

The Globalization of Performance-Based Music Education

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### Abstract

There is a noticeable lack of globalization in performance-based music education that does not address the needs of a fundamentally changing society. The purpose of this study is to investigate the current state of globalization initiatives in performance-based music education and record ideas for future curriculum globalization along with the elements necessary for implementation.

Participants in the study were interviewed in person or via teleconference, addressing twelve questions regarding the current practice and future predictions about global initiatives in their curriculum. Responses were recorded via field notes. There are twenty participants in the study.

The major emerging themes in the study were:

1. Currently, music educators implement globalization through music programming.
2. The two main needs for further globalization implementation are time and resources.
3. A major factor in determining globalization initiative success is the prioritization of the initiative by the school's administration.

Conclusions of the study and implications for the projected needs of performance-based music educators are discussed.

Key Words: education, globalization, band, orchestra, choir, performance-based, music, technology, strategies, ethics

## Introduction

Over the past five decades, technology has developed at an ever-increasing speed. The invention of the internet rocketed communications into the future, allowing people from all corners of the globe to interact with each other. In fact, Thomas L. Friedman (2005) pinpoints a specific date: August 9, 1995, the launch of Netscape. “What Netscape did was bring a new killer app – the browser – to this installed base of PCs, making the computer and its connectivity inherently more useful for millions of people... This development, in turn, wired our whole world together, and, without anyone really planning it, made Bangalore a suburb of Boston” (p. 62). Our connectedness since then has only increased at an exponential rate.

In the past, it was uncommon for a person to interact with someone of a different background. According to a study participant, Sam, a majority of people would not leave the town they were born in, and if they did it was unlikely that they would have exposure to another country unless they were in the military. The current generation has had more exposure than the prior generation overall. International travel is becoming more commonplace, and the inundation of technology has made international connectedness for both business and personal reasons easy to obtain. The upcoming generations will most assuredly interact on a regular basis with people from different countries and different backgrounds than theirs, and at earlier ages.

What does this mean for students? What are the implications for education, and for the educators responsible for preparing these students to be members of this new, global society? And what in the world does music education have to do with any of this? Because this is a relatively new field of research, there is plenty to discuss. There have been many publications about globalization, but little has been said about music educators’ roles, responsibilities, and opportunities within the movement.

According to Sir Ken Robinson, “national education policies used to be domestic affairs. These days, governments scrutinize each other’s education systems as earnestly as their defense policies” (2015, p. 6). The globalization movement in the United States is taking root, but there is still much work to be done and the rest of the world is watching. Educators must prepare students to interact with people from all backgrounds with respect and an open mind in order for our new global society to be effective. “The one world has been undergoing tremendous, turbulent changes, due to the recent quick movement in globalization. As a result of globalization, educational change occurs in the development of basic and higher education in many countries in the one world” (Pang, 2013, p. 17).

H.H. Jacobs contends that the United States system of education is still rooted in the industrial era (2010, p.7). She traces our educational system back to the Committee of Ten, established in 1892 at the height of the Industrial Revolution. She says, “schools were not designed for children. Rather, they reflected the factory model of organization resulting from the ascension of industry and economic expansion between 1897 and 1921, which ultimately was applied to education as well as business” (p. 9). Students no longer feel at home in this system, since society has shifted to a more global and technological basis described as a “knowledge economy” (Tarc, 2012, p. 9). In order to accommodate the needs of our students, educators must evaluate the very roots of the education system and adapt to the new ways of learning. Evidences of this shift have been observed in the development and integration of project-based learning, a type of education that has been prevalent in music education for hundreds of years. Global citizenship education has “reached a critical point in its development” (Myers, 2016, p. 3) and deserves the attention from researchers and education specialists in order to objectively formulate deliverables in the field.

### Attitudes Toward Globalization

There are noticeable effects of this movement in secondary and higher education. Recently, a Japanese case study called educators to utilize our more diverse classroom environments to engage students in developing global citizenship competencies (Mori & Takeuchi, 2016, p. 157). Within classrooms, it is changing curriculums and goals already. One professor at a university starts the discussion of global perspectives with her teacher candidates by introducing them to advertising from around the world and sparking discussion about the influences of stereotypes on these advertisements. She found that doing this project changed her students' perspectives on global issues (McGaha, 2015).

Not surprisingly, the upcoming generation seems to be overall favorable to the changes that technology has brought about. According to a 2014 study, a significant majority of students interviewed "believe that enhanced international cooperation would lead to an improved international understanding or to general progress" (Fischer, Fischer, Kleinschmidt, & Lange, p. 132). However, in this same study, cultural exchange was listed as a negative effect of globalization instead of a positive one. "8 grammar school students... connected their ideas of globalization to elements from the field of culture. 4 out of 8 grammar school students believed globalization to be a danger or threat for cultural identity. 2 identified enrichment due to mutual influences, and 2 expressed both positive and negative culture-related aspects" (p. 129). It is interesting to consider that among all the good that can be shared through this movement, the students believe that a cultural exchange would dilute existing cultures. The idea that should be taken away from this perspective is one of integration with caution and respect for preservation of existing cultures, and a consciousness of the effects of this new society we are creating.

There is a host of topics to consider when addressing globalization in education. This article will briefly discuss the issues of time, resources, ethics, and common language when implementing globalization in a music curriculum.

### Music Education's Impact on Globalization

Globalization in music education is not a new concept. As early as 1918, reforms to education were being made that included music globalization, led by Leo Kestenbergh. In 1953, the International Center for Music Education was formed based on Kestenbergh's theories of performance-based music education. "In the post-war era there was also a growing interest in and desire for the development of more international exchange and stronger connections to avoid the extent and kinds of damage that were only just being overcome" (Gruhn, 2004, p. 2). Furthermore, Gruhn postulates in his analysis of Kestenbergh's career that "the whole concept of internationalism can be traced back to Kestenbergh's origins and his conviction about the positive ethical effects of music and music education" (p. 13). However, Kestenbergh's ideas have not made their way into the typical United States music classroom.

In 2010, Vivien Stewart listed three components of global literacy that educators need to address in order to prepare students to engage in a global society. The components needed are

- 1) knowledge of other world regions, cultures, economies, and global issues,
- 2) skills to communicate in languages other than English, to work in cross-cultural teams, and to assess information from different sources around the world, and
- 3) values of respect for other cultures and the disposition to engage responsibly as an actor in the global context (p. 102).

These components make globalization accessible and teachable for students and offer direction for goal-setting.

In her 2009 article regarding the concept of the flat world as presented by Friedman, Beckmann-Collier pointed out specific proficiencies within the hidden curriculum of music education. These proficiencies were:

- 1) to learn how to learn,
- 2) to possess passion and curiosity,
- 3) to play well with others, and
- 4) to exercise the right brain (pp. 27-28).

These proficiencies line up with the aforementioned global literacy components proposed by Stewart in 2010. The ability to learn how to learn would increase the capacity for students to gain knowledge of other countries, regions, and cultures. The possession of passion and curiosity would be a necessary quality to develop communication skills. The curiosity to explore other languages could be incited by the hidden curriculum of music education and enhanced by the practice in tonality that music education provides. The ability to play well with others can certainly help in the process of gaining respect for the values of others and promote responsible and ethical engagement with other cultures.

Music itself is recognized as an international language, and many prior studies have indicated that classically trained music students gain fluency in languages other than their first language due to increased awareness of tonality, a property that is believed to reside in the right brain that music education exercises. Even without a common language, the impact of the study

of music communally is profound. In a Facebook post, American international composer and conductor Brian Balmages told a story of a recent experience he had while interacting with a group from Italy:

I just came across a letter I received while I was conducting in Italy. It speaks to the power of music without referring to test scores, brain activity, and so many of the other things that may be important, but miss the true point of music. I had just spent three days in rehearsal in beautiful Serra de Conti. During that time, I did not use an interpreter. I used what little Italian I had learned over the week, and let my hands do the rest. This was their letter: ‘Over the past three days we’ve spent together, all of us have been very impressed by your way of transmitting the importance and beauty of playing together. Music is a universal language, thanks to which we can share our own feelings through a simple melody. With this little message we want to thank you for the short period we’ve spent together.’ Test scores are fine. Improved cognitive function is fine. But making a strong connection with people across the globe when the only language you have in common is music – well, that’s not fine – that is amazing (Balmages, 2016).

The experience that Balmages had in Italy is one that is echoed throughout the experiences of those who have participated in international music exchanges.

Because of these linear commonalities of goals, it is a natural conclusion that music educators should not just incorporate globalization into their curriculum, but should become the frontrunners and leaders of the globalization movement in education. At the disposal of music educators is every tool necessary to make Stewart’s goals of global citizenship a reality in a short time frame. In fact, Beckmann-Collier states that “music educators have a substantial role to play in defining educational policies and procedures in the new, flat world” (2009, p. 28). Music

educators need to approach globalization with the things they do best: be visionary, be inspiring, and take the lead.

### Definitions

When it comes to defining globalization, there are many opinions about what the word actually means. The common thread throughout the various definitions is the idea that technology has increased the interconnectedness between countries and cultures around the world. The differences in the definition come in the potential applications of this new societal shift and how it impacts the next direction for education.

For the purposes of this study, I used two definitions of globalization. The more broad definition was posed by Vaira as “the engagement of people and ideas across many national borders” (2004). The more specific definition is “the expanding scale, growing magnitude, speeding up and deepening impact of interregional flows and patterns of social interaction” (Held & McGrew, 2000, p. 4). Both definitions are in regard to the social aspects of a global society and in line with the idea of global citizenship education as the next priority of globalization.

When the term performance-based music education is used, it is in reference to courses in secondary schools that teach classical Western music techniques that require public performances of prepared music as a part of the curriculum. These courses are commonly referred to as band, orchestra, and choir.

### Study Synopsis

The motivation for this study was based on a personal interest in the field of globalization and music education. It is my conjecture that globalization is not a commonly discussed topic in

the field of performance-based music education. Instead, music educators teach the way that they have been taught, incorporating techniques and goals that were established early on in the development of the field. Sometimes these goals were developed decades or even centuries in the past, and do not make allowances for the changing needs of a global society.

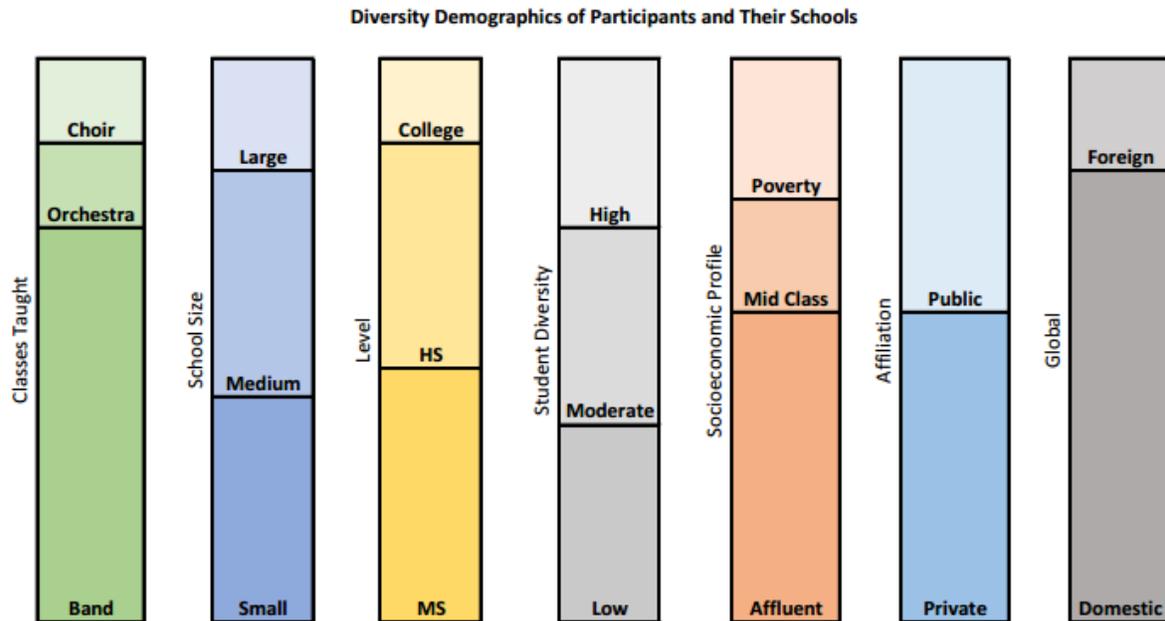
Music educators need to adapt curriculum to reflect global citizenship priorities in order to educate students to be contributing members of this new society. The research problem addressed in this study is “In what ways can music teachers address global initiatives in a performance-based music curriculum?” The goal of the study was to collect information on the following broad research topics: the opinion of a cross-section of performance-based music educators regarding global initiatives, the current state of globalization initiative implementation in music education, and the future possibilities and needs for global initiative implementation.

### Methods

In order to answer this question, interviews were conducted with music educators from a variety of backgrounds to ascertain current attitudes and ideas on the topic. There were twenty participants involved in the study. Each participant completed an in-person or teleconference interview consisting of twelve open-ended questions that addressed various aspects of the broad research topics. Additional questions were asked during the interview to clarify information or expound on ideas presented by the interviewee.

Participants were selected via purposive sampling in an effort to ensure as accurate a cross-section as possible. Seven benchmarks of participant diversity were reviewed prior to selection, including: subject area taught, grade level(s) taught, the size of the school in which the participant teaches, student diversity demographics, student socioeconomic profiles, whether the

school the participant teaches in is affiliated with the government (public) or is independent (private), and whether the school is located in the United States or abroad. In the field notes, all names of participants were changed for their privacy, and no location specifics or names of schools were used.



**Figure 1: Participant Diversity Demographics**

The limitations of this study include the small number of participants and the fact that the researcher knew a small number of the participants personally. The researcher bias includes a career in the field being studied and a personal investiture and interest in globalization. Data collected was evaluated comprehensively, but also interpreted through triangulation using domestic and international contexts in order to explore differences between the viewpoints of American and international teachers, participant researcher, and member checking.

## Results

The first surprising result of the study was that most of the participants interviewed had not heard of the concept of globalization before this study. In fact, only three participants of the twenty interviewed, or 15% of participants, knew the term without being provided a definition. Of these participants, two were international teachers, comprising 50% of the international teachers interviewed. Only one domestic participant knew the term. However, 85% of the participants currently intentionally program international music as part of their curriculum. 75% of international teachers interviewed and 87.5% of domestic teachers interviewed use this programming method. The participants engaging in this practice were unknowingly including globalization practices in their curriculum. Unsurprisingly, when asked about what benefits students would receive from a globalized education, 95% of participants mentioned in some way that students would become well-rounded. Other words used to describe this idea were aware, respectful, and ready to engage. This observation is reflective of the positive attitude toward globalization amongst our current educators.

A common theme in the interviews was the necessity of administrative support. This came about in several different ways. One participant stated that the administration fully controls the curriculum that the teachers must abide by, and therefore globalization would have to be an administrative priority in order for it to become a priority for the teachers. Two other participants mentioned that pleasing the administration is how they keep their jobs, but it all comes back to the administration making globalization a priority, because the administration's priorities are what the directors must focus on when managing their curriculum. Another participant brought up the disturbing trend that when funding cuts are being made for government-run schools in the United States, arts programs typically take the biggest cuts in both funding and personnel, making the task of moving forward with program updates difficult if not nearly impossible with

the management of increased responsibilities. Budget management is also primarily a concern of the administration.

The two biggest needs for performance-based music educators to move forward with globalization initiatives are time and resources. This idea is not new, and it is not localized to performance-based music education or by location. If you ask any teacher of any subject what they need more of, the answers will probably be the same. The difference lies in what the educators were requesting. Three participants stated they needed more money in the budget for the purchase of music and to create immersion opportunities for their students. Three participants mentioned the need for a specific resource: access to compositions by native composers from around the world. Four participants needed more time to prepare projects and incorporate the study of globalization into their teaching units. One participant, Frank, said concisely what many band directors think: we are already overburdened. For Frank, if globalization is going to happen, it needs to happen within the context of the existing program and curriculum and not become an additional “thing to do” in a field that is already overtaxing its educators. Surprisingly, educators not located in the United States cited more of a problem with the need for time than for resources.

Several participants mentioned the need for collaboration between departments or the entire school for successful globalization. Ideas about grade-level projects or entire school focus were brought up and discussed in detail. This topic will be discussed in greater detail in the Discussion section.

Of the twenty participants, over half had not considered the depth of globalization’s impact on their students prior to their involvement with this study. Only 25% of international participants and over 60% of American participants had not considered it. However, this study

brought the concept to the forefront of their mind and they now see the benefit of including this framework within their curriculum. If this study did nothing other than launch a discussion on this topic and bring awareness to educators, it would have achieved its purpose.

Overall, participants who worked in independent schools were more likely to have positive expectations about their future involvement in globalization. Participants from government-funded schools listed limited resources and support as their primary cause for a pessimistic future prediction. The schools most likely to already be involved with globalization on some level, and optimistic about further opportunities for expansion of global initiatives, were non-American private schools. These schools were followed closely in opinion by those schools identified as American-based International Baccalaureate schools.

There were some unique perspectives that came up in the interviews as well. Owen stated that “globalization is a fact, not a theory.” He also thinks that anyone who tries to ignore it will be left behind. Already other cultures globally are investing in globalization within their music programs, and America’s education system will miss an opportunity to grow and advance if globalization is ignored. Niko said that it is important that we, as a culture, know first where we come from, and make sure to pay attention to our own artists, so that we can appreciate the music from other cultures within the context of our own. Students must understand their own history in order to compare it effectively against something different.

A participant from abroad, Eva, talked about how globalization is a necessity, not a luxury, for teachers in Western Europe because of the proximity of other nations with their own unique cultures. This same phenomenon exists in International Baccalaureate schools (in the “Independent” category of schools), where the student population is highly diverse and the school itself prioritizes global education. In order to honor the cultures of the students present in

the classroom, these music directors must provide authentic cultural experiences to their students. These schools, both internationally and domestically, exist in school cultures that highly value diversity and cultural awareness. In United States schools that are government funded or serve students in a lower income bracket, some participants found that their students do not travel to the extent of other students. In these cases, it becomes even more important to provide these students with a wide variety of international music, because the classroom may be these students' sole form of exposure to these kinds of performances. However, the attention and focus of the school culture is not often on intercultural interaction. Often these schools focus on the basics in order to help their student population, and globalization is not something administrations see as an accomplishable goal within the parameters of their current population.

Andrew brought up the topic of English as a common language for globalization, and mentioned that he thought that English had limitations, although he didn't know what solution to offer. There are certain aspects of international music that do not translate well into other languages, or cultural phenomena that are inherent to the local population but hard to understand if one is not a participant of the culture. Much like slang, some music terms have cultural context, especially when looking at music that is culturally unique. An educator would need access to people or information from the culture being studied in order to fully understand what is unique about the music.

George issued a call to the music committees for performance contests, saying that these contests should include more international music on their approved lists for competitions. In this way, performing groups that are bound to evaluative performances by their administration can more effectively incorporate new styles of music without forfeiting the ability to remain competitive.

## Discussion

One of the most effective ways to incorporate globalization into music education is to train educators on its importance, the ramifications of not including it, and the benefits of it. Approaching globalization initiatives in a music classroom should be done with intention and purpose. Music educators must be aware of the goals of globalization in order to successfully incorporate it into their curriculum.

Another aspect of globalization education involves administrators. In order to have the support necessary to begin globalization in any school, the administration must consider it a priority. If the administration has not considered the importance of the movement, priorities of the administration might not align with global initiatives. Although much information on globalization is available to administrators, it is likely that the impact of music education in globalization has not been considered. Information would need to be presented to administration in order to raise awareness. Even without administrative support, directors can implement small changes to the curriculum to include these initiatives without compromising meeting the needs of the administration.

Music educators would then need to develop a plan to incorporate globalization into the music curriculum. Using the resources available, small additions to the curriculum that build over time would be the easiest method of incorporation. Already, the vast majority of teachers use international music for performances, so the next step would be to ask what could be done to take the experience for the students further. The goal should be, ultimately, a complete immersive experience. While this may not happen with every piece of international music that is presented to the class, it should be the goal to include as many aspects of the music's background, culture, and historical significance as possible. Not only does this create a

connection between the music and the students, but it also reinforces ideas of style differences and the reason why the students should play the music in a certain way.

Initiating globalization in a performance-based music curriculum does require time. The educator must spend time developing a strategy that will meet goals while inserting projects, lessons, or resources into the current curriculum and without setting aside fundamental skills. Time would also be spent researching resources, finding specific music to meet specific goals, and in collaboration with a host of other individuals to ensure the success of the implementation. However, the time spent does not have to be overwhelming. The initial investment can be small, and grow over time and as the educator, the students, or the administration desires the furtherance of the initiative. In a field where teachers are already overburdened with tasks and commitments, it will be a difficult idea to sell. Once the students demonstrate a deeper understanding and appreciation of music, the question of the value of the time investment will be answered thoroughly.

Finding resources for such an endeavor might prove challenging in some instances. A large amount of research into the music being presented to students for performance would need to take place. In cases like Kate's, a study participant from China, sometimes music takes months to arrive. In other cases both in the United States and abroad, internet connectivity is not reliable. Online research, while the fastest and most convenient in most cases, is not a standard or reliable option for these situations. For some public schools, the perfect piece may not be on the contest list and therefore will not be an option for use. The solution to these problems is never simple, but creative minds prevail in such circumstances.

There are several different avenues for collaboration using globalization. Starting small, a performing group may choose to collaborate with another class. For example, at one school the

art program may decide to do a painting project based on a Japanese piece that the band is playing. All students research the piece and share their findings, and all students connect with the material on a deeper level. The music becomes something real and tangible for them. Avenues of collaboration exist with many subjects, especially history.

Another option is to consider a school-wide collaboration. In this idea, the entire school could focus either on one country or on a multicultural festival. A program may also decide to collaborate with another school, either in another state or even another country. There are some limitations with international collaborations, such as time differences and lag with teleconferencing, but these relationships can prove life changing for all parties involved.

The largest project idea could be international visitations between groups, or international performing tours. This is the most effective way to establish meaningful and long-lasting relationships. There have been a few schools that have pursued this option, specifically the schools that participants Andrew, Kate, and Owen work for. These trips could be considered a cultural exchange, which is a concept borrowed from other subject areas, specifically collegiate exchange programs. While more long-term than what is proposed here, the concept is the same. It is currently done in music education, but not with a frequency that makes it a standard practice. On this topic of cultural exchange, Mori and Takeuchi reveal that “of critical import is instructors’ ability to facilitate meaningful intercultural interactions within the classroom” (2016, p.12). When students physically interact with each other, the impact of the interaction is magnified when the educator is careful about making the experience relevant to the students. Groups of similar types, ages, and goals would interact with the highest amount of efficacy.

Kertz-Welzel (2015) suggests the idea of borrowing in music education in her article *Lessons from Elsewhere? Comparative Music Education in Times of Globalization*. She suggests

borrowing techniques of music education for the strengthening of music programs across the globe. Like many other countries have adopted the American school band program, a good number of American schools are now beginning to adopt techniques used in Japan, a country which has taken the American band concept and moved it one step further, creating globally competitive bands at very young ages.

It is also necessary to address the use of English as a common language in the globalization of music education. Kertz-Welzel's 2016 article on the use of English as a common language addresses four issues with the concept, two of which are related to this discussion.

First, it is not possible to translate ideas completely adequately into another language.

Often, not only vocabulary is missing, but rhetorical practices vary across cultures.

Second, terminology in music education also varies internationally, depending on distinctive music education cultures, concepts and approaches in respective countries.

Non-native English speakers often have to adapt their ideas to vocabulary and concepts which are available in English, even though there might be substantial inconsistencies.

(Kertz-Welzel, 2016, pp. 53-54).

There are several things to consider ethically when incorporating globalization into music education. One of the most important is the consideration of unique culture, and the maintenance of individual cultures. Niko, a participant in the study, raised this topic in his interview, saying that students must be aware of their own music history and diversity. Wai-Chung Ho and Wing-Wah Law (2009) stated that "the concept of national culture is problematic because globalisation has posed challenges to the cultural identities of peoples in different parts of the world" (p. 2). Their assertion is that the globalization movement has caused an identity crisis amongst the new generation because the influx of international media and culture, especially popular American

culture, has created a new type of mixed culture that is no longer adherent to the original culture. In other words, the uniqueness of cultures is dying and the new cultures are becoming more homogenous because of the influence of media in these global times. The maintenance of these cultures is imperative for the sake of history.

As an example, indigenous people of the sub-continent of India “feel in danger of losing their cultural heritage and distinct identity in the race towards cultural homogenization by the global dominant forces” (Singh, 2013, p.2). These ideas are not unfounded, in fact the advent of globalization has caused a new awareness of the disparity between those in prosperity and those in need, as evidenced by a study in 2015 of the youth of India’s reaction to an enhanced “already existing inequality, since the benefits of globalization and development and access to these benefits are not equitably or justly distributed” (Suchday, p. 78). The approach to interactions with others must be done with clarity of goals and a respect for existing cultural identities.

Music students will also more fully understand the aspects of international music that are different if they understand their own cultural music and can use it as a point of comparison. It will give students a basis to begin a conversation, and a method of evaluation. For example, one high school outside of St. Paul, Minnesota, has determined to purchase one piece of music from composers of color for every band for every concert. In this way, they hope to increase their student knowledge of composers of color, and also support those composers (Wastvedt, 2017).

Heimonen positively describes ethical considerations of music education in the global context. “Students are thus encouraged to be more sensitive to music (by being able respond to harmony and texture, for instance), and themselves, other people, and the world in which they live, since musical understanding is not grounded in any normative musical experience... These worlds can be accessible to all people: nurturing sensitivity to music, oneself and different others

can be one way of increasing a sense of togetherness at the global level” (2012, pp. 67-68).

When moving forward, it is imperative to keep in mind the ethical treatment and approach to other cultures, and use music as a launching point and common interest to facilitate meaningful interactions.

### Implications

Jones addresses three implications of the globalization of music education that are relevant to this discussion:

First, we need to combat the objectification and commodification of music by reclaiming music as a form of human praxis through helping students develop their musicianship for personal musical agency. Secondly, we need to address the social issues created by globalization by responsibly introducing students to musics of the world, emphasizing their value as human action by stressing their situated, contextual meaning in order to avoid and combat a simplistic faux multiculturalism that decontextualizes musics from practice and treats them as aesthetic objects; we need to address issues of hegemony and cultural imperialism; and we need to foster amateur musicing in order to reduce social alienation and improve communities. And thirdly, we must help students develop the skills, knowledge, habits, and dispositions to succeed in an economy focused on creativity, research, development, design, and innovation (Jones, 2007, p. 14).

In addition to Jones’s implications, there is a need for the development of a resource for music educators to access listings of available music by native composers. This would not only provide avenues of new ideas for performance, but cut research time significantly. The site would be

most helpful if it listed each country, the composer, song title, and contact information for the purchase of the music.

Either in the same resource or separately, a database for music programs looking to collaborate internationally would be of great import in the pursuit of a globalized performance-based music education. The database should be searchable by country or region, and contain information such as the location of the group, type of group, and the type of collaboration desired. Measures would need to be taken to protect the privacy and safety of the participating groups and the students they represent. It would function best if monitored by a third party who would verify interest and validity of the people seeking contact, and initiate the contact between the two groups. As an example of such a service, a director could go to the resource and look for a high school choir located in southern India who is looking to do a teleconference exchange.

Currently a similar, but not exact, resource exists for teachers in International Baccalaureate schools in the form of a community discussion board. While some collaborations have come about because of these boards, this is not the initial purpose of the existence of these boards. There exists a need for this resource to be available to performance-based music educators in all schools.

The education of both teacher candidates and administration is an important aspect of the continuing development of globalization. While the continuing education of current teachers should not be overlooked, it is even more imperative that the upcoming generation of teachers who will be most affected by this movement and the administration who will be tasked to support it be educated on its value for the future of their students. Music teacher candidate undergraduate studies should have at least a unit within a teaching methods course that explores globalization and its implementation, but a full course would be even more effective considering

the urgent need for this issue to be addressed. As study participant Jillian remarked, she was “never taught how to teach globalization.” Similarly, those seeking graduate degrees in administration should also be made aware through their academic studies of the ramifications of ignoring the movement, and the benefits of embracing it. This is especially important in America, where political climate has kept the country from embracing international relationships until only recently. This is evidenced in the attitudes and knowledge about globalization of American teachers in comparison to non-American teachers observed in this study. For current educators, avenues of continuing education are the best way for communicating this knowledge. Conferences and webinars abound, and as word spreads, more teachers will become prepared to implement global initiatives in their classrooms.

The main focus of those who are passionate about this movement should be to encourage those looking to dive into the beauty of globalization. No start is too small, no effort too minimal. In a field that is already saturated with goals, tasks, and commitments, the main task for educators now is simply to begin.

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