Indigenous Youth in Australia and Canada: a modern narrative of settler/colonial relationships through Indigenous rap music
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Introduction

The research is twofold research. The first question is an encompassing question: “Can an Indigenous Research Methodology be used in a global context?” The second process is the research question “How are Indigenous youth from Canada and Australia articulating a modern narrative of settler/colonial relationships through Indigenous Rap Music?” An Indigenous Research methodology is important to the research as it holds the values and worldviews of Indigenous ways of being. It is a solid form of Indigenous Knowledge production. Researching Indigenous youth and their connections to Hip Hop culture and Indigenous cultures is rather a new way of researching the voice of Indigenous youth.

The research is looking to answer many aspects of Indigenous Youth culture from local knowledges and those that surpass our community boundaries and go to the regional, national and international realm of consciousness.

The study is looking at also answering the following 5 secondary questions:

1. Does Indigenous Rap challenge the stereotype of “Authentic” Indigenous cultures?
2. Can an Indigenous Research methodology of relationality work within a global perspective?
3. Are Indigenous youth gaining traditional knowledge’s from Indigenous Rap? (How does Indigenous Rap use the traditional form of oral culture to transfer Indigenous Knowledges?)
4. How does Hip Hop culture and Indigenous cultures allow for a modern narrative of the Indigenous Youth experience?
5. Where do Indigenous youth go to find Indigenous Hip Hop artist music? (websites, social media, community gatherings, Indigenous events)
Literature Review

Like Wilson (2008) Indigenous Research will be identified as research that is done by Indigenous researchers. In Wilson’s book Research is Ceremony (2008) he looks at the theoretical approaches to the Indigenous Research Methodology, he does this from an Australian and Canadian Indigenous standpoint. Through his research he looks at the Relational aspect of Indigenous peoples and like other Indigenous researchers finds our commonality through Relational accountability. Wilson takes the research back to basics to the four elements of research, Ontology, Epistemology, Methodology, and Axiology. Through this process one can add Indigenous knowledge’s to the center of the research to ensure that Indigenous values and experiences are leveled within the framework of the research.

Indigenous Youth are the fastest growing populations in Canada and Australia\(^1\). To better understand Indigenous youth and their lives within the settler/colonial context the research will look at this experience through rap music. Marsh (2012) states that Hip Hop programs for Indigenous youth challenge racial stereotypes that the dominant media portrays on Indigenous youth and Hip Hop culture. Indigenous research into Hip Hop music has been through looking at different pedagogies of learning like that of Marsh (2012), Akom (2009). Both did research into the learning process that Hip Hop culture explores into relating education to Hip Hop. The importance of this research to showcase and explore learning through a relatable tool that transfers knowledge to the next generation.

Indigenous Knowledge is an area that has been at the forefront of research on Indigenous peoples. This area of knowledge production has been led through institutional regulations of what knowledge is from a

Western dominant paradigm of thought that starts from the enlightenment of Europe (Tuhiwai Smith, 1999.) Barnhardt & Kawagley (2005) write about Indigenous Knowledge from an Alaskan Indigenous view. In their paper they discuss the production and sharing of knowledge in a Western form lacks the inclusion of Indigenous forms of Indigenous knowledge. Indigenous Knowledge is based on practicality of survival in their daily experiences, whereas Western knowledge is through a detached form of learning in classrooms and labs (pg 11.) It is through this aspect of Indigenous Knowledge one can observe that this form of learning and teaching is being done through Rap music. The youth are in survival mode sharing their experiences of survival in the western world of capitalism and neoliberal policies that affect their daily lives.

Rap music itself is a product of the African American experience of being disenfranchised from the dominant American society. Serrano (2015) starts the graphic book “The Rap Year Book” with DJ Cool Herc. He is seeing as one of the grandfathers of Rap music in America. In the 1970’s disco as at the forefront of representing Black American Music. It was thought to be to light to represent the real lived lives of Black Americans. DJ’s started mixing and learning new forms of working with DJ’ing instruments. At this time MC’s were brought forward to the center of the music. MC’s started off as boasting which organically started to get into rhyming with the rhythm of the DJ. Akom (2009) puts forward the historical aspects of Hip Hop culture trace its origins to Africa itself. Though the origins of the music is contested on where it actually began one can see that the globalization of Hip Hop in the 21st century comes from the ghettos of New York in the 1970’s. Indigenous Youth in Canada and Australia have taken the form of rap music to tell the story of their daily lives of overcoming marginality and sharing the resilience of Indigenous youth today (Warren, Evitt (2010) & Brooks, Daschuck, Poudrier, Almond (2015).

In Hall & Fenelon (2009,) Duane Champagne, an Indigenous Academic from Turtle Island, writes in his forward that “The actions of indigenous communities’ are conditioned by the position and changing relations of globalization.” (pg. ix) Globalization is often looked at through a capitalistic venture of
economics and the positive and negative aspects it has on society, which often puts Indigenous peoples on the negative aspects of global capitalism. The United Nations is often put forward as the start of an International Indigenous voice (Hall & Fenelon.) It was through the permanent forum on Indigenous peoples that an International Identity is recognized².

Most social science research on Indigenous peoples often place Indigenous people in two locations of remote or urban and separate the two. In the research study on Indigenous Two Spirit people in Vancouver, Canada (Ristock, Zoccole & Potskin, 2011) one can see that even when an Indigenous person lives within a Cities boundary they still connect themselves and their identities to their traditional territories. This is important as the social space of Indigenous peoples are connected not to a western way of looking at identities and location but that of a spiritual and ancestral connection.

It is through this trajectory of globalization of Hip Hop Culture and the globalization of Indigenous peoples that research into Indigenous hip-hop is crucial to understand the Indigenous Youth in the new millennium.

**Methodology**

The Indigenous Research Methodology sets the stage for Indigenous researchers to be able to bring forward a way of seeing Research from an Indigenous worldview (Wilson 2010, Kovach 2012.) It sets the stage of taking out the “otherness” that is placed on Indigenous peoples in research that privileges Western forms of knowledge; Indigenous peoples and their knowledge are at the center of the ontological, epistemological, axiological and methodological aspects of research. This allows Indigenous forms of research to explore Indigenous peoples and their ways of being from a perspective that is within

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² [https://www.un.org/development/desa/indigenouspeoples/]
the authentic day to day lives and culture of Indigenous peoples in the 21st century and not that of a past identity.

Through setting the initial research paradigm within an Indigenous way of seeing and being brings forward the research as an Indigenous Research Paradigm. This cross sectional project’s method of research is a mixed method research project. Kovach (2012) and Wilson (2010) both bring forward a qualitative Indigenous research approach that sets the stage for interviewing participants individually and through focus groups. Walters & Anderson (2015) bring forward an Indigenous method of quantitative research that supports the process of setting Indigenous worldviews at the center of the methodology to bring forward a process that allows quantitative research methods to be used within the Indigenous Research Methodology.

**Sampling**

For this research purposive and snowball sampling will be completed. Snowball sampling is the best sampling for this project, as the concept of relationality is one of the bases for an Indigenous research methodology snowball sampling fits within the Indigenous methodology. I will engage with the youth through different community and educational institutions that use rap music as a medium to bring forth a new way of learning through Indigenous Knowledge and Hip Hop culture. With using non-probable
sampling it is important for me to look at how the research is going to be collected then create a criteria for the research. The samples will be equal for each country and numbers may increase but the numbers will stay even to ensure there is balance of voices from Indigenous youth in each country.

**Indigenous Youth** – Indigenous (Aboriginal Australian, Torres Strait Islander, Aboriginal Canadian, First Nation, Metis or Inuit) and be between the ages of 16-24. (n=20)

**Indigenous Rap Artists** – Indigenous from Australia or Canada that perform and records rap music. (n=10)

**Focus Groups** – Indigenous youth participating in an empowerment program that use Rap and Hip Hop Culture with Indigenous cultures. This could be through community or in a school setting. (n=20)

**Ethnographic work and interviews** – These interviews will be more focused on meeting artist and community members that work in the field with the youth. I am sure through gaining community trust I will get some interviews from some youth as well. (n=6)

**Online Survey** – The online survey will be available for four months while I am doing my qualitative research. Four months should give me plenty of time through social media and attending events to have the surveys filled out. It will be very accessible on smart phones. (n=200)

**Data Collection**

Using an Indigenous research methodology, the research will be a cross sectional study using a mixed method approach to gather information. The time frame will be 4 months in each country visiting Urban and Traditional Indigenous communities interviewing and participating with Indigenous Youth Culture and studying its connection to Rap Music.

**The research will be collected in 5 ways:**

1. Individual interviews with Indigenous Youth.
2. Interview with Indigenous Rap Artist.
3. Focus Groups with youth engaged with a program that uses Rap as a medium of knowledge transfer. Will do this once in each country.

4. Ethnographic work: community interviews through snowball effect of doing research in Indigenous communities and attending events.

5. Online survey. As my research is very narrow I have decided to use an online survey to open the research to all Indigenous youth in Canada and Australia have a chance to participate in my research.

1. Youth Interviews

These interviews will be done at different locations within Australia and Canada. I will attend community gatherings and events and promote the research project. I will also approach different non-profit organizations that provide Indigenous and Hip Hop programs to recruit youth for individual interviews.

2. Interview with Indigenous Rappers

The in-depth interviews will be with Indigenous Rap Artist. The goal of the in-depth interviews is to see what the intentions are of the rap artist music. This will create a baseline to see if the messages of the artist are clearly being understood by the youth. The Interviews with the artist will take place at the beginning stages of the research.

3. Focus Group

The research will consist of a minimum of two focus groups (one in each country) with semi structured interview questions. The goal is to try and have the youth talk about how Rap music influences their lives.
4. **Ethnography**

An ethnographic approach will be used to bring forward a worldview of the youth that are being researched. This will be done through observing youth in programs that use Rap as their medium to communicate effectively with Indigenous youth, attending Indigenous Hip Hop events and Indigenous community gatherings and events. Observations will be recorded through the researcher’s notes, pictures, videos and recordings. It has been shown through different research projects that Rap music enhances youth’s self-awareness, builds self-confidence and gives a sense of place in settler societies (Akom, 2009; Buffam, 2011; Marsh, 2012; Travis JR., Maston, 2014; Stavrias, 2005.)

5. **Survey**

The research will consist of an online survey that will be set up for Indigenous youth to complete. This will be advertised through the youth that are participating in the programs the ethnographic research will be and hopefully there will be a snowball effect. I will also be recruiting youth through different forms of social media to participate in the survey.

This is a cross-sectional study looking at Indigenous youth in Australia and Canada and how rap music creates a new form of Indigenous Identity. Purposive sampling will be used through my connection to interviewing youth that are involved with Indigenous Rap music. I will engage with the youth through different community and educational institutions that use rap music as a medium to bring forth a new way of learning through Indigenous Knowledge and Hip Hop culture. Kovach, 2008 and Wilson, 2008 both put forward a form of Indigenous research methodologies that are positioned for qualitative research and use the traditional form of storytelling as a form of Indigenous knowledge. Walter & Anderson, 2013 put forward Indigenous Research Methods with quantitative research methods. Both focus on the Ontological and Epistemological forms of research are at the basis for Indigenous research in the way that questions are formed and analysed (see appendix A.)
<table>
<thead>
<tr>
<th>Research Question/s (these may just be the secondary questions)</th>
<th>Data collection approach / instruments</th>
<th>Rationale that connects question / data</th>
<th>Proposed analysis of the data</th>
</tr>
</thead>
<tbody>
<tr>
<td>How does Indigenous Rap Music and Hip Hop Culture influence Indigenous youth in their daily lives?</td>
<td>Interviews with Indigenous Youth n=30, and Focus Groups n=20 will use open-ended questions. Survey n=200 will be used online to have Indigenous youth across both countries to have an opportunity to participate in the research. Interviewing Indigenous Rap Artist n=10 and community members n=10.</td>
<td><strong>Interview</strong> The interviews for individuals is a chance to ask questions and listen to stories of Indigenous Youth and their connections to traditional and hip hop culture. <strong>Focus groups</strong> Focus Groups are a traditional form of collecting knowledges within many Indigenous communities that worked from a consensus governance structure. It is a chance to tell your truths in front of your community. <strong>Survey</strong> The survey is set up to get a snapshot of Indigenous Youth’s experiences with Indigenous identity and rap music. I also want to show the strong connections youth have with the internet and social media.</td>
<td>I will add the interviews and focus group transcripts and any videos into NVivo for coding. Line by line coding used in sample of interviews to look for emergent themes. All interviews coded to emergent themes. Data queried and pattern analysis conducted in NVivo.</td>
</tr>
<tr>
<td>Does Rap music and Hip Hop Culture influence cultural transmission of Indigenous Knowledge’s?</td>
<td><strong>Interview</strong> The interviews for individuals is a chance to ask questions and listen to stories of Indigenous Youth and their connections to traditional and hip hop culture. <strong>Focus groups</strong> Focus Groups are a traditional form of collecting knowledges within many Indigenous communities that worked from a consensus governance structure. It is a chance to tell your truths in front of your community. <strong>Survey</strong> The survey is set up to get a snapshot of Indigenous Youth’s experiences with Indigenous identity and rap music. I also want to show the strong connections youth have with the internet and social media.</td>
<td><strong>Interview</strong> I will add the interviews and focus group transcripts and any videos into NVivo for coding. Line by line coding used in sample of interviews to look for emergent themes. All interviews coded to emergent themes. Data queried and pattern analysis conducted in NVivo.</td>
<td>My observations will be through ethnographic notes. This will be analyzed by hand and will be themed through commonalities through field notes and auto-ethnographic work.</td>
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<table>
<thead>
<tr>
<th>Research Question/s (these may just be the secondary questions)</th>
<th>Data collection approach / instruments</th>
<th>Rationale that connects question / data</th>
<th>Proposed analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>What Role does Hip Hop play for Indigenous Youth in narrating settler/colonial relationships in Australia and Canada?</td>
<td>This will be collected through the Interviews n=30, the focus groups n=20, and the Survey n=200 and the Artist and community member interviews as stated above.</td>
<td><strong>Interview</strong> The interviews for individuals is a chance to ask questions and listen to stories of Indigenous Youth and their connections to traditional and hip hop culture. <strong>Focus groups</strong> Focus Groups are a traditional form of collecting knowledges within many Indigenous communities that worked from a consensus governance structure. It is a chance to tell your truths in front of your community. <strong>Survey</strong> The survey is set up to get a snapshot of Indigenous Youth’s experiences with Indigenous identity and rap music. I also want to show the strong connections youth have with the internet and social media.</td>
<td>I will add the interviews and focus group transcripts and any videos into NVivo for coding. Line by line coding used in sample of interviews to look for emergent themes. All interviews coded to emergent themes. Data queried and pattern analysis conducted in NVivo. I will use SPSS and look for common threads of information from the survey.</td>
</tr>
</tbody>
</table>
I will also be analyzing some of the rap music to see commonalities of expression from Indigenous Rap music.

**Observation**
I would like to observe through listening, watching body language and interacting with the youth.

I would like to understand the group and individual aspects of Indigenous rap music.

I will look at different Artist analyses messages that are portrayed in the music and see through collected information from the above data collected to see if there is a correlation of information shared in raps and the identity of Indigenous youth and Rap Music.

My observations will be through ethnographic notes. This will be analyzed by hand and will be themed through commonalities through field notes and auto-ethnographic work.

I will be analyzing this by hand and will find common themes from the titles and lyrics of different raps.

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### Analysis

Analysis for the research will be done within different forums. First the Ethnographic side of the research will be experiential and will be analysed through the different ethnographic notes that will be taken throughout the research. Most of the ethnographic notes will be analysed by hand and with NVIVO to find themes through experience. The Interviews with the youth, artist and community members will be put into NVIVO and will be analysed by theme through the questions asked. The survey will be measured through SPSS. Analysis of all data will ensure the ontological and epistemological knowledge base of the research is at the forefront.

### Ethics

It is well noted that Indigenous communities around the globe have been overresearched (Smith, 1999, Wilson, 2008, Kovach 2010.) Through many years of participating within the western research framework, Indigenous peoples have gone forward to create ethical guidelines that meet Indigenous ways of knowing. In Canada Indigenous research often focuses their ethics for research to the OCAP: Ownership, Control, Access and Possession report that came out of the First Nation centre with the National Aboriginal Health Organization. In Australia research with Indigenous peoples often use the Guidelines for Ethical Research in Australian Indigenous Studies by the Australian Institute of Aboriginal
and Torres Strait Islander Studies. The research set forward follows these guidelines and also uses the USAI: Utility, Self-voicing, Access, Inter-relationality document by the Ontario Friendship Centre and the thesis written by Errol George West on Japanangka knowledge's and research.

**Timetable**

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>October – December 2016</td>
<td>Literature Review</td>
</tr>
<tr>
<td>December 2016 – January 2017</td>
<td>Seek Ethics approval</td>
</tr>
<tr>
<td>February – May 2017</td>
<td>Data Collection in Australia</td>
</tr>
<tr>
<td>June – September 2017</td>
<td>Data collection in Canada</td>
</tr>
<tr>
<td>October – November 2017</td>
<td>Data cleaning</td>
</tr>
<tr>
<td>December 2017-April 2018</td>
<td>Data Analysis</td>
</tr>
<tr>
<td>May – October 2018</td>
<td>Writing up findings</td>
</tr>
</tbody>
</table>

**Phase 1: Community building (first 3-4 weeks of research in each country)**

Site: In this phase I will start to volunteer within the Indigenous youth community to start a process of creating a relationship of trust with members of the community to start interviews.

Timing: 3-4 weeks to complete

Purpose: To build trust in the community.

Ethnographic work will commence at this time.

The website for the survey will be built and live at the start of the research.

**Phase 2: Interviews and Focus Groups (weeks 5-16 in each country)**

Site: This phase will focus on attending different community events and find people to interview that fit within the framework of Indigenous Youth, Indigenous Rapper, and Community members. Interviews will be at different events, coffee shops and university libraries.

I will hopefully be able to attend at least one workshop that uses Indigenous Rap music as a medium to teach youth on a certain social issue that is happening within their communities. The sites will be determined when in each community and may be an urban/rural/traditional community.

Timing: 5-16 weeks in each country for a total of 10-32 weeks.

Purpose: to collect qualitative information that supports the question.
Budget

<table>
<thead>
<tr>
<th>Budget item</th>
<th>Expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment</td>
<td>$1000.00</td>
</tr>
<tr>
<td>Travel</td>
<td>$5000.00</td>
</tr>
<tr>
<td>Printing</td>
<td>$300.00</td>
</tr>
<tr>
<td>Accommodation</td>
<td>$2000.00</td>
</tr>
<tr>
<td>Interviews (coffee/meal)</td>
<td>$500.00</td>
</tr>
<tr>
<td>Traditional gifting</td>
<td>$500.00</td>
</tr>
<tr>
<td>Elder/traditional guidance</td>
<td>$1000.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$10,300.00</strong></td>
</tr>
</tbody>
</table>

Dissemination of Results

The research will be disseminated in many different ways. The research will have a webpage created and gone live by the time the research is at the community level, there will be a community report that will come out at the same time as the academic thesis is presented to the University of Sydney. This report will be put on the website. The thesis will be available through the University of Sydney Library. I will also present the findings at conferences such as The Australia Sociological Association Annual conference, The AIATSIS National Indigenous Studies Conference, and other international conferences such as the World Indigenous Peoples Conference on Education.
Bibliography


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Ristock, JZ, Art, Potskin, Jonathon 2011 'Aboriginal Two Spirit and LGBTQ Migration, Mobility, and Health Research Project ', University of Manitoba Vancouver, Canada


West, EG 2000, 'An alternative to existing Australian research and teaching models: the Japanangka teaching and research paradigm, an Australian Aboriginal model'.

Wilson, S 2008, Research is ceremony: indigenous research methods, Fernwood Pub, Black Point, N.S.
Appendix A

Interview Questions Individual Interviews

1. Tell me about yourself? (How old are you? What community do you come from? Student/unemployed?)
2. Does Rap music influence your life?
3. Does Indigenous Rap influence your life? (can you name any artist?)
4. Where do you go to find information on Indigenous Rap Music? (facebook, twitter, their website, community events, sound cloud...)
5. Do you feel the experience of Indigenous Youth today can be observed through hip hop culture?
6. Do you see a connection between Indigenous cultures and hip hop culture?
7. Is there a transfer of Indigenous culture through Rap music?
8. Does rap music bring forward a form of self-determination for Indigenous peoples?
9. Do you think that Indigenous Rap music influences people to live more successful lives? (higher education, employment, healthy families)
10. Is connecting to your Indigenous culture important for you?
11. Does Indigenous Rap assist in receiving cultural knowledge?

Focus Group Questions. There will only be four questions for this section as I don’t want the focus groups to go long.

1. Tell me about yourself and any cultural connections you have and connections to rap music, especially Indigenous Rap.
2. Can you see a connection between Indigenous cultures and Rap music? (oral cultures, storytelling)
3. What are the main themes you see come out of rap music? (Treaty, land rights, higher education, gang live, health issues, masculinity)
4. Do you think Indigenous Hip Hop culture is a form of self-determination for Indigenous youth?

Survey Questions – This will be online for the research year, it is set up to have Indigenous youth that couldn’t be a part of the qualitative information to still be a part of the research. This will be done using closed ended questions, contingency questions and matrix questions.

1. Are you Indigenous? Yes (if yes go to question a) No (If no you can stop the survey now as this research is looking at Indigenous youth in Australia and Canada on their voices)
   a. What tribal/language group do you belong to? (Waradjuri/Cree/Bundjalung/Metis)
   b. Do you belong to a specific First Nation or community?
2. Do you speak an Indigenous language?
   a. What language?
   b. Is it your Indigenous language?
3. How did you hear about this research? (Website, Social Media, community organization, friend)
4. Are you a student?
   a. What year are you in? (year 9 under, 10-12, first year college/uni)
5. What is your highest level of education?
6. What gender do you identify with? Male/Female/Two Spirit/Trans Mf/Trans FM/ Don’t see gender

Matrix questions that will be – Strongly Agree/Agree/Neutral/Disagree/Strongly Disagree

7. Do you feel Indigenous Rap music is a positive medium for learning Indigenous cultures?
8. Does Hip Hop culture fit within traditional Indigenous values?
9. Do you feel Indigenous youth are increasing Indigenous knowledges through Rap music?
10. Do you think Indigenous youth can lean positive cultural values through rap music?
11. Does Indigenous Hip Hop tell the story of Indigenous peoples in today’s society?
12. Do you feel that Indigenous Rap music can help raise the rates of Indigenous peoples in higher education?
13. Do you feel that the rap music is a male space?
14. Do you feel that Indigenous rap helps connect youth to their traditional cultures?

Open ended Question

Please tell me about your experience with rap music. You can tell me your story or share your rap.