a culture which was thought to be disappearing, Densmore's monograph actually captured a time in the lives of a people who were actively engaged in an ongoing and flourishing existence. Using the diverse population of Indigenous peoples gathered in the hop picking camp as her sample, Densmore attempted to give her audience a coherent and scientific picture of musical life for Aboriginal communities across BC. Reading between the musical notes, some of the many factors at play while Densmore did her ethnographic work will be examined alongside her methods and ways of learning. *Music of the Indians of British Columbia* itself will be excavated in a search for what it reveals about Indigenous mobility and participation in the wage labor force, as well as living and working conditions and gaming habits within the hop picking camps. In addition, a closer look at the songs themselves will reveal important information about the Native peoples within the camps: the illnesses which afflicted them; the social practices around hunting, gift exchange, war, and love; what issues were important to them, etc. Also under consideration are the photographs Densmore included in this monograph. These pictures illustrate life in the camps, housing, work, and some of the singers as they would have appeared normally, without any attempt to dress up the people or their lifestyle in a "traditional" style. It is hoped that through this exploration of the slightly unorthodox work of one ethnomusicologist, the ways in which such a musical study could be infinitely useful to historians will also become evident.

**Transnational and local identities performed in Náhuatl trío huasteco music
in Mexico post-NAFTA**

Kim Carter Munoz, University of Washington

Music from Náhuatl communities of the Huasteca has always been part of the construction of regional identity and a pluri-ethnic Mexico. Mestizaje and cultural assimilation have caused some people and their music to be excluded from representation, on their own terms, within festivals. Náhuatl music is key to a revival, by the Programa de Desarrollo de la Huasteca, that is realigning the National support of culture and music with local practices. This program seeks to revitalize interest in music that they believe been replaced by the popularity of music styles like grupera, and pasito duranguense.

As Náhuatl communities from Hidalgo have continued to perform music related to religious festivals and also perform son huasteco as the heartbeat of their fiestas, and in dances in Mexico, the USA and Canada, performance aesthetics that gleaned from transnational flows of Mexican regional popular music, especially after the passage of NAFTA, have been incorporated into local trío huasteco's presentations of themselves and interactions with their audience, without necessarily replacing the repertoire they perform.

The survival of many people in local communities has come to depend transnational flows of money and so these communities continue to maintain their religious fiestas where local musics as the lifeblood, through transnational workers remittances. The influence of transnational music performance in migrant dances has become strong, in local dances in

the Huasteca even for musicians that are sought out as source musicians for the revival. This presentation will unpack a performance where the processes of folklorization and transnational aesthetics collide in a Nahuatl tríos performance at El Festival de la Huasteca. This spotlights survival and resistance in local musics, as members of a community where some are forced to migrate perform both the local and the transnational in a folkloric festival dedicated to mestizo and indigenous Huastecan regional identity as they participate in and resist a musical revival.

Living Culture: Celu Amberstone Describes Stoney Nation's North American Indian Ecumenical Conferences and the Yellow Wolf Intertribal Powwow

Brooke Wilken, University of Victoria, British Columbia

Increased global consciousness and mobility in North America have facilitated wider dissemination of cultures and customs. Cultural identity itself is dynamic and multifarious, influenced by contexts, and enriched by the sharing of numerous traditions. This paper is based on interviews with Celu Amberstone, whose ancestry is both Scotch-Irish and Cherokee. Having moved to Canada from her home in the American Appalachians as a young woman, she draws upon personal experience in this paper's exploration of the constructive aspects of intertribal gatherings. The concept of living culture asserts that experience, interaction and affiliation underlie both the creation and the recreation of cultural traditions and values. Celu illuminates these factors by recounting her participation in central Alberta's *North American Indian Ecumenical Conferences* during the 1970s and 80s, as well as her experiences at the annual Tsartlip Indian Reserve (Brentwood Bay, British Columbia) *Yellow Wolf Intertribal Powwow*. By discussing the ways in which events such as these have shaped Celu Amberstone's sense of individual identity, some of the debates surrounding intertribal gatherings as empowering versus impoverishing cultural identity may be reviewed through the unique experiences of one individual.

Native American Music At The Yakama Nation Tribal School

Robert M. Pitzer, University of Washington

Native Americans in the United States number more than 2.5 million. About two-thirds of them live off of federally designated reservations, most in cities and urban areas. Regardless of where they call home today, Native Americans have engaged in a centuries-long struggle with European colonizers to maintain their cultural identity. As with any culture, the traditional music of these peoples has been a central factor in defining their identity and articulating their values. In addition, music in Native American culture has historically served as a primary medium for informing new generations about their heritage. This paper documents the musical lives of students at the Yakama Nation Tribal School (YNTS), and the growth of a Native American music program at the school over the past five years. YNTS is a United States government funded school located in the city of Toppenish central Washington State. The school was founded in 1980 to provide an alternative educational experience for tribal youth having difficulty in the public school system. In recent years the school has emphasized teaching and preserving Yakama culture. YNTS serves over 100 Native American students from grade 7 through 12, and, aside from the typical academic classes, offers courses in Native American drumming and flute. Traditional music in the Yakama culture is transmitted through oral tradition and the

central meaning of the music comes from the experience of the performer. Students at YNTS construct their own instruments, learn tribal traditions and values through music, and contribute to Yakama culture through performances and their individual musical expressions.

Mini-Presentations

Death on the Northwest Coast of America in the Late 18th Century

Wendi Lindquist, University of Washington

Death is one experience shared by people across time and space, yet cultural differences shape not only how communities perceive death, but also how people die, how bodies are treated after death, and how the dead are remembered. During the late eighteenth century, the northwest coast of North America was home to multiple, sometimes competing, frameworks of death that evolved as natives and newcomers were forced to adapt to new economic, environmental, legal, political, and religious changes. This short presentation, building off my current dissertation research, will provide a brief overview of late-eighteenth-century indigenous and newcomer death practice of the coastal Pacific Northwest—the region that would one day encompass Oregon, Washington, and British Columbia. Death served as an important cross-cultural link that natives, Europeans, Americans, and other newcomers to the region used to critique, challenge, and comprehend one another. By examining these interactions we can better understand not only how different death practices evolved, but also how death helped shape colonial encounters.

Geotourism as a Means to Promote Social Sustainability in the Communities of Fogo Island, Newfoundland.

Amanda Barney, University of Washington

Thanks to our ever growing population, the resources we consume and the waste we produce, we are changing the planet that we live on. It is our ability to adapt our behaviors and societies that will allow us to sustain standards of living in spite of these major ecological and economic changes. Currently there is a shift occurring in how scientists, managers, policy makers and planners look at the world. Now is the time of expanding our views and examining social ecological systems (SESSs) as a whole. Taking this expanded view means that a deep understanding of the natural and social parts of a system, and their interactions, is needed in order to help them manage for and adapt to change. Marine fisheries are the foundation of an immense number of local economies worldwide. These fisheries-based communities are facing some of the biggest changes to their resources. It is therefore of utmost importance to prepare these communities for major change. Using the principals of sustainable development and resilience we can prepare places for changes so that relocation and/or abandonment of traditional lands won't always be necessary. By broadening economic bases, changing how resources are exploited and building or reinforcing infrastructures that can withstand change, these places, the people who live there, and their cultures can hopefully be preserved. In some places, introducing or expanding tourism is one such way to add economic diversity. Geotourism in particular offers a way to plan for holistic management. Geotourism was developed by National Geographic and is defined as tourism that sustains or enhances the geographic character of

a place - its environment, culture, aesthetics, heritage, and the well-being of its residents. It is the combination of resource management, preservation of heritage, and sustaining culture during development that will maintain these communities.

African Music in Canada: Immigration, Innovation and Identity

Bonnie McConnell, University of Washington

Canada is home to a growing population of African immigrants and a vibrant African music scene. The cities of Montreal and Toronto host several major music festivals that bring large numbers of African musicians to the cities' stages, and many Canadian cities feature African musicians in smaller festivals, performance series, community events and radio programs. African musicians have also made a name for themselves as recording artists, frequently winning Canada's Juno Award for "Best World Music Album of the Year." Despite the significance of the African music scene in Canada, it has not yet received substantial attention from researchers. While a growing interest within ethnomusicology in diasporic experience and the music of immigrant communities has resulted in a body of scholarship on the music of African communities within the United States, research from Canadian perspectives has lagged behind. Drawing on scholarship on immigration, Black Canadian studies, and Canadian music, and internet sources on specific artists and music events, this paper will explore issues of immigration, integration and identity in relation to African music performed in Canada. Focusing on four musical case-studies, I will examine the ways in which African music in Canada serves to celebrate and reinforce connections to home cultures while also fostering innovation, integration and community building within the Canadian context.

Lunch Hour Performance

Acadian Fiddle Music Performance

Devon and Dejah Leger

Devon Leger is an Acadian-American musician whose family hails from Memramcook and Moncton in New Brunswick. He's studied the music of master Acadian fiddlers, and is one of a small number of fiddlers who play in the old, heavily rhythmic, Acadian style. He graduated with an MA in ethnomusicology from UW in 2005 and has continued to work with Canadian and French-Canadian artists. He plays solo, for contra dances throughout the Northwest, and with his family band, La Famille Leger. He'll be joined by his wife Dejah, who plays guitar and piano and has recently taken up stepdancing and les chansons a reponses (www.lafamilleleger.com).

Becoming Cousins: Race, National Identity, and the California and British Columbia Gold Rushes, 1848 – 1871

Christopher Herbert, University of Washington

In January 1848, a group of men making a mill discovered gold in California, setting in motion what would become the largest gold rush in the history of the world. Ten years later, a similar discovery of gold on the Fraser River in British Columbia would spark a smaller, but no less important, gold rush. The parallel experiences of the two gold rushes are striking. Both discoveries set in motion a massive influx of population who rapidly reshaped the pre-existing colonial societies. In California, Anglo-Americans quickly rose to dominance using explicitly racial language to justify their rule as white men. While other Europeans, such as the French and Germans, fit uncomfortably into this new colonial order because of their status as “not-quite-white,” English immigrants were accepted as members of the ruling class on par with native-born Americans of English descent and Protestant faith. In British Columbia however, the story was very different. There, an entrenched colonial elite under the leadership of Governor James Douglas saw white Americans as the foremost threat to British sovereignty and acted to limit their participation in a variety of ways. Most strikingly, the colonial government in British Columbia extended the franchise to African Americans and organized them as the first militia unit and the first police force on Vancouver Island in an explicit effort to show white Americans that they were not at the top of the colonial hierarchy. And yet, by the end of the gold rush period, Anglo-Americans in British Columbia recognized and treated each other as white cousins, with sometimes disastrous results for the non-white population. By exploring ideas of race, nationality, and concerns over colonial control, this paper will explore the process by which white Americans, at first ostracized by the colonial establishment of British Columbia, were gradually welcomed as fellow white men. In so doing, it foregrounds the often unacknowledged connections between two inextricably connected colonial projects on the Pacific slope of North America.

Norman Eberstein: Guarding the Douglas Crossing, Peace Arch Park, Surrey, BC

Sara French, Emily Carr University

This paper will reflect on the project Norman Eberstein, an ongoing series of performances and body of work in which I use a persona to re-identify myself in the guise of surveillant. Norman Eberstein is a security guard in training. He is unpaid, illegally licensed, noninsured, and self-taught. His ambitions are to protect people with utmost altruism and benevolence. While on guard, Eberstein chronicles his observations, thoughts, feelings, and queries. The central investigation of this project lies in reconsidering surveillance through performance art by subverting its role in the everyday and questioning its reliance on technology. The work suggests that the concept of surveillance is open for interrogation: Can altruism be reconciled with surveillance? Does technology create safe spaces? Is surveillance necessary?

With these queries in mind I have researched numerous critiques on surveillance written by Matt Hern, John E. McGrath, Michel Foucault, Clive Norris and Gary Armstrong. Referring to their texts, I trace the proliferation of surveillance and the excessive production of technological devices in public and private spaces. The most recent iteration of Norman Eberstein is a weeklong performance at the Peace Arch, Douglas Border Crossing, in Surrey,

BC. Each day, Monday to Friday, 9:00am - 4:00 pm, Norman Eberstein performs surveillance in the perimeter between Canada and the USA (without ever crossing the border). Performing Norman Eberstein at the Douglas Border Crossing has created a discourse within a socio-political context. The overabundance of surveillance cameras and other technological devices installed there generate a conversation in relation to Norman Eberstein's physical presence. In this paper I will discuss the research and fieldwork as well as present some of the material collected from the performance.

Children's Musical Cultures in the United States and Canada: An Exploration of the Smithsonian Folkways Children's Music Collection

Christopher Roberts, University of Washington

Children all over the world make music on their own, beyond the eyes and ears of adults. The Smithsonian Folkways record label released many recordings that highlighted these musical cultures. This paper will explore the Smithsonian Folkways Children's Music Collection, with particular attention paid to recordings of children made in the United States and Canada. Sample recordings from Smithsonian Folkways will be aired, including children's songs and games from French-Canadian, Inuit, African-American, and European-American traditions. Specific cultural and musical characteristics of children's musical play that are highlighted by the examples will be detailed, including song and game variation, the incorporation of complex musical meters, and the assimilation of contemporary popular cultural elements into children's natural musickings.

Canadian Content and Collaborations with Smithsonian Folkways

Canada-US Cross-border Relationships with Smithsonian Folkways Recordings

Dr. D. A. Sonneborn, Associate Director of Smithsonian Folkways Recordings

D. A. Sonneborn, Ph.D. is an ethnomusicologist, associate director of Smithsonian Folkways Recordings. He has lectured and presented in North America, Western Europe and the Near East, published scholarly and general interest articles, reviews, and photos, chairs Society for Ethnomusicology's Audio-Visual Committee, is a founding member of its Applied Ethnomusicology Committee, active in the UNESCO-advisory International Council for Traditional Music and on the advisory board of the Al Ain Centre for Music in the World of Islam in Abu Dhabi, UAE. Before coming to Smithsonian in 1998 wrote original music for live theatre, dance and film, managed and produced world music artists, traditional music concerts, theatre festivals, and music recordings.

The presentation will be a brief historical overview of the relationships between the Folkways Records & Service Corp., University of Alberta (Edmonton), its folkwaysAlive! Initiative and Smithsonian Folkways Recordings, the nonprofit record label of the U.S. national museum. Particular attention will be focused on Canadian initiatives completed, in progress, or presently on the back burner.

Both Sides Now: Smithsonian Folkways as Vehicle for Teaching Music/Teaching Culture

Dr. Patricia Shehan Campbell, University of Washington

Patricia Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. Her presentation, “Both Sides Now: Smithsonian Folkways as Vehicle for Teaching Music/Teaching Culture,” will highlight content and approaches to cultural diversity in music education. Campbell will offer a review of a rich national archive of audio- and video-recorded material, paying special attention to an online Tools for Teaching feature that supports teaching music/teaching culture of indigenous peoples, our Canadian neighbours and peoples around the globe.

‘Seeing the World of Sound’ The Cover Art of Folkways Records: A Canadian Contribution

Margaret Asch, University of Alberta

Folkways Records is well known for its iconic recordings and recording artists. Less known is the cover art and design that was such an essential component of each recording. Like the collection of sounds found on Folkways, its covers provided a venue for decidedly noncommercial and wide-ranging artistic expression. The first part of this presentation will discuss the importance of Folkways cover art to the label and beyond and introduce some of the artists and designers involved, the production process and individual works. The second part will introduce the collaboration between Smithsonian Folkways and the University of Alberta and discuss the vital role this major Canadian institution played in bringing attention to this often overlooked aspect of Folkways’ legacy.

Keynote Address

Made for You and Me: Treaties with First Nations and the Settlement of Canada

Dr. Michael Asch, Professor Emeritus, University of Alberta;

Adjunct Professor, University of Victoria

Canada and the United States share more than a common border. We also share a common historical project: making a transcontinental state along that border by settling on lands already occupied by others. One place we may differ is in how we historicize the process. In this presentation, Asch will explore this possibility by comparing the understanding that “This Land is Made for You and Me” that Woody Guthrie depicts as an empty land with one that derives when the agreements with First Nations made by the British Crown in Canada prior to settlement are taken into account; and then ask what guidance this difference might provide in shaping the orientation of music (and other) research respecting Indigenous peoples on both sides of the border.

Performance Presentation

“Social, Political & Cultural Change and the Practice of *Fandango Jarocho*”

The Seattle Fandango Project: Participatory Performance

The Seattle Fandango Project (SFP) was formed in 2009 as members of the Seattle community partnered with the University of Washington and non-profit organizations such as Youngstown Cultural Arts Center and El Centro de la Raza to bring master musicians from Veracruz to Seattle and to provide space for the teaching and practice of fandango.

Fandango jarocho is a four-hundred-year-old tradition from Veracruz, Mexico born from the encounter between European, Indigenous, African, and Arab cultures. After being canonized by the Mexican government, *El Nuevo Movimiento Jaranero* (the New Jaranero Movement, begun in the 1970s) started to reclaim the musical celebration of fandango as a space for community transformation, empowerment and the act of *convivencia*—to convene and coexist. Over the last twenty years, Chicano and Mexican communities in the U.S. have engaged with the communities in Veracruz to use fandango as a technology for community building and social justice that transcends national borders.

As a technology, fandango contains protocols within dance, music, verse, and participation that provide new channels of communication, connection, and understanding. These means for personal and community engagement have been amplified by significant shifts in international policy, trade (both cultural and capital) and migration. The effects of treaties such as the North American Free Trade Agreement (NAFTA) have altered how Chicano and Mexican communities conceive of the technology of fandango and its potentials for community transformation, empowerment and *convivencia*.

In this workshop, members of the Seattle Fandango Project will individually reflect on how they interpret fandango and *convivencia* in light of such social, political and cultural shifts. Individual reflections will alternate with group performance, culminating in a participatory demonstration of fandango.

Evening Performance

“The Healing Power of Honor and Self-Expression”

Swil Kanim, Lummi Storyteller, Musician, and Actor

Swil Kanim will present his stories, gifts and talents to explore the honor of self-expression in community. Kanim (Lummi) is a member of the Lummi Nation, and is a critically acclaimed violinist, storyteller, and actor. Kanim recently received two West Coast American Indian Music Awards for Classical and Traditional Instrument. He has received the Certificate of Virtuosity from the Whatcom Chapter of the Washington State Music Teachers Association. He has shared the stage with Spiritual leaders such as Chad-das-kadum Witch-ta-lum and the Dalai Lama. Yet, he says, “My greatest accomplishment is overcoming the internalized oppressive thought that no-one wants to hear what I have to say” (www.swilkanimfoundation.org, www.swilkanim.net).

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