

October 30, 2020

Re: Letter of Application for Promotion to Full Professor

Dear Dean Staseson,

As was noted in my letter of intent submitted on September 30th, 2020, I am applying for Full Professor this academic year (2020/21). Below I outline my rationale, make note of career interruptions, and discuss my ongoing research and teaching projects as we move through these complicated and challenging Covid-19-related times. To support my application, I have created a website that will assist reviewers in the navigation of the varied forms of knowledge dissemination that I draw on (conventional publications, film and video, media arts, community-based art programming and productions, curation of artwork, performances, and The Flatland Scratch Seminar and Workshop Series, as well as curriculum development for hip hop projects, university courses, and the IMP Labs.

From 2007 to December 31, 2018 I held a Tier II Canada Research Chair in Interactive Media and Performance (first term) and Interactive Media and Popular Music (second term). For my terms as CRC, the breakdown of my duties was 60-70% research activities, 10-20% teaching and graduate and post-doctoral supervision, and 10-20% service. One aspect of the CRC program is a dedication to research and research time, with a reduced teaching load and administrative service to home departments and Faculty. The expectations are that CRCs will serve the university and scholarly communities at a provincial, national, and international level where possible. As is evident from my dossier, I have invested in both teaching and service, and used my teaching release time to further my program of research, which has also included scholarship in the areas of teaching and learning, pedagogical development, and teaching innovations.

As a faculty member who held a CRC for almost twelve years, I believe my role in the Faculty of MAP and the University of Regina is best described through the following five terms:

- 1.) To be a leader in innovative research and to advance research excellence in my areas of study at both the national and international levels through scholarly publications, production and exhibition of media artworks, including the curation of performances and festivals, presentations of research at conferences, symposia, workshops, and public talks, the development of community-arts based programming and curriculum development, as well as through ongoing engagement and commitment to consultative practices for the development of ethical partnerships and research collaborations;

- 2.) To apply for substantial grants at the provincial and national levels to support the advancement of my research program, graduate students, and the research collaborations I am involved in locally, across the country, and internationally;
- 3.) To continue to bring to life the ongoing evolving vision for the development of the Interactive Media and Performance (IMP) Labs, which includes the transition and re-construction of the IMP Labs now that the CRC is complete; and to continue to act in the capacity of Director;
- 4.) To responsibly teach, mentor, supervise, and support undergraduate and graduate students, as well as post-doctoral fellows in a critically engaging and intellectually thoughtful environment;
- 5.) To foster connections between the university and the surrounding communities in productive and positive ways that lead to the enhancement of quality of life and the social and cultural well being of those living in the area.

Since arriving at the University of Regina in July 2004, I have worked diligently to fulfill all of these objectives and have been successful. Below I offer a summary of my most significant achievements, and further expand upon these throughout the website under the categories of: Research; Awards; Distinctions, Grants; Teaching; and Service.

### **Innovation in Research**

As part of my CRC research program on interactive media, performance, and popular music in western and northern Canada, I focused on music and identity, music technologies, and local and global performance. In 2013 I completed my SSHRC-funded project, “Negotiating Traditional and Contemporary Experience in Canadian Aboriginal Hip Hop,” in which I demonstrated there has been a dramatic shift in the way that Indigenous youth are telling their stories, and it is through hip hop arts practices that young people are articulating complex lived experiences and engaging in a globalized world.

In 2014 I was awarded a SSHRC Insight Grant for a project entitled, “Hip Hop Indigenized: Imagined Communities, Diasporic Identities, and Global Youth Empowerment.” This research further addresses the overall significance of how Indigenous youth in Canada are contributing to a global hip hop politics. As part of these research projects I have published a number of scholarly articles, initiated and facilitated numerous community arts-based hip hop projects, including curriculum development in English, Arts Education, and Health credits for grade 10 at Scott Collegiate, for which I, along with high school teacher Chris Beingessner was recognized and awarded provincially and nationally. I collaborated on and produced multiple hip hop recordings with youth, and co-edited the first collection of scholarly articles on hip hop in Canada, published by McGill-Queen’s University Press (2020).

As part of my research and teaching over the past fourteen years I have also sought funding to create the Interactive Media and Performance (IMP) Labs, which house the Centre for Indigenous Hip Hop and Community Research, the Mobile Media Lab, a Beatmaking and

Electronic Music Production Studio, the Interactive DJ Workshop and Performance Space, as well as the Ethnomusicology Lab and Digital Archives. In my considerations of how to give back to the communities with whom I collaborate on research projects and arts practices, I developed a number of programs combining research, teaching, and mentorship, including: *The IMP Labs' Community Hours and Workshop Program*; *The Flatland Scratch and Seminar Workshop Series*; a series of Community Arts-Based Hip Hop Projects; the *Femme Sound Workshop Series* in partnership with SaskMusic; as well as a number of significant events and programs that attempt to think through challenges like, sustaining programming in isolated communities for the Northern Saskatchewan Hip Hop Mentoring Program, and working against the systemic exclusionary practices targeting girls, women, trans, and non-binary people that continue to persist around audio and music technologies, production, and performance.

My current program of research focuses on Girls Rock Regina and the impacts of community arts-based initiatives on expanding possibilities for girls, women, trans, and non-binary people within the popular music industries. For my work with GRR, I (along with four others) was recognized as YWCA Woman of Distinction in the category of Circle of Friends in 2019. For the past three years, I have hosted the Girls Rock Regina camps (adult and youth) in the IMP Labs, and engaged in multiple kinds of dissemination for both academic and non-academic communities on this work, including panel discussions, podcasts, artist in residencies, community programming, songwriting, performing, production of special events, and curating festivals. I have published on Girls Rock Regina in the *Journal of Popular Music*, and in Spring 2020 I released a 36-min documentary that I wrote, directed and produced, *I'm Gonna Play Loud: Girls Rock Regina and the Ripple Effect*, which focuses on the musical experiences and impacts of Girls Rock on the organizers, musicians, and volunteer women, including trans women, and non-binary folks involved. As part of the film's premiere at the RPL, I had organized a panel of artists and contributors to take place following the film, and the event was to conclude with performances by three adult bands conceived in GRRown-Up camp and the GRR. A week prior to this event Saskatchewan went into lockdown because of Covid-19 and thus, the documentary, although presented as part of a workshop at an international conference, has not been premiered in the GRR community yet. The documentary will be screened as part of a number of festivals, and the conference that Dr Sheila Petty and I are co-hosting in June 2021. The premier for the GRR and Regina community is being planned with the hopes of a Spring screening and performance event (whether in person or virtually). Another significant outcome of my GRR research is the creation of a series of short videos to be released via social media and highlighting the major themes that I have found throughout the three years of research so far. This media arts project is for a youth audience and thus, I chose to engage in this format, rather than a print document or another documentary-style piece.

Currently, I am also in the midst or near the very end of five additional research projects. These are: (a) the co-editing of a special edition on Queer Musicking for the scholarly journal *Musicultures*, which is in press and will be out Winter 2021; (b) the writing of two manuscripts: one is dedicated to thinking through "the abject" in relation to the music, performance, reception, and ageing of musicians Tanya Tagaq and Peaches; the other is exploring the impact of the

improvisatory practices, creative innovation, and interdisciplinary engagement that is necessary for musicians living in Saskatchewan, including the artists Natural Sympathies, Eekwol and T-Rhyme, HomoMonstrous, Forced Femme, Megan Nash, Belle Plaine, and GRR adult bands, Team Player and Abrupt Dystopia; (c) post-production (along with collaborators Evie Ruddy and Elian Mikkola) of creating a short (14 min) documentary on the band Sister Stranger who was newly formed at the GRRown Ups Camp in March 2020; (d) writing and recording songs towards the first album for my GRR band Abrupt Dystopia; and (e) since Covid times began in March 2020, I am also co-producing, with my 4 and 6 year old children, (and Evie Ruddy) a weekly radio show called Imagine This Music! for 91.3FM CJTR. In June 2020 I presented on this research as part of the Living Heritage series, entitled, Imagine This!: Reflections on 91.3FM CJTR Regina's Community Radio Programming for Kids During the Covid-19 Pandemic. This talk is currently being revisioned into a paper for publication in a scholarly journal with a theme about arts and the pandemic and we are continuing to produce our weekly show.

### **Research and Teaching: An Integrated Approach**

In July 2007, I received a Canadian Foundation for Innovation Grant and a Saskatchewan Fund for Innovation and Science grant to develop the Interactive Media and Performance (IMP) Labs. The IMP Labs are the foundational place from which I support my program of research, the work of my graduate students and post-doctoral fellows. Initially the IMP Labs housed an electronic beat-making studio, an interactive DJ lab, and space for graduate students, post-doctoral fellows, and research collaborators to gather, work, and play. In 2013 I was successful on another Canada Foundation and Innovation grant, and matching grant money from the province to expand the IMP Labs to include the Centre for Indigenous Hip Hop Cultures and Community Research, as well as the Popular Music and Mobile Media Labs.

The IMP Labs are home to *The Flatland Scratch Seminar and Workshop Series*, as well as the *IMP Labs Community and Workshop Programs*. Both of these demonstrate my ongoing commitment to thinking about research and teaching as deeply connected. Specific to my integrated approach of research with teaching, I want to highlight four major projects/works that I have organized, directed, and/or published about as part of the IMP Labs' programming.

#### **(1.) The Flatland Scratch Seminar and Workshop Series**

In 2005, I founded this series (initially with Dr. Gerhard and Professor Fox) as a way to offer a range of workshops and seminars for anyone interested in learning about Hip Hop Culture, Global Music Scenes, and how music and creative technologies impact politics and society in Canada and around the world. Upon the completion of the Transdisciplinary grant after its first two years (2004-06), I re-thought the series and helped it to evolve into what it continues to be today (2007-present). After almost 15 years, The Flatland Scratch Seminar and Workshop Series continues to showcase local, national and international musicians, artists, scholars, and community researchers in areas focused on popular music, hip hop culture, old and new music technologies, community music engagement, and the significance of music and interactive media as contemporary storytelling practices. This series is a public forum, which has helped to support a number of classes in Creative Technologies (MAP, Computer Science, Engineering) and the

Interdisciplinary programs in MAP. It focuses on scholarly research that is both academic and technical, and is promoted to the university and wider communities.

### **(2.) The IMP Labs' Community and Workshop Program**

An integral component of my CRC program of research, was to create a place for community members to come and play, to make accessible the technologies and knowledge sharing that is critical to overcoming all kinds of barriers associated with interactive media and performance, as well as popular music technologies and the industry. In the early years of my research career, I spent a lot of time thinking and writing about the kinds of barriers that persist for marginalized people. When it came time to apply for the creation of the IMP Labs, a major element was to have the IMP Labs open to the public. Although this is a much more common practice now, at that time it was almost taboo, and caused all kinds of concerns. Right from its early years, I began two major initiatives to move in the direction of community-based research and reciprocity that I believed in: The Flatland Scratch Seminar and Workshop Series and the IMP Labs' Community Hours and Workshop Programs.

For the Community Hours Program, the IMP Labs are open to the public for three to five hours on two to three evenings a week. During these times, often two IMP Labs' assistants are on hand to help facilitate knowledge on all the tech, software, and gear we have in the labs. What we have witnessed over the years, is the evolution of place where play, improvisation, and learning occur among diverse groups of people, some who are successful musicians and audio experts to those who have never had the opportunity to engage.

The workshop program has developed over the years from myself and my team facilitating basic beatmaking, DJing, audio production, VJing, etc. workshops occurring in the designated community hours, to facilitating all kinds of interactive media and popular music workshops for high schools, elementary schools, non-profit organizations, children's and youth camps, peer development programs, orientation events, conferences, symposia, festivals, undergraduate and graduate classes, etc. Since 2007 I, along with my IMP Labs' research teams have facilitated hundreds of workshops.

### **(3.) The Scott Collegiate/ IMP Labs Hip Project**

For six years (2008-2014), I partnered with Scott Collegiate, the only high school located in North Central (Regina, SK), to create a hip hop program, which was fully integrated in the grade 10 curriculum. As part of this program, I invited the students, along with their teachers, and local, national, and international hip hop artists into the IMP Labs for two hours on Tuesday and Thursday mornings for 13 weeks (or a variation on this for each of the six projects). Through hands-on workshops focused on the elements of hip hop, the students created raps, beats (music), and graffiti artwork. They learned how to DJ and dance to their own music in order to perform at two final community events, one for the elementary schools and high school, and one event for the public. For these students, this project sparked a curiosity about university programs and opened up the idea that there is a place for them at the university. For the students, this program broke down the idea of what a classroom has to look like, facilitated new kinds of learning

opportunities, and opened up new pedagogical approaches for the high school teaching staff. We saw much success with the program around attendance and completion of courses for students who often struggled in a more conventional curriculum. For me, this program has shaped my ongoing research on community arts-based programming for marginalized youth, and my understanding of the significance of hip hop as a strategy of resistance at the local and global levels. For more information on this project, please refer to my published article: “Hip Hop as Methodology” - <https://www.cjc-online.ca/index.php/journal/article/view/2534/2783>

#### **(4.) IMP Labs 55 Parallel North Saskatchewan Hip Hop Project**

In 2009, I began a partnership with the Culture and Community Development Program of the Northern Saskatchewan Sport, Culture and Recreation District. Through our ongoing collaborations, I developed a hip hop project that took the IMP Labs into many northern communities to collaborate with and mentor youth. After traveling to the North, I invited youth leaders from these communities to come to week-long mentorship training workshops held at the IMP Labs at the University of Regina. The aim of the program was to assist with the development of and sustainability of hip hop programming in remote communities by teaching young Indigenous leaders how to mentor through the elements of hip hop (music, dance, arts, politics, and athleticism). Through the leadership program, important connections were made between the youth living in these northern communities and post-secondary education at the University of Regina.

These four projects are some examples from my integrated approach to research and teaching. In the support documentation, I have outlined a number of additional innovation teaching practices, methods, and projects that illustrate my commitment to both research and teaching. I believe it is critical to understand and reflect upon how our research plays an integral role in our pedagogical approach and teaching practice.

#### **Impact: Grants and Recruitment**

Over the past 15 years, I have been nominated for, and awarded multiple research grants, including the Canadian Foundation for Innovation, the CRC program, SSHRC Standard Research (2007) and SSHRC Insight Programs, the Saskatchewan Science Fund, the Saskatchewan Innovation Fund, multiple SSHRC Conference Grants, and most recently (January 2020), I was co-applicant on a successful Connections Grant. Throughout my tenure as CRC, I have also been a co-applicant on successful applications with CIHR, the Saskatchewan Health Fund, SSHRC Research grant (Creative Stream), and a co-applicant on the Major Collaborative Initiative Fund with the International Institute for Improvisation in Critical Studies. In July 2020, we submitted a LOI for a New Frontiers Grant titled, *Landscape of Hope: Building Resilience Against Discrimination in Marginalised Youth Communities Through a Longitudinal, Multi-Stakeholder Initiative*. This initiative includes a large multi and interdisciplinary network of scholars with myself as a co-applicant and the principal investigators from Concordia University. In January 2021, I will also be a co-applicant on the next LOI submitted to SSHRC for the International Institute for Critical Studies in Improvisation to be submitted.

In Winter 2021, I was successful with the Sask Arts (formerly Saskatchewan Arts Board) Artist grant program, and I have also been awarded Canada Council grants as an artist and researcher. Because of my success with granting bodies, I have been able to encourage, support, and mentor other researchers on their applications for Tri-Council, and arts-based and community funding programs. As part of my duties as supervisor to post-doctoral fellows and graduate students, I take seriously the role of mentoring people through the processes of grant applications, which has led to many successful applications, and the recruitment of high quality junior researchers.

My research program and the IMP Labs are intrinsically linked to the training, teaching, mentoring, and supervising of undergraduate, graduate, and post-doctoral fellows. Students in faculties from across the university have worked directly in the IMP Labs, taking classes in audio, digital, and popular music technologies for artistic and analytical purposes. The IMP Labs have drawn researchers, graduate students, and fellows to the University of Regina to work, collaborate, research in the IMP Labs. Moreover, the IMP Labs support the Interdisciplinary Programs, including the graduate programs, and the Creative Technologies program in fundamental and meaningful ways.

### **Collaboration/ Mentorship/ Leadership**

Over the tenure of my time at the University of Regina, I have collaborated with scholars, artists, and community partners who can speak to my strengths as an exceptional researcher, my commitment to strong ethical research practices, as well as to my qualities as a leader and/ or collaborator. I am an active scholar whose research falls within many disciplinary boundaries across the Humanities and Social Sciences. My interdisciplinary research outcomes cross over conventional research models (journal articles, book chapters, an edited collection, conference papers, keynotes, etc.), artistic practice-based research (documentary, sound recordings, artists in residence, interactive media projects, video artworks, radio production), and community-based research (curriculum development, performances, workshops, journalistic articles, websites, etc.).

As part of my role as Director of the IMP Labs, I have managed numerous undergraduate and graduate students, post-doctoral fellows, and community members as research assistants and collaborators. I have supervised many research assistants throughout my time at the U of R. From 2013, I was invited to become a member of the Banting Post Doctoral Fellow Committee, where I assessed and ranked numerous applications across all disciplines associated with SSHRC research, and met in Ottawa to finalize decisions. In 2015, I was invited to chair this committee for three years, and ended up staying on as chair an additional year at the request of the SSHRC program coordinator. My experience of adjudicating and ranking grant applications has ranged from national service on a variety of SSHRC committees, as well as internally here at the university. I have assessed multiple CRC nominations and CFI applications across a range of disciplines, and was invited to participate as an adjudicator for the SSHRC Impact Awards (the most prestigious awards given by SSHRC recognizing research excellence, innovation, and significance) for the past two years. From 2008 to 2014, I was on the executive committee for

the International Association for the Study of Popular Music - Canada, and for five of those years I was president of the organization.

During the past decade I have organized four national conferences (three of which I had SSHRC funding), and two of these were during Congress. I have organized day-long symposiums, research network meetings, and produced/ directed/ organized multiple arts-based performance events for both academic and non-academic audiences. I am part of many research networks and am proud to be one of the primary researchers for the Institute for Critical Studies in Improvisation. I have sat on a number of editorial boards and acted review for many scholarly journals, including *MUSICultures*, the national journal for Ethnomusicology, *Folk Music*, and *Popular Music*, as well as been an advisory board member for *Jeunesse: Young People, Text, and Cultures* and *Danecult: Journal of Electronic Dance Music*.

### **Reciprocity and Community**

For me, the university is a place of excitement, energy, innovation, creativity, and intellectual thought, which needs to be embedded in productive and essential ways within the communities it serves. Since moving to Regina in 2004 I have created many opportunities to integrate the university into the surrounding communities, and bring those communities into the IMP Labs at the University. By opening the IMP Labs to the public, (twelve years ago, this was a risky idea), I have created a hub where technologies, knowledge, and support are available and accessible. I organize a series of public talks, workshops, and open lab hours and bring in artists and scholars. I do the work and spend the time it takes to build ethical relations with community partners and collaborators, to create new initiatives and programming for young people. I fully incorporate communities into my teaching by embedding cultural, political, social, and environmental events that are happening outside the university into my course outlines and assignments (for example, see the Radio Project). An essential element of my research ethics is reciprocity and giving back to the artists and communities with whom I have had the privilege of collaborating. As is indicated in my supporting documents I explore multiple ways and engage in many kinds of dissemination practices that make sense for the individual groups that participate. This is a key element of building and sustaining relationships, not only with me as the researcher, but also between these communities and the university. From the supporting documentation, you will see the kinds of commitments I make to the communities with whom I collaborate, work, and engage. The hours of performance footage, the creative elements of each piece, the summaries of projects that attempt to describe the commitment, creativity, and labour contributed by all participants are here for you to journey through.

Since I began teaching at the University of Regina in 2004, I have had three major career interruptions that have interrupted or slowed the dissemination of research. The first was caused by a car accident in 2005 where I was severely injured, severing my left arm almost completely just above the elbow. (I made a full recovery aside from some permanent nerve damage.) The second (2014/15) and third (2016/17) interruptions to my career were much more joyful as these were the times when I gave birth to my two children and took maternity leave.



The supporting documentation is included on the website, as this seemed the best possible way to show you all the documentation in its various formats.

Sincerely,

A handwritten signature in black ink, appearing to read "Charity Marsh". The signature is fluid and cursive, with the first letter "C" being particularly large and stylized.

Dr Charity Marsh  
Associate Professor, Creative Technologies and Interdisciplinary Programs  
Faculty of MAP, University of Regina