

Internationalizing music education and the role of individual researchers

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1. Introduction

When we consider internationalizing music education, we usually refer to research explaining the benefits of transnational relations, collaboration, or cross-cultural research. Therefore, internationalizing music education seems to be a rather abstract or impersonal endeavor, mostly depending on publications. However, when taking a closer look at internationalizing music education, it becomes obvious, that it is not as abstract as it seems. Rather, there are individual researchers shaping the internationalization of music education through their work, and by engaging in various kinds of collaborations, including conferences, panels or extending invitations to colleagues. Then, internationalization loses its abstract character and becomes a rather personal endeavor, depending on individuals and their efforts to foster the formation of a global music education community. To recognize better how internationalizing music education works, we need to learn more about internationalization as a development particularly driven by individuals. This could support the further formation of the global music education community.

This chapter investigates the impact individual researchers have on the internationalization of music education. It starts with a short reflection of what internationalization is, in general and concerning music education. The second section explores the role individual researchers have played in internationalizing music education. The final part summarizes the findings and presents new perspectives for internationalizing music education concerning role models or mentors and how they can support the further formation of the global music education community.

2. Internationalization and music education

The term internationalization describes the world's increased interconnectedness. It has been a popular term in higher education and music education for some time, even though the fact it describes has certainly been going on much longer than today's frequent use of the term might indicate. The term internationalization is thought to have originated in the business world. It basically has two different meanings, one describing a product such as software that can be easily transformed to be used in various countries, therefore being "internationalized;" the second meaning is related to initiatives which go beyond national borders.¹ Aside from internationalization in the business world, the term has also been popular in political sciences for centuries, indicating that relationships between nation states and their governments are a significant part of successful policy work.²

Internationalization in the field of education emphasizes that education in today's world is a transnational endeavor. This particularly concerns higher education, where internationalization is understood as "the process of integrating an international, intercultural and global dimension into the goals, functions, and delivery of higher education."³ This underlines that internationalizing higher education is not something which can be easily accomplished, but rather affects the very nature of universities. It challenges some of their goals and can affect their organization and the structure of programs. However, there are also problems concerning internationalization, as Jane Knight points out.⁴ It encompasses more than universities' success in international rankings, the number of international cooperations or students. Rather, internationalization affects, as indicated above, the very nature of universities, opening them for global perspectives and policies which go beyond national scholarly cultures in higher education. However, internationalization should not lead to completely abandoning national scholarly cultures, either in general or in specific subject areas such as music education. They represent the musical, edu-

1 "Internationalization," BusinessDictionary, accessed September 25, 2017, <http://www.business-dictionary.com/definition/internationalization.html>.

2 Jane Knight, "Updating the definition of internationalization," *International Higher Education* 33 (Fall 2003): 2, accessed September 25, 2017, https://www.bc.edu/content/dam/files/research_sites/cihe/pdf/IHEpdfs/ihe33.pdf.

3 Jane Knight, "Five truths about internationalization," *International Higher Education* 69 (Fall 2012): 2, accessed September 25, 2017, <http://ejournals.bc.edu/ojs/index.php/ihe/article/view/8644/7776>.

4 Jane Knight, "Five myths about internationalization," *International Higher Education* 62 (Winter 2011): 14–15, accessed September 25, 2017, http://ecahe.eu/w/images/d/d5/Knight_-_Five_myths_about_Internationalization_-_IHE_no_62_Winter_2011.pdf.

cational and scholarly traditions of a respective country and are therefore an important part of the richness of the global music education community.

These issues indicate that, in view of the global music education community, it is important to be critical regarding internationalization. Uwe Brandenburg and Hans de Wit might be right when emphasizing that we live in a post-internationalization age:⁵ We need to realize that internationalization itself is not automatically good. We should rather start critically considering what its opportunities and challenges are, especially concerning certain subject areas. A critical discourse about internationalization is crucial.

This particularly concerns music education where, so far, no real discourse about the meaning of internationalization or globalization has taken place.⁶ This might be surprising since internationalization has concerned music education for a long time, not only supported by various organizations such as ISME (International Society for Music Education) or NNMPF (Nordic Network for Research in Music Education),⁷ but also by many individual scholars.

But what does internationalizing music education mean? It certainly concerns both higher education and music education in schools. As comparative music education⁸ and the theory of educational transfer⁹ indicate, it is a worthwhile endeavor to get to know music education traditions of various countries in order to learn from them. Approaches, methods or political frameworks can be points of reference, facilitating international dialogue and exchange towards improving music education in a specific country or worldwide. In higher education, internationalizing music education can concern programs, exchange, policies, but also research cooperations. This means developing a global perspective on music education and research instead of solely being focused on national points of view.

5 Uwe Brandenburg and Hans de Wit, "The end of internationalization," *International Higher Education* 62 (2011): 16, accessed September 25, 2017, <http://ejournals.bc.edu/ojs/index.php/ihe/article/view/8533/7667>

6 For more information, see Alexandra Kertz-Welzel, *Globalizing music education: a framework* (Bloomington: Indiana University Press, 2018, in preparation).

7 For more information, see: <https://nnmpf.org/en/welcome-to-nnmpf/>

8 Anthony E. Kemp and Laurence Lepherd, "Research methods in international and comparative music education," in *Handbook of research on music teaching and learning*, ed. Richard Colwell, (New York: Schirmer, 1992), 773–788.

9 Alexandra Kertz-Welzel, "Lessons from elsewhere? Comparative music education in times of globalization." *Philosophy of Music Education Review* 23, no. 1 (2015): 48–66.

In music education, as in teacher education in general, national perspectives play an important role. Reasons for this fact are for instance national teacher certification regulations which are based on the educational traditions of a respective country, including preferred music education approaches. In many countries such as Germany there is the requirement that, to be appointed as music education professor, scholars need to have taught for some time in German schools. While this condition is certainly useful for music teacher education programs at universities, being led by professors who are experienced teachers and scholars, at the same time, it challenges the internationalization of music education. It could foster a focus on national traditions and often complicates international scholars being appointed at universities outside of the country they were trained in as music teachers. In view of these structural and organizational difficulties, it might be interesting to look at the role individual scholars can play for internationalizing music education.

3. Internationalization and the individual music education scholar

Individuals have always played an important role in internationalizing music education. In the Eighteenth and Nineteenth century, travelers interested in education went to various countries, for instance Switzerland or Germany, hoping to learn new music education concepts or approaches which they could adopt for their home countries. Regarding German music education, the Englishmen John Hullah and John Curwen have been such travelers, visiting Germany in 1878. They hoped to learn from the supposedly superior German system of music education, but were disappointed, due to, for instance, singing by ear or the overall lack of systematic instructional methods.¹⁰ There have been many travelers in the history of music education, some well-known, others not. All of them fostered the internationalization of music education through their individual efforts.

This significance of individuals for internationalizing music education becomes even more obvious when looking at organizations such as ISME (International Society for Music Education). Marie McCarthy describes its foundation and development as based on the engagement and efforts of individuals such as Leo Kestenberg,

10 Ibid., 54.

Edmund Cykler, Vanett Lawler, or Arnold Walter.¹¹ In different countries, significant scholars were not only active in the further development of ISME, but also fostering comparative music education as field of research in various ways. For German music education, Egon Kraus was such a scholar. In addition to being ISME's Vice President (1953–1955) and working as editor (1960–1972) of the ISME journal "International Music Educator," Kraus conducted research in comparative music education and, with his American colleague Edmund Cykler, developed a student exchange program between the University of Oregon (USA) and the University of Oldenburg (Germany).¹² In Denmark, Frede Nielsen played a significant role in internationalizing music education, particularly regarding philosophy of music education, being co-founder of the *International Society for the Philosophy of Music Education* (ISPME) in 2003 and active in Didactology as a cross-cultural field of research.¹³

It would certainly be a too daring endeavor to trace the engagement of music education scholars in different countries at different times. But it is interesting to connect the internationalization in specific areas of music education such as sociology or philosophy of music education with the engagement of individual scholars. Øivind Varkøy and Geir Johansen are certainly scholars who significantly fostered through their engagement the internationalization of music education and the connection of Norwegian and Scandinavian music education to the international music education community. Johansen has, for many years, not only been presenting and participating in international panels, for instance at various conferences of ISPME (International Society for the Philosophy of Music Education)¹⁴ or ISSME (International Symposium for Sociology of Music Education). He also hosted conferences such as ISSME 2013 in Hamar (Norway),¹⁵ as well as organizing many international events.¹⁶ Through his interest in dialogue, opportunities for collaboration

11 Marie McCarthy, *Toward a global community: the International Society for Music Education 1953–2003* (Nedlands: ISME, 2004), 29–r30.

12 Alexandra Kertz-Welzel, *Every child for music: Musikpädagogik und Musikunterricht in den USA* (Essen: Blaue Eule, 2006), 11.

13 For more information, see <http://ispme.net>

14 See for instance the panel „Four pieces on comparative philosophy of music education,” presented at ISPME 2010 in Helsinki, published in the *Philosophy of Music Education Review* 21, no. 1 (2013). Participants of this panel were Geir Johansen, Lauri Väkevää, Cathy Benedict, Patrick Schmidt, and Alexandra Kertz-Welzel.

15 Ed McClellan, "Editorial introduction: the 9th International Symposium on the Sociology of Music Education," ACT 15(3), 1–7: <http://act.maydaygroup.org/act-15-3-1-7/>

16 See two recent events regarding community music at the Norwegian Academy of Music in 2017: Community Music and the Nordic Countries (March 10, 2017): <https://nmh.no/arrangementer/community-music-and-the-nordic-countries>
Critical Reflections on Community Music (April 19, 2017): <https://nmh.no/arrangementer/community-music-and-the-nordic-countries>

arose which helped to support internationalizing music education. This included motivating Scandinavian scholars to participate in the international music education discourse and to become active members of the global music education community.

These examples show how the engagement of individual scholars can foster internationalizing music education. This leads to the interesting question of how young scholars can be prepared and motivated to play a role in the global music education community.

4. Conclusion: Preparing young scholars to be international

In view of the significance of individual researchers for the internationalization of music education, it seems important to consider, how we can foster internationally minded scholars. Certainly, there are various things we can do. Classes about music education in different countries can introduce students to the diversity of music education worldwide. Likewise, the focus on national perspectives (e.g., Didactic) in many music education seminars could be broadened to include international perspectives on music teaching, learning and research. This could concern understanding the history of music education from a cross-cultural perspective, identifying similar origins and developments in different countries (e.g., patriotism, religion).¹⁷ It could also mean including the perspectives of international students who might participate in some music education seminars, giving them the opportunity not only to present information about the music education systems in their home countries, but recognizing their points of view as part of understanding music education from a global perspective. This might lead to identifying similar challenges and opportunities music education faces worldwide, as described by McCarthy.¹⁸ Additionally, exchange programs can certainly support individual learning processes through offering opportunities for living, studying or conducting music education research in another country. Participating in or presenting at international conferences, maybe in a panel or a joint research project, can likewise be

17 Gordon Cox and Robin Stevens, *The origins and foundations of music education: international perspectives* (2nd ed.) (London: Bloomsbury, 2017).

18 Marie McCarthy, "International perspectives," in *The Oxford handbook of music education*, vol. 1, ed. Gary McPherson and Graham Welch (New York: Oxford University Press, 2012), 42–54.

beneficial, particularly regarding getting to know the international conference culture, but also concerning meeting people and networking. In generally, it is important to notice that there are not only differences regarding music education in schools, but also concerning the research culture in various countries.¹⁹ Gaining information and knowledge about this is something which can be accomplished through becoming familiar with international music education through conferences and publications. Additionally, being active in international music education includes developing a kind of international mindedness, being able to cope effectively with differences in music education and scholarly culture.

However, when considering how to prepare students to be active in the international music education community, it is important to take the function of role models into account. Learning from people who are successful in the global community is crucial. Role models provide significant points of reference for young scholars, function as advisers and support young scholars' socialization into the global music education community. The task of a role model is not only to introduce young scholars to significant people in the global music education community, but is particularly about modeling how to act in a global context, including how to deal with intercultural differences or how to nurture the internationalization of music education in various ways. Having a role model and mentor is paramount for becoming successful in the global music education community. Being able to talk with somebody about past experiences and future plans, including how to deal with uncertainties or mistakes done in view of international scholarly customs can be most useful. Role models and mentors support and inspire, comfort and help understanding why failures can be a way to further improvement, particularly in such a complex environment as the global music education community.

The formation of the global music education raises the issue of role models and mentors, something which is often overlooked in music education in general. The internationalization of music education could be a good starting point for considering generally the significance of mentors for the professional lives of young scholars. Being a successful scholar includes most often to have had a mentor and later, becoming a mentor oneself. Mentors being familiar with the global music education community do not only foster young generations of scholars, but they nurture the further internationalization of music education in a way helping to improve music education worldwide.

19 For more information, see Alexandra Kertz-Welzel, *Globalizing music education: a framework* (Bloomington: Indiana University Press, 2018, in preparation).