

Toward a Global Community: The International Society for Music Education 1953-2003

by

Marie McCarthy



International Society for Music Education



Celebrating 50 years

1953-2003



ISME History Summary (English):
Toward a Global Community: The History of the International Society for Music
Education 1953-2003 by Marie McCarthy

Greetings

On July 9, 2003, ISME celebrates 50 years since it was established in Brussels, Belgium, in 1953. It has been my privilege and honour to have been associated with ISME since its formation. A history such as this puts the work and achievements of the Society into perspective; it gives us an opportunity for reflection, and to acknowledge the contributions of so many loyal members and major organisations which have been players in the development of the Society. There could be no better choice of author to write this history than Marie McCarthy, who in its preparation has shown a deep interest and dedication to the task. This history is one of the many exciting projects celebrating the Golden Jubilee of ISME, and I commend it to you, the reader. Share it with colleagues and pass on the torch to your students who are the future of the Society. Encourage them to continue to work to uphold the fine aims and ideals of ISME.

Frank Callaway
Honorary President, ISME
February 2003

Preface and Acknowledgments

The idea of writing this history originated in the mind of then Honorary President, Sir Frank Callaway, to whom this book is dedicated. He approached me with the idea at the biennial conference in Amsterdam in 1996, and I am indebted to him for constant support and guidance right up to the end of his life. As many of ISME's past leaders were still living, I was able to interview or correspond with them. I also used the ISME archives in the Special Collections in Performing Arts at the University of Maryland, College Park (USA), and visited the University of Western Australia in Perth (Australia), where the Callaway Papers are housed.

The book is organised around the five decades of ISME's history, with a theme or focus for each decade to reflect the foremost development of the era. An introduction examines developments in world history in the latter half of the twentieth century, while a concluding chapter evaluates ISME's movement towards being a global society. Thanks are extended to all those who assisted the project in many ways. I acknowledge financial support from the University of Maryland, the Office of International Affairs, and ISME. The book is indeed a collective endeavour, in which I serve to weave the words that tell the fascinating story of the ISME community, 1953-2003.

Marie McCarthy

Introduction: Setting the Global Context

The introduction identifies the factors that allowed ISME to move gradually from being a group that from the beginning was international in name and vision toward being a more truly global community. ISME came into being as a body embedded in a political organisation, UNESCO and its offspring the International Music Council. Its further development occurred within a post World War II climate in the late 1950s, moving to a post Cold War climate beginning in the late 1980s; from a world divided into a communist East, a capitalist West, and a neutral camp, to one integrated by international communication networks and world markets.

At the same time there was a spread in the ideals and values of political, social, educational and cultural democracy, and the dissemination of information made possible by technological innovation. While ISME commenced as an organisation rooted in First World values and assumptions, it gradually incorporated into its thinking and scope of activities a set of perspectives that reflect the global diversity of music and music education. The combined influence of all these developments in the latter half of the twentieth century led to a greater global consciousness, an awareness of the need to integrate smaller and less powerful countries into that consciousness, and a belief that all peoples have rich cultural offerings, regardless of socio-economic status or political standing.

Chapter Six: Democracy, Diversity, Dialogue: Recurring Themes on the Journey Toward a Global Community

Issues of democracy in ISME's activities reflect the political climate of the era. The Society started out as a group of mostly male leaders from Western countries; however, common interests and aims enabled them to rise above different political loyalties. There were efforts to develop regional centers in the 1980s, while leaders travelled to under-represented countries to inform music educators about the benefits of the Society. By the 1990s concrete efforts were taken to engage Third World countries by modifying internal structures and procedures. Geographical frontiers were expanded through the location of conferences, and the establishment of national or regional links. Attempts to provide access to information for all people included the desire to create an international information center, and the use of major world languages in conferences and publications. The topics addressed in the Society's conferences, publications and projects demonstrated an inclusive and comprehensive approach. The development of the Commissions created forums for specialised interest groups, while ISME's leaders encouraged performers from under-represented countries to attend the biennial conferences. Economic restraints have sometimes made it difficult to realise all the Society's democratic ideals.

From its inception, ISME's leaders were committed to the concept of musical diversity. They promoted world music in education, culminating in the creation of a *Policy on Musics of the World Cultures* in the 1990s. Other significant factors were the contributions of ethnomusicologists to ISME forums, attempts to transcend cultural barriers created by political regimes, increased diversity in performance groups and speakers at conferences, the location of conferences and seminars, and the work of the various Commissions. Establishing effective dialogue occurred through participation in musical events, the development of personal friendships, and the sharing of pedagogical ideas across cultures. There were efforts to create dialogue

between the center (Executive and Board) and the communities of national and regional music educators. The changing technology of global communication media has also made the sharing, exchange and dissemination of information possible in new ways.

ISME's mission to create a global community of music educators is ongoing as it further expands to reach countries which have not previously participated in the Society. In honouring the contributions of its leaders in the past 50 years, we recall the hope for the future of music education that was so beautifully expressed by Paul Hindemith and Paul Claudel in their work *Canticle to Hope*, which was commissioned for the first ISME conference in 1953.

Summary prepared by John Meyer



FOREWORD

A little more than 50 years ago, inspired and driven by the vision of Charles Seeger and Vanett Lawler, a group of dedicated individuals began a most courageous journey when they came together in Brussels to take the first steps to form the International Society for Music Education. And what an exciting and rewarding journey it has been! This ISME History is the story of that courageous journey, a journey that has continued with energy and vigor for half a century.

It is fitting that the writing of ISME's History should accompany the celebration of the Society's 50th Anniversary, for this is a special time in which we naturally find ourselves reflecting on how the Society has grown and matured since its founding. In doing so, we are reminded of all those who have come before us, who have helped keep the Society focused on its vision and mission, and whose love of music, dedication and commitment, and generosity of spirit have played an important role in bringing ISME to where it is today. This History is their story as well, and indeed we have much to celebrate and for which to be grateful.

Initially described by Charles Seeger in his original proposal as an "interest group", ISME has developed steadily over the years into an organisation that now represents and serves members in over 70 countries throughout the world. Of overarching importance and focus in those very early years was the sustaining commitment to a Society that was able to transcend the varied and different political ideologies of its international membership towards achieving harmony regarding the role and value of music and music education. To be sure, our Society has been more than successful in this regard, and at the very heart of that success has been ISME's unceasing focus on those principles that form the foundation of its vision, which is to serve the music educators of the world, and its mission, which is centered on building and maintaining a worldwide community of music educators characterised by mutual respect and support, fostering international and intercultural

understanding and cooperation, and nurturing, advocating and promoting music education and education through music in all parts of the world. This History is the celebration of that success.

We also use the occasion of the 50th Anniversary to set our sights on the future, knowing that the world in which we now live and work is indeed a different and more complex place than it was 50 years ago, and that our Society will have to continue to evolve if it is to remain healthy and viable. As we do so, we do well to consider that perhaps our greatest strength as a Society is that we have been able to maintain our world-wide presence all these years in spite of this complexity, and that our continued success as an organisation will be heavily dependent upon our ability to maximise that strength as we move forward. It will also serve to remind us that our Society was born because of individuals and groups who were willing to set aside for a time their individual differences to form new partnerships that enabled them to collaborate toward achieving a common goal. Such partnerships and collaborations are, now more than ever before, essential and indispensable. Much of the work we now need to do, is no longer possible, with only the resources available to our Society alone, or with our Society acting as a soloist in every concert on the performance tour. Indeed, ISME must view itself in an ever-expanding way as but one of the sections in an orchestra that includes other worldwide organisations with which ISME shares similar goals and vision with respect to the creating, performing and teaching of music. In addition to telling the story and celebrating the past, then, this History can and must inform us as we identify our challenges and chart this course.

It is truly an honour and privilege to serve as ISME's President during this memorable time in its history. The celebratory activities we have undertaken, and particularly my personal participation these past 18 months in a number of important international events, have afforded me a special opportunity to experience first-hand the loyalty and commitment that those in our profession world-wide, whether ISME members or not, have for our Society, and the hopes that those individuals hold for ISME's future. As you read and enjoy this History, therefore, be ever-mindful of those whose contributions have engendered this loyalty and commitment for 50 years. To them, and especially to Marie McCarthy, who has brought those contributions to life in this document, we owe an immeasurable debt of gratitude.

Happy Birthday ISME!

Giacomo M. Oliva, ISME President
Lincoln, Nebraska, USA



GREETINGS

On July 9, 2003, the International Society for Music Education (ISME) celebrates 50 years since it was established in Brussels, Belgium, in 1953. It has been my privilege and honour to have been associated with ISME from its formation.

In 1949 I was invited to the United States (financed by the Carnegie Corporation) and my itinerary of five months was organised by officers of the Music Educators National Conference (MENC). I well remember a dinner party in honour of visiting foreigners, where we were discussing things relevant to the visitors. We had Charles Seeger, a significant man, whom I came to know well, a pioneering figure and particularly interested in the questions being discussed. The MENC people wanted to know more about my recent experiences in England, music in New Zealand and about the music teaching in the countries of the others present. The theme of the conversation over dinner was “wouldn’t it be a wonderful development if we could have regular meetings of people coming from different countries, properly organised?” In fact, if we could have a sort of international society that people could belong to, and we were aided particularly in our thinking by Charles Seeger, who asked me if I would be going to Washington. Well, I had not planned to, but I did before the end of that week, which resulted in a lifelong friendship. Little did I know at the time that three years later, Charles Seeger was to be the author of the constitution of the International Society for Music Education, which grew out of the meeting in Brussels, convened by UNESCO through the International Music Council, which itself was only a couple of years old. That was the beginning of ISME.

As the Society has grown from these first beginnings, to its present status in the world arena, it is humbling to look back and take stock, and to recognise the many people who have contributed to these important developments over time. A history such as this puts the work and achievements of the Society into perspective,

it gives us an opportunity for reflection, which can give guidance for the future. It gives us an opportunity to acknowledge the contributions of so many long-serving and loyal members, and also those major organisations which have been players in the development of the Society.

There could be no better choice of author to write this History than Marie McCarthy, who in its preparation has shown a deep interest and dedication to the task at hand. She has given and continues to give generously of her time and expertise with no other compensation other than the satisfaction of serving ISME and the international music education community, and I personally thank her for this.

This History is one of many exciting projects being carried out in celebration of the Golden Jubilee. May it serve to stimulate and inspire in future generations a continued growth in music education, music for all, through ISME, and I commend it to you, the reader. Share it with colleagues and pass on the torch to your students who are the future of the Society. Encourage them to continue to work to uphold the fine aims and ideals of ISME.

Frank Callaway
Honorary President, ISME

February 2003



A decorative graphic of musical notes and a staff line, rendered in a light gray color, arching over the title text.

PREFACE and ACKNOWLEDGMENTS

The idea of writing a history of the International Society for Music Education to mark the Society's 50th anniversary (1953-2003) originated in the mind of then Honorary President Sir Frank Callaway, to whom this book is dedicated. He approached me with the idea at the ISME Biennial Conference in Amsterdam in 1996. I was honoured to be asked to recount this story and took on the project with considerable enthusiasm and a general sense of the enormity, responsibility, and nobility of the task. I am indebted to Sir Frank for the constant support and guidance he gave me right up to the end of his life. I received a copy of his Greetings to this book only days before he died in February, 2003. The many hours he spent in conversation provided a solid base for understanding the community I was about to study. His dedication to music education in the international context provided a source of inspiration for completing this project. I also wish to acknowledge the contributions of Graham Bartle, and former ISME President Ana Lucia Frega who guided and supported the project in the early phases.

My association with ISME began when I became a member in 1986, and my interest in the Society was further stimulated by Paul Lehman who served as my dissertation advisor at the University of Michigan. From the beginning of my research career, and possibly related to my bicultural status as a citizen of Ireland and the United States, I was interested in issues pertaining to international music education. After completing several studies on the topic, assuming the task of writing this book seemed a natural outgrowth of earlier work.

At the same time, there was a fundamental difference that I noted. The story of ISME's development, beginning in 1953, was that of a unique community with many of its past leaders still living and located in different parts of the world. Thus

the oral history dimension of the project was central to the book's development. The task required that I interview officers and regular members who lived through various stages of the Society's development. Several interviews occurred during subsequent biennial conferences in Pretoria, South Africa in 1998, Edmonton, Canada in 2000, and Bergen, Norway in 2002. I am grateful to all who participated in those interviews for giving generously of their time, knowledge and perspective.

In addition to face-to-face interviews, I corresponded with past officers by letter, telephone, and email. Insights gained from these conversations and exchanges provided a valuable context for understanding and interpreting the archival material that constitutes the majority of primary sources in this study. The ISME archives are housed in the Special Collections in Performing Arts at the University of Maryland, College Park (USA). I wish to acknowledge the indispensable assistance of the Library staff, especially the Curator of the Special Collections, Bonnie Jo Dopp, and the Collection's staff members Vin Novara, Jeanne Su and Justin Indovina. Historian of music education and Head of the Performing Arts Library, Bruce Wilson, who established the ISME Archives at the University of Maryland, was always willing to listen and ask questions that challenged my assumptions and provided guidance during the project.

In July 2001, I visited the Callaway International Research Centre for Music Education at The University of Western Australia in Perth, where the Callaway Papers are housed. I am grateful to the staff for their cooperation and cordiality during my stay, in particular Sam Leong and Petra Fujita. For their hospitality and care during my visit, I thank Judy Thönell and her husband Sven.

Although a call for correspondence and photographs from all members was published twice in the *ISME Newsletter*, I received minimal feedback; thus, a grassroots perspective is not integral to the book, although every effort was made to corroborate evidence from official papers with other sources such as general histories of the era, publications of the International Music Council, music education publications, and the memories of living officers.

Certain aspects of the research process and the book's structure are worthy of sharing with readers to assist them in understanding the text. The book is organised around the five decades of ISME's history. One notices that each decade ends and begins in the same year. This decision was made based on the fact that the Society functioned primarily around biennial conferences, which occurred during the summer. Thus the calendar year was not relevant in this context. A theme or focus is identified for each decade to reflect the foremost development of the era. The chronological-thematic core of the book (Chapters 1-5) is preceded by an introduction that exposes developments in world history in the latter half of the twentieth century, and is followed by a conclusion that evaluates the Society's movement toward a global society, the subtitle and synthesising theme of the book.

It is not surprising to find that the chapters describing more recent decades are longer than those of earlier decades. The amount of material produced by the Society and the amount of available material increased with time. I aimed to create a story that on the one hand was accessible to readers worldwide, and at the same time provided a scholarly and thorough account of the Society's activities and accomplishments. The balance of these two goals remained a challenge throughout. One strategy used was to provide numerous footnotes to elaborate on topics that were not treated in detail in the text.

Since the scope and terrain were vast and the material voluminous, it is possible and even probable that there are unintentional omissions. For this, I apologise and hope that such omissions will stimulate further studies and publications. The intent was to represent as accurately as possible the Society's developments and the contributions of individuals and groups toward that end. In an effort to document the participation of individuals from various nations in the Society, each time a leader is introduced, his or her name is followed by a national affiliation. Similarly, as an author of a book describing an international topic, I am conscious of the fact that I write primarily as an insider of Western ways of thinking. That bias prompted me to check with my international colleagues when questions arose as to the possible cultural meanings behind language that seemed to lose some of the original context in translation, or when expressed by someone for whom English was their second language.

This book results from the voices of numerous ISME members whose ideals and work on behalf of the Society resound throughout its pages. These voices originate in a number of sources, from letters that were exchanged between officers, personal interviews with officers and other members, and the comments of those who provided feedback to the first draft of the manuscript. For their sustained interest in the project, loyal support, careful reading, and cogent responses, I wish to thank Graham Bartle, Paul Lehman,Carolynn Lindeman, Gary McPherson, Giacomo Oliva, John Ritchie, Don Robinson, Ronald Smith, Einar Solbu, Yasuharu Takahagi, Joan Therens, Judy Thönell, and Robert Werner. I am especially grateful to Don Robinson whose interest in the project provided invaluable support, and to Robert Werner whose knowledge and experience of ISME I drew on regularly in the later stages of writing. I also wish to thank the following ISME Commission members who read the sections pertaining to their commission: Patricia Campbell, James Carlsen, Carol Kassner, Terry Gates, David Hargreaves, Anthony Kemp, Janet Montgomery, Marvelene Moore, Wendy Sims, Patricia Shand, and Johannella Tafuri. Regina Carlow, a doctoral student at the University of Maryland, is to be credited for compiling a list of all ISME officers and related material, which is included at the end of the book. I am indebted also to graduate assistant Craig Resta who provided valuable editorial assistance during the later stages of the book's production.

I wish to acknowledge the financial support I received for the project. The University of Maryland provided a Graduate Research Board summer grant, which enabled me to focus on researching the ISME archival material. In addition, I received a travel grant from the Office of International Affairs to defray the cost of my trip to The University of Western Australia. ISME also provided funding for that trip, as well as funding to support research assistance.

I am indebted to Judy Thönnell for her patience and understanding in the production of this book. Her timely feedback and sage advice guided the book on its journey from my computer to its final form. To my family, friends, and colleagues, I am grateful for the love and support they sent my way during the research and writing process. This book was indeed a collective endeavor, as I served to weave the words that tell the fascinating story of the ISME community, 1953-2003.

Marie McCarthy

A decorative background featuring a series of musical notes and a staff line, rendered in a light, semi-transparent grey color. The notes are scattered across the page, with some appearing to be part of a melodic line that curves across the top and middle sections.

INTRODUCTION

Setting the Global Context

From the outset it is clear that the development of the International Society for Music Education during its first 50 years constitutes a fascinating, colourful, and important story. The story is important to current leaders and members of the Society as a record of past achievements and a document for future planning. In a broader sense, it is useful to the greater music education community, providing one more study of the relationship among political history, social and cultural developments, economic trends, and music education. I concur with Friedman who argues that

today, more than ever, the traditional boundaries between politics, culture, technology, finance, national security and ecology are disappearing. You often cannot explain one without referring to the others, and you cannot explain the whole without reference to them all.¹

Placing an already complex story of international music education on a canvas of world events and trends is challenging but also essential to understanding the deeper meanings of how the Society grew, functioned, changed, and assumed the identity that we recognize as “ISME” in its 50th year of 2003. The integration of global themes with the historical details of the Society’s development is achieved in different ways. First, in this introduction, I consider the subtitle of this book, “Toward a Global Community”, and identify factors that allowed the Society to move gradually from a group that was international in name and vision from the beginning toward

¹ Thomas L. Friedman, *The Lexus and the Olive Tree*. Newly updated and expanded edition (New York: Anchor Books, A Division of Random House, Inc., 2000), p. 20.

a more truly global community. Second, at the beginning of each chapter, I provide a brief orientation to the decade under study. Third, in the conclusion which revisits the book's subtitle, I connect the themes outlined here to ISME's journey from a small group of internationals that convened in 1953 to a global Society that functions in a myriad ways to build community and broad international participation.

Prior to identifying the forces that shaped the Society's development, it is helpful to define what I mean by the phrase "toward a global community" in the context of this book. The word "toward" implies that this movement is ongoing; "global" refers to the Society's efforts and achievements in integrating all ethnic groups, nations, and regions, into all levels of the Society; "community" accesses the multiple meanings that inhere in participation in the Society. It implies that individuals and groups identify with the Society and what it stands for, that the group functions with shared values and understandings that are upheld by its members, that being a member of the group is both personally and professionally beneficial and relevant to one's needs, and that each individual feels empowered to contribute to the group's future. In essence, the theme of ISME moving in the direction of a global community is synonymous with realising the noble ideals that were put forth at its first meeting in Brussels in 1953.

The factors that moved the Society from the ideal of an international organisation toward the reality of a global community are rooted in political developments, social and cultural trends, and advancements in communication networks. ISME came into being as a group that was embedded in a political organisation, that of UNESCO and its offspring, the International Music Council. Although the relationship diminished over the years, the Society's rootedness in UNESCO shaped its *raison d'être* and agenda, which lay the foundation for further development. In a sense, ISME represented a microcosm of world politics, given its international membership, the location of its biennial conferences, and its goal of improving music education in all countries worldwide.

Several sources that describe political developments in the latter half of the 20th century summarise them as a move from a post World War II climate in the 1950s to a post Cold War climate beginning in the late 1980s. This is the global political framework within which ISME functioned. (One could argue that we now live in a climate of fear and terrorism in the aftermath of the events of September 11, 2001; however, this era is still emerging and projections about the future are not within the scope of this study). From a world divided by a communist East, a capitalist West, and a neutral camp, to one integrated by international communication networks and world markets, Friedman describes the change as a move from Cold War to globalisation. He supports his theory:

... globalization is not simply a trend or a fad but is, rather, an international system. It is a system that has now replaced the old Cold War system and, like that Cold War system, globalization has its own rules and logic that today directly or indirectly influence the politics, environment, geopolitics and economics of virtually every country in the world.²

Although Friedman's theory is simply one way of articulating the change in world order in the past 50 years, it seems well aligned to examining a society that depended heavily on international relations and communication networks. Friedman compares the two different eras. The Cold War, he concludes, was a global power struggle that caused division among countries, a world of walls, symbolised at one end by the coming down of what Winston Churchill described as the Iron Curtain in 1946, and at the other by the fall of the Berlin Wall in 1989.³ In contrast, he describes globalisation as an international system, using the metaphor of a web: "the world has become an increasingly interwoven place, and today, whether you are a company or a country, your threats and opportunities increasingly derive from who you are connected to." This system enables people to reach around the world "farther, faster, deeper and cheaper than ever before", as it allows the world to reach them in similar ways.⁴ Whereas earlier phases of globalisation such as that of the late 19th and early 20th century had the effect of shrinking the world, what is new today is,

the degree and intensity with which the world is being tied together into a single globalized marketplace and village. What is also new is the sheer number of people and countries able to partake of today's globalized economy and information networks, and to be affected by them.⁵

While this international system has obvious strong features, the author also forwards the premise that it is "everything and its opposite. It can be incredibly empowering and incredibly coercive."⁶ It is instructive, then, to relate developments within ISME to these two major global political systems – the Cold War and globalisation – that in part shaped the Society's direction and in part dictated its achievements.

These systems do not account for all the political developments that occurred within the Society's first 50 years. A second set of factors that influenced the development of ISME toward a global community were rooted in the ideals and values of political, social, educational and cultural democracy. The spread of political democracy was evident in the Civil Rights movement in the United States in the

² Ibid., p. ix.

³ Ibid., pp. 5-15.

⁴ Ibid., pp. 8-9.

⁵ Ibid., xvii.

⁶ Ibid., p. 406.

1960s, the further dismantling of the British Commonwealth, and the breakdown of the Soviet Union, to mention but some. How did such change affect the way ISME functioned? How did the Society reach out to newly established nations? How did its relationship with such countries change in a post-colonial setting, or in a climate of *perestroika*?

The rise of democracy was also manifest in issues of educational and cultural democracy, and the dissemination of information made possible by technological innovation. What lagged behind was equality achieved by economic growth, in other words, the division between the First World of predominantly Western nations, and the Third World of non-Western countries. ISME set out as an organisation rooted in First-World values and assumptions. It gradually incorporated into its thinking and scope a set of perspectives that reflect the global diversity of music, and to a lesser degree, music education.

In this way of thinking, all people are cultured, regardless of the ethnic or socio-economic group to which they belong. Concepts such as cultural inclusiveness, pluralism, cultural diversity, minority rights and representation, penetrated not only socio-political domains but also educational policy in Western countries. This was manifest in educational movements such as multicultural education, ethnic studies, intercultural education, and these movements exerted considerable influence on trends in music education.

As the music of minority groups worldwide was acknowledged in the international scene and studied in academic settings, the issue of preserving those musical traditions in the face of the homogenising effects of Western popular music was addressed by UNESCO from the 1960s onwards. It was taken up by ISME and remained a core theme until a policy on world music was formulated in the 1990s. Recognition of diversity had roots in political movements; it was also in response to a climate of post-modernism, which questioned the assumptions about music that had been transmitted from generation to generation, the canons that had been reproduced in the process of education, and the pedagogical practices that in essence defined music's meanings, using Western theories and perspectives.

A third set of factors that facilitated the growth of the Society toward global dimensions was the unprecedented developments in communication made possible by innovations in technology. The modes of communication available to an international society play a particularly important role in advancing its agendas. From regular mail in the 1950s to the advent of rapid global communication networks such as email and the Internet in the late 1980s and 90s, the nature of communication media changed radically the scope and efficiency of the Society's operations. This phenomenon impacted not only methods of communication but also access to information about the Society, exposure to music from around the globe, and potential for more rigorous studies in comparative music education. As Friedman

put it, “new information technologies are able to weave the world together even tighter”.⁷ Although democratisation of knowledge seemed a likely outcome, yet access to the information superhighways was not widespread in certain parts of the world, especially in Third World countries and within lower socio-economic groups.

The combined influence of political, social, cultural, and technological developments in the latter half of the twentieth century led to a greater global consciousness, an awareness of the need to integrate smaller and less powerful countries into that consciousness, and a belief that all peoples have rich cultural offerings, regardless of their socio-economic status or political standing. The new world order is based not on communism versus capitalism but on who is connected to whom, who can access and benefit from the rapid dissemination of knowledge across the globe, and who participates in the increased dialogue among peoples and nations. With those ideas in mind, we turn to the story of the International Society for Music Education, and observe how this group interacted with these global forces in shaping its own distinctive community, and how it contributed to the advancement of democratic music education internationally.

Marie McCarthy

⁷ Ibid., p. xviii.



CHAPTER ONE

Roots and Beginnings – The First Decade, 1953-1963

ISME, as an international body, can render most useful services to musicologists and music educators in all parts of the world by collecting, exchanging and disseminating information and by placing a Clearing House at their disposal. Thus, the Society will give a small but important contribution to the achievement of a better international understanding – a painstaking but vital and noble task.

*Gert Weber, UNESCO Observer, 1958*¹

In its young history, ISME has established a programme that has reached far out into the world and has influenced and contributed to the thought and practice of music education internationally. UNESCO is proud of its association with ISME.

*d'Arcy Hayman, UNESCO Observer, 1962*²

The formation of the International Society for Music Education (ISME) occurred in the aftermath years of World War II, at a time when world peace dominated the political agendas of nations worldwide. Developed within the culture of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and advancing its political and cultural purposes, the Society aimed to promote

¹ Gert Weber, “Greeting”, in *ISME International Conference, Copenhagen 1958* (Darmstadt: ISME, n.d.), p. 22.

² D’Arcy Hayman, “Greetings from Dr d-Arcy Hayman, UNESCO Observer”, in Egon Kraus, ed. *Comparative Music Education* (Mainz: ISME/Schott, 1962), p. 11.

understanding among people through music, particularly in the context of improving international relations. In contrast to the political climate that promoted world peace, the decade between 1953 and 1963 was dominated by rising tensions between the two competing superpowers of the Cold War, the Soviet Union and the United States of America. The launch of the first man-made space satellite, the Sputnik, in October, 1957 symbolised triumph in space technology for the Soviet Union, and it intensified the political antagonism between the superpowers. Given its agenda of promoting peace through music education, ISME focused on transcending world political alliances and building spaces of meaningful dialogue among its members. In the context of world history, the East-West conflict referred to the Cold War; in the context of ISME, it referred to the occidental and oriental worlds.

Rapid technological change impacted not only space travel and exploration. Such developments opened up new communication media that reached populations worldwide. The dissemination of popular culture during this decade was facilitated by the introduction of transcontinental television, the transistor radio and commercial stereo recordings. Such global communication and mass media began to impact cultural and educational developments, evident in the emergence of global pop icons, development of a more global consciousness, and increased awareness of current world events. After racial segregation was ruled unconstitutional in the US in 1954, and related events of political independence worldwide, issues of social justice, freedom, equity, and cultural diversity came into the foreground of political, and thus educational, thinking and policy making. The growing discipline of ethnomusicology, with its focus on music as culture in communities across the globe, influenced the formation and development of ISME ideals.

In the sphere of education, developments in mass communication and technology impacted instruction in areas such as programmed instruction, educational television, and in related areas such as research in cognition and child development. International travel to professional conferences in the United States, and greater access to foreign educational materials and methodologies, promoted international pedagogies such as those of Zoltán Kodály, Carl Orff, and Shinichi Suzuki. Through its conference workshops, ISME contributed to the international dissemination of these music pedagogies. Although new mass media facilitated the global exchange of information yet these media were generally not relevant to the needs of the Society at that point in time. Global communities such as ISME grow out of individuals communicating in meaningful ways across cultures. Therein lay the challenge, the reward, the humanity and the magnificence of this noble endeavour.

Fostering International Relations in Music and Music Education

The International Society for Music Education (ISME) was founded during The International Conference on the Role and Place of Music in the Education of Youth

and Adults, held in Brussels, June 29 to July 9, 1953. This event represented the culmination of several long- and short-term plans to establish an international forum for music education. Efforts had been underway since the beginning of the twentieth century to bring together music educators from various regions of the Western world. Those efforts were both stimulated and impacted by World War I and World War II. Anglo-American communication among music educators was a feature of the post World War I years, and it led directly to a series of international meetings that took place between 1928 and 1931.³ The first of these was a one-day meeting in London on July 7, 1928, organised by Percy Scholes (United Kingdom). Titled “A Field Day for Music Educationists British and American”, one of its outcomes was the organisation of a week-long Anglo-American Conference in Lausanne, August 2-9, 1929. A second Anglo-American Conference was held two years later in Lausanne, July 31 to August 7, 1931.

Another effort to connect music educators internationally was centred in Prague, under the leadership of Leo Kestenberk (Czechoslovakia), who laboured for many years to create an international institute for music education. His efforts reached a climax with the organisation of an International Congress for Music Education in Prague in 1936. Political developments in the late 1930s impeded further growth and Kestenberk fled Czechoslovakia. However, these initial efforts were not in vain. Later Kestenberk exerted a positive influence on the development of music education in Israel, and his international contributions were acknowledged when ISME made him its first Honorary President in 1956. In greeting the ISME conference attendees in Vienna in 1961, Kestenberk talked about early efforts to establish international contact between music educators:

Long, troublesome and difficult were the preparations for the first International Congress for Music Education in Prague in the year 1936, that is, 25 years ago. Even in those days I had to struggle hard against the contradictions implicit in the divergencies between an exaggerated nationalism on the one hand and internationalism on the other.⁴

The post World War II years were full of hope for the peaceful coexistence of humankind worldwide. In the years between 1945 and 1953 various streams of influence merged to play a role in the establishment of ISME. The primary sources of influence were: the United Nations and its satellite organisation, the United Nations Educational, Scientific, and Cultural Organization (UNESCO), founded in 1945; the International Music Council (IMC), founded in 1949; the US Music Educators National Conference

³ See Marie McCarthy, “The Birth of Internationalism in Music Education, 1899-1938”, *International Journal of Music Education*, 21 (1993): 3-15.

⁴ Leo Kestenberk, “Greetings of the Honorary President”, *International Music Educator*, 4 (October 1961): 135.

(MENC), which served as a focal point for facilitating international music education through its publications, its hosting of international music educators at conferences, and the work of its Standing Committee on Music in International Relations. UNESCO was founded to initiate and support programs that promoted international peace and goodwill. Foremost on its agenda was “the training of the child mind along international lines within the framework of its own national community”.⁵ The arts found an honoured place within its organisational goals. Beginning in 1947, plans were set in motion for the establishment of the International Music Council, which was officially founded at UNESCO House, Paris, on January 28, 1949.

The purpose of IMC, as stated in the Statutes, was “to contribute to the development and strengthening of friendly working relations between all the musical cultures of the world on the basis of their absolute equality, mutual respect and appreciation”.⁶ The Council concerned itself with all aspects of musical life, including music education. Among its stated functions, there is evidence of a direct influence on the subsequent founding of ISME. It aimed to “encourage the inclusion of all forms of music in all levels of education”, and committed itself to the establishment of “new international organizations in those fields of music where none exist yet”.⁷

Many leaders who participated in the planning of IMC were also early leaders within ISME. Charles Seeger (United States) and Vanett Lawler (United States), in particular, shared a vision of the role of music in international relations, and their combined energies moved the agenda for an international society of music education forward, culminating in 1951 in the formation of a Preparatory Commission for the International Conference on Musical Education in 1953. This Commission consisted of Bernard Shore (United Kingdom) and Arnold Walter (Canada), Chairs; Marcel Cuvelier (Belgium), Vanett Lawler, Raymond Loucheur (France), Charles Seeger, and Reinhold Schmid and Eberhard Preussner (Austria) representing the Salzburg Congress on the Education of the Professional Musician which was to take place in conjunction with the conference. The Commission met four times – in Paris at UNESCO House, July 29-August 3, 1951; in Philadelphia at the Bellevue-Stratford Hotel, March 28-29, 1952, following the biennial convention of the Music Educators National Conference (MENC); in Paris, January 29-31, 1953, and finally in Brussels on June 29, 1953, before the conference opened.⁸

⁵ Christina Thoresby, “Unesco and Music”, *Hinrichen’s Musical Year Book* IV-V (1947-48): 278.

⁶ Herbert Sass, ed., *International Music Council 1949-1991* (International Music Council and German Music Council, n.d.), p. 95.

⁷ *Ibid.*, p. 96.

⁸ “UNESCO Report on the International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, 29 June - 9 July, 1953”, Paris, December 10, 1953, p. 1.

In addition to support from within the music community, other developments within UNESCO stimulated the foundation of ISME. In 1949 a general program was undertaken “to improve art teaching, both in school and in the community, for youth and adults.... The value of art education as a factor in international understanding is one of its important but often neglected aspects.”⁹ In 1951 UNESCO organised a seminar in Bristol on the Teaching of Visual Arts in General Education. International conferences on “Theatre and Youth”, arranged by the International Theatre Institute in co-operation with UNESCO, were held in Paris in 1951 and at The Hague, Netherlands, in 1953. Furthermore, at the Seventh Session of the General Conference of UNESCO held in Paris in 1952, the General Conference authorised the Director-General “to undertake studies and enquiries, to provide for publications and to organize meetings designed to improve art teaching and the popularization of the arts among adults”.¹⁰

MENC represented another ongoing source of leadership and a pioneer of international music education projects. Its biennial conferences provided a forum for international music educators to meet and discuss international relations, and to plan for the organisation of an international professional network.¹¹ Honorary President of ISME (1988-2003), Frank Callaway (Australia), recalled a dinner party in Baltimore during the MENC Biennial meeting in 1949 that marked for him an important milestone in the establishment of ISME. The need for an international society was “a main topic of conversation” among those present, he noted, including Charles Seeger and Vanett Lawler.¹² In Callaway’s opinion, Seeger played a central role in advancing the project, claiming that Seeger’s leadership “more than any other, was responsible for the first steps that led eventually to the founding of ISME”.¹³

Evidence of support for the formation of the Society was also present within the international music community – for example, at the International Confederation of Popular Societies of Music and the Conference of Artists convened by UNESCO in Venice in 1953. The Brussels meeting, as IMC Executive Secretary Jack Bornoff put it, was welcomed by “the entire music profession”.¹⁴ The time

⁹ Ibid.

¹⁰ Ibid.

¹¹ At its biennial conferences in Philadelphia (1952), St Louis (1956), Los Angeles (1958), and Atlantic City (1960), several foreign music educators were present and contributed to the forum on Music in International Relations.

¹² Frank Callaway to author, February 8, 1993.

¹³ Frank Callaway, “Summarization of the Seventh International Conference of ISME”, *International Music Educator*, 14 (Fall 1966): 447.

¹⁴ Jack Bornoff, “UNESCO and Music Education”, Appendix A, CIM/C-5 (Paris: UNESCO, n.d.), p. 1.

was ripe and the support was forthcoming from numerous sources within UNESCO and the international community for an international conference on music education.

An International Forum Whose Time Had Come

Although the International Conference on the Role and Place of Music in the Education of Youth and Adults in Brussels was not a conference of ISME, yet it was during this conference that ISME came into being; thus it is numerated as ISME's first conference. It was organised by UNESCO in collaboration with IMC, and took place at the Palais des Beaux Arts in Brussels, June 29-July 9, 1953. IMC/UNESCO staff members Jack Bornoff and Robin Laufer were centrally involved in the organisation of the conference, and the format and protocol of the meeting were rooted in UNESCO policy and procedures.

Three hundred and fourteen attendees took part in the conference, coming from 40 different countries – 84 delegates appointed by 29 UNESCO member states,¹⁵ 189 individual members who attended from these same states as well as from other countries,¹⁶ representatives from 19 non-governmental organisations,¹⁷ and 27 musical groups from Europe, Canada and the United States.¹⁸

¹⁵ Anon., "Introduction", in *Music in Education*, UNESCO, 1955, p. 10. This source lists 319 delegates and other attendees. This number does not match the total number of names listed in the same source. The Member States represented were: Australia, Austria, Belgium, Canada, Cuba, Denmark, Dominican Republic, France, German Federal Republic, India, Iran, Italy, Japan, Korea, Laos, Luxembourg, Mexico, Netherlands, New Zealand, Nicaragua, Norway, Peru, Philippines, Sweden, Switzerland, Turkey, United Kingdom, United States of America, Yugoslavia. *Music in Education* (Paris: UNESCO, 1955), p. 10.

¹⁶ Those countries were: Brazil, Greece, Haiti, Spain, Thailand, Union of South Africa, and certain non-member States of UNESCO, i.e. Chile, Finland, Iceland, Republic of San Marino. *Ibid.*, p. 10.

¹⁷ The organisations were: International Association of Music Libraries, International Association of University Professors and Lecturers, International Committee for the Standardization of Instrumental Music, International Confederation of Popular Music Societies, International Council of Women, International Federation for Documentation, International Federation of Musical Youth, International Federation of the Phonographic Industry, International Folk Music Council, International Music Council, International Publishers Congress, International Society for Contemporary Music, International Theatre Institute, Joint Committee of International Teachers' Federation, League of Red Cross Societies, New Education Fellowship, World Federation of United Nations Associations, World Organization for Early Childhood Education, World Organization of the Teaching Profession. *Ibid.*, pp. 10-11.

¹⁸ The 27 performing groups came from Belgium (15), Canada (1), France (1), German Federal Republic (1), Germany (2), United Kingdom (1), United States of America (5), and the International Youth Orchestra, formed for this occasion by the International Federation of Musical Youth from among young amateurs from 10 different countries. "UNESCO Report", p. 2.

The Conference consisted of plenary sessions, commission meetings, and evening demonstrations and concerts. The plenary sessions or *General Exposés* addressed philosophy of music education; music and international understanding; folk music in education; music education in the Occidental world, in Europe, in the American continent, and in the Asian continent; and, new trends in music education. Speakers who later featured in ISME leadership included Leo Kestenberg, Vanett Lawler, Domingo Santa Cruz (Chile), and Arnold Walter. In addition to the *General Exposés*, conference papers were organised around these topics: music education in the curriculum to include kindergarten through college as well as private and community music schools; music education in society; methods and teaching aids in music education; the training of the teacher; and, the contribution of other professional musicians to music education.

Of special interest were the commissions that later became central to ISME's development. Three commissions were in operation: Music Education in Schools, Colleges and Universities (Commission A), chaired by Domingo Santa-Cruz; Music Education in the Community (Commission B), chaired by Egon Kraus (FRG); and, Education of the Music Teacher (Commission C), chaired by Charles Dennis (US). The grand concert of the final evening, July 9, proved to be a memorable event. Part one was devoted to the first performance of symphonic works commissioned by UNESCO from young composers; part two consisted of the world premiere of *Canticle to Hope*, a symphonic and choral work composed by Paul Hindemith to a poem by Paul Claudel. ISME was born during a post-war period of hope, so it was fitting that *Canticle to Hope* was the signature theme of the conference. Jack Bornoff described the performance: "And a great occasion it was too, with an international choir and the International Orchestra of the Jeunesses Musicales conducted by the composer in the presence of the poet."¹⁹

Although Charles Seeger was unable to be present at the Brussels meeting due to the US government's refusal to allow him to leave the country, his submission, "A Proposal to Found an International Society for Music Education", was read at the final plenary session and commended by Bornoff. This proposal was the result of the Preparatory Commission's work between 1951 and 1953. The Society envisioned by Seeger and the Commission was to be defined primarily as an 'interest group'.

We have much to learn from each other: how a little African boy acquires skill in ritual drumming; how the player of the sitar creates while he re-creates a raga; how best to handle pre-school children; how to secure continuity from a good secondary school education in music into the adult life of an average working man or woman.²⁰

¹⁹ Bornoff, "UNESCO and Music Education", p. 4.

²⁰ Charles Seeger, "A Proposal to Found an International Society for Music Education", in *Music in Education*, p. 329.

The seeds of the Society were sown in this statement – a comprehensive and life-long definition of music education, set in the context of the musical diversity of cultures globally. Seeger outlined the statutes for such a society which were summarised by Arnold Walter, Rapporteur-General of the Conference: the Society was defined as an ‘interest group’ with the purpose of collecting and disseminating information; facilitating the exchange of educators, music and materials; setting up an international institute for music education (if the necessary funds could be obtained); and publishing an international journal of music education. Three working committees were planned: music in general education, the education of the professional musician, and education of the scholar or musicologist. The Society would embrace a comprehensive definition of music education, professional and non-professional.²¹ With the proposal accepted in principle, including the society title recommended by Seeger, the International Society for Music Education was set up as the result of a unanimous vote by the Assembly.

Jack Bornoff appointed a nominating committee so that an *ad interim* Board of Directors of the newly established society could be elected. The Board of Directors, proposed by the nominating committee and elected by the Assembly, were: President, Arnold Walter; Vice-presidents, Egon Kraus, Sir Bernard Heinze (Australia) and Domingo Santa-Cruz; Secretary General, Vanett Lawler; and, members, Lucrecia Kasilag (Philippines), Raymond Loucheur (France) and Willum Hansen (Denmark).²² The Assembly decided that the Society would be governed by the *ad interim* Board of Directors, bound by a draft constitution and by-laws, until the first general assembly of the Society met in 1955.

One significant feature of the conference was the internationalism of its participants, in particular the large delegation from Asian countries. Bornoff considered that “one of the most significant outcomes of the Brussels Conference – all the more significant for its having been unpremeditated, unexpected and entirely spontaneous – was the coming together of representatives from several Asiatic countries to constitute themselves into a permanent regional group”,²³ called The South East Asian Regional Music Commission. Such development distinguishes this phase of international music education from earlier ones, which were predominantly European-American in their scope and in the interest they attracted.

²¹ Arnold Walter, “Report Presented by the Rapporteur-General of the International Conference on the Role and Place of Music in the Education of Youth and Adults”, in *Music in Education*, p. 315.

²² Vanett Lawler was appointed Secretary General in Brussels. When she returned to MENC in Chicago, the organisation declined her request to take on the position. She withdrew from the appointment and subsequently was appointed Treasurer of ISME.

²³ Bornoff, “UNESCO and Music Education”, p. 4.

With a proposal accepted, the society defined, a board of directors elected, a draft constitution and by-laws in place until the Society's first general assembly, the working groups and commissions of the conference forwarded a series of resolutions and recommendations to the entire group for adoption. Each of three working commissions presented numerous and specific recommendations. In addition, a number of resolutions were directed at UNESCO, among them: to publish the proceedings of the conference; to conduct an inquiry among Member States into the status of music education, to organise exchanges of specialists and educational materials, to encourage the composition of musical works designed for youth orchestras and amateurs, to suggest to Member States measures for raising the standard of music played to the general public by use of media, and to convene international conferences to discuss the problem of training music teachers.²⁴ One concrete result of these resolutions was the publication by UNESCO of the conference proceedings, *Music in Education* (1955).

For many delegates, the Brussels meeting was the first of two meetings on music education that they attended. The second, an International Congress on the Professional Training of Musicians, began in Bad Aussee and continued in Salzburg until July 25, 1953. Organised by the music academies of Vienna and Salzburg under the auspices of IMC and UNESCO, this meeting led directly to the establishment of the International Organization of Directors of European Conservatories. Both the Brussels and Bad Aussee-Salzburg conferences were organised cooperatively, with representatives attending the other's preparatory meetings from the earliest stages.

A Fledgling Society Gains Momentum

The Society did not have a regular publishing outlet to communicate with its Board or members in the initial years. However, some key memoranda and reports were circulated in the 1950s, which provide vital evidence on how the Society developed, how its leaders communicated, and the nature of the issues they confronted during that decade. One such document is "A Message to Music Educators", from President Arnold Walter, dated July 23, 1954. In it, he outlined the main objectives of the 1955 General Assembly: (1) to provide ample opportunity for all members to examine the Statutes of the Society, and to recommend such changes or amendments as will insure the effectiveness of the Society on a world-wide basis, (2) to discuss and to decide upon the most urgent projects the Society will at that

²⁴ "UNESCO Report", p. 3. ISME leaders were active in circulating the recommendations that they developed in Brussels. For example, reports of the Conference were presented at the United Nations 17th International Conference on Public Education in Geneva in 1954.

time be ready to undertake; and, (3) to provide opportunity for an adequate number of sessions, discussions, forums and demonstrations on pertinent problems in music education.²⁵

A second informative source is an unpublished report prepared by Vanett Lawler on the First General Assembly that took place during ISME's second conference in Zurich and Lindau, June 3-10, 1955. Lawler's report is an important primary source for ISME history, since no conference proceedings were published. It provides not only a description of the general assembly and a digest of the conference proceedings, but also a context for framing the Society's achievements of the 1953-55 biennium. The principal concerns of the Board were building membership, cooperating with IMC and UNESCO, working out plans for future activities, selecting and formulating projects, securing financial assistance, and preparing the First General Assembly itself. The Society attempted to carry out the principal aims and objectives formulated at the Brussels meeting. It facilitated the exchange of persons and disseminated information concerning teacher materials and methods, contacting 150 individuals from 25 countries.²⁶ It assisted professional organisations of music education in various countries throughout the world. Lawler made reference to communication with Inter-American organisations, the planning of regional activities,²⁷ participation in activities with national organisations of music education (in Chile, Finland, Germany, Guatemala, Peru, Puerto Rico, Switzerland, UK, and US), with allied organisations (Jeunesses Musicales, International Folk Music Council, International Musicological Society, International Society for Contemporary Music, and the International Music Library Association), and with other international education organisations (World Confederation of the Teaching Profession, Music Educators National Conference).²⁸

The Zurich conference was organised in cooperation with the educational authorities of the municipality of Zurich and the Swiss Society for Youth Music and Music Education; the Lindau conference in cooperation with the National Music Council of Germany. Participants from 14 countries (representing Europe, North America, Africa and Asia) attended. UNESCO representative Robin Shafer complimented the Society, stating that, "UNESCO will hope to transfer to the Society certain programs in music education heretofore assumed by UNESCO".²⁹

²⁵ Arnold Walter, "A Message to Music Educators", July 23, 1954. Walter had remained in Europe between the Brussels conference and the end of 1954.

²⁶ A meeting was held in Montevideo in May, 1955 to determine a program of exchange of persons and information.

²⁷ *International Music Council 1949-1991*, p. 22.

²⁸ Vanett, Lawler, "Report of the First General Assembly by the Secretary General 1953-55". The Vanett Lawler Papers, Special Collections in Performing Arts, University of Maryland, College Park.

²⁹ *Ibid.*, 17.

Some important resolutions were passed at the First General Assembly at Lindau and Zurich: to adopt the Statutes of the Society; to appoint a committee on audio-visual aids in music education which would produce a report; to encourage in every way possible the exchange of teachers and students interested in music education; to encourage the exchange of ideas and materials by publishing a membership list; to cooperate with IMC for the dissemination of new music for young people; to create an International Institute of Music Education for the purpose of collecting and disseminating “all information concerning the complete area of music education throughout the world”; and to apply for membership in the IMC. The three original standing committees were restructured as music in general education in school and community, and education of the professional musician.³⁰

Building Networks of Music Educators Worldwide

One of the striking features of early ISME activity was the stimulation of music education meetings and conferences worldwide, and in some cases the formation of national music education groups.³¹ Beginning in Brussels in 1953, the planning of regional meetings and conferences was encouraged. The first of these meetings associated with ISME was held in Manila, August 29-31, 1955. It was a direct outcome of the meeting of the Asian delegates in Brussels, which led to the establishment of The South East Asian Regional Music Commission. It was founded by representatives of the following countries: India, Japan, Korea, Laos, the Philippines and Thailand, with Ramon Tapales, Delegate of the IMC in the Philippines, elected chairman.³² The first meeting in Manila, which addressed “Understanding our Neighbors through Music”, was sponsored by the IMC and organised by Lucrecia Kasilag (Philippines) and Ramon Tapales. It brought together for the first time music experts from 11 Asian countries.

A second less formal meeting associated with ISME took place at the MENC National Convention in St Louis, Missouri, April 1956. A number of key ISME officials were present: Domingo Santa Cruz, President; Egon Kraus, Secretary General; Vanett Lawler, Treasurer, and former ISME president Arnold Walter.

³⁰ Ibid. ISME became a formal member of IMC at the 6th General Assembly of IMC, Paris, October 2-6, 1956. It is worthy of note that of the three standing committees proposed by Charles Seeger in 1953, only two were realised. The third, that of the education of the scholar or musicologist, was not pursued. Perhaps the topic was viewed as being outside of the purview of the Society.

³¹ Australia and Canada are but two examples of countries in which national music education societies were either founded or in the early stages of formation during the beginning years of ISME. The Canadian Music Educators Association was founded in 1959 and the Australian Society for Music Education in 1967.

³² *International Music Council 1949-1991*, p. 20.

Lawler, Executive Secretary of MENC at the time, assisted in the participation of these leaders in the Convention and organised an ISME exhibit. Santa Cruz wrote: “The meeting in St. Louis was in effect international in character in as much as we had 35 representatives from 18 countries. A dinner was hosted in honour of guests from foreign countries by MENC President Robert Choate and Vice-Chairmen of the MENC Committee on International relations, Louis Wersen and Joe Maddy.³³

In the following month, May 1956, Australian music educators and musicians gathered for ten days in Melbourne. Organised by the Australian UNESCO Committee for Music, several ISME members were associated with the event. John Bishop of Adelaide, a member of the ISME Board, was its organiser. Sir Bernard Heinze, Vice-president of ISME, was also active. IMC Executive Secretary, Jack Bornoff, traveled to Melbourne via the US and brought with him ISME exhibit materials prepared by Vanett Lawler and Charles Seeger. Three outcomes of the meeting are of particular interest. First, the proceedings of the conference were published under the same title as the proceedings of the Brussels meeting, *Music in Education*. Second, the Chairman of the Australian National Advisory Committee for UNESCO, W. J. Weeden, observed that the conference had already “led to closer co-operation between the Australian States in the field of Music in Education”.³⁴ Third, the formation of an official link between music educators in Australia and New Zealand and ISME received a unanimous vote by the assembly.³⁵

ISME sponsored a meeting in Salzburg in August 1956 through the cooperation of Vice-president Eberhard Preussner and friends at the Mozarteum, and with the planning of Egon Kraus. A number of ISME members from several countries were present. Topics addressed music education in the elementary and secondary schools, ear and voice training, rhythmic training, improvisation, and audio-visual aids. A similar meeting took place in Salzburg, August 1957.³⁶

Building networks of music education internationally was also achieved through publications. Such dissemination of information was supported by IMC which launched an *Information Bulletin* in 1957, titled *The World of Music*, for the purpose of “conveying information about musical activities in every country

³³ Domingo Santa Cruz, “Report”, August, 1956, pp. 2-3. This is a 9-page status report from the President to the membership.

³⁴ Ibid., p. 4.

³⁵ Ibid.

³⁶ Ibid., pp. 5-6. There are several indications that other meetings were planned in various countries, although there is no concrete evidence that they took place. In November, 1956, at the General Assembly of UNESCO in New Delhi, Santa Cruz reported that “ISME wants to propose and present to UNESCO at least two and preferably three Seminars in Music Education to be held in various parts of the world – one in India and the other in one of the Latin American countries”. Ibid.

to professional musicians, music educators, music and record libraries, the music trade and industry and the musical public".³⁷ ISME itself began the challenging task of collecting information for an International Directory for Music Education in the early 1960s, circulating a questionnaire to representatives in various countries. Kraus reported in 1963 that 15 countries had responded and that it was ISME's intention to publish the information in 1964.³⁸ The compilation of information on music education internationally became an ongoing project of the Society.

Developing the Intellectual Life of the Society

A society's choice of conference themes is a valuable indicator of the group's philosophy and, in this case, its goals for music education worldwide. The concerns of ISME, as reflected in its conferences and publications during the first decade, may be summarised under three topics: technical media in music education, comparative music education, and the development of intercultural understanding through music education, particularly in the context of occidental-oriental (East-West) relations. It is evident that the Society's activities and projects were heavily influenced by agendas set forth by UNESCO. One clear example was the topic of technical media in music education.

Technical Media in Music Education

From the Society's first meeting in Brussels, the topic was in the forefront. One of the recommendations emerging from that meeting was the development of materials about use of technical media in the classroom, and a listing of teaching media. In May, 1956, ISME signed a contract with UNESCO in which it was given "a modest grant" to prepare a catalogue of audio-visual aids in music education and a report on the use of these media, with selected samples of music education programs on tapes or recordings. ISME members were invited to submit lists of materials, and descriptions of audio-visual programs and related materials.³⁹ The outcome of this project was a publication, *Selective Catalogue on Audio-Visual Aids in Music Education* (1957). It included books on music education, periodicals and professional journals, and programs and curricula of study published since 1945. This publication was regarded as a work in progress, since it was not exhaustive, and some countries were not represented. In 1959, a second publication was issued to update the first, titled *Technical Media in Music Education*. It was assembled, reproduced and distributed by MENC and ISME, and compiled by Don Robinson

³⁷ *International Music Council, 1949-1991*, p. 23.

³⁸ Egon Kraus, letter to ISME Board, December 29, 1963.

³⁹ *International Music Council, 1949-1991*, p. 23.

(US). In it, Kraus wrote: “The technical media of our world constantly change the music life of all countries. Music education, too, is influenced more and more by the use of technical media.”⁴⁰

In addition to publications, an international conference on “Technical Media and Music Education – The Role of the Gramophone, Radio, TV and Film”, was held in Hamburg, June 16-22, 1957. It was organised by IMC and ISME in cooperation with the UNESCO-Institute for Pedagogy (Hamburg), North German Radio, and the North West German Television Network. Seventy delegates from 26 countries attended.⁴¹ The topic of the role of technical media in music education was taken up again at the Third International Conference on the Role and Place of Music in the Education of Youth and Adults, held in Copenhagen, July 31-August 7, 1958. Subtopics included school broadcasts, and use of gramophone, record, film and television in music education.

Similarly, at the Fourth International Conference on the Role and Place of Music in the Education of Youth and Adults, held in Vienna, June 22-28, 1961, the topic was revisited. A seminar on “Music Education through Technical Media” took place within the conference, being organised by the IMC, the International Music Centre in Vienna, and the Austrian Radio and Television network.⁴² Later, ISME invited the International Music Centre (IMZ) to participate in the preparation and execution of the program of the Working Committee on Technical Media in Music Education.⁴³

Comparative Music Education

The collection of information about music education systems worldwide and their comparison was a primary goal of the Society. ISME leaders reached out to colleagues around the world and expressed interest in their perspectives on music education. As the Society grew, the comparison of music education systems and methods in various parts of the world took on greater significance and became the grand motif underpinning the majority of the Society’s activities. Efforts to compile a list of audio-visual materials from countries throughout the world represented a first comparative music education project within ISME, albeit at the bibliographic level.

⁴⁰ *Technical Media in Music Education*, (MENC and ISME, 1959), p. 1.

⁴¹ Egon Kraus, Memorandum to all ISME members, April 1957. The Hamburg conference was organised around the German Music Educators National Conference which took place immediately before it.

⁴² *International Music Council, 1949-1991*, p. 25.

⁴³ Vanett Lawler, “The International Society for Music Education in Tokyo”, *International Music Educator*, 8 (October 1963): 261-62.

When Kraus described ISME's programs for the year 1957, he referred to the preparation of a comparative study of the role of music in education in various countries, to be translated into English, French, Spanish and German. At the Copenhagen conference in 1958, Kraus provided a rationale for looking at systems comparatively when he stated that "certain basic problems are fundamental to us all, and that our aim is a common one: to lead others to the discovery of a fuller enjoyment and understanding of music".⁴⁴ In preparation for that conference, UNESCO provided a grant to ISME to commission several status reports of music education to be presented there.⁴⁵ This group of reports launched a series of publications on comparative music education, spearheaded by Edmund Cykler (US). It could be argued that Cykler was the first music educator to examine the topic of comparative music education in a systematic way and who devoted much of his scholarly career to its promotion.

To further formalise efforts on this topic, UNESCO requested ISME to make a collection of reports on the state of music education, and its organisation and methods in different countries, with contributions from leading music educators and musicologists.⁴⁶ The result of this project was published in 1960 as *The Present State of Music Education in the World*, a combination of papers presented at the Copenhagen conference and others written specifically for the publication. It contained "the basic material for a future comparative study on the role of music education", and it served as a guide to the future activity of the Society.⁴⁷

The theme of comparative music education represented the principal thrust of the Vienna conference in 1961.⁴⁸ In a forum of 400 participants from 36 countries, several topics were addressed from a comparative viewpoint, including teacher training, research, music education in the schools, and the training of the professional musician. In his paper titled "Comparative Music Education", Cykler made a significant contribution to defining the field and establishing it at the core of the Society's agenda.

⁴⁴ Egon Kraus, "Introduction", *ISME International Conference, Copenhagen 1958*, p. 6.

⁴⁵ For example, several comparative studies were published in the *International Music Educator*: comparative teacher education (November, 1960), the training of the professional musician (Spring, 1961), and comparative music education (Autumn, 1961).

⁴⁶ Egon Kraus, ed. *The Present State of Music Education in the World*, (ISME, with assistance from UNESCO, 1960), p. 6. Countries represented in the book were: Australia, Belgium, Chile, France, Germany, Holland, India, Israel, Yugoslavia, Switzerland, UK, USSR, US.

⁴⁷ Ibid.

⁴⁸ The title of the conference proceedings also indicated the focus on comparing music education systems. *Comparative Music Education*, (1962).

Deepening East-West Relations

Early international relations in music education were centered in Europe and the Americas. The scope of international activity in the post World-War II context was different. This change was due in large part to global efforts to unite East and West and to bring an end to the war-torn world that had characterised the first half of the twentieth century. From the beginning, and through the political-cultural structure of UNESCO, ISME drew its attendees from both Western and Eastern countries. The Brussels conference provided a forum for music educators from oriental countries to unite and form a regional body from which subsequent activities were formed. At the 1958 conference in Copenhagen, Lucrecia Kasilag presented a paper on “Music of the Eastern and Western World as a Means of International Understanding”. Later that year, the IMC met at the time of the UNESCO General Assembly in Paris, October 24-30, and its conference theme was “The Universe of Music and its Different Cultures – Musical Expression in the Occident and the Orient”.

The culmination of efforts to bring Eastern and Western worlds together in a music education forum was found in the Fifth International Conference on the Role and Place of Music in the Education of Youth and Adults, held in Tokyo, July 3-10, 1963. Discussion of the location of this conference had caused some controversy in Vienna in 1961. At a tea-room meeting, Kraus objected to its location in Tokyo. IMC representative, Jack Bornoff, argued that ISME would not be an international society if the conference stayed in Europe. Upon resolution, a formal invitation was issued to the Japanese to host the next conference, with Naohiro Fukui (Japan) as organiser. Yasuharu Takahagi (Japan), who later became a prominent leader in the Society, worked closely with Fukui, especially in mediating communication and translating materials that were forthcoming from the Society’s officers.

In his “Word of Welcome” at the Tokyo Conference, Fukui stated that, “The holding of this conference in Asia and, above all, in Tokyo makes it entirely different from past conferences, which will bring forth an unusual ‘convention theme’ and program”.⁴⁹ Japanese traditional arts were highlighted at the conference and it was an historic occasion as this was the first of its kind to be held in Asia. While Fukui was promoting his own country and its offerings, Frank Callaway saw the Tokyo location as contributing to something bigger and nobler. He wrote:

Today political leaders are making valiant efforts as never before to achieve international understanding and goodwill but I believe their objectives cannot be successfully achieved until a far greater sympathy

⁴⁹ Naohiro Fukui, “A Word of Welcome”, *International Music Educator*, 8 (October 1963): 257.

and respect exists among the peoples of the world for each other's way of life.⁵⁰

Scholars who contributed to the dialogue on building international understanding through music education highlighted some of the challenges of such an endeavour. Speaking at the Copenhagen conference in 1958, UNESCO observer d'Arcy Hayman identified the problem of "recognizing and preserving cultural identity in music, while listening to and learning from the music of the other cultures of our world", as an urgent one.⁵¹ Concerning the Tokyo conference theme of East-West relations, ISME President Samuel Baud-Bovy (Switzerland) wrote: "The two challenges of the theme for the music educator are training the musical ear to appreciate the subtleties and meaning of Eastern music and spreading and maintaining the uniqueness of individual peoples and their music."⁵² Hayman and Baud-Bovy were in essence addressing a similar challenge, that of broadening cultural perspectives to include various world music traditions, while simultaneously maintaining the uniqueness of the local culture.

The three themes described here – technical media in music education, comparative music education, and East-West relations – were predominant in the activities and publications of ISME in its first decade. Other recurring concerns included the provision of music education at all educational levels, the publication and collection of folk music, the relationship of music education and mass music media, teacher preparation, facilities for music education, music activities in community life, the training of the professional musician, and research in music education.

Building a Professional and Institutional Identity

One of the hallmarks of a society's coming of age is its reflection on past achievements as they relate to present goals and activities. Even within the first decade of its existence there is widespread evidence that IMC/UNESCO and ISME officers reflected on and evaluated the growth of the Society and its achievements. In his "Greetings Message" at the Copenhagen conference in 1958, Santa Cruz looked over the previous three years and concluded that, "our organization has come of age, so to speak, and has now taken its rightful place as the recognized official international organization representing all facets of music education".⁵³ In

⁵⁰ Frank Callaway, "Memorandum", n.d.

⁵¹ d'Arcy Hayman, "Greetings from Dr d'Arcy Hayman", in *Comparative Music Education*, p. 13.

⁵² Samuel Baud-Bovy, "The Orient and the Occident in the World of Music and Music Education", *International Music Educator*, 8 (October 1963): 258.

⁵³ *ISME International Conference, Copenhagen 1958*, p. 15.

its comprehensive programme serving all fields of music education, he considered ISME's dual purpose as responding to the challenge of the musical education of young people and professional musicians in countries all over the world, and at the same time assuming the responsibility of helping musicians "to contribute to peace and understanding which people all over the world so earnestly desire".⁵⁴

Commenting on ISME's development at the same conference, UNESCO observer Gert Weber said that since the Society was founded it had "achieved the position of an international forum in its own field." He continued:

ISME, as an international body, can render most useful services to musicologists and music educators in all parts of the world by collecting, exchanging and disseminating information and by placing a Clearing House at their disposal. Thus, the Society will give a small but important contribution to the achievement of a better international understanding – a painstaking but vital and noble task.⁵⁵

Writing in 1960, Director General of UNESCO, Vittorino Veronese, concluded that of all the music organisations in UNESCO, "it is perhaps the International Society for Music Education which has the most far-reaching mission, since its tasks cover the preparation of future musicians and the education of the musical public".⁵⁶ Endorsements from UNESCO officials (such as those that open this chapter), as well as reports of the Society's achievements provided momentum for further activity and planning. From the early years, leaders were aware that in order to establish a presence and identity internationally, the Society needed: (1) to produce an information leaflet in several languages, which would articulate the Society's purpose and history; (2) to establish a journal to disseminate information about the activities of the Society and to stimulate thinking and activity worldwide; and (3) to found an institute that would act as a clearing house for music educators internationally.⁵⁷ Two of these goals were accomplished within the first decade. An information leaflet was published under the leadership of Egon Kraus, circulated in the early 1960s. It was intended for "organizations of music educators, institutions devoted wholly or partly to music education, [and] individual music educators". The purpose of the Society, as stated, was to stimulate music education throughout the world as an integral part of general education and community life, and as a profession within the broad field of music.⁵⁸

⁵⁴ Ibid., p. 16.

⁵⁵ Ibid., p. 22.

⁵⁶ Vittorino Veronese, "Preface", *International Music Educator*, 1 (April 1960): 1.

⁵⁷ For readers unfamiliar with the term "clearing house", in this context it means a central agency for the collection, classification and dissemination of information.

⁵⁸ "International Society for Music Education" (Cologne-Klettenberg: ISME Secretariat, ca. 1960).

The second goal, that of creating a journal, was achieved in 1960 with the first issue of the *International Music Educator*, edited by Egon Kraus. It was published bi-annually in three languages. In its first issue, President Gerald Abraham (UK) wrote that with the publication, the Society had taken “a step toward much greater influence and usefulness. A Society such as ours cannot hope to function effectively without a periodical”.⁵⁹ The third goal of establishing an institute “based on ‘neutral’ territory”, which would be a headquarters and a focus for activities,⁶⁰ was not realised in this decade. Several leaders such as Abraham and Callaway believed this to be a priority; the location of such an institute was not identified. However, there were at least two centres of activity or clearing houses within ISME during the first decade, one in the home of Egon Kraus, Secretary General, and his wife Minnie, in Cologne-Klettenberg, the other at the headquarters of MENC in Washington, DC, the professional base of ISME Treasurer, Vanett Lawler.

Accomplishments of the First Decade

What were ISME’s accomplishments during its early years? Who made the Society and gave it shape, and created what is now sometimes referred to as the ISME family or community? What roots were laid that continue to influence the Society today? ISME was born within a particular political climate and structure that gave it meaning and momentum, that of UNESCO and its music organisation, the International Music Council. It was very much embedded within the culture of these organisations. UNESCO determined the way conferences were organised and many of the topics that were highlighted; it supported the projects that were undertaken by ISME; and the agendas that were being forwarded by UNESCO influenced the direction of the Society. There is abundant evidence that ISME worked closely with IMC and UNESCO, and this relationship was viewed as positive and vital to the Society’s development. In effect, this relationship accelerated ISME’s growth and validated its *raison d’être* within the international music community. Many ISME officers also served in IMC, and this pattern continued into subsequent decades. In 1956, Santa Cruz referred to the “exceptional cooperation and assistance” that ISME had received from IMC, especially from Stuart Wilson, Marcel Cuvelier and Jack Bornoff.⁶¹ In 1962 [?] Kraus commented that “cooperation with UNESCO and assistance from UNESCO continues under very favorable circumstances”.⁶²

⁵⁹ Gerald Abraham, “Greetings”, *International Music Educator*, 1 (April 1960): 1.

⁶⁰ Gerald Abraham, letter to ISME Board, December 16, 1958.

⁶¹ Domingo Santa Cruz, “Report”, p. 8.

⁶² Egon Kraus (Sec.) and Samuel Baud-Bovy (Pres.), letter to ISME Board (ca. 1962).

In the context of the Society's relationship with countries worldwide, the early development of ISME depended more on individuals than national group representatives. These individuals such as Arnold Walter, Vanett Lawler, Domingo Santa Cruz and Naohiro Fukui, were prominent in the musical life of their countries, often directors of prestigious music institutions. Their participation in and commitment to internationalism in music education through the Society, ensured broader worldwide representation than was previously witnessed in earlier efforts to unite music educators worldwide.

The years 1953-1963 were full of hope, enthusiasm, and idealism for those associated with ISME. The world of international music education lay before the Society to construct and to inform. The will of the leaders was strong and active. Vanett Lawler distinguished herself as a driving force in moving and shaping the Society's agenda and stature. Egon Kraus surfaced as an individual with tremendous interest in and passion and energy for international music education. In cooperation with ISME presidents Arnold Walter, Domingo Santa Cruz, Gerald Abraham, and Samuel Baud-Bovy, Lawler and Kraus laboured incessantly to advance the cause of the Society and to build a solid foundation upon which subsequent structures rested. The extraordinary qualities of the early leaders take on even greater significance when one considers the limited nature of communication media available to them, in contrast to the ambitious and global nature of their goals and projects.

Most impressive in these early years was the speed with which the Society got underway. Its development was facilitated by IMC and UNESCO, since many of the latter's infrastructures were adapted for ISME's needs. It was a time for laying foundations, putting a constitution in place, electing officers, and initiating policies. The Preparatory Commission (1951-53) had completed the groundwork in an efficient and effective manner, easing the early stages of the Society's growth.


Efforts to conduct affairs in three languages were admirable. Similar to earlier efforts to create an international forum, ISME was foremost a European-American community. However, important connections were established in Australia, and in Asian countries, especially Japan, a country that participated consistently in the early years until it hosted the ISME conference in 1963. In a sense, ISME could be conceived as a microcosm of the global community at the time, reflecting the political goals of nations and regions worldwide.

ISME was a post-war institution with a strong agenda for promoting peace through international music and music education. It sought to be a non-political group that transcended the different political ideologies that individual members held. Its goals were noble and lofty. Correspondence regarding the establishment of an international institute of music education was at all times envisioned along non-political lines.

The goal of political neutrality was one of the most appealing features for members, according to published reports. For example, Lawler's report from the Copenhagen conference in 1958 addressed the fact that although attendees whose political ideologies were in conflict, they could agree about "two very important elements of life, so to speak: *children and music*".⁶³ At the grass roots level, it seems that the major accomplishment was the Society's ability to bring people together. This applied at the individual and national levels. One finds copious references to the principal value of ISME as providing the opportunity for personal contacts on a world wide basis. At another level, it motivated national groups to organise themselves professionally in their own countries.

Perhaps the most important feature of ISME in its beginning years was the universal nature of its concerns, not only in terms of geographic scope but also, and equally importantly, in the comprehensive view of music education it promoted – from the training of the professional musician, music in general education, music in adult and community life, to music in the context of the larger society.

⁶³ Vanett Lawler, "Glimpses from Copenhagen", *Music Educators Journal*, 45 (November-December 1958): 16.



CHAPTER TWO

A Society in Search of Identity and Structure – The Second Decade, 1963-1973

We should never cease to hold a broad view of our responsibilities for music and music education at home and abroad. Let us not forget that our ISME activities are contributions to international understanding and friendship through the medium of music, that – as humble as they may seem – they help to promote peace in a world of anxiety and restlessness.

*Egon Kraus, 1973*¹

The many conferences that ISME has inspired over nearly twenty years in many parts of the world have all reminded us that, while vast distances may separate us geographically, we have a common bond in our desire to see peoples' lives enriched through music. We have exchanged ideas and formed artistic contacts, we have heard and studied the music of our different countries, we have considered the relevance of musical techniques and methods of musical education to countries other than those in which they originated.

*Frank Callaway, 1971*²

The decade was marked by political and social unrest in many countries, from the civil rights movement and anti-war demonstrations in the United States, student protests in Europe, civil war in the aftermath of independence in certain African countries, to sustained tensions surrounding the Cold War era. At the same time,

¹ Egon Kraus, *Circular Letter*, No. 8 (November 1973): 6.

² Frank Callaway, "Introductory Address to the Second International Seminar on Music Education, Buenos Aires, July 12, 1971", pp. 1-2.

space exploration expanded and culminated in Apollo 11's landing on the moon in July, 1969. International travel developed significantly, with jumbo jets introduced into regular service in 1970. Communication satellites became more sophisticated and allowed for more speedy and efficient transfer of information globally.

Popular music penetrated mass media and became established as a core element in cultural development. Popular music artists emerged as cultural icons for a youth in search of meaning. This was manifest in the development of mass music festivals such as the one at Woodstock, New York, which launched an era of rock music concerts on the international scene. The character of this decade may be summarised in the sentiment of Bob Dylan's song, *The Times They Are A-Changin'* (1964). Such political, social, and technological change was evident in the Society's conference organisation and topics, the increased ability of its leaders and members to travel internationally to meetings and conferences, and the continuing expansion of a global consciousness through mass media and the international exchange of information.

The Society had made tremendous strides during its first decade. The principal activity was the organisation of international conferences, which were held in Europe in the beginning years. In 1963, the Society expanded the global nature of its interests and activities by holding a conference in Tokyo. Such expansion was even more evident during the second decade when conferences were held not only in Europe but also in the United States, Russia and Egypt, with additional seminar meetings held in Sweden and Argentina. The topics taken up by the Society in the first decade – the use of technical media in music education, the development of international understanding through music education, and comparative music education – were again a feature of the second decade. Other topics such as contemporary music in music education, and dissemination of various methodologies, were also addressed by the Society.

The greatest area of accomplishment in the second decade was that of structural development within the Society. Three commissions were created – those of development, publication, and research. Efforts were initiated to increase membership, to encourage the creation of national sections, and to disseminate information through publications. By the end of the decade, a five-year Plan of Development (1972-1977) had been prepared with a set of focused goals and strategies. From the beginning, ISME leaders vouched for a politically neutral society that transcended the bigotry caused by the scars of two world wars. Their noble goal was challenged many times during this decade, causing internal tensions among leaders. ISME leaders faced these challenges admirably, at all times keeping the Society's primary goal in the foreground of their thinking and planning.

This chapter is built around the main developments of the decade: (1) the organisation and content of conferences and seminars, which continued to be a central focus of the Society's activities; (2) structural development within the Society; and, (3) acknowledgment of past achievements and planning for the future.

Spreading the Society's Influence through International Conferences

In the initial years, the Society developed its identity primarily through the biennial conferences that the leaders organised and the topics that they chose to highlight. Given the voluntary nature of the officers' status and the great distances and limited modes of communication among them during that time period, the conferences served as a focal point for meeting face to face, and for advancing the Society's professional agendas. The biennial format that we know today began with the 1964 conference in Budapest. Up to that point, conferences occurred on a biennial or triennial cycle, with no apparent policy about their timing.

Recognising the Contributions of Zoltán Kodály to International Music Education

The location of the Sixth International Conference in Budapest in 1964 was in large part due to the involvement of Zoltán Kodály in the Society, serving as its Honorary President and now chair of the conference preparation committee. The conference, held between June 26 and July 3, addressed the theme of "Music of the Twentieth Century and Music Education". Organised by ISME under the auspices of the Hungarian Ministry of Culture in cooperation with the Association of Hungarian Musicians and leading institutes in Hungary, it is one of the less documented conferences in the history of ISME. However, it is evident that Hungarian music education was a feature of the conference since Kodály himself was a composer and pedagogue, and the Hungarian system of music education was beginning to be recognised as a model system internationally. Several articles describing the system were published in the *International Music Educator* between 1964 and when Kodály died in 1967.³ Lawler's report on the conference included a poignant description of the final concert.

An especially touching ovation was the surprise finale on host country night when over 700 young performers – the choirs from Bulgaria, the United States and other countries – grouped on the stage, in the balcony and on the floor of the Franz Liszt Academy to sing together a Kodály work after which the great composer and great teacher mounted the platform for a thunderous tribute from old and young.⁴

³ *International Music Educator*, "Hungarian Music Education", 9 (April 1964): 300; Zoltán Kodály, "Welcome Address", 10 (October 1964): 324; Egon Kraus, "Music Education in Hungary", 11 (April 1965): 363-66; Elisabeth Szönyi, "Zoltán Kodály's Pedagogic Activities", 13 (March 1966): 418-20; Zoltán Kodály, "Folk Song in Hungarian Music Education", 15 (March 1967): 486-87; Egon Kraus, "Zoltán Kodály's Legacy to Music Education", 16 (September 1967): 513-21.

⁴ Vanett Lawler, "Sixth International Conference ISME – Budapest – 1964". *International Music Educator*, 10 (October 1964): 347.

ISME Expands Its Frontiers: Interlochen, 1966

Given the strong and consistent participation of US delegates in the Society, in addition to the economic viability of holding a conference there, it is not surprising to see the Society locate its Seventh International Conference in Interlochen, Michigan, August 18-28. It was sponsored by MENC and the National Music Camp at Interlochen. Returning to the theme of international understanding through music, it addressed “The Contribution of Music Education to the Understanding of Foreign Cultures, Past and Present”. Marguerite Hood (US), then faculty member at the University of Michigan, stands out as being one of the foremost leaders in the organisation of this conference. Fearing that the meeting would not have an international flavour and be swamped by Americans, she was successful in receiving a grant from the US Department of Education to bring 50 foreign music educators to Ann Arbor to attend a pre-ISME conference on music teacher education.

The scope, size, and internationalism of this conference seem to indicate that the Society experienced a sense of expansion in an unprecedented way. Two thousand attendees from 45 countries came to Interlochen, a highly symbolic location for music education in the mid-twentieth century. In his closing address at the conference, Frank Callaway recalled that from its formation ISME had confronted and tried to integrate the opposing views of the professional musician and the educator. He concluded that ISME had achieved the goal, “for musicians and educators are co-operating as never before in developing programs of music education aimed at enriching the lives of young people”.⁵ When one surveys the musical leaders who attended the conference – Zoltán Kodály, Dmitri Kabalevsky (Russia), Norman Dello Joio (US), Karl Ernst (US), Frank Callaway, Vanett Lawler, Allen Britton (US), to name some – the gathering represented a coming together of the worlds of composition, performance, and music education.

The conference itself also represented an important advancement in thinking and goal setting in the Society’s history. Thematically, it addressed the topics of contemporary music and music education, and the development of international understanding through music education. President Karl Ernst, in his address to the assembly, summarised what he saw as basic to the ISME mission: music has subtle, yet profound, implications for promoting understanding among peoples.⁶ For Ernst, this became evident through the forum of ISME itself. Reflecting on the conference, he wrote: “The field of music is certainly a natural vehicle for developing understanding among peoples, and I have the feeling after each meeting that we gradually

⁵ Frank Callaway, “The Seventh International Conference of ISME”, *Music Educators Journal*, 53(5) (January 1967): 39-43.

⁶ Cited in Vanett Lawler, “The ISME Meeting at Interlochen”, *Music Educators Journal*, 53(4) (December 1966): 38.

become more of a family in the true sense of that term.”⁷ For conference veteran Vanett Lawler, the conference had highlighted the fact that ISME had “grown up”.⁸

The success of the Interlochen conference was recognised widely. Given the music education infrastructures in place in the United States at the time, and the generous support of the MENC, among other groups, it is not surprising that the conference was distinguished for its size and expansiveness.

Dijon 1968, Moscow 1970, Tunis 1972: Challenges and Celebrations

The location for the Eighth International Conference, held July 2-8, 1968, was Dijon, France, and the theme was “The Influence of Technical Media on the Music Education of Today”, a topic that had been highlighted in several previous conferences. One thousand participants from 42 countries attended, as well as 2000 musicians from 17 countries.⁹ A number of tensions surrounded this meeting, including political tensions arising out of a civil rights movement in France, and internal tensions that surfaced between Egon Kraus and other board members.¹⁰ Kraus resigned as Secretary General at the meeting, and Henning Bro Rasmussen (Denmark) assumed the position. Since Kraus was a key figure in the Society’s development, his withdrawal from the meeting was a setback for his ISME colleagues who were somewhat puzzled about his action.

One of the hallmarks of Frank Callaway’s speeches in ISME forums over the years was his constant reflection on where the Society had come from and what he considered to be its achievements. Here in Dijon, as incoming ISME President, he pointed out that, “there is abounding evidence that in this period [1953-1968] a remarkable world-wide friendship, co-operation and understanding has developed among music educators at all levels”.¹¹ This quality of interaction, it would seem, resulted in part from the Society’s broad view of world music from its outset, especially its attention to the music of non-Western countries.¹²

⁷ Karl Ernst to Frank Callaway, January 5, 1967. Frank Callaway Papers, The University of Western Australia (hereafter Callaway Papers).

⁸ Vanett Lawler to Frank Callaway, September 1, 1966.

⁹ Frank Callaway, “The 1968 ISME Conference Reviewed”, *Music Educators Journal*, 55(2) (October 1968): 79-83.

¹⁰ In a letter from Vanett Lawler to Karl Ernst, August 3, 1968, she stated that she was not surprised about Egon Kraus’ behavior in Dijon. She wrote: “The same thing almost happened at the meetings in Vienna when Egon attempted to over-rule the Board in its decision to have the conference in Tokyo.”

¹¹ Callaway, “The 1968 ISME Conference Reviewed”.

¹² Frank Callaway, “President’s Address at the Opening Session of the Ninth ISME-Conference in Moscow 1970”, *International Music Educator*, (1970/2): 12-13, 18.

Cooperation among nations was also evident in the organisation of the Ninth International Conference in Moscow, USSR, July 7-14, 1970, on the theme of “The Role of Music in the Lives of Children and Youth”. The location of the conference was in large part due to the new Honorary President of ISME, Dmitri Kabalevsky.¹³ Forty-one countries were represented at the conference by 1049 delegates from abroad and 300 from the USSR. Twenty-two performing groups came from abroad and 10 from the USSR. It is interesting that in this report there is reference to the display of educational exhibits from 22 countries, something that was not evident in previous conference reports. The conference program was presented in Russian, English, French, and German.

The location of the conference was of particular significance at that point in time. The Society had made a commitment to transcend political division and in this case the effects of the Cold War. Such commitment did not come without its challenges. As early as August, 1968, President of the Czech Society for Music Education, Jan Hanuš, wrote to Secretary General Rasmussen telling him of the Czech occupation by the Soviet Union, asking that ISME members protest as a mark of support. He requested “the suspension of all connection with the academic organizations of the countries which participated in the violent occupation of Czechoslovakia”.¹⁴ A similar letter was submitted by Keith McWilliam (Canada), suggesting that ISME take a stand against Moscow based on the political actions of its country. Stephen Moore, of the Schools Music Association in the UK, viewed the Society as capable of transcending the political strife of national contexts. He wrote:

It [ISME] lights a beacon in a world which sorely needs such examples to show how mankind can live together amicably. It is terribly tragic to know that Russia and some of her neighbours can sink so low as they have within the past week and do so much harm to promoting the right kind of understanding between countries.¹⁵

President Callaway received these various letters at the same time as preparations for the Moscow conference were underway. In a letter to Vanett Lawler, he voiced his response:

The political situation is very sad and I must say that my personal attitude is that we should make every endeavour to prevent it affecting ISME relationships. This may not be easy and will tax our diplomacy,

¹³ Dmitri Kabalevsky seemed to be poised for becoming president in 1968. Don Robinson is of the opinion that due to the Cold War climate at the time, he was made honorary president instead. Don Robinson to author, January 30, 2003. Frank Callaway expressed a similar opinion during an informal conversation.

¹⁴ Jan Hanuš to Henning Bro Rasmussen, August 28, 1968.

¹⁵ Stephen Moore to Frank Callaway, August 24, 1968. Callaway Papers.

judging by correspondence already received... I will certainly not be even hinting to Mr Kabavelsky that these attitudes exist and hope that the coming months will see them change.¹⁶

And the conference went ahead as planned. It seems that personal relationships between Callaway and Kabalevsky, and the belief that ISME was a politically neutral society, won over political campaigning. There was a sense of pride among ISME members in adhering to that belief, evident in Ed Cykler's letter to Secretary General Rasmussen after the conference. He wrote: "My overall feeling was that if nothing else has been accomplished as a result of this conference, the lift to the morale of the Satellite peoples (with the exception of the East Germans) made the conference worthwhile."¹⁷ Australian David Galliver described the final concert in the Kremlin Palace of Congresses, "where some of the outstanding ensembles were heard for a second time, and the evening was brought to a spectacular close by the singing of an enormous massed choir of Moscow schoolchildren".¹⁸

Just as ISME was committed to holding the conference in Moscow, as conference organiser, Kabalevsky was committed to organising a memorable event and to settling his accounts with the Society. Frank Callaway recalled vividly that by the time he arrived in Washington, DC, after the conference, the money due to the Society was already lodged in the ISME account at the MENC, under the direction of Vanett Lawler. In fact, Lawler had retired from the position of treasurer at the Moscow conference but continued, with the assistance of Dorothy REGARDIE, until Frank Callaway was appointed officially in 1972.

A second challenge in the 1970-1972 biennium was to find a location for the 1972 conference. Planned originally for Amsterdam, the Dutch withdrew their commitment to host the conference in late 1970. The crisis was resolved when Tunisian Board member, Salah el Mahdi, managed to find the necessary support and authority from his government to hold the 1972 conference in Tunis and Carthage, July 13-20.¹⁹ Sponsored by the Tunisian Board of Music and the Popular Arts, and supported by the Tunisian Ministry of Culture and Information, it was the first ISME conference to be held on the African continent. Similar to past conferences, the location brought to the surface some international tensions, in this case between Arabs and Jews. E. Amiran-Pougatchov, Chief Supervisor of Music

¹⁶ Frank Callaway to Vanett Lawler, October 2, 1968. Callaway Papers.

¹⁷ Ed Cykler to Henning Bro Rasmussen, July 29, 1970. Callaway Papers.

¹⁸ David Galliver, "The Ninth International ISME-Conference in Moscow 1970", *International Music Educator*, (1970/2): 4-5, 10.

¹⁹ Frank Callaway to Vanett Lawler, Callaway Papers. Robert Werner states that there was not a generous budget for the conference, and he described it as "a sort of third-world meeting but at the same time a unique cultural experience". Werner to author, June 2003.

Education in the Ministry of Education and Culture in Israel, expressed surprise and concern at the choice of location. He wrote:

Surely it is well known that if the conference is held in Tunisia no delegates from Israel will be able to attend. They would not be granted visas and the Israeli flag would not be flown among the others, nor could they exhibit their materials or walk about freely. An international organization such as ISME should choose as the location for its rendezvous a country which will welcome *all* members from anywhere in the world, without discrimination.... A conference of music educators does not concern itself with the politics of the host country, but when the politics of the host country affects the attendance of music educators, this must be taken into consideration.²⁰

Such objection did not change the minds of ISME organisers, and the conference went ahead as planned. Five hundred and one participants from 38 different countries, plus 20 performing groups, attended. Reflecting the conference location, the program was presented in Arabic, in addition to the official languages of English, French, and German. The theme of “Music and Society” allowed for the processes of music education to be viewed from social and cultural perspectives. In his opening address, President Callaway stated that: “The problems of music education today have become more and more complex as musical life itself has become enriched, for example, by the desire to appreciate cultures other than our own.”²¹ ISME addressed some contemporary issues in music education through its conferences in the period 1963-1973, particularly technical media, music and intercultural education, and the social aspects of music.

International Seminars: A New Feature of ISME Activity

In addition to biennial conferences, two important international seminars took place during this decade, which reflected the ever-increasing international scope of the Society’s influence and activities. It may also have reflected the increasing realisation that regional meetings would allow ISME to impact music education in more countries and reach more music educators. The first seminar, “A Worldwide View of Music Education”, was held in Stockholm, July 2-7, 1970, immediately before the Moscow conference. It contained, in part, reports on music education in various countries, based on a UNESCO-funded survey circulated by the Society prior to the Seminar. The survey questions addressed the degree to which music education was officially recognised, its strongest features, areas in need, professional organisations, teacher training, and developments which would likely be of interest

²⁰ E. Amiran-Pougatchov to Frank Callaway, n.d. [late 1971]. Callaway Papers.

²¹ Frank Callaway, “The Xth International Conference of the International Society for Music Education Opening Ceremony”. Tunis, Tunisia, July 13, 1972. Callaway Papers.

internationally. Reports were presented from 18 countries and the group attempted to establish guidelines for a comprehensive survey of music education at the international level. The first part of the seminar consisted of four groups, of which the survey discussion was one. Other groups discussed music as a social process (a theme that was taken up in the Tunis conference), the gap between music education and popular music offered by mass media, and the problems of the Society in matters of communication.²² The second part of the seminar, focusing on research, will be discussed later under the Research Commission.

A Second International Seminar on Music Education was held in Buenos Aires, Argentina, July 12-24, 1971. This seminar was conceived as a continuation of the first in Stockholm. It attempted to establish guidelines for a survey of aims, methods and achievements of music education, with particular emphasis on Latin American countries.²³ Organised primarily by the Argentine Society for Music Education, under the leadership of ISME Vice-President, Rudolfo Zubrisky, 27 countries were represented. This marked the first ISME meeting not only in South America, but also in the southern hemisphere, a point highlighted by President Callaway in his introductory address when he reminded participants of the nobility and significance of the Society's mission.²⁴

As a group of events, the conferences and seminars that took place in the years from 1964 to 1972 – in Budapest, Interlochen, Dijon, Stockholm, Moscow, Buenos Aires and La Plata, and Tunis – helped spread the influence of the Society to new parts of the world, they brought to the surface political tensions among member countries, and as we will see in the remainder of this chapter, they served as key forums for discussing and advancing structural change within the Society.

Structural Development Within the Society

The topic of structural development is multifaceted and will include: increasing membership, the creation of commissions, changing leadership, and review of the constitution. In the first decade of the Society's existence, issues of membership, worldwide communication, and publication received ongoing attention from office bearers. In this decade, such efforts were advanced in a more systematic way. Commissions were created to address specific agendas – development, research, and publication. As each of these commissions' work is discussed, the interdependence of their endeavours will become apparent. While the Development Commission was

²² Raymond Roberts, "ISME Seminars Stockholm 1970". Callaway Papers.

²³ In a letter to Frank Callaway, September 10, 1970, Henning Bro Rasmussen expressed the goal of having a representative from each nation or cultural group in South America at the Buenos Aires seminar.

²⁴ Frank Callaway, "Introductory Address", 4 pp.

focused on increasing the membership base, the Research Commission represented the first of many subgroups devoted to the expansion of intellectual horizons, and the Publications Commission served the other two by disseminating information about the Society as well as providing a means for disseminating research reports.

The three commissions were officially established during the Dijon conference. Later, in a memo to the Board and Commissions, President Callaway wrote: "I am confident that this extension of ISME organization will greatly facilitate our accomplishing the purposes of the Society."²⁵ Each of the commission's work will be addressed separately.

The Development Commission

In 1963, at the beginning of the decade, the Society had just expanded into the oriental world when it held its biennial conference in Tokyo. By 1973, a number of national sections were in place, membership had expanded, and a comprehensive five-year plan for 1972-1977 had been created and was beginning to be implemented. A number of factors seemed to have caused this spurt in growth, in addition to general maturational factors. Similar to other developments in the Society, the vision and painstaking work of individuals affected change, stimulating new thinking and bringing positive energy to the Society's activities. The ongoing leadership of Egon Kraus, Frank Callaway, Vanett Lawler and Ed Cykler, was stimulated further by the strong presence of individuals such as Marguerite Hood, Henning Bro Rasmussen, Lennart Reimers (Sweden), and Robert Werner. The 1966 conference in Interlochen also contributed to expanding the Society's membership and to providing an organisational model for development. Although MENC had been centrally involved in the development of ISME from its preparatory stages, the location of a conference in the US provided concrete evidence of how a national group of music educators organised itself with considerable efficiency and effectiveness. A third source of inspiration was rooted in the general sociopolitical and socioeconomic climate of the 1960s and early 1970s, on the one hand a period of relative prosperity and support of the arts, on the other a period of tumultuous social upheaval and unrest.

Ed Cykler, who had contributed significantly to ISME forums on comparative music education during its first decade, became the first Chair of the Development Commission in 1968.²⁶ In a letter from Secretary General Rasmussen to Cykler, dated September 6, 1969, he asked him to write and solicit membership, emphasising that

²⁵ Frank Callaway, "A Letter to Members of the Board Of Directors (1968-1970) of the ISME and members of the ISME Commissions, January 30, 1969."

²⁶ The first Commission members were: Raymond Roberts (UK), Emanuel Amiran-Pougatchov (Israel), Yasuharu Takahagi (Japan), and Jan Hanuš (Czechoslovakia).

“ISME is about to enter a period of considerable activity for which a large and more diversified membership is desirable.”²⁷ Earlier in 1969, Rasmussen himself sent out a letter regarding membership, and responses he received indicated the variety of educational, musical, and political circumstances that influenced national participation in ISME. For example, Narayana Menon, of the National Centre for the Performing Arts in Bombay, wrote: “It’s different here and our problems are different in India where schools of music and universities deal almost exclusively with classical Indian music not like Europe and America.”²⁸ The communist regime in Poland, according to Hanna Lachertowa, Additional Board member, dictated that, “our country being socialistic, can be the member of ISME only as a National Organization and individual memberships not presumed”.²⁹

At the Board of Directors meeting in Stockholm on July 1, 1970, prior to the Stockholm Seminars, the Publications Commission coordinated its meeting with the Development Commission. Cykler proposed a comprehensive plan for development – from establishing branch or regional ISME organisations, disseminating publications, sending representatives to national teacher association meetings, circulating brochures, to requesting assistance from UNESCO. At the same meeting, Reimers proposed that the Publications Commission could be an instrument for establishing ISME sections in countries not yet involved in the work of ISME, and further develop activities in the countries where ISME already had representatives. An amendment to the Constitution was passed, requiring that all individual or national representatives “must attend in person in order to vote” at the General Assembly. In retrospect, this decision seems to run contrary to the grassroots effort at the time to engage more countries from all over the world in the Society. A more flexible ruling to allow a postal vote for persons who were unable to attend meetings would seem to be more in keeping with the Society’s goal for expanded membership at the international level.

A unique feature of the Stockholm meeting (and the subsequent Conference Board meetings in Moscow) was the intense and focused level of discussion on the Society’s structure and organisation. Observing the success of the discussions, President Callaway later wrote to Reimers: “However, we must increase the opportunities for ‘round table’ discussions on ISME, its ideals and their implications.”³⁰ Reimers made important contributions to such discussion, offering several suggestions and criticisms: a) to strengthen the connection between the *centre* (board, commissions) and the different countries and their associations and individuals through regular, ambitious and large congresses, seminars, research works and so

²⁷ Henning Bro Rasmussen to Edward Cykler, September 6, 1969.

²⁸ Narayana Menon to Henning Bro Rasmussen, June 6, 1969.

²⁹ Hanna Lachertowa to Henning Bro Rasmussen, July 9, 1969.

³⁰ Frank Callaway to Lennart Reimers, November 5, 1970. Callaway Papers.

forth; b) to increase the number of *organised national sections* of the Society; c) to build in communication between national sections and the centre, leading to increased membership; d) to involve the developing countries in a continuous mutual exchange of ideas and experiences, stimulating developed countries as well as the opposite; e) to provide times for commission meetings in the conference schedule; and, f) to use the *International Music Educator* to reflect the international character of ISME, and connect with other international societies.³¹ In light of subsequent developments in the Society, Reimers was extremely forward-looking in the nature of his recommendations, mapping out an agenda that is still central to the Society's efforts.

The work of Reimers and others engaged in development did not remain at the level of rhetoric. Their efforts were evident in the expansion of national sections, and in the five-year Plan of Development that was launched in 1972. If one assumes that the growing strength of ISME lay in large part in the vitality and activity of national sections and organisations, it is imperative to examine the nature of such contributions. The survey is not exhaustive, rather dependent on available sources, particularly the ISME circular letters that began to be distributed in 1972, edited by Egon Kraus. In the December, 1972 issue, Kraus reported on the French, Philippine and Japanese sections of ISME and their activities. The French Section organised several seminars and conferences, under the leadership of Blanche Leduc and supported by André Ameller, Vice President of ISME. The First General Assembly of the Philippine Society for Music Education was held on May 7, 1972, chaired by Lucrecia Kasilag and Corazon Maceda, and Kasilag was elected president. The All Japan Society for Music Education was boosted by ISME's presence in Tokyo in 1963. That conference gained an international reputation for Naohiro Fukui, an individual who was one of the first to recognise "the importance of regional cooperation as a link and an intensifying factor of international cooperation." On his initiative, two Asian seminars were held in Japan.³²

Although the United States contributed consistently to ISME since its birth, it seems that its members too needed a reminder of the benefits of ISME membership and the responsibility of the US toward international music education. Early in 1973, Board member Marguerite Hood corresponded with ISME members in the US, stating that, "we need to build a broad base of active members into a larger and more identifiable cohesive group which can be of increasing value both at home in MENC and in the international picture". As a result of the Tunis conference Board meetings, she pointed out, the US participation in ISME had increased. Charles Gary was a member of the Publications Commission, Beth Landis was helping to

³¹ Lennart Reimers, undated document. It was most likely written in 1971 since he makes reference to the upcoming ISCM meeting in Graz in 1972.

³² *Circular Letter*, No. 2 (December 1, 1972): 4.

initiate an international column in the *Music Educators Journal*, Ed Cykler and Robert Werner were active on the Development Commission, and Robert Petzold was a member of the Research Commission. Two other US music organisations, the College Music Society and the National Association of Schools of Music, had become institutional members of ISME and helped further to disseminate information.

At the same time as collective and institutional efforts were afoot in several countries, the role of individuals' ideas to the Society's development continued. For example, George Little, of Quebec, offered some useful suggestions to Robert Werner, Chair of the Development Commission, on the topic of making ISME a more international society. During his travels in Africa and Asia, he gathered evidence from music educators that ISME was not reaching these educators in meaningful and relevant ways. They viewed ISME as oriented to Western music and education. Little suggested helping countries set up their own music education societies in a way and of a type that related to their own needs and culture; accepting member dues in their currency; providing money for publications in developing countries; publishing a journal with attention given to Asia and Africa; having delegates sing and play at conferences; and, presenting non-Western groups at the upcoming conference in Perth.³³

Secretary of the Schools Music Association in the UK, Stephen Moore, also offered advice on the relationship of members to the Society. Working on the assumption that, “[an] international body must be strongly backed by national bodies, representative of each country, to be truly effective”, Moore proposed that the support for ISME should be through a well defined chair – ISME-National Bodies, Regional Bodies, Local Bodies and individual persons. One selected body from each country should be empowered to appoint a representative on the Board of Directors of ISME for a limited period and then be replaced. If more than one body exists at the national level, then one representative from each body should be included. Moore's motivation for this suggestion may have arisen from the fact that two organisations in the UK, the Schools Music Association and the Incorporated Society of Musicians, were both affiliated with ISME.³⁴

There is abundant evidence that pathways between the centre, that is the Board and Commissions of ISME, and the periphery, bodies and individuals in various member countries, were taking shape and direction, along which ideas were being transmitted. The centre, in turn, was expanding its scope by taking on a more collective and institutional identity. The pathways, in a sense, had changed compared to the first decade, with fewer exchanges with IMC/UNESCO and more exchanges with professional music organisations in various countries.

³³ George Little to Robert Werner, July 25, 1973.

³⁴ Stephen Moore to Egon Kraus, September 1, 1973.

Publications Commission

One of the primary ways in which any professional society grows is through publication of its agendas, activities, and conference proceedings. ISME leaders were aware of this from early on, and arranged for the publication of conference proceedings, and established the *International Music Educator (IME)*, which was first issued in 1960. However, as the Society entered into a new phase of its development, a review of publication activities showed some shortcomings and areas needing improvement and attention. Similar to the Development Commission, the Publications Commission was established in 1968. As editor of the *International Music Educator*, Egon Kraus chaired the Commission initially, but when he retired from that position, Lennart Reimers assumed leadership in spring, 1969. A report by Reimers in 1970 provided extensive coverage of the Commission's goals and activities. According to Reimers, the Commission was set up "to try to further develop ISME's internal and external *information*". Information, for Reimers, was the key word. It must "*start* from all places in the world if it is with real significance to *reach* all places in the world". He explained the kind of information he sought:

Information about the conditions of music education in different countries, different societies, different social, political and cultural patterns from all parts of the world seems to me to be of fundamental importance for a global organization. And this international communication must be verbally articulated and documented. We must preserve what we have said and done and give further impulses for the future.³⁵

As new editor of the *IME*, Reimers faced several challenges. He found that many institutions he corresponded with did not know of ISME's existence. In addition, he was not receiving manuscripts for the journal.³⁶ It seems that the network established by Kraus was not available to him, and that he had to build anew. We do know that Kraus' editorial work was managed by himself and his wife Minnie, and that he had close contacts with Schott-Verlag, the German publishing house that produced the *IME*. Reimers' frustrations resulting from the challenges of his position as editor and Chair of the Publications Commission are evident in a letter he sent to ISME Board and Commission members, asking for assistance. He pleaded with members to submit conference reports based on the Stockholm seminars, to find translators for the journal, to help establish journal correspondents in each country, and to solicit advertisements for the journal. He wrote: "I am *depending* on an active co-operation".³⁷

³⁵ Lennart Reimers, "Report from the ISME Publications Committee", July 2, 1970. Callaway Papers.

³⁶ Ibid.

³⁷ Lennart Reimers to ISME-Board and Members of Commissions, September 23, 1970.

Reimers was not alone in his critical evaluation of the state of publication and the dissemination of information within the Society and beyond. His compatriot and Secretary General, Rasmussen, was equally concerned about improving the level and scope of information gathering and dissemination. So also was Jan Hanus, President of the Czech Society for Music Education, who in 1970 proposed the establishment of EDITIONS ISME.³⁸ The structure he proposed included publishing activities (music, books and periodicals), record clubs for young people, film clubs, management of exchange of concerts and festivals for young people, a center of public relations, and a managing director and control department.³⁹ Hanus' proposal was clearly given consideration by the Board, evident in a paper presented by Rasmussen at the Eastman School of Music in February, 1972. On the topic of "Music Education – An International Obligation", Rasmussen addressed the EDITIONS ISME, the general demand for international information, and the role of ISME as an effective international information centre, which he stated, was a major concern within the Society.⁴⁰ Hanus' and Rasmussen's ideas were ambitious and all encompassing, and one might argue that they outlined a vision that has been in various stages of development since then – for example, the creation of international directories, comparative national studies, and repertoire and resource lists.⁴¹

Although the EDITIONS ISME proposal was not developed to its full realisation, certain decisions were made about publication outlets that sought to improve communication between the Board and its members, and to provide a more comprehensive and thorough literature on the Society's conference, seminar, and commission proceedings. The *IME* ceased publication in 1972, and an *ISME Yearbook* replaced it, in addition to a newsletter published once or twice annually.⁴² In Kraus' opinion, the ensemble of *Yearbook*, *Newsletter* and *Circular Letter* provided a sufficient basis for an intensive communication between the President, Executive Board and all members.⁴³

³⁸ Jan Hanus to Frank Callaway, September 8, 1970, "A Proposal of Establishing EDITIONS ISME: Outline of the Organisation, Structure, and Editorial Activity". Callaway Papers.

³⁹ Jan Hanus, "Draft of the Establishment of EDITIONS ISME", n.d., pp. 1-2. Callaway Papers.

⁴⁰ Henning Bro Rasmussen, "Music Education – An International Obligation", Music Teaching and Learning Symposium, Eastman School of Music, February 9-12, 1972. Callaway Papers.

⁴¹ Ibid., p. 6.

⁴² *Circular Letter*, No. 2, (December 1, 1972): 1.

⁴³ Egon Kraus to ISME Board of Directors regarding *Circular Letter* No. 2 (December 1, 1972).

Plan of Development 1972-1977

Efforts directed toward change through the Development and Publication Commissions culminated in a five-year plan that was launched at the Tunis Conference in 1972. Late in 1971, at the close of 18 years of the Society's existence, the Board of Directors carried out a detailed review of the Society's accomplishments and current problems. The Plan summarised the period: "Impressive as its achievements have been they must be seen, in reality, as but a small part of the realization of the Society's full mission."⁴⁴ To support the Plan, efforts were made to secure funding from The Ford Foundation, a generous benefactor to arts organisations in that time period. The rationale laid out for funding for the Plan stated: "As the Society's potential has become more and more apparent to its members, it has also become imperative that it seek to expand its services through the proposed Plan for Development."⁴⁵ Such funding was necessary to support the kind of expansion the Board had in mind, particularly in the area of making its operations more efficient.⁴⁶ One of the primary impediments, the group concluded, was the voluntary nature of office-bearing positions. The Society had depended on the benevolence and generosity of its officers, with no support staff to assist their efforts. In general terms, the Plan of Development included provision of secretariat services, expansion of publications, elaboration of conferences and seminars, especially in the context of assisting developing countries.

Specifically, the five-year Plan included the following goals: to give international focus and direction to activities in music education, while recognising the need for national and regional flexibility; to support and promote methods that will develop bridges of musical understanding between nations and cultures; to highlight national developments and their relevance internationally (Kodály, Orff etc.); to promote the active involvement of all members and member nations; to create a series of publications and conferences to appraise the present and prepare for the future; to establish a permanent secretariat and appropriate officers; to build

⁴⁴ "Plan of Development 1972-1977."

⁴⁵ E. Szonyi, Vice-President, Rudolfo Zubrisky, Vice-President, and Henning Bro Rasmussen, Secretary General, to Mr W. McNeil Lowry, Vice President of The Ford Foundation, February 14, 1972.

⁴⁶ Another effort to secure funding was the formation of a Friends of ISME group. As ISME President, Frank Callaway initiated a Friends of ISME Fund in 1972. The donation was \$10, and the funds were to be used "to help meet the costs of a development programme to extend the world-wide membership of ISME and to widen the benefits of membership at present enjoyed by ISME members. Names of donors were to appear in the *International Music Educator*. Callaway urged Board and Commission members to translate and distribute word in their own countries. Frank Callaway to ISME Board and Commissions, n.d. [late 1972?]; see also "ISME Development Commission Report 1972-74".

membership and get financial support; and, to publish and circulate an information bulletin twice a year, in several languages, to include a membership form. A five-year financial projection was included, the first of its kind in the Society's history, based on available sources.⁴⁷

The Plan was presented to the membership by President Callaway at the opening ceremony of the Tunis Conference in 1972. He focused on two particular developments: a much expanded publishing programme to include multi-language publications as a means of disseminating information throughout the world, and second an expanded programme of conferences and seminars designed especially to cover regions of the world where music education was relatively undeveloped. In addition, he wanted to see another topic addressed: the creation of an International Institute for Research in Music Education, which he said "has been on our minds for years and is an obvious extension of the ISME Research Commission work".⁴⁸ This Plan of Development was the most elaborate one created by the Society and it represented a turning point in its history, the first of many steps to make the Society's operations more effective and by doing so, to expand its influence and make it a more financially secure organisation.

Research Commission

The recounting of the formation of the Research Commission begins one of the great success stories within ISME's history, which shall be continued in subsequent chapters as other commissions are added to the Society's organisational structure. The roots of the Commission are found in discussions that took place after the Interlochen Conference in 1966. A group of scholars, including Arnold Bentley (University of Reading, UK), Allen Britton (University of Michigan, US), James Carlsen (University of Washington, US), and Bengt Franzén (Royal Academy of Sweden), discussed informally the formation of such a group. Franzén had spoken publicly at the Conference of the need for establishing "an international committee or institute to co-ordinate the research work being done by scholars in different countries".⁴⁹ These discussions resulted in a commitment to meet again.⁵⁰

⁴⁷ Frank Callaway assumed the Treasurer position in 1972. He visited Washington DC after the Tunis conference in 1972 to pick up the records and money. Robert Werner was there at the time and reports that Callaway was surprised at how little money was in the ISME treasury. It was around that time, Werner says, "when we began a frugal plan to build the assets of the Society so we would have in reserve the amount equal to a biennium's budget which I tried to continue during my time as treasurer". Werner to author, June 2003.

⁴⁸ Frank Callaway, "The Xth International Conference of the International Society for Music Education Opening Ceremony", p. 2.

⁴⁹ Cited in Frank Callaway, "The Seventh International Conference of ISME", 39-43.

⁵⁰ Interview with James Carlsen, Edmonton, Canada, July 22, 2000.

Franzén, Carlsen, and Bentley met in Stockholm in May, 1967, at Franzén's invitation. The main purpose was to organise an international research seminar in 1968. Bentley wrote: "We thought in terms of a small working party of about 25 people actively involved in research. We did not contemplate a large conference."⁵¹ The University of Reading hosted the 1968 seminar which was titled International Seminar for Experimental Research in Music Education. Attendees were invited by Bentley, Carlsen and Franzén. ISME had three official languages at the time, but the group decided to limit its proceedings to English. For its first meeting in Reading, the group was not a constituent part of ISME, but because the Seminar was to be international it seemed wise to hold it at such a time that its participants could also attend the biennial conference in Dijon. The format of circulating papers beforehand was initiated for the Reading Seminar, a format that continues to be used today. The purpose of the Seminar was twofold: to bring people together to share research, and to respond to and critique one another's studies.⁵² Toward the end of the meeting, Frank Callaway who had been invited by Allen Britton to attend, issued a formal invitation to the group to become the ISME Research Commission. The group accepted, and decided that membership needed to be more internationally representative. Carlsen was assigned the task of broadening the geographical scope of the Commission.

A list of commission nominees was presented (Bentley, Carlsen, Franzén, as well as Kurt E. Eicke (Germany)), and adopted unanimously. Bentley assumed chairmanship of the Commission. The Minutes of the Commission's first meeting in Reading on July 15 indicate a focused agenda and a strong vision for the Commission's activities in the next biennium. The group identified four major concerns: (1) the preparation of research sessions at the Moscow conference, (2) the organisation of an international seminar before the Moscow conference, (3) the selection of corresponding members for the Commission, and (4) the dissemination of research information. The proceedings of the Reading Seminar were published in the *Journal of Research in Music Education* in its Spring issue, 1969.⁵³

⁵¹ Arnold Bentley, "Research Commission". Callaway papers.

⁵² Interview with James Carlsen.

⁵³ After the Reading Seminar, Eicke shared his observations with the Commission. He wrote: "I think one of the most important outcomes of the Reading seminar was the evidence of need for international communication on: the historical and socio-cultural conditions of theories in music education in different countries, on methods and results of current research projects, on problems of comparative music education plus publication of a journal." Kurt E. Eicke to Arnold Bentley, James Carlsen, Frank Callaway, Bengt Franzén, November 28, 1968. Bentley replied to Eicke, agreeing with the observations, all except the idea of a journal. Arnold Bentley to Kurt E. Eicke, December 5, 1968.

The Second International Research Seminar was held in Stockholm in 1970, concurrently with the ISME Seminar on “A World Wide View on Music Education”, and immediately before the Moscow Conference. Sixteen participants from eight countries attended.⁵⁴ The Board of ISME accepted that membership of the Research Commission Executive Committee should be on a six-year rotating system, one member retiring and being replaced every two years. Carlsen retired and Robert Petzold (US) joined the Commission in 1970. The issue of invited membership and participation, criticised by some who were not invited, was defended by Bentley: “If we were to increase the number of participants significantly, the result might be a paper-reading conference to an audience that is ... largely silent.... The result would be different from the original conception of a working party.”⁵⁵

A third Seminar was held in Gummersbach, Germany, July 5-11, 1972.⁵⁶ Arranged by Kurt E. Eicke, it was organised along the lines of the previous two seminars. Thirty-three people from 18 countries accepted the invitation to attend. Australian Doreen Bridges was recommended to the ISME Board as a new member of the Commission, and that recommendation was accepted. Discussion of an ISME research series, accompanied by other suggestions such as a special fee for membership of the Commission, demonstrated a certain independence in this group. At the same time, it is evident that the Commission was not totally clear on its relationship with the ISME Board, with regard to policy making and the role of the Commission in the future.

It seems that the need for direct representation on the Board surfaced, based on the fact that early in 1973, the chairs of the Research and Development Commissions submitted a joint proposal to the Board, requesting an amendment to the Constitution in order to give the chairmen of the commissions the status of *ex-officio* members of the Board, and to develop research activities within ISME and make the work of the research commission more effective.⁵⁷

External Connections

In its first decade, the Society was connected closely with its parent organisation (IMC/UNESCO), adopting and adapting its policies and structures. As the Society formed its own identity and a core group of leaders shared a common vision for what ISME could be, there seems to have been less reliance on IMC/UNESCO.

⁵⁴ Seminar papers, and a report were published in the *Bulletin of the Council for Research in Music Education*, 22 (Fall 1970).

⁵⁵ Bentley, “Research Commission”.

⁵⁶ Proceedings of this Seminar were published as the first volume of the new EDITIONS ISME. They appeared in German and English for international distribution.

⁵⁷ Proposal from Kurt E. Eicke, Chair of the Research Commission, and Robert J. Werner, Chair of the Development Commission, to the ISME Board of Directors, n.d.

Similarly, as those organisations witnessed the Society grow and become independent, it withdrew some of its attention and support. In the beginning years the IMC granted \$4000 to ISME annually for special purposes and to help establish a journal; later the contribution was reduced to around \$2000, and by 1968 it ceased altogether.⁵⁸ By the early 1970s, Reimers reported that, “In recent years cooperation with UNESCO appears to have been neglected”. It seems that projects which fell within the scope of music education were planned and carried out by UNESCO without ISME being consulted.⁵⁹

Communication with IMC/UNESCO seems to have increased again in the 1970s. Kraus met with their representatives, and later wrote: “I am very pleased that – after five years of interruption – ISME can now again sign a UNESCO Contract on an important subject. We should all try to make this UNESCO-ISME Seminar – to be held in 1974 – a great success.” Kraus encouraged national sections of ISME to cooperate and contribute to the Seminar on “Music and Tomorrow’s Public”.⁶⁰ In his circular letters, he continued to report on IMC activities and related international music organisations.

From early on, the Society aimed to set up an international institute for comparative music education. Ed Cykler, in collaboration with Egon Kraus, attempted to achieve this goal by setting up the University of Oregon’s German Center for International Music Education in Oldenburg. In its first academic year, 1963-1964, 36 students from all parts of the US participated in the program.⁶¹ From its inception ISME cooperated with the program. The further development of the program is vague, until 1968, when Kraus reported that ISME’s collaboration had been suspended.⁶²

The Society’s motivation to reach out to organisations during this period was considerably weaker than in the first decade. It seems that its key members were more focused on strengthening the Society internally than connecting with other international music organisations. By the early 1970s, Reimers observed this lack of interest and recalled Article 7 of the Constitution: “The Society may affiliate with such other international organizations as may seem mutually desirable”. He focused

⁵⁸ Vanett Lawler to Phil Meade, April 19, 1968. See also Report of Meeting in Oldenburg, Germany, November 1, 1968, between Egon Kraus and Henning Bro Rasmussen, incoming Secretary General as of January 1, 1969.

⁵⁹ Memo from Lennart Reimers, “New Ideas for ISME”, 1971[?].

⁶⁰ Egon Kraus, *Circular Letter*, No. 7 (May 1973).

⁶¹ For a detailed description of the programme, see Edmund A. Cykler, “University of Oregon’s German Center for International Music Education in Oldenburg”, *International Music Educator*, 9 (Spring 1964): 312-14.

⁶² Report of Meeting in Oldenburg, Germany, November 1, 1968, between Egon Kraus and Henning Bro Rasmussen, incoming Secretary General as of January 1, 1969.

specifically on the International Society for Contemporary Music (ISCM), a society that was seeking to help music educators with relations between new music and music education. He asked ISME to encourage members to attend the ISCM events and to access funds for commissioning works for educational purposes by young composers.⁶³

On the same topic of new music and music education, Robert Werner (USA), Director of the Contemporary Music Project (CMP), presented a document that proposed an ISME-CMP Publication. He wrote: “It would be my hope that such a publication could be the core for consideration at ISME meetings in the future.... It is certainly the feeling of many that ISME needs a central position which is wide enough to encompass the many interests of its membership and yet specific enough to give some direction to its activities.”⁶⁴ Werner reported that the CMP Policy Committee strongly approved support to international interest in their programs.⁶⁵ During the decade of the 1960s two music centers were established which later contributed to ISME activity, especially in the area of mass media and cultural policy. They were the International Institute for Comparative Music Studies and Documentation (IICMSD), created in Berlin in 1964 by the Ford Foundation together with the city’s cultural authorities, and the International Institute for Music, Dance and Theatre in the Audio-Visual Media (IMDT, otherwise known as MEDIACULT), founded in Vienna in 1969. IMDT and ISME had common goals, first in their mutual commitment to integrating music of diverse cultures into education, and the second in their ongoing attention to technical media in education.⁶⁶

Acknowledging Past Achievements, Envisioning the Future

In the context of the Society’s evolution, the late 1960s and early 1970s represented a period characterised by change in personnel, structural change, and members’ self-reflection. Kraus retired as Secretary General in 1968 and Henning Bro Rasmussen took over the position in 1969. Kraus also retired as editor of the *International Music Educator*, and Lennart Reimers subsequently assumed the position. Vanett Lawler retired as treasurer in 1970, but continued her work informally until she

⁶³ Reimers, “New Ideas for ISME”.

⁶⁴ Robert Werner, “Comprehensive Musicianship as a Basis for an International Education in Music at the Tertiary Level”. Werner became active in ISME in 1972, serving as Chair of the Development Commission through 1976.

⁶⁵ Robert J. Werner to Egon Kraus, Henning Bro Rasmussen, Frank Callaway, April 17, 1973.

⁶⁶ Director of IMDT, Kurt Blaukopf, described the Institute in an article that appeared in the *IME* early in 1969, “IMDT – A Presentation”. In it, ISME was named as a member of IMDT. In a memo circulated in 1973, there is mention of a joint project with IICMSD on “Inclusion of Non-Western Music in the Curricula of Western Schools”.

died in February, 1972. Frank Callaway assumed that office in 1972 when his term of presidency was complete. The first generation of officers, as it were, had moved on, and new officers with new ideas came forth to bear the torch, and to labour on behalf of strengthening the Society's agenda and expanding its activities.

The contributions of Vanett Lawler and her assistant, Dorothy Regardie, were recognised after Lawler's retirement. In a letter from Callaway to Regardie, he thanked her for "quite outstanding service". He continued:

Occasionally there are backroom workers who devote long hours in loyal service to the organisation simply because they believe in its aims and ideals and they see an important job to be done.⁶⁷

In the opening ceremony of the first conference after Lawler's death, in Tunis, President Callaway paid tribute to Lawler herself.

Vanett Lawler was one of the principal architects of ISME when it was formed in 1953 and she served the Society continuously with dedication and professional efficiency...The ideals and activities of ISME were so much part of Vanett Lawler's life that our very organisation stands as a fitting memorial to her.⁶⁸

The contributions of Egon Kraus were likewise acknowledged by several ISME leaders, including Karl Ernst and Henning Bro Rasmussen. Ernst wrote as follows:

Every successful professional organization owed its existence to a person of vision, dedication, generous spirit, and the ability and willingness to persevere during the early discouraging years when most of the responsibilities must be carried alone. The International Society for Music Education exists today because of the inspired leadership of such a person. When Egon Kraus felt it necessary to tender his resignation after 13 years of service as its Secretary General, the membership became fully cognizant of the contribution which he and his wife, Minnie, rendered so faithfully during that period of time.⁶⁹

After Rasmussen assumed the duties of secretary general, he thanked Kraus for "the highly developed and well organized administrative apparatus" that he took over. He continued: "I want to offer my sincere gratitude to my predecessor for his invaluable contribution to this Society and through that to music education" during his time as Secretary General.⁷⁰

As the presence and contributions of individuals such as Lawler and Kraus became folded into institutional memory, others such as Callaway assumed different

⁶⁷ Frank Callaway to Dorothy Regardie, November 5, 1970. Vanett Lawler Papers. As a gift, he sent her \$300.

⁶⁸ Frank Callaway, "The Xth International Conference".

⁶⁹ Karl D. Ernst, "Egon Kraus", *International Music Educator*, (1969/1): 46.

⁷⁰ Henning Bro Rasmussen, "Report at the Opening Session", *International Music Educator*, (1970/2): 20.

roles within the Society, and yet other new members such as Rasmussen, Reimers and Werner came into the foreground to lead the Society, and it was clear that the Society was in a time of transition. These years, from approximately 1968 to 1972, witnessed significant re-envisioning of the organisation's agenda and structure. Lawler herself who lived through the first phase of the Society's history, recognised the need for "a thorough overhauling" of the Constitution which had been prepared in 1952.⁷¹ The Board drafted a new Constitution for submission to the General Assembly in Moscow in 1970, and it was published in the *IME* prior to the conference.⁷²

This chapter was titled to reflect the Society's quest to establish its own identity, a centre from which all activity radiated. From its early years it had established its philosophical centre, strengthening and reinforcing it with each biennial meeting and publication. The philosophical core remained the same – a commitment to advocating and advancing music education in all countries worldwide, a related commitment to celebrating and sharing the world's musical traditions through the Society's meetings and publications, and a goal of remaining multilingual in its proceedings. Structurally, the Society was not equally advanced and consolidated. The second decade witnessed a time of self-scrutiny and development, and greater self-sufficiency and resourcefulness. In the process, it seemed that the group experienced some growth pains.

Expanding an international society has its obvious challenges. However, when one is dealing with a human expression such as music that is tied to cultural values and belief systems, and with education which is equally embedded in sociopolitical and cultural values, the challenges become even more significant. The task is then couched in terms of building an intercultural society, acknowledging the subtle variants of individual systems and responding to cultural realities that were unknown to leaders whose world view was Western. The Society met such challenges successfully, given the time period in question.

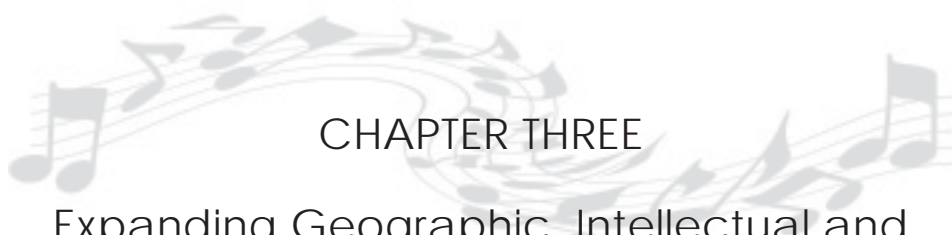
The will to reach out and attract new members was strong, assisted by the creation of the Development and Publication Commissions. As the centre became stronger, individuals and national groups of music educators were more easily able to identify with the Society's agendas and activities. The burgeoning world of music

⁷¹ Vanett Lawler to Henning Bro Rasmussen, August 26, 1968. At about the same time, Canadian George Little wrote to Lawler, asking how Board members were elected, claiming that many others were asking the same question. George Little to Vanett Lawler, September 18, 1968. There is reference to a working group that submitted to the Board "the principles for a new constitution" at the International Seminar in Buenos Aires and La Plata in 1971.

⁷² "ISME – Constitution and By-Laws in Force", and "ISME – Motion for a New Constitution and By-Laws", *International Music Educator*, (1970/1): 15-19.

education research found a home in ISME, reflected in the creation of the Research Commission. National associations of music educators (Argentina and the Philippines, for example) were formed under the leadership of individuals who were committed to and active in ISME. Although still a young Society, ISME's presence provided a stimulus for national groups to organise themselves and to be affiliated at the international level.

The Plan of Development for 1972-1977 outlined an ambitious agenda for the Society. The Society's leaders recognised that the first glorious phase of ISME's history was over – the period of establishing ongoing contact with music educators in other countries, learning how to interact with others whose language and cultural ways were different, celebrating the unifying power of music, and imagining the potential role of ISME. The legacy of this first phase had been to provide inspiration and guidance for the Society's ever-expanding activity in the 1970s, and to prepare its leaders to respond to the increasing complexity of operating an international society.



CHAPTER THREE

Expanding Geographic, Intellectual and Structural Frontiers – The Third Decade, 1973-1983

In the broadest sense, ISME aims at promoting peace and international understanding through music by means of developing contacts in a truly international frame of mind, without ideological or political restrictions, without prejudice and reticence.... ISME has played an important role within the IMC family in the last 20 years and has contributed much to the new tasks with which the world of music and music education is faced. The range and effect of its work are remarkable in that it has been carried out with very modest means in relation to the enormous needs it has to satisfy.

*Egon Kraus, 1974*¹

The tensions resulting from the Cold War in previous decades receded after the Helsinki Conference in 1975, which formally recorded the end of the Cold War in Europe. So also did the Vietnam War come to an end, but unrest arose in other regions and countries such as Cambodia, the Middle East, Iraq, and the Falkland Islands. Such unrest resulted in some cases from the dominance of the Communist regime, while in others from nations gaining independence from their colonial rulers. Through its policies and programmes, UNESCO sought to highlight the cultural diversity of nations and the role of culture in national development. In

¹ Egon Kraus, *Circular Letter*, No. 9 (January 1974): 2.

the area of technology, videos and floppy disks were introduced for home use in the mid 1970s, and Walkman portable cassette players were added to the media available for listening to and recording music. The dissemination of culture through mass media was addressed directly by ISME when it established a Commission for Music in Cultural, Educational and Mass Media Policies in 1976.

The decade was one of tremendous growth and achievement for ISME. It is approached from the perspective of expansion, using the themes of membership, regional centers, conferences, publications and projects, and commissions. The Plan of Development created for 1972-1977 provided a stimulus for action, and this first long-term plan of the Society was a turning point in translating rhetoric into action. To expand frontiers in this context refers to the Society's efforts to reach out to more countries around the world, to broaden and deepen the Society's vision, and finally to create structures to reflect its expanding geographic and intellectual frontiers.

Increasing Membership

The Development Commission was established in large part to increase membership. Based on its meetings during the Montreux conference in 1976, the Commission recommended to the Board that issues of membership were the responsibility of the entire Board, and not limited to a special commission.² Subsequently the Commission was dissolved. At the decade's beginning in 1973, the Society's membership was reported as follows: 1032 individual members, 37 member countries, 42 member institutions, and 6 patron members. Members represented 50 nations in all continents. The stated goal was to increase individual membership to 2000.³ The membership drive continued throughout the decade.

Although numerous individuals were involved in the effort, it is clear that Board member (1972-76) and Secretary General (1977-84) John Ritchie (New Zealand) not only paid close attention to achieving the goal of increased membership but also reached out in practical ways to affect change. During the autumn of 1976, he visited several countries in Europe, the Middle East, Asia, as well as Australia, with the goal of recruiting new members and increasing the Society's visibility.⁴ The fruits of his labours and those of others promoting membership were evident in the numbers cited in ISME's "Biennial Report 1975-1977" submitted to IMC: 1417 individual members, 55 member countries, 83

² "Minutes of the Meetings of the Board of Directors, July 10-17, 1976, Montreux", p. 6.

³ "Report by Secretary General", July 1, 1973.

⁴ Those countries were: German Democratic Republic, Federal Republic of Germany, Norway, Sweden, Denmark, the United Kingdom, Italy, Greece, Israel, Japan, Singapore, and Australia.

institutions, 2 patrons, 40 organisations, 6 students, and 9 honorary members. Twelve of the 55 countries were represented by local or national societies or sections. Not only is growth evident here when compared to the numbers reported in 1973, but new categories had been created, with institutions separated from organisations, and student members and honorary members added.⁵ Ritchie's goal was to double the number of individual members and institutions, and he conveyed that to the membership in January 1977.⁶

The Society's leaders were aware of the central importance of active national representatives and liaison officers as contacts for developing the Society's activity and influence in individual countries. In reviewing the Society's growing achievements in this respect and in general in 1978, the Board of Directors reported to the General Assembly that it viewed the previous biennium as "one of healthy growth and progress".⁷ This seemed warranted, given the concrete evidence that membership had increased in recent years. Ritchie's goal of doubling membership was realised and evident in his *Biennial Report 1979-1981* submitted to the IMC: individual members, 2419; national sections, 30; institutions, 102; patrons, 2; organizations, 31; library, 7. Sixty countries were represented in the membership.⁸

The Society's expansion at the national level brought to the surface some new issues for consideration and action. The first of these was that of accommodating diverse languages within the Society's proceedings; and second, issues surrounding the relationship between individual membership and national bodies, and the choice of institutional bodies as national representatives within ISME. As more French- and Spanish-speaking countries joined ISME, the Society's Board realised the need for recognising and answering to the linguistic needs of the members in these nations. At their meeting in Warsaw in July 1980, the Board passed the motion: "That, for the needs of French and Spanish speaking countries with ISME membership, ISME is prepared to provide funding to initiate translation of appropriate ISME material and literature; that a request be made to UNESCO to supplement this funding to ensure publication." In a related vein, the Board

⁵ "Biennial Report 1975-1977 for IMC General Assembly, 17th General Assembly". Submitted by John A. Ritchie, n.d.

⁶ John A. Ritchie, "Memo to ISME Members", January 1, 1977. Callaway acknowledged Ritchie's efforts in this regard in a letter to Ronald Smith: "You will be interested to know that ISME membership is growing throughout the world mainly as the result of the campaign conducted by John Ritchie and we have more organizational and institutional members than ever before." Frank Callaway to Ronald Smith, June 21, 1977.

⁷ "Report of Board of Directors to the General Assembly", August 19, 1978.

⁸ "Biennial Report 1979-1981 for the IMC 19th General Assembly." Submitted by John A. Ritchie, July 6, 1981. The same number of countries and national sections were reported in the "Biennial Report 1981-1983 for the IMC, 20th General Assembly". Submitted by John A. Ritchie, May 31, 1983.

committed to “find means by which assistance can be given to facilitate travel to ISME Conferences by members from developing countries and the Executive be empowered to make appropriate arrangements”.⁹

The more complex subject of national representation involved greater challenges to the Society than that of accommodating diverse languages in its activities and publications. The structural principle that is illustrated here is that when a society expands its activity into new domains it can anticipate that the constitution will need revision to account for such development. While tensions may have arisen in several national situations in their relation to ISME membership,¹⁰ only two examples were found that received considerable attention in the Society’s records. The first was that of competing national organisations in South Korea, and the second, tensions arising out of individual-group relations within the music education community in Switzerland.

The tension in South Korea arose from the existence of two strong and competing music organisations with interest in ISME, the Korea Society for Music Education (KSME), and the Korea Music Association. Constitutionally, only one member from Korea could vote and this caused dissatisfaction. In a letter to Professor Sang Hyun Cho, President of the Korea Music Association, in May 1982, Ritchie advised that the two national organisations combine their institutional memberships.¹¹ Based on subsequent correspondence, it seems that Cho did attempt to bring the two groups together within ISME, but did not inform the President of KSME, Soon-Chung Suh. In a letter from Suh to Frank Callaway in June, 1982, she informed him that KSME had decided to withdraw registration from the Bristol conference based on what had occurred. Callaway, in his usual diplomatic manner, responded sympathetically and reassured Suh that the situation would be discussed at the Bristol meeting of the Board of Directors.¹² Later that year Callaway began a visit of several countries, including South Korea, while undertaking a tour of Asia (China, Philippines, India, Japan, and South Korea). During his visit to Korea, he

⁹ “Minutes of Meeting of the Board of Directors, July 5-9, 11, Warsaw.”¹⁰ Former Secretary General Joan Therens reported that at the time of the ISME conference in London, Ontario, in 1978, five separate Canadian music organisations were affiliated to ISME, and inner conflict existed among them as to the official ISME organisation. It was not until 1989 that this tension was resolved and Canada formed a National Section within ISME. Letter to author, August 2003.

¹¹ John Ritchie to Professor Cho, May 13, 1982. It is curious that Ritchie wrote that he was gratified to learn of “the amicable relationships which exist between the two music education organizations in your country”. There are indications that such was not the case at that point in time.

¹² Young-Mo Suh, President of the Korea Society for Music Education, to Frank Callaway, June 22, 1982; Frank Callaway to Young-Mo Suh, July 2, 1982.

spoke with representatives of the two groups involved and worked to solve the problem of dual representation within ISME.¹³

The issue of nominating national representatives surfaced in the Swiss context. Correspondence from Werner Bloch, President of the Swiss Society for Music Education (SSME), between 1977 and 1980, indicated not only his dissatisfaction with the relationship between SSME and ISME, but also with the Society's nomination and electoral procedures and the manner in which the membership was informed at the general assembly.¹⁴ Bloch recommended that national sections should nominate their official representative who would have the unique right to vote for that country, thus disbanding the Board's nominating committee.¹⁵ Although Bloch's proposal did not carry when presented to the Board at its 1977 meeting in Bratislava, yet a recommendation went forward that the Nominating Committee in future "consist of five persons with a view to wide geographical representation", and that the Board explain election procedures to the General Assembly at the London, Ontario, conference in 1978. These matters were taken up at the London meeting.

However, the controversy continued afterwards, with a related complaint from SSME that a member of their society was elected to the Board of Directors of ISME, without the Board of SSME having been consulted.¹⁶ Hans Wolters of SSME forwarded amendments to the constitution to be considered at the Warsaw meeting in 1980.¹⁷ A sub-committee was set up to consider them, and Ritchie later reported that the Executive was looking into the need for "a complete revision of the Constitution".¹⁸ At the same time, the proposal to give national committees control over the selection of Board membership was not accepted. Instead the Society confirmed its commitment to the individual as its top priority, in keeping with UNESCO and IMC policy.¹⁹

¹³ Reported in "Notes on Meetings in Christchurch, New Zealand, 6, 7, 10 May 1982, held by Treasurer, Frank Callaway and Secretary General, John A. Ritchie."

¹⁴ Agenda for 1977 ISME Board Meetings in Bratislava, October 1-2, 1977. A similar complaint was lodged by Diethard Wucher (Germany) who submitted a proposal to be presented to the General Assembly at the 1978 conference to change the electoral and representative procedures.

¹⁵ Diethard Wucher to Frank Callaway, June 16, 1977.

¹⁶ Hans Rogner and Klaus Wolters to John Ritchie, January 28, 1979.

¹⁷ Klaus Wolters to John Ritchie, September 23, 1979.

¹⁸ "Report of the Executive to the Board of Directors", John Ritchie, May 26, 1980. The Report stated that in respect to Swiss colleagues who continued to ask for changes, "A legal opinion has been sought as to whether it is time for a complete revision of the Constitution".

¹⁹ "Statement of Notice of Motion, August 26, 1982", p. 2. It elsewhere read: "The individual member is the substance...of the Board. They are elected by the General Assembly not by the national sections. Each country has one vote; each Board member has one vote; so in essence the voting is done by individuals." p. 1.

An innovative way of expanding membership and extending the reach of ISME's influence was through the development of student chapters. Just as John Ritchie was the key figure in developing membership in this decade, Robert Werner was the key advocate in initiating and promoting the development of student membership. At the Perth, Western Australia, meeting in 1974, Werner moved that ISME establish a student chapter at reduced membership fees, and the motion was adopted.²⁰ The creation of a sub-committee for the establishment of student membership was recommended at the Montreux meeting in 1976. The programme for 1977-78 set out tasks and goals for such chapters, with plans to have them attached to schools of music, academies, and other such institutions. The first student chapter of ISME was inaugurated at the University of Arizona in 1975 with 35 students, and Mike Hartsell as convenor.²¹

It seems that interest in student chapter development was localised, and by the Warsaw meeting in 1980, only a small number had been established. Efforts continued through the Bristol conference in 1982, but development was limited. Although this innovative measure did not meet with success, perhaps due to its lack of timeliness in the Society's development, the idea is currently under study again and will likely be part of ISME's future development.

Supporting Regional Centres

From the outset, the Society aimed to establish an international centre for music education which would serve as a clearing house for materials, and as a centre for comparative music education. The first attempt to implement this goal was in the German-American Center for International Music Education, initiated in 1963 by Ed Cykler and Egon Kraus (see Chapter 2). Several American graduate students enrolled in the program, specialising in comparative studies in music education.²² In 1974, Cykler reported on his plan for an international institute for music education in Oregon, in collaboration with the University of Oregon.²³

The will to organise centers and to expand ISME's presence into new countries was foremost in the minds of officers in the mid 1970s. In May, 1975, ISME President Egon Kraus met with IMC and UNESCO officials in Paris to intensify cooperation with Third World countries. He recommended networking at the local level with IMC and UNESCO representatives in order to advance into those countries.²⁴

²⁰ "Minutes of the Board of Directors of ISME, August 4-5, 1974, Perth."

²¹ *Information Bulletin*, No. 6 (April 1978): 9; Robert J. Werner, "Development Commission Report 1974-76".

²² *Circular Letter*, No. 3 (January 1973).

²³ "Minutes of the Board of Directors, August 4-5, 1974, Perth."

²⁴ Egon Kraus, "President's Report for 1975-76", *Circular Letter*, No 22 (August 1976): 1.

At the Montreux meeting in 1976, the General Assembly accepted a proposal submitted by Kraus to develop ISME Regional Centres, supported by UNESCO. The centers were planned for Asia (Tokyo) under the leadership of Naohiro Fukui,²⁵ Africa, Latin America (Buenos Aires), under the leadership of Rudolfo Zubrisky, Europe (Bonn) under the leadership of Egon Kraus, and the Arab countries. They were to function at a variety of levels:

to promote music education at all levels in the countries of the region; to coordinate national efforts; to cooperate in solving international problems; to integrate music education as an essential discipline into the programme of UNESCO and the IMC by cooperating with regional secretariats and centers; to intensify bilateral and international cooperation through the exchange of information etc.; to encourage members to be represented in the General Assembly and seminars of ISME; to encourage members to contribute to ISME projects; to assist member countries to implement lifelong music education, and access to music education (early, adult, higher).²⁶

On an experimental basis, and with modest financial assistance from ISME,²⁷ the South American continent was given a regional autonomy to develop music education in accordance with its own needs and aspirations. In his report for the 1975-77 biennium, Secretary General Ritchie reported that the goal of regional autonomy was to overcome the inhibition of long-distance communication and distant administrative control. The experiment was to be used as a model for extending the concept into the African continent.²⁸

The financial and moral support offered by the Society was instrumental in uniting Latin American music educators. On July 14-18, 1982, the first Latin (Ibero-American) American Meeting on Musical Education authorised by the ISME Board was held in Madrid. Spanish music educator Rosa Kucharski organised it and it was co-chaired by Zubrisky, who wrote that it was the first time “in the history of musical education that representatives of the Latin American countries

²⁵ Egon Kraus wrote that Naohiro Fukui was “one of the first who recognized the importance of regional cooperation as a link and an intensifying factor of international cooperation”. *Circular Letter*, No. 2 (December 1972).

²⁶ “Minutes of the Board of Directors, July 10-17, 1976, Montreux”; Egon Kraus, in *ISME European Regional Centre, Circular Letter*, No. 1 (August 15, 1976).

²⁷ A decision was made at the Board meeting in Montreux in 1976 to pay \$1000 to Zubrisky to establish a Latin American regional centre of ISME. In a letter to Fukui on July 25, 1977, Kraus wrote: “In view of the importance of intensifying ISME activities in the Latin American hemisphere, I urge you to give the necessary directive for realizing the above mentioned decision.” Subsequently, Zubrisky received that money in November. Frank Callaway to Rudolfo Zubrisky, November 7, 1977.

²⁸ “Biennial Report 1975-1977 for IMC 17th General Assembly.” Submitted by John A. Ritchie, n.d.

have met together with the most important members of the ISME Board ...that we may establish the base for Ibero-American unity, so desired by everyone”.²⁹

The creation of a North American centre was unnecessary since the Society was already well established there, and formal links existed with MENC from the early years through the work of Vanett Lawler. In the late 1970s, The College Music Society (CMS) offered to take over administration of a North American centre. As a result of the urging of Marguerite Hood, and the fact that the ISME biennial conference was in Eugene, Oregon, in 1984, MENC again expressed interest in administering the center. Supporting the change, ISME President Zubrisky wrote: “This is a very important step, and a decision which will fill the void left since the death of our dear Vanett Lawler, and will contribute to improve relations between MENC and ISME.”³⁰ The ISME North American Center office moved from its CMS home in Boulder to Reston, Virginia, the headquarters of MENC, in December 1982, and MENC took over responsibilities on January 1, 1983. In the *ISME North America Newsletter* of Spring 1983, Werner thanked Craig Short, Executive Director of CMS, for all his work on behalf of ISME at the Boulder office. He wrote:

Craig’s unselfish devotion to the Society in developing the North American administrative support and its newsletter have provided a model for several other regional units throughout the world. We appreciate the fact that the Music Educators National Conference has offered to continue this policy and serve as the headquarters for the next biennium.³¹

The concept of regional centers was a valid and timely one for the Society. One concrete accomplishment was the organisation of Ibero-American music educators and the strengthening of bonds among music educators in Latin American countries.

²⁹ Rudolfo Zubrisky, “First Latin American Meeting on Musical Education”, p. 1. Following the conference, Zubrisky submitted a report to the Board, announcing that the Ibero-American Centre for Music Education “will operate under the auspices of ISME and proposes to designate a responsible member in each Spanish and Portuguese-speaking country, who will undertake to diffuse and promote the creation of sections of ISME or to act as liaison agent in those countries already associated”. He described other plans to create a Higher Institute of Interchange and Finishing for the Music Professor, which would function in Madrid under the direction of Rosa Kucharski, and the publication of the *Ibero-American Bulletin* which he hoped to publish in Buenos Aires. Rudolfo Zubrisky to John Ritchie, September 15, 1982.

³⁰ Ibid.

³¹ *ISME North America Newsletter*, No. 5 (Spring 1983), n. p. Although Werner expressed gratitude to MENC at that point in time, he did not anticipate that MENC would charge for staff work since that was not included in the Memorandum of Agreement. Robert J. Werner to Frank Callaway, December 19, 1983.

Kraus established a European centre out of his home and published newsletters specifically for that audience. The Japanese Society for Music Education (JSME) was in effect the Japanese and Asian center for the dissemination of ISME information. Naohiro Fukui organised two seminars in Tokyo in 1971 and 1974, and his understanding of ISME activities was of central importance in establishing ISME presence in JSME and in other Asian countries. Yasuharu Takahagi assisted in this process and his understanding of Western education was invaluable to these developments.

It is unclear who was to lead efforts in Africa or the Arab countries. Kwabena Nketia of Ghana had been involved in ISME as Board member and Vice-President between 1964 and 1976, but since much of his professional career at that time was in the United States, he was not present to influence the creation of such a center in the African continent.

Biennial Conferences Advance ISME's Expanding Agendas

From the beginning, the Society's activity centred around the organisation and implementation of biennial conferences. Under the leadership of Frank Callaway, the Society held its first conference in the southern hemisphere and in the British Commonwealth, in Perth in 1974. Besides extending the geographical location of conferences, other developments took place around them. The practice of holding commission seminars around the conferences grew steadily, and particularly in the context of the growing number of commissions within ISME. It culminated in 1982 when five ISME seminars were organised around the Bristol conference.

Furthermore, some ISME officials sensed the pressing need for guidelines for conference organisers. A first document was produced in 1976, titled "A Guide to Host Countries for International Conferences". Later, as organiser of the Bristol conference, Ronald Smith wrote a detailed report which set a new standard for conference organisers. His aim was "to record the processes and difficulties we met to give some picture of the strengths and weaknesses of the Conference as seen through our eyes as organizers and those of the Board members present".³² The size of conferences also expanded, with the Perth and Bristol conferences as bookends to a decade that set a new record of attendance and expansiveness. Reports indicate the following numbers of attendees:

Perth, 1974	2043 delegates from 43 countries and 1218 musicians in 41 ensembles
Montreux, 1976	900 delegates from 42 countries and more than 1200 musicians in 46 ensembles
London, Ontario, 1978	About 2200 delegates from more than 40 countries and about 1500 musicians in ensembles.
Warsaw, 1980	2000 delegates and performers, 75 music youth ensembles
Bristol, 1982	1500 delegates and more than 2000 performers.

³² Ronald Smith to Rudolfo Zubrisky, November 22, 1982. Callaway Papers.

Each conference tells its own story about the state of the Society in a particular biennium. The conference in Perth, hosted by The University of Western Australia, August 5-12, 1974, celebrated the Society's 21st birthday. Focused on the theme of "Music Education: New Challenges in Interdisciplinary Co-operation", the Society was recognising that music education at the time covered a wider range of activities than ever before, and that with rapid changes taking place in society, technology, and education, this conference provided a forum "to re-think the role of music in terms of enrichment and relaxation".³³ Besides its unprecedented publicity and attendance, the conference featured *ISME Fanfares*, a work commissioned by Callaway and composed by Kabalevsky for the Australian Youth Orchestra to play under his direction at the opening session. This composition became a feature of subsequent ISME conferences. In addition, a cultural display was organised where nations had the opportunity to highlight the cultural life of their home countries. An International Student Composers Competition was sponsored by the Department of Music, The University of Western Australia, and the winning composition performed at the conference.

The next conference in Montreux, July 10-17, 1976, continued the broad based idea of music education, focusing on "Music as a Dimension of Lifelong Education". The central theme was conceived within the framework of the cultural and educational policy of UNESCO which involved "democratization and regeneration both viewed in the context of lifelong education for all".³⁴ The 13th World Congress in London, Ontario, Canada, August 12-20, 1978, addressed the theme of "Music Education: The Person First." The aim was to take a close look at the human values that are perceived and felt through music.³⁵ In the President's message to the delegates, Naohiro Fukui said: "In a world more and more

³³ Alex Harris, "Russian will Come Bearing Gifts of a Musical Nature", *The West Australian* (April 19, 1974), p. 7. Publicity for and reports on the conference are numerous. See *Music Educators Journal*, (February 1974), p. 63; Trevor A. Jones, "The XIth International ISME Conference", *UNESCO News*, 25: 4 (1974): 10-13. The Conference proceedings were published in *Challenges in Music Education: proceedings of the XI International Conference of the International Society for Music Education held in Perth, Western Australia, 5 to 12 August, 1974*. Perth: The University of Western Australia, 1976.

³⁴ Egon Kraus, "Preface", *ISME Yearbook*, III (1975-1976), p. 5. Papers and recommendation from the Montreux conference were published in this yearbook.

³⁵ "Music Education: The Person First", ISME publicity brochure. Papers from the conference were published in the *ISME Yearbook*, VI (1979). The conference was co-chaired by Lucien Brochu and Donald McKellar. It was organised by ISME in cooperation with ISME-Canada and its four constituent associations: Canadian Association of University Schools of Music, Canadian Federation of Music Teachers' Associations, Canadian Music Educators' Associations, Fédération des Associations des Musiciens Édicateurs du Québec.

dominated by industrialization and mechanization we want to emphasize again the important role the individual has to assume especially in the field of music education.”³⁶ The concept of “the person first” was seen by some as very western in nature. Leon J. New, of Nigeria, addressed “The Person First, or the People First: A Third World Dilemma”. The third world, in his opinion, would be well advised to put the people first by encouraging and developing their own socially cohesive musics, modifying them to meet the changing needs of the modern world.³⁷

The story of ISME conferences moved to Warsaw for its 1980 meeting on July 6-12, organised by ISME Section Poland.³⁸ Its theme of “National Culture – An Inspiration in Music Education”, reflected a similar theme of the relationship between folk music and national identity in IMC/UNESCO agendas at the time. In addition to the numerous sessions devoted to the theme of folk music, it was also evident in the groups that performed at the conference. They included folk ensembles from Brittany, Bulgaria, Cameroon, Canada, Finland, Hungary, Poland, and Puerto Rico. According to Kraus, the *leitmotif* of the conference was that “national culture is the highest good that deserves great care and protection, that it should be an important ingredient in the education of the young generation.”³⁹

Just as the Perth conference represented a turning point in the development of conferences due to its size and innovative features, so also did the Bristol conference held on July 21-28, 1982, break new ground in their development. Similar to its theme, “Music Education: Tradition and Change”, it honoured past traditions and extended the organisational features of biennial conferences under the leadership of Conference Organiser and Board member, Ronald Smith.⁴⁰ Smith instituted a national screening committee in an effort to improve the standard of the presented papers. To subvent the cost of the conference, he collaborated extensively with businesses and institutions. Given that the UK itself was a multi-cultural society, he sought to introduce more cultural diversity into the conference in terms of presentations and concerts. Ritchie’s biennial report to the IMC for the period 1981-83 stated that the Bristol conference represented “a triumph of organization” under Smith’s direction.⁴¹

³⁶ Naohiro Fukui, “Message”, *ISME Yearbook*, VI (1979), p. 8.

³⁷ Leon J. New, “The Person First, or the People First? A Third World Dilemma”, *ISME Yearbook*, VI (1979), pp. 38-41.

³⁸ ISME Section, Poland, (Magdalena Stokowska, Maria Teresa Mazur and Hanna Lachertowa). The conference programme was presented in English, French, Russian, and Polish. Conference proceedings were published in the *ISME Yearbook*, VIII (1981).

³⁹ Egon Kraus, in *Newsletter for the European Region*, (January 1981): 3.

⁴⁰ Interview with Ronald Smith by author, Pretoria, South Africa, July 23, 1998.

⁴¹ “Biennial Report 1981-1983 for the IMC 20th General Assembly”, p. 1. The Bristol Conference proceedings were published in *ISME Yearbook*, IX (1982).

Each conference presents the Society and conference organisers with unique challenges. In many previous conferences, international political circumstances impacted their planning and implementation (see Chapter 2). In the case of the Bristol conference, the political tensions between the United Kingdom and Argentina over the Falkland Islands coincided with the time of the conference preparations. ISME President, Rudolfo Zubrisky, was a native of Argentina, and as a result of wartime tensions, he was unable to travel to Bristol to carry out his official duties. Both Ritchie and Callaway expressed grave concern “over political and military development[s]”, and with the breakdown of diplomatic relations, advised him not to attend.⁴² Without the ISME President in attendance, Senior Vice-President Robert Werner assumed Zubrisky’s role during the conference.⁴³

Conferences in this decade grew in size and the number in attendance, concert groups became more culturally diverse, and documents were produced by the Society to guide their organisation. All leaders did not agree as to the direction conferences took in this time period, particularly Kraus and Zubrisky who were critical of their size. Kraus wrote: “I maintain that one could reduce the total expense of a Conference to half of the present budget, if we give up the colossal pattern which has been set up in Australia [Perth, 1974] and which since then has become a strait-jacket for Conference-organizers.”⁴⁴ It seems that such criticism did not change their overall nature and structure, and this provides an example of the diversity of thinking within the Society’s leadership. The balance was achieved, according to sources, by politically astute individuals with larger vision, such as Frank Callaway and Robert Werner.

Publications and Projects

If the Society was to expand its reach into new countries and regions of the world, its officers knew that it needed to expand further its networks of communication in order to reach new members and member organisations. The concept of developing regional centers represented one response to such expansion of networks. Others included increased publications, and projects that united music educators and their concerns internationally.

The late 1960s and early 1970s witnessed a lively debate about the future of publications, particularly evident in the correspondence of Egon Kraus and

⁴² John A. Ritchie to Rudolfo Zubrisky, May 12, 1982. A number of letters were exchanged among officers on this topic.

⁴³ “Minutes of Meetings of the 1981-82 ISME Board of Directors held on July 20, 22, 23, 25, 27 and 28, 1982, in Bristol, England.”⁴⁴ Memo to Board Members of ISME, from Egon Kraus, Bonn, March 15, 1983.

Lennart Reimers.⁴⁵ Out of that discussion the Society decided to cease publication of the *International Music Educator* in 1972, and to establish a new *International Music Education Yearbook*, its first issue published in 1973. Kraus served as editor (1973-1980), and the *Yearbook* was published by B. Schott's Söhne. It served as a forum for the publication of articles, and conference and seminar papers, with the exception of the proceedings of the Perth conference, *Challenges in Music Education*. The idea of publishing an ISME Edition was realised in 1981 with the publication of *Stock-taking of Music Life*, the proceedings of the 1980 Innsbruck Seminar of the Commission on Music in Cultural, Educational and Mass Media Policies.⁴⁶ The next major addition to the ISME publication ensemble was the *International Journal of Music Education*, edited by Frank Callaway, and first published in May, 1983. Barry Brook, President of the International Music Council, introduced the journal, stating:

As an international forum for the exchange of ideas in music education, the *IJME* will bring us all closer together. As a record of the history and concerns of ISME, it will provide vital documents for those who follow. As a vehicle for the current thinking in our field, it will be of great benefit to practitioners, students and teachers of the art of music.⁴⁷

In addition to formal journals, the Society also expanded its publications in the area of newsletters, information bulletins, and circulars. Circular letters began to be issued in 1972, edited by Egon Kraus.⁴⁸ They are very useful sources for a detailed account of ISME goals and activities during this time period. Information bulletins were issued out of the office of the Secretary General, Henning Bro Rasmussen, until he retired on January 1, 1977. Individual countries also communicated with ISME members locally through newsletters, or translations of material that was issued by the Society.⁴⁹

⁴⁵ It seems that the issue of publication and communication was beginning to be seen as central to the activities of the Society, rather than as a satellite activity that was attended to in the context of a commission. Thus, in 1974, John Hosier recommended that the Publications Commission be dissolved. The motion was adopted by the Board. "Minutes of the Board of Directors, August 4-5, 1974, Perth."

⁴⁶ *Stock-taking of Musical Life: Music Sociography and its Relevance to Music Education*. Ed. by Desmond Mark, ISME Edition No. 1. (Wien: Doblinger, c 1981).

⁴⁷ Barry Brook, *International Journal of Music Education*, 1 (1983): 3.

⁴⁸ The fact that Kraus used the same title and numbering system for regional circular letters, namely the *ISME European Regional Centre, Circular Letter No. 1* (August 1976), proves to be confusing when citing from these publications. Later (in 1977-78) he changed the title to *Newsletter for the European Region*.

⁴⁹ ISME North America issued a newsletter containing information on conferences, commissions, publications, and projects.

From the beginning, ISME attempted to establish itself through its involvement with international projects that were initiated by IMC or UNESCO. Connections with these organisations diminished during the late 1960s and 1970s. However, the Society continued to interest itself in advancing music education projects or events that were of international significance. Based on sources within ISME archives, it is sometimes difficult to track the course of particular projects that surface in one set of minutes but do not seem to arise again. However, they are worthy of mention if supported by ISME.

The first is the Diploma Coordination Project, a plan for international agreements on the recognition of diplomas in the field of music.⁵⁰ A second project, the International Exchange Scholarship Programme (IESP), was first proposed by the Polish National Section of ISME at the Moscow meeting in 1970, and that Section continued to manage the project when it was approved by the Board in the mid 1970s. At that time, a committee developed regulations for the exchange. The scholarships were intended for active music educators, to “serve their advancement and provide international experience”.⁵¹ This project is closely aligned with informal efforts to develop international contacts among music educators, and the exchange of experience and materials in the field of music education. Other projects worthy of mention are the Society’s involvement with the IMC-sponsored International Music Day which was held for the first time on October 1, 1975,⁵² and the UNESCO-sponsored Year of the Disabled in 1981.⁵³

⁵⁰ Dimitar Christov, Secretary General of the International Music Council and Board member of ISME presented this project to the Society. *Circular Letter*, No. 21 (May 1976): 5. It subsequently appeared on the Society’s list of “Joint Projects” in its “Programme for 1977/78”. *Circular Letter*, No. 22 (August 1976): 4. The project was taken up at the Savonlinna Commission on the Education of the Professional Musician in 1982, with Gottfried Scholz and Graham Bartle presenting papers on the topic.

⁵¹ Hanna Lachertowa, “The ISME International Exchange Scholarship Programme (IESP)”, *Information Bulletin*, No. 6 (April 1976): 9. Scholarships were offered by ISME national sections and other organisations or institutions interested in music education, 10.

⁵² Frank Callaway, “International Music Day, October 1, 1981”, *ISME News Brief* (January 1, 1981). For a copy of the letter that announced the event, see <http://www.unesco.org/imc/imdhist/html>. Yasuharu Takahagi recognised this day annually in Japan and arranged to have a seminar on some aspect of music education as part of this observance. Over the years many ISME officers and Board members were invited to participate in the seminars and thus supported the visibility of ISME in Japan. Robert Werner to author, July 1, 2003.

⁵³ In response to UNESCO’s request to contribute to the Year of the Disabled, Kraus reported that a seminar on “Music Education and the Disabled” was planned to take place in Paris in October, 1981. Organised by the French Section of ISME, it was chaired by Madame Leduc and André Ameller. A draft programme was published in the *Newsletter for the European Region*, (January 1981): 2.

Development of ISME Commissions

The single most significant development in this decade was the creation of new commissions and the further development of the Research Commission. The story of each commission deserves a chapter unto itself; however, the scope of this book requires that descriptions be limited to major events that marked the course of each commission's development. The manner in which commissions were integrated into the structure of ISME is of interest and importance to future relations between the Society and its commissions. As early as 1974, Werner and Eicke proposed two amendments to the ISME Constitution to be considered by the Board of Directors in Perth: to give commission chairs the status of *ex-officio* members of the Board, and to establish an active research membership within ISME. At the Board meeting in Perth, it was agreed that chairs should be Board members or "at least commissions should have a Board member in the executive committee as its liaison with the ISME Board".⁵⁴ According to living officers, the reason that commission chairs were not invited to the Board was more financial than philosophical or political. Such a move would enlarge the Board and incur considerable cost to the countries who hosted conferences and who offered hospitality to Board members. In later years a compromise was reached when the Board invited the commission chairs to its meeting during the biennial conference, and the president-elect of the Society chaired a meeting of the commission chairs.

The ISME programme for 1975-76 described the major tasks of commissions: to lend expertise to the Executive Committee and the membership; to create "focal points of studies by establishing international and interdisciplinary cooperation"; and, to report on the present state of the field and submit an annual information letter to all Board members, member organisations and institutes.⁵⁵ In the same report, the following commissions were listed with their chairs and committee members: Education of the Professional Musician, Music Teacher Training, Music in General Schools, Education of the Amateur, Technical Media in Music Education, Music Therapy and Music Education. Each of these commissions remained intact in concept, or its title modified, except for the Commission on Technical Media in Music Education which was abolished in 1980, with the recommendation that other commissions incorporate technical and audio-visual aspects within their brief. Two commissions were added to the original group: the Commission for Music in Cultural, Educational and Mass Media Policies in 1976, and the Early Childhood Music Education Commission in 1980.⁵⁶ The plan was that commission seminars take place before the conference and report to the conference as well as present some papers from the seminar.

⁵⁴ "Minutes of Board of Directors, August 4-5, 1974, Perth."

⁵⁵ "ISME programme for 1975-76", *Circular Letter*, No. 11, (October 1974): 4.

⁵⁶ "Minutes of Meeting of the Board of Directors, July 5-9, 1980, 11, Warsaw."

As Secretary General, John Ritchie supported the development of the commissions, reorganising several of them in membership and structure and attending seminars regularly to provide ISME support, encouragement and seeding funds when necessary. He also established the idea of holding satellite commission meetings surrounding each biennial conference.⁵⁷ Werner also demonstrated exceptional leadership in advocating the commissions and in seeking to establish them structurally within the Society. In 1980, he proposed to the Board that

Commission membership should be for a maximum of ten years with a new Commission member being appointed every two years. Chairmen may not serve for more than two terms of two years in the same office. A Chairman-Elect will be chosen from the members two years before taking office as Chairman. Commission nominations must be approved by the Executive Board.⁵⁸

His leadership continued in this area, and in 1983 he attempted to better define the role of the commissions and commission chairs in the Society, claiming that such definition was long overdue. He advocated that the position of commission chair be defined within the Constitution or by-laws, “since they are taking on a much greater position of leadership within the society than many of the board members”.⁵⁹ This discussion continued into the later 1980s as similar proposals were received by the Board. A brief summary of the unique development of each commission follows.

Community Music Activity

Just as ISME embraced all forms of specialist music education – the education of teachers, composers, performers – so also did it consider all forms of general music education, both in-and-out-of-school activities, education of the amateur, and lifelong music education. These dimensions of music education came together in a commission that started out in 1974, entitled, “Education of the Amateur, Adult Education”, chaired by Magdalena Stokowska (Poland). The Commission’s first title was changed at the Montreux conference in 1976 to “Out of School Activities”, following discussions at a Board meeting in Toronto, September 26-October 5, 1975,⁶⁰ and Stokowska’s position paper on, “Out-of-School Music Education for the Youth”, published in an ISME *Circular Letter* in May, 1976. The newly named

⁵⁷ John Ritchie to author, August 29, 2003.

⁵⁸ “Minutes of Meeting of the Board of Directors, July 5-9, 1980, 11, Warsaw.”

⁵⁹ Robert J. Werner to Frank Callaway, December 19, 1983.

⁶⁰ “Minutes of the Board of Directors Meeting, Toronto, Sept 26-Oct 5, 1975.” A recommendation was proposed that a new commission on extra curricular education be established at the next meeting of the ISME Executive in 1976, “in order to meet the demands for discussion at an international level among music schools etc.”

Commission was chaired by André Ameller who worked closely with Stokowska and remained chair until 1982. Ameller reported that the Commission's role was defined at the London, Ontario, conference in 1978. Although the Commission sponsored several papers at the Warsaw and Bristol conferences, it did not hold a separate seminar.⁶¹

The Board was dissatisfied with developments within the Commission and disbanded it. In its place, a new Commission, Community Music Activity, was formed and it was chaired by Norwegian music educator, Einar Solbu. In a statement he wrote for the first issue of the *International Journal of Music Education*, he presented a compelling agenda for the newly formed Commission, which situated all activity in the context of community. Central to Solbu's questioning was the relationship between amateur and professional music worlds in that context. "In my part of the world [Norway]", he wrote, "one of the 'problems' in community music life is to obtain the right balance, or, if you prefer, a sound interaction, between the 'local' music enjoyed by every man, woman and child in a community, and the art of music, usually interpreted by the professional musicians." He sought to improve attitudes and lines of communication between the two types of community music life. He urged ISME members to contribute to the formation of the Commission by sending views and questions to him personally. This was the first time that the membership was invited to contribute intellectually to the formation of a commission.⁶²

Early Childhood Music Education Commission

The first discussions of an early childhood music commission occurred in 1978. Hungarian music educator and ISME Board member Katalin Forrai raised the issue in a letter to the Board in April of that year. She subsequently discussed the topic with the Board at the 1978 conference in London, Ontario. Later she wrote:

At every ISME Conference since 1964 I found that the music education of preschool children was regarded as an important field... Thus, in my capacity as a board member I suggested at the 1978 Conference in London, Ontario, Canada, that in addition to the existing six commissions... a group for the music education of young children be established.⁶³

⁶¹ An International Seminar on "Education of the Amateur Musician" was held in Lisbon, September 19-23, 1977, under the auspices of ISME, the Portuguese Society for Music Education (APEM), the Portuguese Jeunesse Musicale, the Gulbenkian Foundation, and the Authors Portuguese Society, among others. Commission Chair André Ameller and Vice-President Egon Kraus participated, as well as other ISME members. Papers from the Seminar were published in the ISME Yearbook, V (1978).

⁶² Einar Solbu, "Community Music Activity", *International Journal of Music Education*, 1 (May 1983): 58-9.

⁶³ *Early Childhood Music Education Newsletter*, 1 (1987).

Forrai was advised by the Board to prepare a proposal for the formation of such a commission.⁶⁴ In a letter to Carol Rogel Scott in January 1979, Forrai invited her to participate in the commission. She wrote: “The task of this section will be to deal with the music education of children between 0 and 7 and with the musical abilities of teachers who are in charge of this age group.”⁶⁵ Forrai formed the Commission, and sessions in early childhood music education appeared in the program of the Bristol conference in 1982. It was not until 1984, with Scott as commission chair, that the Commission sponsored its own seminar. Forrai worked closely with Zoltán Kodály and her influence in the Society in the formation of this commission reflects back to Kodály’s strong influence in earlier years.

Education of the Professional Musician

From the early years, ISME leaders defined the scope of the Society’s agendas in broad terms that embraced all forms of music education, including that of the professional musician. However, in terms of concrete activity to respond to that goal, Kraus considered it a somewhat neglected area. “The problems of higher education, the training of professional musicians (composers, performers, etc.)”, he wrote, “remained in the shadow – the accent being more or less on music education in the general schools and the training of music teachers”.⁶⁶ This may have resulted in part from the fact that at the original Brussels conference in 1953, the topic of the education of the professional musician was addressed in a separate conference in Bad Aussee and Salzburg. Although minimum attention was paid directly to this area in the beginning years, yet interest in it grew organically within the Society and it was natural, then, that a commission was created in the name of the Education of the Professional Musician. The first formal international seminar of the Commission took place in Tokyo prior to the Perth conference, July 27-August 3, 1974. Convened by UNESCO and organised by ISME in cooperation with the Japanese Society for Music Education and led by Naohiro Fukui, it addressed “The Education of Musicians and Their Public.”⁶⁷ Warner Imig was elected commission chair and remained in that position until 1984.

The main purpose of the Commission was “to develop direct ties and exchanges between music education institutes of different countries and regions and to collect and disseminate information on new ways in which educational institutions and curricula could better reflect and answer the needs of professional

⁶⁴ “Minutes of the Board of Directors Meetings, London, Ontario, August 11-12, 1978.”

⁶⁵ Katalin Forrai to Carol Rogel Scott, January 30, 1979.

⁶⁶ Report by Egon Kraus, “The Education of Professional Musicians”, *Circular Letter*, No. 11 (October 1974): 6.

⁶⁷ Papers and recommendations from the UNESCO-ISME Seminar were published in *ISME Yearbook*, II (1974).

musicians in today's society, and to provide them with the skills and insights for an unknown future".⁶⁸ For its second seminar held at the State College of Music in Hanover, July 3-9, 1976, the Commission attracted some 100 college directors and faculty from 25 countries to address, "The Education of Professional Musicians". Sessions were focused on comprehensive versus specialised education, expanding repertoire, inclusion of modern technology, evaluation of professional opportunities, continuing education, and changing demands of society.

Suggested topics for future study included exchange of personnel and model curricula among nations, development of scholarships, and the establishment of common projects to further music education in developing countries.⁶⁹

The next record of a Commission seminar surfaced when plans were announced to hold a meeting in conjunction with the 1982 conference in Bristol. Funded by the Swedish Government's Ministry of Culture, the Finnish Music Teachers' Association, and the Sibelius Academy, and held in Savonlinna, Finland, July 13-18, the seminar addressed "The Development of a Student to a Teacher-Performer". Co-chaired by Warner Imig and Veikko Helasvuo, the main themes included innovative teacher training, learning theory, postgraduate studies, and the ISME Diploma and Exchange Student Information Programme.⁷⁰

Music in Cultural, Educational and Mass Media Policies

This Commission was established at the Montreux conference in 1976, with strong encouragement from Egon Kraus. Kurt Blaukopf was appointed as its first chairman and he remained in that position until 1982. Blaukopf was already involved in music and mass media and cultural policy, having published widely in music sociology and having founded the Institute for Music Sociology and MEDIACULT (International Institute for Music, Dance and Theatre in the Audio-Visual Media (IMDT)) in Vienna. Blaukopf provided a rationale and agenda for the Commission when he wrote:

There are a number of factors influencing the musical life which would deserve the closest attention of ISME, such as the place of music and music education in the framing of policies governing cultural development, educational development and the mass media; the attempts at integrating educational institutions into local and regional cultural development such as those stimulated by UNESCO and the OECD.⁷¹

⁶⁸ Ibid.

⁶⁹ Report by Egon Kraus, *Circular Letter No. 22* (August 1976): 9-10. Papers from the Seminar were published in *ISME Yearbook*, IV (1977).

⁷⁰ Warner Imig to NASM Executives, September 21, 1981. Callaway Papers.

⁷¹ "Minutes of the Board of Directors Meetings, July 10-17, 1976, Montreux." This statement also appeared in *Circular Letter*, No. 22 (August 3, 1976): 6.

The Commission's first seminar was held in Innsbruck, June 27-July 2, 1980, titled "Stock-taking of Music Life: Documents and Bibliographies for the Use of the Music Educator", with support from UNESCO and close collaboration with the Vienna Institute of Music Sociology and MEDIACULT. Blaukopf's close connection with MEDIACULT influenced the Commission's direction. For example, the first two seminars were sponsored by MEDIACULT and the proceedings of the Innsbruck seminar were jointly produced by MEDIACULT and ISME as the first in a new series called *ISME Edition*.⁷² A second seminar held in Trento, Italy, July 15-18, 1982, continued the goal of stock-taking of musical life, this time of "Pop and Folk Music: Stocktaking of New Trends". This seminar was co-chaired by Blaukopf and Luigi Del Grosso Destreri, who succeeded Blaukopf as Commission Chair in 1982 and continued until 1986.⁷³

Music in Schools and Teacher Training

Since a major focus of ISME activity was centred on primary and secondary music education, the area of music teacher training had received a certain amount of attention in the Society's biennial conferences. Yet, no special interest group existed until a Commission on Music Teacher Training was established in 1974, under the chairmanship of Bernhard Binkowski (Germany). At the Montreux Board meetings in 1976, it was decided to combine the commissions on Music Teacher Training and Music in General Schools, which had also been established in 1974 and chaired by John Ritchie for the 1974-76 biennium. The new commission combined the interests of both groups and was named Music in Schools and Teacher Training, with Binkowski as Commission Chair.⁷⁴

There were no official commission members until the Commission's first seminar in Innsbruck, June 27-July 2, 1980. Prior to that year, Binkowski himself had addressed issues on music teacher education in various ISME seminars and publications. Now in Innsbruck, the newly formed Commission addressed, "New Trends in School Music Education and Teacher Training." The meeting was chaired by Binkowski, and it was organised locally by commissioner Joseph Sulz.⁷⁵ The meeting took place simultaneously with the meeting of the Commission for Music in Cultural, Educational and Mass Media Policies. It is interesting, then, that the next seminar in Madrid, July 12-18, 1982, was based on the theme of "The Impact of the Acoustic Mass Media on Music Education and Teacher Training".

⁷² *Stock-taking of Musical Life*, ed. by Desmond Mark, (Vienna: Doblinger), 1981.

⁷³ Papers from the seminar were published in the *ISME Yearbook*, X (1983).

⁷⁴ "Minutes of the Board of Directors, July 10-17, 1976, Montreux."

⁷⁵ Papers from the Seminar in Innsbruck were published in *ISME Yearbook*, VII (1980).

Music Therapy and Music Education

Similar to the formation of other commissions, this one was formed at the Perth conference in 1974, named as Music Therapy and Music Education. At the Montreux Board meetings in 1976, it was suggested that the Commission be renamed Music Therapy and Special Education, to align itself with language then current in the professional field. The name was again changed by 1982 when it appeared as Music Therapy and Music in Special Education. Also similar to other commissions, one person dominated leadership in the development of this commission, and that was Argentinian Violeta Hemsy de Gainza who chaired the Commission from 1974 to 1986. The initial aims of the Commission were: to stimulate communication and professional links between specialists; to give the opportunity every two years to music therapists and special music educators to present their experiences at ISME conferences; and, to contribute to the development of that particular area of education through the organisation of special seminars. The first international seminar sponsored by the Commission was organised by the French section of ISME and chaired by Blanche Leduc in Paris, November 16-19, 1982.

Based on available documents, it seems that de Gainza exerted much energy in the late 1970s gathering information to create lists of music therapists, special music educators, and institutions and associations that specialised in music therapy. She advocated that the Society include special music education, “more organically in the program of its international conferences”. In her report for 1982-84, she wrote: “Don’t you think that the theme for a future international meeting should focus on the strong relationship between Man, Music and Health, and contemplate a more individual, subjective and humanistic approach to the circumstances of the human being?”⁷⁶ Unlike some other commissions such as teacher education or research, the focus of this Commission was quite interdisciplinary. Thus it required more foundational work to put a commission in place that met the needs of music therapists and music educators with interest in special education alike.

Research

The Research Commission was the first of the specialist area commissions to be established in the late 1960s. It had already developed a life of its own before the other commissions were created in the mid and late 1970s. Its first three seminars in Reading, Stockholm, and Gummersbach were followed by a fourth at the University of Canterbury, Christchurch, New Zealand, 19-23 August, 1974. The

⁷⁶ Violeta Hemsy de Gainza, “Music Therapy and Music in Special Education Commission – ISME. Report, Period 1982-1984.”

topic was “Research in Music Education with Very Young Children”, centred around a paper by Marilyn Zimmermann. Also highlighted in that seminar was the need for comparative studies in music education, the role of technical media, music therapy, and the importance of development communication networks between researchers and all ISME members. The latter resulted in the creation of an International Music Education Research Exchange.⁷⁷ The topic of comparative music education was subsequently taken up at the 5th seminar held at the Hotel Continental in Mexico City, September 3-10, 1975, in addition to research on musical behaviour.

The Commission’s 6th International Seminar focused on “Musical Learning and Development: Implications for Music Education”. It took place in Graz, Austria, July 21-28, 1976. Similar to earlier meetings, the attendance was 33 scholars, representing 17 countries. In-coming chair, James Carlsen, proposed that the Commission change its strategy and invite papers to be reviewed by the committee, rather than by inviting individuals. In his opinion, the system of paper reading that was in place was not altogether satisfactory and it needed to be revised. Carlsen proposed that instead of reading the paper at the seminar, the author would have ten minutes to introduce the paper, and the remaining 35 minutes would be open to discussion and questions to the author from the other participants. In addition, he proposed that greater attention be paid to selecting papers from a broad geographical coverage.⁷⁸ The idea of a working seminar was central to the group’s thinking, with papers circulated to all speakers before the meeting.

The 7th seminar was held August 2-9, 1978, at Indiana University, Bloomington. The commission members reviewed the success of Carlsen’s ideas about paper submission and seminar format, and agreed to continue the procedure of issuing invitations on the basis of the papers submitted rather than the individuals, as had been the practice in the past. They also agreed to continue the new seminar format. East German music educator Paul Michel organised the 8th seminar held in Eisenach, German Democratic Republic, July 15-22, 1980.⁷⁹ At that meeting Aubrey Hickman assumed the chair position. Hickman reviewed the Commission’s accomplishments and direction to date and circulated a letter to all past participants in August, 1981, in which he urged their continued support for the Commission, “if the impetus that they helped to generate is to be maintained into the future”.

⁷⁷ John Ritchie, Chair of Organizing Committee, “IVth Research Seminar of I.S.M.E. Christchurch, New Zealand, 19-23 August 1974: Statement of Recommendations and Rationale”, 6 pp.

⁷⁸ Interview with James Carlsen by author, July 22, 2000.

⁷⁹ According to Robert Werner, Paul Michel contributed significantly to broadening the thinking within the Society by providing the Board with “a realistic view of education in a Communist country”. Werner to author, July 1, 2003.

Each past participant was invited to attend the 9th seminar in Roehampton, July 12-20, 1982. With the exception of the plenary sessions, during which they would maintain the role of “passive observer”, their response was welcomed by the commissioners.⁸⁰

The issue of publication of seminar papers surfaced for the Commission in the fall of 1981, addressed by Hickman in a letter to the ISME Board. In the past the papers had been published in the *Bulletin of the Council for Research in Music Education*, with the support of Richard Colwell, editor of the journal, at no cost to the Commission.⁸¹ Colwell indicated that such support was not going to be possible in the future. Thus the issue of external sources of funding arose and Hickman brought that before the Board, offering several worthwhile proposals toward a solution, including setting up a Trust Fund which would receive an initial grant from the UK Government’s Department of Education and Science to cover the publication of the 1982 seminar papers. In sum, the Research Commission experienced a successful decade and demonstrated stability in membership, seminar organisation, and publication of seminar papers.

The Challenges and Outcomes of Expansion

It is clear from the foregoing sections that the Society experienced unprecedented growth and innovation during its third decade. By looking at the expansion of frontiers within the Society, the relationship between thinking at the core of the Society and the actions taken by its officers and members becomes evident – through publications, conference proceedings, the constitution, and communication with members.

Leadership and Visionary Thinking of the Decade

Leadership in the third decade represented a combination of those who held office in the Society for several years, those who reached the highpoint of their contributions during the decade, and those who brought new voices to the group. We witness the continuing leadership of Frank Callaway, Ed Cykler, Naohiro Fukui, Egon Kraus, and Henning Bro Rasmussen who had already served in several roles within the Society; Robert Werner whose voice became a beacon for the Society in this decade; and new leaders such as John Ritchie, Ronald Smith, and Rudolfo Zubrisky whose service to the Society continued into the next decade. At another level, a number of new leaders emerged as commission chairs, with each commission

⁸⁰ “Memo from Aubrey Hickman to all Participants in Past ISME Research Seminars, August 25, 1981.”

⁸¹ Research Commission papers were published in the following sources: *Bulletin of the Council for Research in Music Education*, 66-67, (Spring-Summer 1981).

led primarily by one individual during this decade – André Ameller, Bernhard Binkowski, Kurt Blaukopf, James Carlsen, Katalin Forrai, Violeta Hemsy de Gainza, and Walter Imig. At yet another level, new leadership emerged from national sections, particularly the French Section led by Blanche Leduc and the Polish section led by Magdalena Stokowska and Hanna Lachertowa.

Similarly, the vision expressed by the Society’s leaders reflected thinking that was present from the beginning, as well as that which reflected new directions. The Society remained committed to maintaining a breadth of vision, reaching out to all countries throughout the world, promoting peace and international understanding, bringing the worlds of music and music education together, and embracing and honouring the world’s diverse musical traditions. Certain rituals and symbols were established to encapsulate the Society’s vision for itself and to convey that vision to the membership – in particular, the creation of *ISME Fanfare* which was performed at each conference beginning in Perth in 1974, and the raising of the ISME flag which Ritchie described as standing for the Society’s aspirations and recording its continuity.⁸² Following is a selection of quotations that reveals the vision created by the Society’s leaders in this decade:

The purpose of the Society is to stimulate music education throughout the world, at all levels, as an integral part of general education and community life and as a profession within the broad field of music.⁸³

Frank Callaway, 1974

From the outset ISME took the broadest view of world music and avoided the “comically narrow and provincial view” (as an ex-ISME President, Gerald Abraham, called it) to which occidentals have been so prone that their music was the only music that mattered. Increasingly, in its attempts to seek the truth concerning the world’s musics, ISME has given attention to the rich musical cultures of non Western communities.⁸⁴

Frank Callaway, 1978

The most crucial question of our future common work is how can we spread music culture through ever wider sections of the populations while at the same time preserving music’s most priceless blessing – its ability to reflect tangibly what is truly [*sic*] unique in each individual personality.⁸⁵

Egon Kraus, 1979

⁸² “Minutes of Meetings of the 1981-82 ISME Board of Directors held on July 20, 22, 23, 25, 27 and 28, 1982, in Bristol, England”, p. 1.

⁸³ Frank Callaway, “Publicity for Perth Conference”, Callaway Papers.

⁸⁴ Frank Callaway, “ISME —The First Twenty-five Years”, *ISME Yearbook*, VI (1979), p. 13.

⁸⁵ Egon Kraus, “The Role and Place of ISME within the Larger IMC Family”, *ISME Yearbook*, VI (1979), pp. 15-18.

I believe we must build a much stronger regional base which will come about by strong leadership at the national levels and particularly support by national corporations, foundations etc. This will then give us a much stronger position internationally to lobby our interest with UNESCO for much more support and certainly with IMC.... I look forward to Bristol being the place at which the next step in the maturation of ISME can take place.⁸⁶

Robert Werner, 1981

More than most, the International Society for Music Education is an institution, nay an instrument, which proposes to achieve its aims through a regular meeting of minds. Unlike most educational institutions,... with their twin modes of, on the one hand, property and power and, on the other, thought, independence, standards and values, ISME subscribes more to the second of these and exists less formally, less materialistically, less heirarchically [*sic*].⁸⁷

John Ritchie, 1982

I consider that ISME is a tree which is now 30 years old, with a seasoned trunk, roots which spread all over the world and seven large branches which expand in all directions, with leaves, flowers and fruit, which have provided continual nourishment, through the Conferences and Seminars, to the needs and inquiries of the music educators in their various levels and specialties.⁸⁸

Rudolfo Zubrisky, 1983

There is no doubt that we are in a time of change. So many of the people who have developed and guided the Society through its first three decades are now at a point where their careers are coming to a conclusion. We certainly must honor them... At the same time we must allow room for a growing group of other people who, because of ISME's significance and potential, want to be more personally involved in its continued growth and effectiveness. As we should expect, some of their hopes and insights are different from those preceding them. I have always felt that it is the responsibility of officers and board members in any Society to conserve the standards and goals of the past while nurturing the new ideas and encouraging the participation of new members. How we do this in the most professional way during the next few years will be critical to the continued prosperity of ISME.⁸⁹

Robert Werner, 1983

⁸⁶ Robert J. Werner to Ronald Smith, March 4, 1981.

⁸⁷ "Minutes of Meetings of the 1981-82 ISME Board of Directors", p. 1.

⁸⁸ Rudolfo Zubrisky to John Ritchie, June 22, 1983.

⁸⁹ Robert J. Werner to Rudolfo Zubrisky, January 11, 1983, p. 2.

The Maturing of a Society: Self-reflection and Self-critique

In the final statement quoted above, by Robert Werner, he urges that space be created for new ideas and expanded thinking within the Society. This type of self-reflection and critique occurred frequently throughout the decade, more so than in earlier decades. Moreover, critique originated outside the Society among members who felt that the Society's procedures lacked democracy and transparency. The increase of criticism, in a sense, reflected a maturing society that was more stable in its foundations, more comprehensive in its interests, and more varied in its membership. The stimulus for self-reflection was accentuated by the Society's celebration of its 21st and 25th anniversaries in 1974 and 1978, respectively. For example, the 1978 conference included special addresses to mark the occasion. Kabalevsky spoke on the topic of "The Spirit of ISME, Past, Present, and Future"; Callaway on "An Historical Survey of ISME"; and Kraus on "The Roles and Place of ISME within the Larger IMC Family". They were followed by a panel discussion with distinguished ISME leaders. All of these together highlighted the meaning of the Society to its leaders and members and likely lent depth to their participation in the group. In looking back, the Society acknowledged the contributions of past leaders and instituted Honorary Membership, with the first members elected in 1975 – Marguerite Hood, Blanche Leduc, and Ed Cykler. In 1982, Arnold Bentley received the honour.

One long-time leader, Egon Kraus, who from the early years laboured tirelessly in the name of ISME, was known among the Society's leaders as an individual who was unabashedly independent in his thinking and action, and sometimes unreasonable and non-communicative in his disposition toward his fellow leaders. His intense passion for the Society's well-being cannot go unacknowledged, although some may interpret it as self-aggrandisement. Regardless of one's retrospective conclusion about his contribution, he challenged his fellow leaders to question the *status quo* and to move toward a more self-critical and democratic society. After an oral critique of certain aspects of the Society's operations at the Board meetings in Warsaw in 1980, he submitted to the Board a written document entitled, "A Critical Review and a Perspective Look Ahead".

In a spirit of constructive criticism, he offered "a confrontation with ourselves", aimed to serve as "a relatively objective and unbiased analysis of the organization's management, administration and programme activities". He identified issues that needed attention in the Society's deliberations, among them: (1) the role of national bodies in deciding not only the practical but also the conceptual themes of biennial conferences; (2) the lack of a solid working relationship with the IMC, due to ISME's neglect to strengthen its function as "initiator of closer cooperation between countries and regions through the means of communication"; (3) the fact that the work of ISME was widely unknown, even in countries in which

Board members resided; (4) the need for “an expanded, more comprehensive representation of the world’s other cultures”; and, finally, (5) the importance of the whole Board being “fully informed of all decisions and included in the decision making process”.⁹⁰ Kraus’ strong supporter, Zubrisky, welcomed the review, and in a letter to Ritchie, spoke of “a document of importance whose reflections must be examined and analyzed profoundly because they have a bearing on the future of ISME, not only in its structure but also as regards its objectives and its cultural policy”. Given the nature of external criticisms coming from the membership, Zubrisky wanted the discussion to happen soon, and for the Secretary General to prepare a resolution for the Oregon conference in 1984.⁹¹

Accommodating Institutional and Societal Change

In a decade that saw monumental change in the Society’s structures as it expanded its geographic and intellectual frontiers, how was such change accommodated and what issues arose as a result of such accommodation? If one were to summarise this decade, the single most influential trait was expansiveness, in simple terms, more and bigger. Membership grew in large measure; several national bodies became affiliated to the Society; commissions were created, each with its own new developing membership and *modus operandi*; efforts were made to create regional centers; and, conferences grew exponentially in size, number of participants, and the amount of planning required.

The level and intensity of growth challenged the Society in numerous ways – communication networks, administrative support, financial resources, structural change, and intellectual foundations. Issues of communication surfaced at many levels and were resolved in a variety of ways. Beginning in 1973, the Board itself began to meet in the year between conferences during the IMC conference. The number and kind of publications sponsored by ISME increased and became a regular feature of the Society’s life. Certain publications (or part thereof) were translated in individual countries and circulated to members through national sections. In addition, reports from national bodies were included in ISME publications. Conferences continued to provide simultaneous translation but due to the prohibitive cost that such services represented for a conference organising committee, after the Bristol conference in 1982 the facility was not formally required by the Board.

As the Society became more complex and membership increased, it was clear that the current administrative support system was not sufficient to meet and respond adequately to the demands made by this reality. New leaders such as Robert

⁹⁰ Egon Kraus, “A Critical Review and a Perspective Look Ahead”, August 20, 1982, 6 pp.

⁹¹ Rudolfo Zubrisky to John Ritchie, November 17, 1982.

Werner and Ronald Smith advocated strongly for change. Herein lay the beginning of a conversation that eventually resulted in the establishment of the ISME International Centre at the University of Reading, and the introduction of the position of ISME administrator. The Society had depended on the voluntary work of its leaders and now the time was ripe to formalise the administration structure of the Society.

The obvious barrier to maintaining a paid secretariat was lack of financial resources. Whatever financial support originated in IMC/UNESCO in earlier years was no longer forthcoming. By the late 1970s and early 1980s, there was an acute awareness of the impact of the Society's limited financial resources, matched by increased discussion to identify foundations and corporations in various key countries and regions to sponsor ISME activities and development projects.⁹² The first such collaboration was realised by Ronald Smith and the organising committee of the Bristol conference in 1982. In that context, the amount of sponsorship generated from businesses such as General Accident, Harveys, Boosey and Hawkes, equalled that of grants offered by national and local government.⁹³ This represented an important step in bringing business sponsorship into the culture of ISME.

As the Society grew in membership, created new commissions, and sought to establish regional centers, and as national bodies assumed more autonomy in relation to the parent society, the need for structural change was obvious. If there was one area that may warrant criticism during this decade it was the lack of attention and action in updating the Society's structures through revision of the Constitution. The inner structure remained inert and rigid while new relationships developed between the center and the periphery. New groups formed in the margins with little or no real integration into what already existed, and new networks were created that floated in a space that was not central to the Society's operations. Many forms of satellite activity began to flourish on the periphery – commissions, national section activity, regional centers – and the core structure of the Society, as reflected in its Constitution, remained intact. The integration of these related groups and activities was to be the challenge for the Society's leaders in the fourth decade (and, some might argue, to the present day), reflected in part by a new Constitution which was adopted in 1986. One could equally argue that if the Society had reined


⁹² The demands of the Board, Commissions and Conferences placed a strain on the biennial budgets, thus the need for fund raising. Robert Werner to author, July 1, 2003.

⁹³ "Minutes of Meetings of the 1981-82 ISME Board of Directors", p. 1. British Airways was appointed the official airline for the conference and in return they offered Conference Organiser, Ronald Smith, five international air tickets to assist him in recruiting selected performers from foreign countries to participate in the conference. Interview by author, Edmonton, July 21, 2000.

in the activity on the periphery too early through definition in a constitution, that the richness may have been diminished and the potential limited.

The expansion of geographic frontiers and the formation of special groups on the periphery of the Society were all underpinned by intellectual foundations at the core of the Society that invigorated them. These foundations were also being challenged by the changing relationships among music, society, and education. The rise of technological media in music making, the focus on preserving national and regional cultures in the face of increasing globalisation by mass media, changing communication media, the development of multiculturalism in music education, and developments in music education research, impacted the Society's direction. This was evident in its conference themes, in the ethnic diversity of its performing groups at conferences, in the innovative and rich spectrum of issues addressed in the seven commissions, and in the very nature of communication within the Society itself.

Although ISME did not receive regular financial support from UNESCO, yet it continued to draw intellectually from UNESCO's principles and agendas. In this way, the themes addressed by the Society were current and deeply connected to the realities of music in society – for example, the impact of technology on music and music education, lifelong learning in music, and the preservation of local musical traditions through the educational process. The creation of the commissions played an important role in deepening and expanding the intellectual roots of ISME, and in realising the vision its leaders created in the beginning. Through the commissions, the Society aligned itself with developments in music education research, music therapy, music in non-school settings, the various worlds of professional musicians and music educators, music in cultural institutions and policy, and emerging fields such as community music, early childhood music education, and music in special education. Such developments placed ISME apart from other music organisations. The commissions realised the Society's comprehensive intellectual foundations and established it as an interdisciplinary group concerned with all dimensions of music in society that impacted the process of music education in its various forms.



CHAPTER FOUR

A Time of Reappraisal and Change – The Fourth Decade, 1983-1993

Those countries that have attained a high degree of development have a commitment to help the others, so they may perceive that they are not isolated. It is through the efforts of international organizations such as ISME that we must endeavor to reduce the distances separating the continents, so that they really can say that our earth is a small planet.

Rudolfo Zubrisky, 1984¹

I hope that the spirit of ISME will reach even more music educators in different countries on different continents. I hope it will continue to unite us as a world-wide family, working together in music for a better future for mankind so that we become more human through music.

Ellen Urho, 1986²

The decade beginning in 1983 was distinctive for its political revolutions, cultural interactions, and artistic collaborations. From the historic fall of the Berlin Wall on November 9, 1989, to the Singing Revolution of the Baltic States in the late 1980s and early 1990s, the song of democracy won over regimes that had not recognised the dignity and right to freedom of peoples under their control. While

¹ Rudolfo Zubrisky, “A Message from ISME”, *ISME Yearbook*, XI (1984), p. 5.

² Ellen Urho, “From the President”, *International Journal of Music Education*, 8 (1986): 62.

the student revolution that ended in the massacres of Tiananmen Square on June 4, 1989, did not result in the acknowledgment of those voices by the government, yet it offered hope and courage to people in oppressive regimes. The voices of native and minority peoples in Western and Commonwealth countries were granted certain political recognition and the accompanying political ideology impacted educational philosophy and practice. The multicultural or intercultural education movement gained a deeper hold in educational systems, grounded in the belief that young people can be educated in a way that prepares them to live in harmony with people who are different in their ethnic, religious, or cultural backgrounds. Music continued to be viewed as a school subject that was inherently suited to achieving such a goal.

The concept of the 'global village' became popular in light of the figurative downsizing of the world, due to global media communication networks, increased international travel, and new migration patterns of people across the globe. In the late-1970s and 1980s the phenomenal growth of personal computers (Apple II, 1978-1985; IBM PC, 1983; and Apple Macintosh 1984) created a whole new era of communication that transformed the nature of personal and professional interaction. Increasing numbers of people were using email by the end of the 1980s and the launch of the World Wide Web in 1993 further reinforced the metaphor of the global village. Multinational companies marketed their products globally, thus bringing Western ways of thinking and accompanying lifestyles into the most remote areas of the world. Cultural policy groups feared that the distinctiveness of individual cultures was being diminished as a result of such homogenisation. This fear was reflected in UNESCO-sponsored projects of the period.

Global consciousness was also evident in the arts, with exciting collaborations between artists in various countries. Paul Simon performed with South African musicians to produce *Graceland* (1986); the Chieftains collaborated with Chinese musicians to produce *The Chieftains in China* (1987); and Bob Geldof used popular music as a medium to put poverty, particularly in African countries, on the global agenda, through Band Aid in 1984 and the significant Live Aid concert in Wembley Stadium, London, on July 13, 1985. The compact disc and digital recording came to replace analog recording, the creation of MIDI began to transform the worlds of composition and sound reproduction, and the music of minority groups was recorded and disseminated in unprecedented ways through global record companies. It was in this communication rich, politically changing, and culturally complex world that ISME functioned and developed during those years, 1983-1993.

In the previous decade, the Society's activities were examined in terms of expanding its intellectual, geographic and structural frontiers. In this decade the Society continued such work, but it was focused more on deepening its impact within those new frontiers, and making meaningful and significant inroads into those areas, while at the same time continuing to expand its geopolitical frontiers. The

remainder of the chapter looks at the Society's *structural* development in terms of revision of the Constitution, administration, and appraisal of financial resources; its *geographic* development in terms of communication and globalisation, from responding to the needs of the membership to affiliation with individual countries; and its *intellectual* development, from the perspective of accommodating musical diversity and assessing the role of the commissions in developing the intellectual foundations of the Society.

Deepening the Society's Structures

Tradition and Change: Confronting the Tension

The theme of the Bristol conference in 1982, tradition and change, was to characterise the climate of thinking in ISME throughout much of the 1980s. In the minds of some, it was time to reappraise thoroughly the Society's policies and activities and to move into a future that was different from the past, albeit acknowledging the Society's heritage and legacy. A unique feature of the Society was its awareness of past leaders and their achievements and the officers' commitment to bring it forward into the next phase of development. This was evident in at least two ways during this decade, through the creation of ISME Archives and through honouring individuals who contributed significantly to the Society and to music education internationally. ISME President Robert Werner provided leadership in establishing the Archives, seeing it function "for safe keeping and to provide a place for future research". He corresponded with Bruce Wilson, Curator of the Special Collections in Music at the University of Maryland, early in 1984, and Wilson's response was positive, assuring the Society that "[the] Archives would provide a central repository for the Society's records and would serve as the agency for their care, use, and development".³ The Society contributed three thousand dollars toward the establishment of the Archives, and officers were urged to deposit materials there.

The Society also acknowledged its past through granting honorary status to its significant leaders. In 1988, Frank Callaway became the Society's fourth Honorary President succeeding Dimitri Kabalevsky. Honorary life membership was given to Arnold Bentley (UK, 1982), Egon Kraus (Germany, 1984), Henning Bro Rasmussen

³ Robert J. Werner to Frank Callaway, April 10, 1984; Bruce D. Wilson to Robert J. Werner, July 2, 1984. Werner continued to remind officers to submit their materials, and was particularly concerned that Egon Kraus' papers would not reach the Archives. To this day, those papers have not been submitted. In 1987, Werner expressed disappointment that so little material had been received at the Archives. He was concerned that valuable material would be lost. "Minutes of the Executive Committee Meeting, July 18-19, 1987, London, UK".

(Denmark, 1984), Bernhard Binkowski (Germany, 1988), Rudolfo Zubrisky (Argentina, 1988), Jack Dobbs (UK, 1992) and Ellen Urho (Finland, 1992).

Looking to the future was central to the officers' thinking in this decade. Egon Kraus' statement "A Critical Review and a Perspective Look Ahead (1982)" provided much food for thought and officers such as Ronald Smith and Robert Werner took some of those ideas and adapted them to an expanding vision of the future of the Society. Although all Board members may have seen the future in different ways, yet, as Smith put it, "we all appear to agree that the time has come for a re-appraisal."⁴ Werner also acknowledged that the Society was in a time of change, and expressed concern that it guard the ideals and conserve the standards and goals of the past, which they had inherited from "our illustrious predecessors", while nurturing the ideas and encouraging the participation of new members. He considered that negotiation of tradition and change to be a challenge, its success determining the continued prosperity of ISME. It demanded a spirit of comradery and trust among leaders.

The climate for change was evident in correspondence among the leaders. The most immediate concern was to revisit the Constitution. Opening up discussion to examine the Society's founding principles was based on the perceived need for clarification of the Society's structures, activities and officers' roles; the addition of articles or by-laws to reflect the enlargement of the Society's structures that occurred in the 1970s; increased communication with and response to the needs of members and member countries; and, the adoption of a broader view of the meanings of music in world cultures. In a sense, these themes became the basis of an agenda for change for the decade.

The ISME Executive moved this agenda forward. Ronald Smith considered that Werner "saw the future of ISME more clearly than anyone".⁵ Ellen Urho, successor to Werner as President, stated that "[his] term as President [1984-86] has been marked not only by the revision of the Constitution but also by the expansions of the general activities of the Society, the lively and energetic work of the commissions in the development of seminars, the growth of the publications section and the setting up of the ISME Archives at the University of Maryland."⁶

Revision of the Constitution

At its meeting in Stockholm in 1983, the Board appointed a working party to prepare a "Revision of the Articles of Constitution". The members were John Ritchie, Ronald Smith, Donald McKellar and Henning Bro Rasmussen. At the

⁴ Ronald Smith to Rudolfo Zubrisky, March 6, 1983.

⁵ Ronald Smith, interview with author, Edmonton, July 23, 2000.

⁶ Ellen Urho, "From the President", 61.

biennial conference meetings of the Board in Eugene in 1984, the group was renamed the Constitution Committee, with Ritchie as chair and the addition of the President, Robert Werner. A draft of the revision was published in *IJME* in November, 1985. In the introduction, Werner told the membership that in the revised Constitution, the increasingly important role of the commissions and their chairs was recognised, as well as the introduction of structures that allowed for greater articulation with national representatives and officers from societies and organisations throughout the world. It also clarified the office of the presidency. Members were encouraged to submit responses to the Secretary General before the General Assembly in Innsbruck, July 8, 1986.⁷ The new constitution was adopted at that meeting and implemented immediately for the election of officers and Board members.

The major changes implied by the new constitution were as follows: the Society's Executive Committee was defined as President, President Elect, Past President, Secretary General and Treasurer. The Board consisted of the Executive Committee and ten additional members. Commission chairs were appointed by the Board and formed a separate committee chaired by the President Elect. Honorary life members were no longer offered the privileges of board members, they had no privileged voting status, and they did not pay registration fees. The office of Vice-President was abolished.⁸ It was the duty of the conference host country to extend hospitality to Executive and Board members. Other issues that surfaced included securing more time for open discussion with membership at the general assembly, hiring a paid secretariat for the Society, the provision of guidelines for the organisation of conferences, and improving the Society's relationship with IMC. The revision of the Constitution and the creation of documents to support such revision reflected the leaders' will to improve the image, policies, operations, and ultimately the effectiveness of this international forum.

Establishing an Administrative Centre for the Society

It was clear to the Executive that the Society was in need of paid secretarial assistance to move forward in an efficient manner. This discussion began to take effect in the early 1980s but it was not until the late 1980s that action was taken to realise the goal formally.⁹ Similar to earlier years, the Society was administered by officers and

⁷ *International Journal of Music Education*, 6 (1985): 59.

⁸ This office served a variety of functions, although it did not guarantee that anyone given the title would ever become president. Graham Bartle suggested that it was bestowed on those it was felt had given fine service to the Society, or who could be useful in spreading news about the Society in their particular countries – an honorary title, with little or no power attached. Email correspondence to author, March 3, 1998.

⁹ “Minutes of the Meeting of the Executive Committee, July 15, 1988, Canberra.”

assistants who became associated with ISME through its officers. For example, in this decade, Jo-anne Curtis of The University of Western Australia assisted Frank Callaway during his term as Treasurer,¹⁰ and Jennifer-Anne Lera and later Linda Cummins who worked with the UK Council for Music Education and Training, assisted Secretary General Ronald Smith. That situation was to change. In 1988, Smith reported the growth of work and increasing demands on his time and asked that a ‘future policy’ document be prepared on a permanent office for the Society. Subsequently, a permanent office was officially established in April, 1989, located in the Music Education Information and Resource Centre at the University of Reading, known as the ISME International Office. The initial arrangement with the University was that the ISME administrator, Elizabeth Smith, would divide her time equally between the University’s work and that of ISME. Smith reported that the job evolved as she dealt with membership, publications, and answering correspondence for the Secretary General.¹¹ Due to the increasing demands of the position, the sub-contract changed on October 1, 1992, from 50 to 70 per cent,¹² and later 80 per cent.

Appraisal of Financial Resources

In the initial decades of the Society’s life there was minimal direct reference in the Society’s proceedings to its financial state of affairs. The treasurers, Vanett Lawler (1956-70, Acting 1970-72) and Frank Callaway (1972-87) maintained meticulous records of registrations and other financial business, and managed that aspect of the Society with secretarial assistance based at MENC and The University of Western Australia, respectively. The Society was never registered or incorporated in any specific country, nor had it ever received such a tax status.¹³ There is an absence of auditor’s statements and annual financial summaries for the early decades. The first auditor’s statement was dated July 1, 1984. An interesting aspect of financial statements of the 1980s is the number of “unfinancial members” listed. This would

¹⁰ Jo-anne Curtis processed ISME memberships, helped with editing and publishing and with ISME accounts, and was involved with organizing the ISME conference in Perth in 1974.

¹¹ Elizabeth Smith, interview with author, Edmonton, Canada, July 21, 2000.

¹² “Minutes of the Executive Committee Meeting, held on July 25, 1992, and subsequent days at Hotel Shilla, Seoul, Korea.”

¹³ In many countries incorporation of such a society is not necessary and the corporate contributions ISME received, mainly from Japanese firms, were considered part of their outreach and advertising budgets. Robert Werner recalled that at the time of the Canberra Conference in 1988, a US Foundation wanted to give a large grant to the conference organising committee. Since ISME did not have 501-C3 status, the gift had to be processed through a third channel in order to reach the committee. Robert Werner, email correspondence with author, June 28, 2003.

pose a challenge to the Society, especially given the considerable international instability in the financial world at the time. Another unique challenge was the graded scheme of organisational payments that dated back to the earliest days of ISME, devised by Lawler. Some countries contributed varying amounts depending on their financial stability. In a letter to Werner in 1984, Callaway provided insight into attitudes toward organisational payments:

Obviously there has never been any proper way to police the numbers of members in any organization; it has been an act of faith. Egon made a private agreement with Leduc and Ameller. Eastern and 'third world type' countries have problems. I have simply handled financial things as diplomatically as possible over the years, always feeling that keeping the spirit of ISME alive was more important than breaking off relations where the letter of the constitution was not being met.¹⁴

The financial profile of the Society was, to say the least, underdeveloped, compared to other aspects such as conference organisation or publications. A Finance Committee was set up in 1984, and minutes of subsequent Executive and Board meetings included a treasurer's report with a financial statement that had been approved by the Finance Committee. Callaway retired as treasurer on December 31, 1987, and Werner was appointed treasurer from January 1, 1988.

Records indicate that the financial state of ISME was given greater attention in this decade than in previous times. It is reasonable to conclude, however, that the Society's financial state was always a concern but that it was not documented as regularly or as thoroughly. Also, operations were on a smaller scale in the early decades and were managed by one or two individuals. Discussions in the 1980s focused on conference costs, and membership dues and their collection. Kraus continued to voice a strong opinion that conferences had grown too large and expensive, and that conference registration fees were too high. His advice was not heeded, although the Austrian organising committee, chaired by Joseph Sulz, attempted to adhere to it but succumbed to the pressure to be large and inclusive. Werner notes that the issue of size "was a good example of the idealism of some [leaders] versus the realities of what resources it took to respond to the expanding support costs, additional commissions and proposed programs of the Society".¹⁵

Several conference organising committees experienced financial problems in relation to paying ISME its due amount. By January 1985, six months after the Eugene conference, the Organizing Committee still owed ISME over US\$4,000.¹⁶ After the Innsbruck conference in 1986, the organisers were \$25,000 in debt. This

¹⁴ Frank Callaway to Robert J. Werner, September 4, 1984.

¹⁵ Robert Werner, email correspondence with author, August 4, 2003.

¹⁶ Morrette Rider, Chairman, Organizing Committee, to Frank Callaway, January 9, 1985.

debt was incurred through lack of payment by conference participants. Ninety-seven speakers did not pay registration fees and 313 had not paid membership fees. These fiscal crises prompted the Executive to exert more control over financial arrangements of conferences. It produced a revised and detailed "Guide to Host Countries for International Conferences", which spelled out clearly the fiscal and other responsibilities of the organising committee toward the Society.¹⁷ One of the clauses was that all conference registrants were required to be current members of ISME. In one instance, this was not adhered to, causing considerable financial burden to the Society. In the context of the 1992 conference in Seoul, Korean delegates were "only advised" to join ISME in order to attend the conference. As a result, only 150 of the 418 delegates who registered joined the Society.¹⁸

A second area that surfaced in the records as problematic was the payment and collection of regular membership dues. As already noted, the nature of institutional payment was allowed to be flexible with the employment of graded or sliding fee payment to accommodate institutions and organisations in countries that were economically poorer than those setting the fees. During his presidency, Robert Werner probed the financial workings of the Society. His primary concern was "to regularize our procedures so that we are not accused of having a system of independently arrived at fee structures that we cannot defend should the question arise".¹⁹ Areas that needed clarification, in Werner's opinion, were categories of membership fees, the collection and banking of such fees from sub-treasuries (in London, New Zealand, Japan, Scandinavia, Portugal, Argentina, and Holland), and the transfer of money to the ISME treasurer. As of October, 1985, sub-treasuries were abolished and all dues were sent to the Secretary General, Ronald Smith, in London.²⁰

Discussions among the Executive concerning membership also led to a set of recommendations to the Board at its meeting in Innsbruck in July, 1986, and subsequently passed by the General Assembly. They included the raising of membership fees, the revision of membership categories to include individual, library,

¹⁷ "Minutes of the Executive Committee Meeting, July 18-19, 1987, in London, UK."

¹⁸ "Minutes of the Executive Committee Meeting, July 25, 1992, and subsequent days at Hotel Shilla, Seoul, Korea."

¹⁹ Robert Werner to Frank Callaway, August 15, 1984.

²⁰ Ronald Smith to National Treasurers, October 16, 1985. The exception seems to have been MENC, since it was not until December, 1987 that MENC no longer handled any ISME functions at its office in Reston, VA. Larry E. Mullins to Frank Callaway, December 17, 1987. Relations between ISME and MENC were unstable between 1984 and 1987, since due to fiscal crises MENC requested that ISME pay for staff support for the handling of ISME matters, or alternatively to pay for the MENC president to attend the biennial conference. John Mahlmann to Robert J. Werner, June 21, 1985.

institution, patron, and five categories of organisation based on the membership roll. Registration fees were to be paid on a biennial basis in even numbered years.²¹

Emphasis on managing the finances of the Society and clarifying procedures related to income and expenditure, motivated and created a state of readiness for the Executive and Board to pursue external funding. The first major grant came in the form of a sponsorship to enable the Society to set up the International Office at the University of Reading. Three major sponsors made this possible: Roland (UK), together with its parent company, donated £9000; Yamaha Music Foundation (1989-1994) provided a grant of \$10,000 a year for the development of communications (to include translations); and, Tadashi Miura, President of a publishing company in Tokyo, set up a trust with \$5000 per annum in perpetuity beginning in 1988, “to enable the Society to develop its educational role”.²² The Society continued to pay close attention to its financial state, creating detailed financial projections for the period 1990-91 to 1994-95. A strategic plan issued in 1991 stated that through careful financial management the Society has remained solvent and built up an investment portfolio with a current market value of approximately AUS\$75,000.²³

In the context of structural development within the Society, this decade was one of considerable progress. The revision of the Constitution had multiple purposes, expressed eloquently by President Ellen Urho in Canberra, July 1988.

The purpose of the changes is to strengthen the international image of the Society, to tighten the administration, as well as to delegate responsibility by expanding and supporting more strongly the work of the commissions and of national organizations.²⁴

The revision of the Constitution was paralleled by numerous other kinds of structural changes. By 1989, all the secretarial, publishing and financial transactions of the Society were centralised in the UK. This move was long awaited when one considers

²¹ “Minutes of Meetings of the 1984-1986 ISME Board of Directors, July 6, 1986 (and subsequent days), Innsbruck, Austria.”

²² Draft of “A Strategic Plan for the International Society for Music Education (ISME) 1991”, p. 4. See also, “Minutes of the Executive Committee Meeting, August 11-13, 1989, Helsinki, Finland”; “Minutes of the General Assembly, August 11, 1989, Helsinki, Finland”; “Minutes of the Meetings of the Board of Directors, July 16, 1988, and subsequent days, at the Canberra School of Music”. In 1991, Tadashi’s Foundation for the Promotion of Music Education was established, and it subsidised the annual contribution of \$5000 to the Society. The Suzuki Music Instrument Co. in Hamamatsu, Japan, also donated \$3000 for each of three years, beginning in 1988.

²³ Draft of “A Strategic Plan”, pp. 4, 8.

²⁴ Ellen Urho, “President’s Address”, *Conference Program*, Canberra International Conference, July 17-23, 1988, p. 6.

that one of the goals from the early years was the creation of an international centre for the Society. In addition, financial operations were clarified, a new era began that was characterised by transparency and consistency with regard to the financial structures and procedures of the Society. Officers realised that in order to bring the Society forward into the next decade and millennium, they needed to reach out to corporations and foundations for financial support in order to maintain a healthy financial state and realise the Society's goals and fund its projects.

Extending the Geographic Base in an Era of Global Communication

As evident from the quotes at the beginning of this chapter, the goal of reaching more and more music educators worldwide was consistently in the minds of leaders as they reiterated their vision for the Society. Writing in 1988, Jack Dobbs (UK) expressed a similar goal.

There are in the world so many kinds of isolation and separation which ought to be overcome, and barriers which ought to be broken down. In this work, music education and ISME can have a significant influence. There is nothing more important today than to learn to understand each other as human beings, as neighbours, as friends and as nations.... This conference [in Canberra] will unite us, ... as a world-wide family working together in music and through music for the better future of mankind.²⁵

At the same time as these noble views were expressed, officers themselves and individual members observed the limitations of implementing such goals and at times supplied a critical voice concerning the Society's achievements. The main criticisms were aimed at not holding conferences in major non-Western regions and not recognising more fully the rich musical heritage of those regions. In regard to the Canberra conference, Secretary General Ronald Smith said: "This, the Board wishes to emphasize, is not for lack of trying and once again we deeply regret that our endeavours to bring non-western speakers and performing groups, for example from Africa, have had such disappointing results."²⁶

Criticisms were also forthcoming about the substance and format of conferences as well as ISME's lack of impact on cultural policies in individual countries. Simon Frith of the Arts Council of Great Britain attended the Innsbruck conference in 1986, and although he was supportive of many aspects of the event, he was critical of the unequal quality of papers as well as the lack of cohesion and continuity between the conference theme and the concerts. He also noted the lack

²⁵ Jack Dobbs, "Foreword", *ISME Yearbook*, XV (1988): 8-9.

²⁶ Ronald Smith, "Report of the Executive Committee to the 1988 General Assembly in Canberra", *International Journal of Music Education*, 12 (1988): 44.

of ethnic diversity in the performers and delegates. Werner replied by inviting him to get involved to work toward change, and he reminded him of the limited resources of the Society.²⁷

Dieter Zimmerschmied of Stuttgart argued that the Society had “a platform of excellent opportunities” for impacting national reforms but was not known “in the cultural politics of member countries” as a valid partner for discussions and negotiation. He recommended that the Board communicate better with the public, carry out surveys of the status of music education at the national and international level, and report the findings in the press. In his opinion, the Society needed stronger links with businesses, corporate members, and the music industry for improved image and prestige.²⁸ This example is chosen as symbolic of the increasing interest and participation of the general membership in the workings of the Society. Increased communication between the officers and the membership was evident, for example, in the publication of the agenda for the general assembly in the *International Journal of Music Education*, beginning in the late 1980s, and awareness among the officers of the need to listen to members’ voices.

In that light, one of the ongoing challenges to the Society was developing its membership base, and deepening its relationship with individual countries and organisations within those countries. In the 1970s officers realised that in order to achieve that goal, the Society needed to establish regional centers that coordinated activity in that area and disseminated information about ISME. This project had limited success but like all of the Society’s efforts, while success may not have been apparent immediately, each effort had repercussions and ripple effects that surfaced only later. Figures recorded in 1984 and 1990 indicate stability in individual membership: 1500 on January 1, 1984; 1555 on September 13, 1990.²⁹

The emphasis in this decade was away from regional centers and focused on establishing correspondents in each country, with Board members acting as liaisons for their respective countries. In 1984 a motion was passed to establish an ISME Council of National Representatives, to be chaired by the president.³⁰ The relationship with individual countries received much attention in discussions leading

²⁷ “Report by Stephen Frith, Music Officer (Education), Arts Council of Great Britain, on the Seventeenth ISME Conference, Innsbruck 6-12 July, 1986.” Submitted August 1986; Robert J. Werner to Stephen Frith, September 16, 1986.

²⁸ Dieter Zimmerschmied of Stuttgart, Federal Republic of Germany, to Board of ISME, “A Critical Voice of an ISME Member”, included in a letter to Joseph Sulz, October 21, 1984.

²⁹ The large numbers attending conferences from 1974 onwards did not necessarily lead to a great increase in regular membership until the ISME International Office was set up in Reading in 1989. Ronald Smith to author, August 2003.

³⁰ “Minutes of the General Assembly of the ISME, held at Silva Hall, Eugene, Oregon, July 14, 1984.”

up to the new Constitution and in efforts to implement it.³¹ Clarification of language seemed to be most urgent, specifically the difference among national section, representative body, and organisation and institution. The new language distinguished between “affiliation” where one umbrella organisation represented a country; and a “national section” where there were political, financial or social reasons why international membership would be difficult or impossible. Institutional and organisational members remained the same.³² A category of “ISME correspondents” was created where a person or organisation in each country would be responsible for the circulation of information on behalf of ISME.

In addition to clarifying the structural relationship with individual countries, the Society also reached out in other ways to make its presence stronger across the globe. This occurred through maintaining its contacts in countries already affiliated (France, Poland, and Japan), and encouraging new member countries and regions (Latin American countries, African countries, South Korea and China). Outreach also occurred through the location of conferences, although it is clear the Society had less control over this decision, having to await invitations from groups located in politically stable communities and nations with sufficient financial backing.

One of the most stable relationships that the Society maintained from the beginning was with the MENC in the United States. Relations between the organisations deteriorated somewhat in the mid-1980s due to economic problems, but representatives from both groups realised the interdependence of the groups. Robert Werner, John Mahlmann, Executive Director of MENC, and Paul Lehman, MENC President, exchanged letters in an effort to develop a mutually acceptable relationship between MENC and ISME. Werner wrote: “ISME believes it is an important association with the world’s largest organization of music educators.... MENC’s role in the very inception of ISME and the years of service given by Vanett Lawler should be an important consideration for us as we try to work out an

³¹ The question of using the name of ISME for regional and national seminars surfaced in 1986 when a seminar was held in East Berlin under the banner of ISME without the approval of the Board or the Executive. “Meeting of Chairmen of Commissions, Innsbruck, July 1986, n.d.” In 1988, it was agreed that seminars could only be organised under the ISME banner if (a) they were sponsored by a Commission and all those attending were individual members of ISME, or (b) were organised by, and under the control of, the Board of the Society. All seminars and conferences organised by national organisations, including those affiliated to ISME, would not be permitted to use the name of ISME, but if they were the affiliated body they could add that fact to the conference heading.” “Minutes of Meetings of the Board of Directors, July 16, 1988, and subsequent days, at the Canberra School of Music.”

102 ³² “Minutes of the Executive Committee Meeting, July 18-19, 1987, London, UK.”

appropriate arrangement.”³³ At the same time, when the conference was located in Eugene in 1984, Kraus wanted to ensure that all of the US organisations that had been supportive of ISME were treated “in a somewhat equal fashion”, since ISME had spent years, “trying to have full participation from the various professional groups in the states”.³⁴ During the Conference, both CMS and MENC sponsored receptions honouring the ISME Board and officers.

The most developed efforts to establish a regional centre in the 1970s were in Latin America, under the leadership of Zubrisky. Although no concrete centre was developed, yet a regional identity was strengthened among music educators, or perhaps an identity based on a common language group, that of Spanish. In 1986, prior to the Innsbruck conference, the ISME Executive met with Marlos Nobre, IMC President, and a partnership plan came about to support the work of music educators in Latin America. A seminar on “Villa-Lobos – Brazil and the World”, was co-sponsored by ISME and IMC during the IMC meeting in Brasilia, October 2-4, 1987. Two music educators from each Latin American country were invited to the seminar.³⁵

New national affiliations in this decade included the Swedish Society for Music Education, NMPU Denmark and NMPU Norway, and the New Zealand Society for Music Education. Efforts to reach out to China were evident also. China joined IMC in 1979 and expressed interest in becoming involved in IMC activities, including hosting a General Assembly. Frank Callaway included that country in his tour of Asian countries in 1984.³⁶ In correspondence among ISME officers, the African continent was also included as an area for future growth. Ronald Smith attended the IMC meeting in Nairobi in February, 1987, and reported finding “much goodwill towards ISME”. Smith and Treasurer Frank Callaway held informal meetings and concluded that there was “a need to site a conference in Africa without delay.”³⁷

The location of conferences was a further strategy used to internationalise the Society. In this decade, conferences were held in countries for the second time, namely Eugene in the US in 1984, Innsbruck in Austria in 1986, and Canberra in Australia in 1988. Plans to hold a conference in Helsinki had been communicated

³³ Robert J. Werner to Paul Lehman, MENC President, July 12, 1985.

³⁴ Egon Kraus to Board Members of ISME, March 15, 1983.

³⁵ “Notes of Meeting of 1986-88 Executive, July 12, 1986, Innsbruck”; “Minutes of Meetings of the 1984-1986 ISME Board of Directors, July 6 (and subsequent days), 1986, Innsbruck.”

³⁶ Frank Callaway to Robert J. Werner, September 4, 1984.

³⁷ “Minutes of Executive Committee Meeting, held on July 18-19, 1987, London, UK”; “Notes on informal meetings held in Nairobi February 2-7 1987 between Hon. Secretary General and Hon. Treasurer”, p. 1.

in the early 1980s and it eventually took place there in 1990. However, the major breakthrough was a return to the Asian continent with the 1992 conference in Seoul, South Korea. Japanese music educator, Yasuharu Takahagi, the most prominent contributor to ISME from Asia, cooperated in organising this venue.

Toward a World View of Music and Music Education

One of the unique features of ISME as a professional organisation is its international scope and commitment to reaching music educators worldwide. This can be viewed both as one of the most rewarding features of participation in the Society, and also the single greatest challenge to the Society. Officers and regular members consistently report that the development of friendships with their foreign colleagues represents an important part of why they continue to be associated with the Society. Challenges for an international society are varied, but they can be summarised as the accommodation of diversity – from diversity in musical practices, languages, educational systems, expectations of music educators, cultural communication styles, political realities in various countries, and the economic inequalities that exist between nations worldwide.

Publications and Conference Themes: Media for Developing a World View of Music

While several criticisms were expressed about the Society's limited success in reaching non-Western countries through conferences and membership, it was clear that action was being taken by the Society in this decade to move toward a global view of music and music education. Such expansion of vision was evident in several activities, particularly in publications, conference themes, and most significantly in the lengthy discussions that arose out of a proposal submitted by Elizabeth Oehrle to establish a commission on multicultural music education. In 1984, a new regular section on comparative music education began to appear in the *International Journal of Music Education*. Organised by Lawrence Lepherd, its purpose was to "to examine a specific topic in each issue from the perspective of two to three different countries".³⁸ A second series on "Personalities in World Music Education" began to appear in the journal in November, 1985.

The Executive encouraged Board members and national representatives to translate ISME publications for use in their own countries. A Hungarian edition

³⁸ Lawrence Lepherd, "Comparative Music Education and the *IJME*". *International Journal of Music Education*, 4 (November 1984): 95. The format of these sections included 3-4 papers on a topic of international significance followed by a "Comparative Comment", written by Lepherd.

of the *IJME*, No. 4, was published and Callaway hoped to use it to set a pattern which could be taken up by other countries.³⁹ However, that does not appear to have happened in subsequent years. Ana Lucia Frega, a strong voice for the Latin American countries, frequently advocated that more consideration be given to Spanish-speaking delegates who attended conferences. She recommended that at least titles and abstracts of papers be provided in Spanish at the beginning of conferences.

Conference themes also reflected the ever-increasing desire to broaden the spectrum of music and to consider music as a global phenomenon rich in cultural diversity. The following conference titles attest to this.

July 8-14	1984	Eugene, Oregon	<i>Music for a Small Planet</i>
July 6-12	1986	Innsbruck, Austria	<i>New Perspectives in Music – New Tasks for Music Education</i>
July 17-23	1988	Canberra, Australia	<i>A World View of Music Education</i>
August 7-12	1990	Helsinki, Finland	<i>Music Education: Facing the Future</i>
July 26-Aug. 1	1992	Seoul, Korea	<i>Music Education: Sharing Musics of the World</i>

Music for a Small Planet (1984) examined music and music education as vehicles for global understanding and intercultural cooperation. The publicity brochure explained it thus: “By honoring the unique nature of local, regional and national differences, we can enrich life with a truly global understanding of musical culture for the 21st century. We must help prepare to be in touch with music from every culture, from every era, and from every aspect of the human spirit.”⁴⁰ *New Perspectives in Music – New Tasks for Music Education* (1986) challenged music educators to define the role of music education at a time of rapid change in all areas of life and society, and particularly in the world of music itself – how it is composed, mediated, and disseminated.⁴¹ The timing of the 1988 conference in Canberra coincided with the marking of the bicentenary of European settlement in Australia. Already in Innsbruck, nineteen delegates met to evaluate that conference and make recommendations to the Canberra Conference Planning Committee.⁴² The conference programmers attempted to present an integrated

³⁹ Frank Callaway to Eva Csebfalvi, September 17, 1984.

⁴⁰ Conference papers were published in the *ISME Yearbook*, XI (1984).

⁴¹ Conference papers were published in the *ISME Yearbook*, XIII (1986).

⁴² “Report to ISME 88 – Planning Committee”, submitted by Barbara Van Ernst, August 1986, 6 pp. Callaway Papers.

model, with cohesion and continuity among the conference theme, the presentations, the commission sessions, and the performances.⁴³

Whether intentional or not, the Canberra conference theme, *A World View of Music Education*, was related to *Music for a Small Planet*, but perhaps aimed more at integrating the local and the global in conceptual and practical terms. It also embraced a greater vision of how the theme was related to the role of ISME itself.

In placing a World View at the forefront of the theme the Organizing Committee has sought to emphasize the rich diversity of the world's music cultures and the essential role of music in education and community as primary concerns.... A local community is the context in which we recognize and understand more universal themes....The Conference will highlight ways in which music educators from local communities all over the world may further contribute to the development of an internationally sensitive humanity that actively expresses itself through being musical.⁴⁴

Despite the Committee's best efforts to bring musicians from all over the world to Canberra, in reality, contributions came from a limited number of countries. In his opening greeting, conference organiser William Hawkey expressed his regret at the lack of participation of people from the Asian, Oceanic and Pacific basin regions, both in performance and in other forms of conference participation.⁴⁵ Here is a striking example of how an organising committee, in collaboration with the Executive, worked in advance to represent the "world view" at the conference; yet, economic and other factors militated against such global representation.

Music Education: Facing the Future, the theme of the Helsinki conference in 1990, was connected directly to the UNESCO World Decade for Cultural Development, 1988-1997. In his keynote address, Gottfried Scholz used the four basic ideas of the UNESCO guidelines as they applied to music education: acknowledging the cultural dimension of development; affirming and enhancing cultural identities; broadening participation in cultural life; and promoting international cultural co-operation.⁴⁶ Similar to Canberra, Dobbs reminded readers of the conference

⁴³ In the *Conference Programme* (1988), the Committee's efforts to integrate all dimensions of the conference is evident. For example, they looked at the theme through each commission, and they planned a programme of performances "that suggests something of the range of music-making in local communities from all over the world". p. 2. Conference organiser, William Hawkey, had received a copy of the report that Stephen Frith submitted in response to the Innsbruck conference. Some of Frith's criticisms were evidently in the minds of the organisers as they planned the Canberra conference.

⁴⁴ *Conference Programme*, p. 4.

⁴⁵ Cited in Jack Dobbs, "Foreword". *ISME Yearbook*, XV (1988): 8. This issue of the *Yearbook* contained papers from the Canberra conference.

proceedings that the variety implied by “the multifarious musics now available... was not so clearly reflected in the performances as might have been expected at the Conference of a Society claiming to be international in its membership”.⁴⁷ Now in this period of ISME history, leaders were being more critical of the supposedly international nature of the Society and not satisfied with the *status quo*.

Moving the conference back to an Asian site in 1992, after almost 30 years, was a triumphant moment in the Society’s history. The theme of *Music Education: Sharing Musics of the World* represented a culmination of dialogue over the previous decade on world music in education. In introducing the conference proceedings, editor Heath Lees noted that the words “sharing” and “musics” had not been used in previous ISME conferences, highlighting the new emphasis in education on performance and musical pluralism. In his keynote address, ethnomusicologist Bruno Nettl synthesised the most recent thinking in bringing the principles of ethnomusicology together with the teaching of world music. Nettl was then serving as Chair of the Panel on World Musics appointed by the ISME Board in 1990.

The appearance of ethnomusicologists in ISME forums was not new. Beginning with Charles Seeger as a founding member of ISME, and later Elizabeth May, David McAllester, Trevor Jones, Ricardo Trimillos, to name but some, these scholars of music in culture had contributed significantly to ISME thinking. Now with the appointment of the Advisory Panel and a focus on world musics in education, the discipline of ethnomusicology was once again at the centre of transforming intellectual life within the Society.

Incorporating World Musics into ISME

The Advisory Panel on World Musics was the direct outcome of several years of discussion of how best to incorporate the study of world musics in education. It began with a proposal submitted to the Board by Elizabeth Oehrle in 1984. In it, she recommended that a new commission be established that was concerned with “investigating materials and methodologies which could embrace the world’s musics in education”. The proposal was discussed by the Committee of Commission Chairs at the Innsbruck Conference in 1986. They expressed concern that there could be a proliferation of commissions causing unnecessary overlap and recommended against forming a new commission. Under the leadership of President Werner who was fully supportive of investigating the proposal, the Board decided to set up a Working Party to consider how best multicultural music education could be served by the

⁴⁶ Gottfried Scholz, “Promoting Music for Life”, in *Music Education: Facing the Future: proceedings of the 19th World Conference of the International Society for Music Education held in Helsinki, Finland, 1990*. Ed. by Jack Dobbs, International Society for Music Education, n.d.

⁴⁷ Jack Dobbs, “Foreword”. *Music Education: Facing the Future*, p. viii.

Society. Michael Jenne chaired the group.⁴⁸ Some months later, Werner wrote to the members of the Working Party, asking each “to consider how the activities of ISME and in particular all of the existing commissions of ISME, may better use the concept of World Musics in their particular activities for the Society”.⁴⁹ There was agreement among the members that a separate commission was needed and that the topic ought to have an important place in the consideration of all the commissions.

Oehrle wrote again to the Board in late 1986, critical of the fact that ISME was an international society, yet concerned only with Western music. Since she was based in South Africa she asked why there was so little representation from Africa in the Society and so little African music performed at the Innsbruck conference. She related how under the leadership of Lupwishi Mbuyamba of Gabon, a number of delegates from African countries had met at Innsbruck for the first time. In her effort to engender support for the proposal she contacted several ethnomusicologists and music educators with expertise in world musics.⁵⁰ At the Canberra conference meetings in 1988, the Board and Commission Chairs changed the title of the proposed commission to Traditional Music in Music Education.⁵¹ Board member Einar Solbu was asked to continue the review and submit a recommendation to the Executive Committee by the next conference. In a letter to the Commission Chairpersons in late 1988, he proposed several different models: a separate commission, an expert committee, resource persons, integration with existing commissions, one person appointed in each commission and one individual on the Board or conference planning committee with that responsibility.⁵²

⁴⁸ “Minutes of Meetings of the 1984-1986 ISME Board of Directors, July 6, (and subsequent days), 1986, Innsbruck, Austria.”

⁴⁹ Robert J. Werner to Working Party, January 12, 1987; Robert J. Werner to Working Party, May 28, 1987. The Working Party members were Michael Jenne, Yasuharu Takahagi, (Chairman/Coordinator), Elizabeth Oehrle, Florencia Pierret, and Samha el Kholy. A report from the World Musics and Multicultural Music Education Working Party was included as part of the ISME Commission Reports in the *International Journal of Music Education*, 9 (1987), pp. 52-3. Members’ names were listed and suggestions on the topic were elicited from the membership.

⁵⁰ They included Barbara Reeder-Lundquist, David McAllester, Abraham Schwadron, Patricia Shehan Campbell, and James Standifer. In his speech at the Eugene Conference in 1984, Schwadron urged that ISME focus on world music. He ended his paper with these words: “The possibility for the beginning of an exciting maturation of ISME’s earlier interests in comparative music education is timely and strong. Recommended is the appointment of a special committee to pursue the potential for realization and development.” *ISME Yearbook*, VI (1984): 97.

⁵¹ Oehrle did not support the change of title since her initial idea was larger than traditional music. She was critical of the fact that the Working Party did not meet as a group, in Canberra or elsewhere.

⁵² Einar Solbu to ISME Commission Chairpersons, November 10, 1988.

The issue for Oehrle, and Solbu too, was less which model would be chosen but rather that ISME would consider seriously the inclusion of non-Western musics on an equal basis to that of Western musics. This was the central point in Solbu's report to the Board on "ISME and the Musics of the World", in May, 1989. He argued that radical change was needed in attitudes and treatment of non-Western musics from the standpoint of leadership, commissions, conferences, seminars, publications, and national sections. He recommended that a task force be appointed for four or six years with people who look at music "as a cultural, social and human phenomenon", and he offered specific aims for the task force.⁵³

Solbu's report formed the basis of a proposition from the Executive which was issued on May 22, 1990. It recommended the appointment of an Advisory Panel for a six-year period, whose main objective was "to advise the ISME Board, Commissions, and membership in their desire to base the work and activities of the Society on the principle that all cultures of the world and their musics should be given equal opportunity for exposure, growth and development". Bruno Nettl was appointed as Chair, Solbu as Board representative, with a recommendation for two other experts and commission representatives. The Panel was directed to raise external funds to support its own activities.⁵⁴

The Role of Commissions in Expanding a World View of Music and Music Education

As evident in Chapter 3, the story of each commission is unique, with roots in various traditions, disciplines, and institutions. By 1982 all of the present seven commissions were in place. Yet the Society's Constitution was not revised to reflect this significant addition to its administrative hierarchy. As it became evident in the early 1980s that constitutional change was vital to the Society's future, the issue of the role of commissions in the Society came into the foreground along with many other issues, which were described earlier in this chapter. Several Commission Chairs held *ad hoc* meetings during the Eugene Conference in 1984 and a document was created which was submitted to the Board in February, 1985.⁵⁵ The document, titled "Concerns and Proposals: ISME Commission Chairpersons", recommended more communication among Commission Chairs, guidance in budget and financial support, a clearer

⁵³ Einar Solbu to ISME Board, May 11, 1989, pp, 2, 9.

⁵⁴ "World Musics – Appointment of Advisory Panel." Proposition from ISME Executive, May 22, 1990.

⁵⁵ "Concerns and Proposals: ISME Commission Chairpersons." Submitted to the ISME Board by Carol Rogel Scott, Temporary Secretary, Committee of Commission Chairpersons, February 1985.

definition and representation of the commissions on the Board, and closer attention to the quality of commission-sponsored sessions at conferences and seminars.

Many of these areas of concerns were addressed under the revision of the Constitution in the 1984-86 biennium. In the revised Constitution, the following by-laws were included: membership of the Commission consisted of six members including the Chairman; membership was limited to six years with two commissioners retiring each biennium; the Chair held a meeting early on during the biennial conference and attended one of the Board meetings held during the conference; the Chair submitted a written report to the Board and presented a written summary to the General Assembly; all those attending commission seminars were required to pay ISME membership dues; conference organisers planned three one-and-a-half-hour sessions for each commission; and, recommendations of commissions should be submitted to the Board for approval, including proposals for chairs and membership of commissions.⁵⁶

Although these regulations were circulated in 1986, it seems that the Board felt the need to confirm them when it circulated a further document in 1988, "Regulations Governing ISME Commissions". While the Board recognised the importance of each commission developing its own character and organisational structure, it also confirmed that a common policy in regard to certain aspects of the operation should be established. The Board confirmed, clarified and elaborated on the guidelines issued in 1986 and provided additional guidelines, policies and requirements.⁵⁷

Just as the lines of communication between the commissions and the Board were clarified, the commissions themselves took on an identity with ISME members through the commission seminars, conference presentations and publications. As early as 1979 the *ISME Yearbook* contained reports of special sessions of commissions. ISME commission reports were included in the *IJME*, beginning with the journal's first issue in 1983.⁵⁸

⁵⁶ "Meeting of Chairmen of Commissions", Innsbruck, July 1986 with President and President Elect, reported by Ronald Smith; "Minutes of Executive Committee Meeting", July 18-19, 1987, London, UK.

⁵⁷ "Regulations Governing ISME Commissions." Confirmed and issued by order of the ISME Board, July 21, 1988. The additional guidelines included the following: commission membership should include a broad geographical representation; in addition to the six commissioners, any number of correspondents can be enlisted; commissions must submit a report to the editor of the *IJME*; the commission must organise meetings at least every two years, with the meeting venue close to the conference site; it must communicate with membership, publish reports, and share expertise; English should be the official language; the commission must submit a budget to the Board for each biennial period; and the Society should set aside a sum of money for each commission to develop its work.

⁵⁸ Since only a small representation of official material from commissions was submitted to the Society's Archives at the University of Maryland, the commission reports in the *IJME* constitute the principal sources for the history of their development. Three issues of the *IJME*, numbers 9 (1987), 13 (1989), and 17 (1991) contained biographies of commission chairs.

Community Music Activity

Einar Solbu was the key figure in establishing this commission, advancing the Society's former efforts to address amateur and community music. Solbu continued to lead the Commission as Chair (1982-88), after which Ingrid Olseng (1988-1990), John Drummond (1990-92) and Tim Joss (1992-94) filled the position. At the Eugene conference in 1984, while the Commission was still in its infancy, the Commission presented a policy statement which was approved by the Board. Its fundamental belief was "that music is a basic means of human expression and communication, is one of the factors that creates social and cultural identity, and music activity is in itself educational in the sense that it leads to personal and social development and self realization".⁵⁹

An emerging relationship between ISME and the European Music School Union (EMU) impacted to some degree the direction of the Commission's agenda. In the previous decade a tension had arisen between the two groups after EMU applied for membership to IMC. This action was not approved by ISME leaders since they regarded ISME as the primary and only music education advisory group to the IMC. In order to integrate topics in ISME that were being addressed by EMU, in February, 1985, the Board resolved that the CMA Commission should be asked to include community music schools in their interest areas and conference sessions.⁶⁰

The relationship of the two groups was also an item of discussion at the 12th General Assembly of EMU in Vaduz, Liechtenstein, October 3, 1986. Einar Solbu was present and pointed out what he saw as "points of common interest between the ISME commission and EMU, making collaboration possible."⁶¹ He identified these points of common interest, which were endorsed by the ISME Executive: education of personnel for local music activity; music schools as cultural centers in the local community, the interaction between professional and amateur musicians with regard to objectives; and methods in local music schools.⁶² Solbu later reported that a good relationship developed between the Commission and the EMU.

Although the Commission did not hold its first independent seminar until 1988, from 1984, it adopted the theme of "The Second Chance – Responding to the Needs of the Adult Learner for Musical Involvement." The theme was pursued through collecting information from institutions and individuals, conference

⁵⁹ Einar Solbu, "ISME Commission Reports", *International Journal of Music Education*, 4 (1984): 77.

⁶⁰ "Minutes of Meetings of the 1984-1986 ISME Board of Directors", February 26-27, 1985, Innsbruck, Austria, p. 3.

⁶¹ "Minutes of the 12th General Assembly of the European Union of Music Schools", Vaduz, Liechtenstein, October 3, 1986.

⁶² "Minutes of the Executive Committee Meeting", July 18-19, 1987, London, UK.

sessions, articles on the topic in the *IJME*, and the publication of a resource book on music education for adult beginners, compiled by Ingrid Olseng and John Burley.⁶³

July 8-14	1988	Wellington, NZ	<i>Community Music – Interaction Between Amateurs and Professionals</i>
July 29-Aug. 4	1990	Oslo, Norway	<i>Training Musicians and Music Educators to Meet Community Needs</i>
July 20-24	1992	Auckland, NZ	<i>The Role of the Music Educator in the Multicultural Society</i>

In reviewing the Commission’s annual reports, it is clear that the group developed some distinctive qualities and methods. Unlike other groups, they met in the year between seminars to plan agendas and activities. From the beginning they were interested in inviting observers to attend seminars. They paid close attention to writing a concluding statement to their seminar reports, which synthesised the thinking of the seminar and laid out a future agenda based on it. Given that the topic of community music is broad and varied in different countries and cultural contexts, the Commission did not adopt any strict definition but rather based its work on a set of beliefs about the nature and role of music in community life. Commissioners were concerned that they reach and get input from communities across the globe. It is not surprising, then, to find Olseng referring to the problem of international representation, and being critical of the fact that papers submitted were coming from “the white, western world”.⁶⁴ She also expressed serious concern on behalf of the Commission that ISME as an international organisation recognise the integrity of all musical traditions and work toward a greater intercultural understanding. In addition, she urged that the Society ensure participation of members from South Asian and Third World countries, providing financial assistance for them.⁶⁵

The first three Commission seminars worked to engage different cultural communities through its agenda and activities. The Wellington meeting in 1988 sought to gain insight into the complexity of musical life in a community. As part of the proceedings of the Oslo seminar in 1990, the Commission stated its belief that “community music, and the related issue of cultural pluralism, are matters of

⁶³ Einar Solbu, “ISME Commission Reports”, *International Journal of Music Education*, 6 (1985): 69; 8 (1986): 65-6. Articles on music education for adults appeared in the *IJME*. For example, Jane Atkinson, “Community Music Education for the Adult Learner”, 7 (May 1986): 17-20, or a section of articles on the topic in *IJME*, 9 (1987).

⁶⁴ Ingrid Olseng, “ISME Commission Reports”, *International Journal of Music Education*, 15 (1990): 55.

⁶⁵ Ingrid Olseng, “ISME Commission Reports”, *International Journal of Music Education*, 14 (1989): 58.

vital importance in the world of international music education today”.⁶⁶ Interaction with the Maori people in New Zealand was a central feature of the Commission’s seminar in Auckland in 1992. In this forum, the term music educator included those engaged in formal music education as well as those engaged in community music activity.⁶⁷

One distinctive feature of this Commission was its feedback to the Society, urging the ISME Board to examine the structures and procedures of the Society in light of the issues the Commission presented to them. This satellite group of ISME sought to expand the Society’s vision for international music education.

Early Childhood Commission

One of the striking features of this Commission, the most recently formed, was the rapid rate at which it grew and developed its membership and its agenda. A glance at its seminar titles, beginning in 1984, will attest to this growth and development. The timeliness of the Commission’s topic on the international front, coupled with strong leadership, built a firm foundation and identity for the group, and advanced its professional activity.

July 2-6	1984	Seattle, USA	<i>Mass Media, Technology and Creativity</i>
June 30- July 4	1986	Kecskemét, Hungary	<i>Reaching the Young Child Through Music</i>
July 3-8	1988	Brisbane, Australia	<i>Child Development and Musical Experiences</i>
August 2-5	1990	Lahti, Finland	<i>The Musical World of the Young Child</i>
July 21-24	1992	Tokyo, Japan	<i>Sharing Discoveries about the Child’s World of Music</i>

A symposium on “The Young Child and Music” at Brigham Young University in June, 1984, provided an opportunity to disseminate information about the Commission and to recruit members. Commission Chair (1982-84), Carol Rogel Scott, collaborated with the Commission on Music in Schools and Teacher Training for its 1984 seminar at her home institution, Seattle Pacific University. The founder of the Commission, Katalin Forrai, with her Hungarian colleague Eva Csébfalvi, hosted the 1986 seminar at the Zoltán Kodály Pedagogical Institute in Kecskemét, Hungary.⁶⁸ In addition to the biennial meeting the group planned to hold a seminar and workshop once every five years, with plans for the first in Kecskemét in 1991. This decision reflected the group’s aim to balance reports of research with the

⁶⁶ Ingrid Olseng, “ISME Commission Reports”, *International Journal of Music Education*, 16 (1990): 59.

⁶⁷ John Drummond, “ISME Commission Reports”, *International Journal of Music Education*, 20 (1992): 64-5.

⁶⁸ Eleven papers from the Seminar were published in the *ISME Yearbook*, XIV (1987).

practical side of early childhood music education, thus linking theory and practice.⁶⁹ At that point in time, the state of the research in early childhood music education was limited. It is to the credit of the leaders that they were concerned with the presentation of high-quality research reports. In 1988 the Commission adopted the Research Commission style of participants reading papers prior to the seminar. By 1992 the Commission programme and papers were presented in book form at the Seminar.

Commission Chair Olive McMahon (1986-1988) focused on establishing a stable network of contact and communication between persons interested in early childhood music education. With the assistance of ISME, a first newsletter was circulated in 1987. In her Commission report, McMahon recalled the words of Katalin Forrai: "Although we may be far away from each other geographically, let us do everything in our power to get closer on a professional plane so that co-operation should by no means be formal only but rich in content."⁷⁰ McMahon pursued that goal during her chairmanship, reporting the commonality of problems among early childhood music educators worldwide and developing the network of musicians and educators with interest in the field of early childhood music.

Commission Chair Anne Lindeberg-Piironen (1988-1990), reflected on and was critical of the relationship between the Commissions and the Society. She wrote:

ISME should be an organization which serves its members, working specially through the Commissions, because they reach those people who are interested in certain fields within ISME. The Commissions tend to be isolated in their efforts and perhaps a new initiative to create co-operation would make the practical work of the Commissions easier.⁷¹

Wendy Sims was elected Commission Chair in 1990 and remained in that position until 1994. She had already served as Editor of the bi-annual *Newsletter* and reported in 1991 that over 525 people were on the mailing list, representing 51 countries. Sims brought a North American perspective to the group at a time when the Music Educators National Conference had identified music in early childhood as one of the critical areas of emphasis in its future directions agenda for the 1990s. In her Commission report in 1991, Sims identified "several major issues in early childhood music education that seem to be of international concern".⁷² Statements

⁶⁹ Anne Lindenbergh-Piironen, "ISME Commission Reports", *International Journal of Music Education*, 15 (1990): 58. Due to a financial problem and war climate in the area at the time, plans for the Early Childhood In-Service Course had to be deferred until 1993.

⁷⁰ Olive McMahon, "ISME Commission Reports", *International Journal of Music Education*, 10 (1987): 50-51.

⁷¹ Anne Lindeberg-Piironen, "ISME Commission Reports", *International Journal of Music Education*, 14 (1989): 61.

⁷² Wendy Sims, "ISME Commission Reports", *International Journal of Music Education*, 18 (1991): 57.

such as these not only advance the collective vision of a commission but keep general membership informed about issues being addressed in seminars and publications.

Each commission has its unique character and this, ISME's youngest in longevity as well as in subject matter (as Sims put it), made remarkable strides in its first decade of development.

Education of the Professional Musician

Prior to 1986, activity in this Commission centred primarily around creating international recognition for qualifications in music and music education. Graham Bartle provided leadership on this project and presented a first formal report during the Eugene conference in 1984, titled "The ISME Degree and Diploma Co-ordination Project – A Move Towards International Understanding".⁷³ The project continued to dominate the Commission's work in the 1984-1986 biennium, as reported by Chair William Hawkey.

A second project was launched by the Commission in 1986 and developed in the next biennium. It aimed at setting up a Teacher Exchange Programme for ISME which would "offer individuals and institutions an opportunity for truly international dialogue about music and music education".⁷⁴

Under the new leadership of Gottfried Scholz (1986-88), Rector of the Vienna Academy of Music, the theme of the 1988 seminar held in Tokyo, July 10-14, *The Professional Training of Performing Musicians and Its Adaptation to the Present Needs of Live Music Institutions and the Music Industries*, focused on intensifying dialogue between schools of music and the live music institutions which offer positions to graduates, as well as with representatives from music industry, since they contract the artists.⁷⁵ This seminar theme addressed the technological and economic aspects of the training of performers and broadened the scope of the Commission's agenda considerably. Scholz's background as Treasurer, Secretary General, and President of IMC influenced his leadership of the Commission, in addition to possible influences from the sociology in the music circles in his native Vienna.

⁷³ Graham A. R. Bartle, "The ISME Degree and Diploma Co-ordination Project – A Move Towards International Understanding." *ISME Yearbook*, VI (1984): 126-130. After Bartle's term was finished on the Commission, he was invited to return as Special Advisor.

⁷⁴ William Hawkey, "ISME Commission Reports", *International Journal of Music Education*, 8 (1986): 65. Based on a report by Commission Chair, Warner Imig, to the ISME Board in July 1984, there had been problems with communication in the previous year. Warner Imig to the ISME Board, July 5, 1984. This may explain why there was no Commission seminar in 1984.

⁷⁵ Gottfried Scholz, "ISME Commission Reports", *International Journal of Music Education*, 9 (1987): 44-6; Gottfried, "ISME Commission Reports", *International Journal of Music Education*, 12 (1988): 54-56.

Max Cooke (Australia) was elected Commission Chair in 1988 and led the Commission until 1992. The two principal seminar themes were competition in relation to the professional musician's career and curricular issues surrounding the training of the professional musician and performance teacher.

July 31- August 4	1990	Vienna, Austria	<i>Competition and Its Effects on the Training of the Professional Musician</i>
July 19-25	1992	Kyong-Ju, Korea	<i>Aims and Course Content Relative to the Training of the Professional Musician and the Performance Teacher</i>

The Commission report submitted to the ISME Board after the 1990 conference was distributed widely to competition organisations. As Cooke attempted to make connections between his Commission's agenda and the Society's efforts to widen the view of music to include non-western musics, he thought it would be worthwhile to invite a non-Western musician to discuss the influences of competition, if any, in the training of musicians in his or her field. Although this innovative idea was not brought to fruition, yet Cooke continued to acknowledge the importance of moving the Commission's thinking beyond Western musics. In 1992, he referred to ISME's efforts in this regard, and promised that "the Commission will contribute and keep its members informed".⁷⁶

Development within this Commission was significant during the decade of 1983-1993. It started out with a focus on an important international project and its scope broadened to embrace a number of issues central to the training of the professional musician, from internal curriculum topics to the external forces that impact such training.

Music in Cultural, Educational and Mass Media Policies

The unique feature of this Commission was its close association from the beginning with MEDIACULT in Vienna, principally through the founding of the Commission by Kurt Blaukopf, Director of MEDIACULT.⁷⁷ Although Blaukopf was not a regular member of the Commission in this decade, he served as its honorary consultant. The MEDIACULT association continued to dominate the proceedings and agenda of the Commission, evident for example in the location of two of its five seminars in this decade in Vienna.

⁷⁶ Max Cooke, "ISME Commission Reports", *International Journal of Music Education*, 20 (1992): 59-62. See also Cooke's report in *IJME*, 13 (1989): 68-9.

⁷⁷ Kurt Blaukopf wrote on the role of MEDIACULT in music education, its association with the Commission, and he included a list of publications of interest to music educators. *International Journal of Music Education*, 6 (1985): 31-32.

July 2-4	1986	Vienna, Austria	<i>Music Policies in the 80s: New Trends in Music Education, Live and Mass Media Music</i>
July 11-15	1988	Byron Bay, Australia	<i>Changes in Professional Profiles of Music Educators Prompted by Technological Innovation</i>
31 July- August 4	1990	Vienna, Austria	<i>Music Education and the Changing Media Landscape</i>
July 20-24	1992	Chiba, Japan	<i>Educational and Media Music Practices and Policies as Agents in Shaping Cultural Identity</i>

The MEDIACULT connection was also reinforced by the institute's collaboration with the Commission for its seminars. In addition, Irmgard Bontinck, a professor of sociology in Vienna, was Commission Chair (1986-1990). Other Chairs were Luigi del Grosso Desteri (Italy, 1982-1986), and Peter Etzkorn (USA, 1990-1992). Although Etzkorn lived in the United States, his background was German and he belonged to the European school of sociology. Thus, the intellectual outlook and substance of this Commission were rooted in European sociology. Early commissioners brought that perspective to all the Commission's proceedings and seminar themes. Like other leaders of this Commission, Etzkorn retained strong ties with MEDIACULT, and served for a time as its Board President in the late 1990s.

In its report to the ISME Board for the 1982-1984 biennium, Commission Chair Luigi del Grosso Destreri outlined the principal aim of the Commission and its role in the worlds of music education, mass media and contemporary composition.

The main emphasis of the Commission being on policies it is realized that the responsible persons in the fields of music education, mass media and contemporary composition are normally belonging to different institutional spheres and are acting in ways which are not connected. It is the aim of the Commission to provide useful informations [sic] and occasions for meeting these people thus widening its impact in the worlds of music.⁷⁸

Based on the seminar themes it is clear that the Commission sought to explore the intermingling of these three spheres. As a result of the 1986 seminar in Vienna, a set of recommendations was forwarded to UNESCO, the Council of Europe, and ISME.⁷⁹

The 1988 seminar in Byron Bay was aimed at "stocktaking of newly emerging phenomena in musical life so that music educators can articulate the aims of music education policies within the framework of media policies". It also addressed the

⁷⁸ "Report of the ISME Commission, Music in Cultural, Educational and Mass Media Policies, 1982-1984." Submitted by Luigi Del Grosso Destreri, Chair.

⁷⁹ "Final Report on the Seminar, 'Music Policies in the 80s: New Trends in Music Education, Live and Mass Media Music.'" 8 pp. This is an elaborate report that includes recommendations. Seven papers from the 1986 seminar were published in *the ISME Yearbook*, XIV (1987).

role that music educators can play in shaping educational and cultural policies.⁸⁰ In 1990, the Commission that met in Vienna was also in the business of stocktaking, this time of “the effects of new communication technologies on music life and their consequences for music education policies”.⁸¹ In Chiba, Japan, in 1992, it drew a set of firm conclusions based on discussions and presentations that are recorded in its report to the Board. A primary consensus emerged that “the global issues of the impact of media and popular music on music education must remain a principal focus of the Commission’s mandate”. Chair Peter Etzkorn reiterated the Commission’s dependence on MEDIACULT to continue to act as a clearing house to provide access to individual studies to researchers and research institutions on music education in all countries.⁸²

Music in Schools and Teacher Training

This Commission, whose title was modified in 1991 from “teacher training” to “teacher education”, held seminars in each biennium and integrated its themes with those of the main conference, especially from 1988 forward.

July 2-6	1984	Seattle, USA	<i>Music in School for Tomorrow’s Leisure Time Society</i> (in collaboration with Commission on Early Childhood Music Education)
June 30- July 4	1986	Helsinki, Finland	<i>New Tasks for Music in Schools and Teacher Training</i>
July 11-15	1988	Tokyo, Japan	<i>Folk Music: Conserving our National Heritage in Pedagogy and Practice</i>
August 1-5	1990	Leningrad, Russia	<i>Facing the Future – Contemporary Approaches for a Changing Curriculum</i>
July 19-25	1992	Kyong-Ju, Korea	<i>Sharing Musics of the World: Perspectives and Challenges of Multicultural Music Education</i>

The 1984 Commission seminar was held in conjunction with the Commission for Early Childhood Music Education and there were several joint sessions on mass media, technology and a leisure-time society. This is the first example of commissions holding a joint seminar, a feature of commission life that was encouraged by the Board. The Commission also sought to vary the format of presentations by encouraging presenters to use audio-visual materials and group participation techniques. In order that participants, particularly those whose first language was

⁸⁰ Irmgard Bontinck, “ISME Commission Reports”, *International Journal of Music Education*, 12 (1988): 62-3.

⁸¹ Irmgard Bontinck, “ISME Commission Reports”, *International Journal of Music Education*, 14 (1989): 59.

⁸² Peter Etzkorn, “ISME Commission Reports”, *International Journal of Music Education*, 20 (1992): 54-5.

not English, left the seminar with a written copy of the papers, the papers were bound before the seminar and available at the site.

This Commission, under the chairmanship of Don Robinson (1984-1988), followed by Jonathan Stephens (1988-1992), created plans for projects and documents, published a newsletter beginning in September, 1984, organised the publication of selected papers from their 1986 seminar in the *ISME Yearbook* (1987), and developed a policy statement which was published in *Newsletter 2* (1993). Stephens expressed frustration at not being able to carry out big projects, due to commissioners being too busy, lack of communication, and insufficient meeting time in each biennium. The particular project he was referring to was

a corporate and representative international statement on the current position and possible future situation of music education in schools and teacher training. Such a publication would act as a support document to music educators in many countries as well as providing a clear focus to the work of the Commission.⁸³

Stephens' goal was realised when "Music in Teacher Education: A Draft Statement" was published in *Newsletter 2* (1993). This statement consisted of ten policy guidelines that emerged from discussions in Korea in 1992. The Policy Statement was based on the assumption that "in attempting to question and compare belief systems from other cultures we might at the very least increase our understanding of each other's philosophical positions".⁸⁴ It represented a maturity in the Commission as members sought to unite their thinking on teacher education in a global context.

Music Therapy and Music in Special Education

Similar to the Commission on Music in Cultural, Educational and Mass Media Policies, this Commission worked across several disciplines and fields of study. It started out addressing topics in music therapy and music in special education. As the Commission became established, it expanded its brief to include the burgeoning field of music medicine, thus the change of Commission title in 1990 to Music in Special Education, Music Therapy and Music Medicine. The direction of the Commission was firmly established under the leadership of Violetta Hemsy de Gainza who continued as Chair until 1986. At that time, Rosalie Rebollo Pratt assumed the position and provided strong leadership for the Commission until 1992.

Since the Commission was pioneering new interdisciplinary terrain, De Gainza spent the first years compiling information about specialists, institutions and

⁸³ Jonathan Stephens, "ISME Commission Reports", *International Journal of Music Education*, 14 (1989): 63.

⁸⁴ *Newsletter: Commission For Music in Schools and Teacher Education*, No. 2 (1993): 3.

other resources relevant to members' professional interests. This overlapped with the beginning of the second phase when the Commission organised its own seminars, starting in Bad Honnef in 1986. Already in 1985, two special seminars were sponsored by the Commission, one in Paris on November 23-24, organised by Leduc and the French Section of ISME; the other in Lisbon on June 23-28, organised by the Commission in cooperation with the Portuguese Association of Music Education (APEM), under the leadership of Graziela Cintra Gomes, and the Portuguese Section of ISME, with an attendance of about 200 participants.⁸⁵

June 29-July 5	1986	Bad Honnef, Germany	<i>First Research Seminar</i>
July 11-15	1988	Melbourne, Australia	<i>Comprehensive Training Programs In Music Therapy and Music in Special Education throughout the World</i>
July 31- August 4	1990	Tallinn, Estonia,	<i>Music as it Relates to Education, Therapy or Medicine</i>
April 20-24	1992	Bad Honnef, Germany	<i>Music Therapy and Special Education as Related to Verbal and Other Nonverbal Approaches</i>

The first Commission seminar was followed in April, 1987, by a World Leadership Conference at Brigham Young University, Provo, the home institution of the new Commission Chair, Rosalie Rebollo Pratt. The focus of the meeting was “to determine the current state of the art in music therapy and special music education and to look at plans for the future”. It brought together 21 international leaders in therapy, music in special education, and medicine. They discussed the background and future of the Commission, and this was to influence its future direction,⁸⁶ evident in the fact that the discussion continued at the Commission seminar in Melbourne in 1988. Up to that point there was a degree of tension among members and those in related institutions internationally as to the definition of the Commission.

Whereas music therapy, music medicine and music in special education had developed as separate fields of inquiry with different professional associations and practices, the Commission was seeking to bring them together in its forum. Such integration was not viewed by all those involved as feasible or wise. Yet, under strong leadership from a core group within the Commission, it moved forward to embrace the field of music medicine. At the Melbourne meeting, Cheryl Maranto, President of the National Association of Music Therapy, proposed the motion that “the area

⁸⁵ Graziela Cintra Gomes, “Report on International Seminar on Music Education and Music in Special Education, Lisbon, 24-28 June, 1984”, *International Journal of Music Education* 6 (1985): 70, 72.

⁸⁶ Rosalie Rebollo Pratt, “ISME Commission Reports”, *International Journal of Music Education*, 10 (1987): 52-3.

of music/medicine be included in the work of the ISME Commission for Music Therapy and Music in Special Education, and that future endeavors reflect that change". The motion was accepted by Commission members and others present. As Pratt reported: "The Melbourne seminar affirmed the unique dual nature of the Commission and, in the true spirit of ISME, has recognized the new professional frontiers that are part of the development of both music therapy and special music education."⁸⁷

The new and growing area of inquiry into the relationship between music and medicine was evident in the theme and venue of the third seminar in Tallinn in 1990. It addressed music as it relates to education, therapy and medicine, and took place at the University of Tallinn School of Medicine. In addition, a Working Committee on Music and Medicine was formed and French music therapist Jacqueline Verdeau-Paillès was elected Commission Chair. During this phase of development, Rosalie Rebollo Pratt played a significant role in the future direction of the Commission. She chaired the Commission, organised a conference in Provo, and edited the proceedings of the 1986 and 1998 seminar papers.⁸⁸

Research Commission

The Research Commission is the longest established commission and differs in fundamental ways to the other commissions. These two realities were acknowledged by Commission members on the occasion of its 21st birthday in 1989. At the Melbourne seminar in 1988, the Commission looked back and assessed what it had achieved as a group during that time. The task of creating "a network of corresponding members throughout the world for the dissemination of research information", remained a challenge to the group now as it did in the beginning years. Other areas for continuing or future growth included initiating teachers into research, communication of research outcomes, the Commission's links with other commissions, and adopting a wider view of research.⁸⁹ The latter point is relevant in that the Commission started out in 1968 as a group focused on experimental

⁸⁷ Rosalie Rebollo Pratt, "ISME Commission Reports", *International Journal of Music Education*, 12 (1988): 58-59.

⁸⁸ Rosalie Rebollo Pratt and Helmut Moog, eds. *First Research Seminar of the ISME Commission on Music Therapy and Music in Special Education. Proceedings of 1986, Bad Honnef, West Germany. St Louis, Missouri: MMB Music, 1989. Music Therapy and Music in Special Education: The International State of the Art 1* (ISME Commission on Music Therapy and Music in Special Education at Provo), ed. by Rosalie Rebollo Pratt and Barbara Hesser, 1989, and *Music Therapy and Music in Special Education: The International State of the Art 2*, (ISME Edition No. 4, 1989).

⁸⁹ Anthony Kemp, "ISME Commission Reports", *International Journal of Music Education*, 14 (1989): 61-2.

research, and as research methodologies broadened in music education in the 1980s to include qualitative methodologies, now in 1988 the Commission considered its need to move in a similar direction.

The group also discussed the fact that it is unlike other commissions “in that it works laterally across many of their concerns and may frequently pursue questions directly relevant to their work”.⁹⁰ It is based on the reporting and dissemination of research studies and does not have a single topical focus such as early childhood music, community music, or the training of the professional musician. Thus it does not have a theme *per se* for its seminars.

June 29-July 5	1984	Vancouver, Canada	<i>10th International Seminar</i>
July 15-22	1986	Frankfurt am Main, FRG	<i>11th International Seminar</i>
July 1-7	1988	Melbourne, Australia	<i>12th International Seminar</i>
July 28-August 3	1990	Stockholm, Sweden	<i>13th International Seminar</i>
July 18-24	1992	<i>Nagoya City, Japan</i>	<i>14th International Seminar</i>

Given that the Commission’s papers intersect with several other commissions’ concerns and topics, it would seem reasonable to suggest that communication with all commissions would be wise and serve the needs of members more effectively.

In the area of publications, the Commission found outlets for its proceedings in a variety of publication forums.⁹¹ The Commission sponsored one significant publishing project during this decade, a *Festschrift* in honour of Arnold Bentley. The book, edited by Anthony Kemp, Bentley’s successor, was launched during a gathering at the University of Reading on January 21, 1988, to mark his 75th birthday.⁹² The Commission communicated with its members through the *Research Commission Newsletter*. In 1991, Chair Harold Fiske provided statistics for the Commission’s accomplishments. According to his records, it had held 13 seminars, with 149 researchers from 18 countries, presenting a total of 325 papers.⁹³

⁹⁰ Ibid., 61.

⁹¹ Proceedings were published in the *Journal of Research in Music Education* (Reading, 1968); *Bulletin of the Council for Research in Music Education* (Stockholm, 1970; Gummersbach, 1972; Graz, 1976; Bloomington, Indiana, 1978; Dresden, 1980; Victoria, BC, 1984; Frankfurt, 1986; Nagoya, 1992; Miami, 1994; Frascati, 1996; Magiliesberg, South Africa, 1998; Salt Lake City, 2000; Gothenburg, 2002); *New Zealand Council for Research Studies in Education* (Christchurch, NZ, 1974); *Psychology of Music* (Roehampton, UK, 1982); *Canadian Music Educator Research Edition* (Melbourne, 1988; Stockholm, 1990).

⁹² The *Festschrift* was announced in the *International Journal of Music Education*, 10 (1987): 54, 96. Anthony Kemp, ed., *Research in Music Education: A Festschrift for Arnold Bentley*. Reading, UK: ISME, 1988.

⁹³ Harold Fiske, *Research Commission Newsletter*, October 1991.

Under the chairmanship of Anthony Kemp, the Commission changed its seminar format at the Stockholm seminar in 1990 to include observers.⁹⁴ This new departure was aligned with the general reform movement that had begun in the mid 1980s. In the same year, it instituted a poster session at the main conference venue in Helsinki. Not only did the Commission present a poster session for the first time, an idea that was adopted later by several other commissions, it also organized a series of presentations focusing on the various forms that research in music education might adopt.⁹⁵ These developments reflected Kemp's conviction that the Research Commission's earlier concentration on experimental research should be broadened to encompass other forms of research design. These and other innovations were supported by an international group of scholars who served as commission chairs during this decade: Jack Heller (1982-86), Ana Lucia Frega (1986-88), Anthony Kemp (1988-1990), and Harold Fiske (1990-92).

Planning for the 1990s

Beginning in the early 1970s with the Plan of Development 1972-1977, the Society entered a period in which future planning became crucial to its regular functioning. Corresponding to this movement was an increase in the amount of critical feedback that was submitted to the ISME Executive by officers and regular members. Egon Kraus was singular in his persistent efforts to convince his colleagues to review the Society's policies and procedures. In this decade it seems that it was the Executive members themselves who led the reform movement – Robert Werner and Ronald Smith, in particular. From the ranks of the Commissions and the Board emerged another voice that was to have a significant impact on the Society's future, that of Einar Solbu. He contributed in important ways to clarify the relationship between the Commissions and the Board; now in 1989 he submitted a thoughtful, comprehensive, and progressive letter to the President, "Some thoughts about ISME – A Personal Memorandum". He cited Hubert H. Humphrey who said: "Only a Strong Society Dares Question Its Purpose".⁹⁶ This, in essence, was the challenge Solbu brought to the ISME Board.

⁹⁴ Anthony Kemp, "ISME Commission Reports", *International Journal of Music Education*, 15 (1990): 59-61.

⁹⁵ These presentations were so well received that it was decided to publish them with additional contributions in the book, *Some Approaches to Research in Music Education*, ISME Edition No. 5, ed. by Anthony Kemp, Reading, UK: ISME, 1992. This publication has since been translated into Spanish, Portuguese, Italian, and Polish. Anthony Kemp to author, September 16, 2003.


⁹⁶ Einar Solbu, "Some Thoughts on ISME – A Personal Memorandum", to President of ISME, May 24, 1989, p. 5. (8 pp.)

In his letter, Solbu stressed the importance of listening to members, which had been a concern among Board members since the 1970s. Werner pointed out that part of the problem lay in identifying the “regular” members, since many joined the Society in order to attend a particular conference and did not renew their membership for the subsequent biennium. Solbu outlined plans for the Society from that perspective and made these recommendations: set long-term aims for specific periods; engage the membership, commissions, and national sections; improve communication between leadership and membership through open dialogue and interchange of information; hire paid staff; and increase membership. He expressed amazement that the Society had achieved so much given that it was based on the work of volunteers. He wanted to maintain the spirit these people had represented, and still represent.⁹⁷ His basic message was that, if the Society had clearly defined aims and projects and communicated with music educators through national sections and commissions, that it would be better positioned to secure financial assistance and attract new members.

This review of the Society was taken up by the Executive, and “A Strategic Plan for the International Society for Music Education (ISME) 1991” was presented to the Board at its 1992 meetings in Seoul. The Plan stated that a detailed study of the true role of the Society for the 1990s was now required, with “the dedicated input of a small ‘working party’ to research, consult, plan and guide the fortunes of the Society to prepare it for its responsibilities in the 21st century”.⁹⁸ The message in this episode of the Society’s history is that it takes only a small number of voices to initiate a serious discussion for change. The Board used Solbu’s submission as a basis for reviewing the Society’s achievements and preparing itself for an effective role in music education in the 21st century.

⁹⁷ Ibid., pp. 1-5.

⁹⁸ “A Strategic Plan for the International Society for Music Education (ISME) 1991”, p. 7.



CHAPTER FIVE

A Time of Redefinition – The Fifth Decade, 1993-2003

International organisations all struggle with similar problems: communication, limited resources and finances, reaching out to all peoples of the world, keeping alive the traditions and musical heritage of a rapidly changing world while still meeting the challenges that technology has brought to the field of music and music education.

Yasuharu Takahagi, 1994¹

In looking ahead, we must maintain a sustained focus on those initiatives that will extend our accomplishments thus far and that will ensure the vitality and stability of our Society well into the future.... as we continue to embrace the wider vision for our Society, the tasks to be accomplished must involve the entire membership – all of us working together in many different, yet equally important ways.

Giacomo Oliva, 2002²

The years that end one century and begin a new one have a particular urgency and character to them. Such a period tends to cause individuals and communities to reflect on the past, to reappraise and redefine, and to move ahead with renewed vision and hope. The fifth decade of ISME's history, 1993-2003, coincided with

¹ Yasuharu Takahagi, "Making Connections: with the President", *International Journal of Music Education*, 23 (1994): 53.

² Giacomo Oliva, "Presidential Letter: Message from Professor Giacomo Oliva", ISME Newsletter (October-November 2002): n.p.

the turn-of-the-millennium years, which impacted the mentality of the Society's leaders and the membership in general. This influence is evident in the phrase used by the leadership in the 1998-2000 biennium to signify the Society's direction: "ISME is moving on". It was moving on with a host of other movements in society in general – those of the post-Cold War, post-colonialism, the creation of new democracies, and the overall move toward a global community made possible in large part by the speed and efficiency of global communication networks such as email, and the World Wide Web. Access to information became one of the most highly valued assets of the decade. The sharing of information in its myriad forms in time-efficient ways became central to effective institutional advancement.

These values became visible in the Society's efforts and achievements of the period and what it identified as crucial to moving the Society ahead successfully into the new century. The values may be synthesised in three themes that dominated discourse and action: (1) focusing the image and supporting the operations of the Society, (2) moving toward a more global community, and (3) advancing the worldwide view of music and music education that had already been developing in the Society since its founding in 1953.

The Society's Changing Image

Plans to focus the Society's image and to provide more support for its operations originated in a number of interrelated sources. They were: developing and projecting a clearer image of the Society, expanding the administrative centre, making the financial status of the Society more accessible and transparent, establishing more open lines of communication with members, and improving publication operations and outlets.

Envisioning a 'New' Society

The creation of long-term future plans for the Society was not new to ISME in the 1990s. However, the plans created in this decade were more expansive than those of earlier decades, and they were documented in greater detail. Einar Solbu's submission to the ISME Board in 1989 inspired and planted the seeds for major redefinition of the Society in the 1990s, beginning with "A Strategic Plan for the International Society for Music Education (ISME) 1991". This Plan led to the creation of a "Statement of Beliefs" (later "Declaration of Beliefs"), a document which was initiated by ISME President Yasuharu Takahagi (1992-94) at the Biennial Conference in Korea in 1992, drafted by Paul Lehman, and presented to the membership in 1993 for their response.³ The Statement became a key document in the Society's efforts to better express and implement the underlying principles

126 ³ "Statement of Beliefs", *International Journal of Music Education*, 21 (1993): 47-8.

that guided ISME so that it could be used to help promote music education in various countries worldwide. In the formulation of this Statement, the Society benefited from Lehman's extensive experience in various executive roles, including the presidency of the MENC. His valuable contributions to ISME were recognised when he was made an Honorary Life Member at the biennial conference in Bergen in 2002.

During an Open Forum session at the biennial Conference in Seoul in 1992, some members asked for a review of the Constitution, having expressed their concerns about ISME Board operations, particularly in the area of nominations and elections. At the biennial Conference in Tampa in 1994, a Constitution Review Committee was formed with Paul Lehman as Chair. Other committee members were Leonard Burtenshaw, Magne Espeland, Yasuharu Takahagi, and Gloria Valencia. The Committee surveyed Board members, Commissions Chairs and others, and a draft was presented at the Board meeting in July, 1995. It was shared with members in May, 1996, in preparation for its adoption at the biennial Conference in Amsterdam in July, 1996.⁴ Other structural changes were initiated in the mid 1990s that provided a foundation for subsequent reform in the late 1990s – for example, the creation of Focus Groups and an ISME Policy Handbook.⁵ Secretary General Joan Therens initiated the Policy Handbook project in 1997, revised it in 1999, and continued to revise it after every biennial conference according to new, or changed Board policies. It was intended as a “companion” to the ISME Constitution and Bylaws that were approved in 1996.⁶

A second phase of reform within the Society began at the Board's meetings in Pretoria in 1997, at which time the Board embarked on a thorough review of the Society's mission, its functions, its role in the world of music education, and its strategic objectives over the next years. A Strategic Plan for the period 1997-2000 was developed as the basis for the review. This Plan was distributed to and discussed with the membership during the biennial Conference in Pretoria in July, 1998. The central goal of the Plan was to redefine ISME policy and activities and to expand its operations.⁷

Subsequent newsletters in the 1990s reported on the progress of the Strategic Plan and alerted members to developments. The headings of the reports were good indicators of the general tone of the Society's purpose and energy during those years. From “The Times they are a'-Changin'... ISME Looks to the Future”, to

⁴ “Notice Regarding the ISME Constitution.” *ISME Newsletter*, 1 (May 1996): 2.

⁵ Six Focus Groups were introduced: Conferences, Consultancies, Finance and Fund Raising, Membership and Marketing, Publications, and Policy Development.

⁶ Joan Therens, email correspondence to author, August 21, 2003.

⁷ Joan Therens, “Highlights from the 1997 Board Meeting”, *ISME Newsletter*, 3 (November 1997): 2.

“Visions of the Future... ISME for a New Century”, it was clear that leaders wanted to affect profound change within the Society. As the Board worked with the Strategic Plan, they identified four strategic objectives: (1) to re-define ISME policies and activities (i.e., conferences, commissions, etc.) in imaginative, forward-thinking ways which embraced technological advances, cultural diversity and contemporary music-making in all its forms; (2) to expand ISME’s administrative and organisational structures and processes, and make them more accessible, accountable and responsive to the membership; (3) to establish contacts in regions that were under-represented in order to increase membership and strengthen music education internationally; and (4) to develop a higher profile as an innovative, effective advocate of music education in today’s and tomorrow’s world.⁸

The Board also identified a number of key areas and developed goals and strategies for each. Subsequently Focus Groups were formed within the Board in 1996 to create policies and documents for implementing the Goals and Strategies. The areas were: membership, regional activities, corporate and commercial marketing, publications, conferences, administration of the Society, the Commissions, and advocacy.⁹ The Board serving for the 1998-2000 biennium reformulated the Strategic Plan, prioritizing challenges and focusing on what they viewed as the triangular challenge of the new century for the Society, with each challenge interdependent with others: the ISME membership base needed to be radically expanded; ISME needed to be able to meet the professional needs of music educators worldwide; and ISME needed to have an enlarged administration employing trained professionals.¹⁰

A detailed plan for meeting these three challenges was clearly outlined in the form of goals, actions, and results/status. A change in the membership structure and subscription scale was proposed to expand the membership base; a number of solutions were offered to meet the professional needs of music educators, including a new project office in Utrecht, Holland; e-commerce for the ISME website; changes in ISME publications, and the creation of networks and partnerships; and, improvements in ISME management focused on membership involvement, better internal communication, conferences and meetings, and administration.

In order to implement these plans a set of amendments to the Constitution and Bylaws was created and presented at the General Assembly during the biennial

⁸ Anon., “The Times they are a ‘-Changin’...: ISME Looks to the Future: The Strategic Plan, 1997-2000.” *ISME Newsletter*, 4 (May 1998): 8. “Visions of the Future: ISME for a New Century”, *ISME Newsletter*, 5 (November 1998): 8.

⁹ “Visions of the Future”, 9-10.

¹⁰ To the ISME Membership from the ISME Board of Directors, “Report for the Biennium 1998-2000”, presented to the General Assembly, Edmonton, July 2000, p. 4.

Conference in Edmonton in July, 2000. They included the modification of the membership structure to include the five categories of honorary, individual, group, associate, and patron members; associate membership was allocated to the individual members of group members and INA's, allowing such members to avail of certain benefits of ISME; a rolling annual membership; a change in name from Affiliated National Organisations (ANO) to ISME National Affiliates (INA); the separation of membership fees from journal subscription; the establishment of expanded administration for ISME; the institution of elaborate financial reports and proposed budgets to reflect contemporary accounting and reporting practices; the restructuring of the ISME Executive to include president, president-elect, past president, and two members-at-large of the Board of Directors elected by the Board; and the use of the UN Human Development Indicator to determine registration fees for individual members and groups.¹¹

Similar to earlier eras, the underlying principles to changes in the Constitution reflected a leadership that focused on serving its members' needs, attracting a worldwide membership to the Society, and building a world-wide community of music educators. The Board argued that the changes they proposed were "a natural process of growth and adjustment to the world we live in", to align the Society with changes in communication and access to information, the manner in which the world's cultures interacted, and what members now expected of a professional society.¹²

From Europe to Australia: The Administrative Centre Moves

The single most significant change to take place in the Society as a result of strategic planning in the 1990s was moving the International Office from the University of Reading to Utrecht, Holland, and subsequently to Perth, Western Australia. The move to Utrecht reflected a desire to expand the Society's administrative base and operations.

President Einar Solbu argued that lack of financial resources had for years prevented ISME from building a secure administrative structure. An agency for disbursing Dutch government funding (HGIS – translated as Homogenous Budget for International Cooperation) was committed to support ISME on a medium- to long-term basis in accordance with its policy of developing Holland as a centre for international arts organisations. A grant from HGIS enabled the Society to set up a Project Office in Utrecht. Willem Wijgers was engaged as Director of the Project

¹¹ "Amendments to the ISME Bylaws." Memo to the Members from the ISME Board of Directors, May 21, 2000. The Executive also constituted the Finance Committee.

¹² "Programme for the Biennium 2000-2002." To the Membership from the Board of Directors, May 21, 2000, p. 1.

Office and he started work on January 1, 2000. Barbara Zander was hired as the Project Office Assistant. The project was called “ISME in the Third Millennium”, and it aimed to build new structures, networks, and relationships.¹³

At the biennial Conference in Edmonton in July, 2000, the outgoing and incoming presidents, Solbu and Drummond, presented the new vision of ISME in a number of forums. The vision captured in the slogan, “ISME is Moving On”, was later explained by Drummond as a simple vision: “to serve the music educators of the world”.¹⁴ Using the metaphor of a tree, Solbu and Drummond wrote that the new plans and projects were designed, “to help create a fertile soil in which ISME will grow from the roots of the work of past generations to become a strong and lively tree under which all who seek its comforting shelter will feel at home”.¹⁵ Although they acknowledged “the work of past generations”, some of their actions were not perceived by past leaders as a natural outgrowth of their legacy. The use of the phrase “ISME is moving on”, with its connotations of leaving the past behind, is likely to have contributed to this perception.

Nevertheless, the work of past leaders was acknowledged, for example, those who set up and maintained the Society’s first formal International Office, which had been established at the University of Reading in 1989. Former Secretary General, Ronald Smith, had organised the office in the 1980s, and his many contributions to the Society were recognised when he received Honorary Life Membership in 1996. The Reading Office had functioned in multiple ways to serve its members and leaders, summarized by ISME Administrator, Elizabeth Smith, in 1995: “The office now serves as a focal point for communication with members, conference organizers and commission chairs, and for the dissemination of publications and information about the Society.”¹⁶ Now as the Office was about to be closed, Solbu thanked Smith for her service, first during the General Assembly

¹³ Ibid., pp. 3-4.

¹⁴ John Drummond, “Message from the President” *ISME Newsletter*, (December 2000): 1.

¹⁵ Einar Solbu and John Drummond, “Introduction”, *ISME is Moving On: Building Music Education Worldwide in the 21st Century*, (2000), p. 3. They reported on a number of exciting projects that the Utrecht Office had already defined which would serve to meet the members’ needs and to spread ISME’s name as an authority on national and international projects in the field of music education: Sharing the Musics of the World, Artists in Residence, and ANIME – Activating Networks in Music Education. These projects were not subsequently funded. Other projects at this time included Intercultural Residencies for Musicians, Exemplary Models of Music Teaching and Learning, My Culture is... An Arts-Educational Project, jointly proposed to UNESCO by ISME, the International Society for Education through Arts (InSEA), and the International Drama/Theatre and Education Association (IDEA).

¹⁶ Elizabeth Smith, “Making Connections: with the ISME International Office”, *International Journal of Music Education*, 26 (1995): 56.

at the Edmonton conference in July, 2000, and subsequently in an article in the *ISME Newsletter*. He wrote:

The ISME International Office – whose face you have been since the late 80s – has, under your leadership, developed to become a ‘harbour’ for all ISME members, and indeed an irreplaceable resource base for ISME Boards, Commissions, Secretary Generals and Treasurers.... The stones you have placed in the ISME building will remain there as a solid foundation to build on. And they will always carry your signature.¹⁷

The story of ISME’s development through the Utrecht Project Office was short-lived.¹⁸ In March 2001, ISME was informed that it would obtain no further financial support from HGIS. Wijgers resigned as Project Director in June, 2001, and the Board was faced with a decision as to the future of the Society’s administrative centre. At its meetings in Bergen/Voss in July 2001, the Board explored a number of options and considered three possible venues for the International Office. The Board asked Judy Thönell (Perth, Australia) to serve as Secretary General and she accepted. It recommended that the office be located at The University of Western Australia, home of the Callaway International Research Centre for Music Education. Since this did not prove to be feasible, the International Office was established at Thönell’s home. Later, the Board confirmed that, “[our] vision for ISME is intact”, demonstrating confidence in Judy Thönell and her team of administrators, and thus in the future of the Society.¹⁹ The initial administrative team consists of Jo-anne Todd,²⁰ Vivian Gay, and Pamela Aspden (who replaced Vivian Gay in April, 2001). Steve Woods serves as the technology support person.²¹

The transfer of a society’s international office from one continent to another brought with it a number of challenges. These challenges were eased by at least two sources of support. Joan Therens continued to serve ISME even though

¹⁷ Einar Solbu, “Thank You, Liz”, *ISME Newsletter*, (December 2000): 6.

¹⁸ In November 2000, the Society was informed that HGIS had changed its funding policy. In an effort to continue its collaboration with HGIS, the ISME leadership submitted a new proposal. However, the mission of ISME was no longer one that interested HGIS, and the Society could not meet its new criteria.

¹⁹ “Report for the Biennium 2000-2002.” To the ISME Membership from the President, on behalf of the Board, May 2002.

²⁰ Jo-anne Todd (nee Curtis) has served ISME since the 1970s. She was on the administrative staff of the School of Music, The University of Western Australia, when Sir Frank Callaway held office in ISME. In that capacity she carried out much administrative work on behalf of ISME. She later worked at CIRCME, and is now on the administrative team at the ISME International Office in Perth.

²¹ Judy Thönell, “The New ISME International Office”, *ISME Newsletter*, (May-June 2002): n. p.

officially she was no longer Secretary General. As Judy Thönell put it, “Therens was the only consistent thread through the challenging time of transition”.²² A second source of support was Barbara Zander who continued to work on behalf of the Society until the end of 2001, transferring the necessary data to the new office in Perth. Solbu later acknowledged the importance of her work in closing the office, and thanked her for her contributions to the Society:

Every day, the ISME administrator leaves imprints of the Society with other people. The imprints you left on behalf of ISME with numerous people carried the kind of qualities that ISME was established upon half a century ago. The ISME membership is grateful to you for that.²³

The Changing Fiscal Climate of the Society

In the decade between 1983 and 1993, major steps were taken to make the financial transactions of the Society more accessible to the Board and to the membership. Such efforts were continued in this decade and on a larger scale. Continuity was achieved in that Robert Werner served as Treasurer from 1988 until July, 1997, when Gary McPherson assumed the position. As part of the new vision for the Society, the position of Treasurer was abandoned in 2000. McPherson was reappointed as Financial Advisor to the Society and continued in that position until December, 2002.

In an article to the membership in 1995, Werner explained some overall patterns of fiscal development within the Society. Being an international society, it is impacted by many economic situations and currency exchanges in over 60 countries. However, he wrote:

Based upon prudent budgeting procedures and wise investments, the Society had been able to provide at least minimal support and stability for the basic activities of the Society. Moving to Reading has proven to be a significant means of providing ongoing communications, increased membership renewals, and support for the many activities of ISME.²⁴

The ongoing challenge for the Society, in his opinion, was to balance the individual subscriptions, international grants and conference revenue with the growing initiatives and dramatic needs of music education worldwide. Maintaining this balance continued to be a central challenge to the Society, especially as implementation of initiatives and participation in projects became greater and incurred more

²² Judy Thönell, email correspondence to author, August 18, 2003.

²³ Einar Solbu, “Thank You, Barbara”, *ISME Newsletter*, (May-June 2002) n. p.

²⁴ Robert Werner, “Making Connections: with the Treasurer”, *International Journal of Music Education*, 25 (1995): 50.

expense. The fiscal stability of the Society was in large part due to Callaway's careful monitoring of the finances, and later Werner's efforts after he took over the office in 1988. Werner's contributions as Chair of the Development Commission, President, and Treasurer, were acknowledged when he received Honorary Life Membership in 2000.

The highlights of this decade were the provision to the membership of elaborate financial reports, projected budget statements, and investment overviews,²⁵ a new membership fee structure and the move from biennial to annual membership,²⁶ the development of a Sponsorship Programme,²⁷ and unprecedented action toward winning grants from corporations and other sources. It is important to recognise the large debt the Society owed to the generous annual grants made by several Japanese corporations, especially Yamaha, Rolland, and Suzuki.

Accommodating the needs of members worldwide was central to ISME's goals in this decade. Thus a new membership fee structure was created in order to make membership possible for those who lived in economically poorer countries. As of July 2000, new individual membership fees were based on the High, Medium and Low levels of the UN Human Development Index (HDI), and Group membership was based on the same Index which was determined by the UN from a country's Gross National Product. This move reflected a concrete effort on behalf of the Society to reach out to Third World countries, one of many practical efforts initiated in this decade.

A second strategy was the establishment of the ISME Sponsorship Programme in 1996, with voluntary donations made by ISME members joining or renewing their membership subscription. This Programme, coordinated by Graham Bartle and administered by Elizabeth Smith (1996-2000) and Judy Thönell (2001-), aimed "to assist music educators in less affluent countries to participate in the biennial conferences".²⁸ Those chosen were identified as influential leaders in their countries who were likely to make a positive contribution to music education in the future. The Society funded two African delegates to attend the biennial conference in Pretoria in July, 1998, one from Sierra Leone and the other from Nigeria. In addition, it offered complimentary membership to other African delegates.

²⁵ For example, "Financial Statement – January 1998 to December 1999"; "ISME Projected Budget, January 1, 2000 to June 30, 2002"; "Financial Report, January 2000-June 2002"; and "Proposed Budget July, 2002 – June, 2004".

²⁶ In the past, membership fees included the *International Journal of Music Education* and Conference Proceedings. After annual membership was adopted, members subscribe separately to both *IJME* and the new *Music Education International*.

²⁷ The Sponsorship Programme was suggested by a member from Australia, Allison Tucker.

²⁸ Graham Bartle, "ISME Sponsorship Programme", *ISME Newsletter*, 6 (December 1999): 21.

The Programme has remained active, assisting two delegates (one from Kosovo and one from Romania) to attend the biennial conference in Bergen in August, 2002.²⁹ The success of the Programme points to an understanding among member donors about the responsibility of first-world music educators to help their colleagues in developing countries.³⁰ Efforts to engage developing countries in ISME activities were also facilitated by grants from external agencies. The Norwegian government, which assisted African countries in numerous projects in recent years, provided funding to ISME to sponsor African delegates to attend the Bergen conference in 2002.

A more long-range grant from the Norwegian government's Foreign Ministry enabled ISME to establish close links with the Pan African Society for Musical Arts Education (Pasmae), an organisation that emerged from ISME's work in Africa and from the ISME biennial Conference in Pretoria in 1998.³¹ The Society was also successful in securing continued funding from Yamaha Corporation, a long-time donor to the Society. Funding from governments and foundations increased significantly in this decade. Whereas the Financial Statement for January 1998-December 1999 did not contain this category of funding, beginning with the transfer of the centre to Utrecht, this amount was \$63,487 (January-June 2000). Personnel salaries alone amounted to \$53,837 from that sum so in essence this figure in large part represented the grant from the Dutch government.

Withdrawal of the Dutch government funding in 2001 was part of what John Drummond referred to as "the challenge of renewal." He acknowledged specifically the manner in which President-Elect, Giacomo Oliva, "monitored our financial situation with expertise and remarkable calm, considering the confusing information which was often received." In addition, he recognised Past-President Einar Solbu's efforts in gaining financial support in Norway from the Lindeman Foundation and the Ministry of Foreign Affairs. This support greatly eased the exit and transfer of the centre from Utrecht to Perth.³²

The "Programme for the Biennium 2000-2002" included plans for the Society's Executive to work closely with groups to obtain funding partnerships with government agencies, national government organisations, and commercial

²⁹ Graham Bartle, "The ISME Sponsorship Program" *ISME Newsletter*, (May-June 2002): 2. ISME sponsored one delegate from Guyana in 2000, and one delegate from Kosova in 2002, but that person was refused an entry visa by the Norwegian government.

³⁰ Donations for the period January 1998-December 1999 came to \$1,434.60; for the period July 2001-June 2002, \$2,491.00. ISME Financial Reports.

³¹ "Report for the Biennium 2000-2002." ISME offered 200 new memberships to African music educators and welcomed them into the ISME community, including its commission networks.

³² Ibid.

agencies.³³ While many of these goals were not realised due to the termination of the Utrecht Project Office, this initiative did have the effect of renewing the Society's relationship with UNESCO and IMC. ISME became directly involved in the Artists in Residence UNESCO project and the IMC Many Musics Project. This was at least one positive outcome of the Project Office, and in a more general sense, much imaginative thinking was generated during the Society's short period in Utrecht, which is likely to resurface at a time when the Society is ready to accommodate such important projects.

Serving the Music Educators of the World

In his roles as President-elect, President, and Past-president (1996-2002), Solbu focused on members' needs. Part of his argument was that contemporary members had different needs to those in past decades. In effect, members' expectations of a Society were different,³⁴ and he identified four basic needs: educational resources, opportunities for skill development, advocacy materials, and networks.³⁵ In order to achieve high levels of communication with all members, the Society needed to consider issues surrounding language barriers, cultural differences, and physical distances.³⁶ Several different strategies were already used to communicate with members, to involve them directly in the Society, and to meet the needs identified by the Board. As early as 1993, Secretary General Joan Therens initiated a series of articles in the *IJME* under the title "Making Connections". The connections to be made in this context were between the officers and the membership. The series started with an article by Therens, in which she wrote that the aim was to provide information on the work of the ISME Executive and Board.³⁷ It continued with "making connections" with the Secretary General, Joan Therens (1994), the Treasurer, Robert Werner (1995), the ISME Administrator, Elizabeth Smith (1995), and with the Board members (*ISME Newsletter*, November, 1997).

Members were informed about the General Assembly meetings at the biennial conferences and were encouraged to attend and vote for president-elect and members-at-large of the Board. This information as well as nomination forms were printed in the *ISME Newsletter* after it began to be circulated in May, 1996. Open

³³ "Programme for the Biennium 2000-2002." To the Membership from the Board of Directors, May 21, 2000.

³⁴ Einar Solbu, "Letter from the President", *ISME 2000 Special Edition Newsletter*, (May 2000).

³⁵ Einar Solbu, "Important News from the President", *ISME Newsletter*, 6 (December 1999): 3-4.

³⁶ Einar Solbu, "Open Channels", *ISME 2000 Special Edition Newsletter*, (March 2000): 1.

³⁷ Joan Therens, "Making Connections: with the Board", *International Journal of Music Education*, 22 (1993): 42-43.

Forum meetings became a feature of biennial conferences where members were invited to respond to changes and ideas put forth by the Executive and Board. The topics ranged from strategic plans (Pretoria, 1998) and focus group topics (Edmonton, 2000; Bergen, 2002), to review of the commissions (Bergen, 2002).

The Board's relationship with individual countries underwent considerable change in this decade and became more clearly defined. The category of Affiliate National Organization (ANO) was instituted in 1994.³⁸ Early in 1996, the ANOs were asked to review their obligations to the Society during their national meetings at the 1996 biennial conference in Amsterdam. To solidify relations with each country, a new category of ISME National Reporter (formerly known as ISME Correspondent) was created. A number of these reporters submitted articles to the *ISME Newsletter* describing various aspects of music education in their respective countries.³⁹

In revisions to the Constitution in 2000, changes were again made to strengthen the Society's relationship with individual countries. Two new categories were created – Group Membership and ISME National Affiliate. In effect, together they were to replace the category of ANO.⁴⁰ The purpose of the change was “to ensure that an INA is an effective channel of communication between ISME and the music educators of a country”.⁴¹ Former ANOs are now required to reapply to be the INA under the new regulations.

Other ways in which the Society accommodated its members' needs were by a Member Profile established by Joan Therens in 1994, and the creation of a

³⁸ Joan Therens, “Making Connections: with the Secretary General”, *International Journal of Music Education*, 24 (1994): 47-8. A guidebook for ISME Affiliated National Organizations was issued and documents to help new countries apply.

³⁹ For example, National Reporters from Costa Rica, Kenya, and Luxembourg, answered questions posed to them. “National Reporters”, *ISME Newsletter*, 1 (May, 1996): 7. According to Therens, ISME National Reporters served a very useful purpose in that they were often the only connection the Society had with some countries. In some cases the reporter's involvement led to the formation of a music education organisation in that country which later became formally affiliated with ISME. Therens, email correspondence to author, August 21, 2003.

⁴⁰ “A New Membership Structure for ISME” *ISME Newsletter*, (December 2000): 4-5. Group Membership was open to organisations, colleges, universities, institutions, and societies who paid a fee according to their size. Group members were afforded the status and benefits of associate members, for example a certain level of discount on conference fees, publications, and other goods and services. The new term, ISME National Affiliate (INA), is conferred by ISME on a Group Member for a six-year period, and the INA has certain duties to carry out on behalf of the Society.

136 ⁴¹ “Programme for the Biennium 2002-2002.” p. 3.

number of special interest areas, in addition to the Commissions.⁴² In keeping with technological advancements of the day, the Society established an email member directory in 1996 as well as a website. The website was redesigned when the International Office moved to Utrecht, and a members-only section was added in 2002, as well as facilities for e-commerce. Electronic newsletters and postcards are now integral to the range of ISME correspondence media. A Networks Focus Group consisting of Alvin Peterson, Wilfried Gruhn, and John Roh, made recommendations to the Board in 2002 for the development of more effective networks of communication, and the Perth administrative centre has begun to explore ways to carry out the recommendations.⁴³

The thrust of the Society to identify and accommodate the needs of members in this decade was reflected directly in the membership brochure that was created in the Utrecht Office and distributed by the Perth office in the 2000-2002 biennium, titled, "Serving the Music Educators of the World".⁴⁴ Much of the energy and direction of the Society was focused on attracting and making connections with members, and serving their many professional needs. Communication networks that came into popular use in the 1990s such as email and the World Wide Web were perfect partners to the achievement of these goals.⁴⁵

Publications to Serve the Membership

One of the goals of the Society from the beginning was the dissemination of information through publication. By 1993, ISME was publishing the *IJME* biannually, edited by Jack Dobbs and Anthony Kemp. Conference proceedings were published separately. Papers from Commission seminars were published in a number of different forums, some in professional journals such as the *US Bulletin of the Council for Research in Music Education*, others in separate books of proceedings, and still others remained unpublished. Single publications included a *festschrift* in honour of Arnold Bentley, *Some Approaches to Music Education* (1992), and a *festschrift* in honour of Rudolfo Zubrisky (1994).

⁴² Joan Therens, "Making Connections: with the Secretary General", 47-8. These areas appeared on the registration form as: university and music school education, classroom music education, choral, band, orchestra, private music teacher, church music, world musics, administration, and jazz and vocal jazz.

⁴³ "Report for the Biennium 2000-2002."

⁴⁴ This brochure has been reprinted twice, with the production of 5,000 copies each time.

⁴⁵ The ISME website domain was transferred to the Perth International Office in January 2002. In March 2003, a new upgraded and enhanced website was implemented. Memberships can now be paid on the website on a secure site. A Members Only section was added in 2002. Judy Thönell, email correspondence to author, August 18, 2003.

At its interim meeting in Amsterdam in July, 1995, the Board authorised a change in ISME publications, beginning in the 1996-98 biennium. In 1996, a Publications Focus Group (later named the Publications Committee) was appointed from among the ISME Executive Board members, as part of the strategic planning process. Chaired by Wendy Sims, the members were Graham Bartle, Ana-Lucia Frega, Liane Hentsche, Gary McPherson, and John Roh.

The initial phase of reform in publications began in May, 1996 when the *International Journal of Music Education* began to be focused entirely on articles and book reviews. One of the four issues in each biennium was devoted to a selection of papers from the biennial world conference and it replaced the former conference proceedings.⁴⁶ Also beginning in May, 1996, a new *ISME Newsletter* initiated by Joan Therens, began to be issued three times each biennium with short articles, news feature columns, commission reports, national and regional events and reports, announcements, advertisements, and so forth.⁴⁷ Given that the *Newsletter* took over all the news items and reports, the *IJME* assumed a profile similar to other scholarly journals in the profession.

Editors of the *IJME*, Dobbs and Kemp, ended their term of office with Issue No. 30 in late 1997. Reflecting on their twelve years of service, they observed that the journal had been transformed, “from a publication devoting a considerable amount of space to ISME’s in-house news and information to one whose contents...are also relevant to a wider field of people involved in music education, whether as scholars or practitioners”.⁴⁸ Following their tenure as editors, there was a period of transition and experimentation. Joan Therens put forth the idea that the journal be served by guest editors and this was implemented, beginning in 1998 (Issue 31) and ending in 2001 (Issue 38). The editors were Clifford Madsen (31/

⁴⁶ In 1996 there was no funding to produce a conference proceedings, so a special Conference Edition of *IJME* was published. A second Conference Edition was produced in 1999, a selection of papers from the Pretoria Conference. In addition, UNISA funded and produced a full Conference Proceedings which was distributed first through UNISA, and later through the Reading International Office. A Conference Proceedings was produced for Canada 2000 and this was the first time that a proceedings was available for sale at the biennial conference. The Arts Bureau for the Continents (Lois and Don Harper, Ottawa, Canada) provided partial funding. Joan Therens, email correspondence to author, August 21, 2003.

⁴⁷ Joan Therens, “Notice Regarding ISME Publications”, *International Journal of Music Education*, 26 (1995): 55. There were several editors of the Newsletter: Elizabeth Smith and Secretary General, Joan Therens (#1-3), John Drummond (#4-5), Wendy Sims (#6), Utrecht Project Office (2001), and most recently, ISME International Office in Perth, compiled and edited by Ros McMillan.

⁴⁸ Anthony Kemp and Jack Dobbs, “Editorial”, *International Journal of Music Education*, 30 (1997): 1.

1998), Brian Roberts (32/1998), Caroline van Niekerk (33/1999, Conference Edition), Alda de Jesús Oliveira and Ana Lucia Frega (34/1999), Richard Letts (35/2000), Göran Folkestad (36/2000), Liane Hentschke (37/2001), and Wendy Sims (38/2001).

The issue of lack of diversity surfaced numerous times in relation to the content of the *IJME*, its languages, and the cultural background of the authors published in it. Editors Kemp and Dobbs remarked that the Conference Edition of the *IJME* (1997) lacked international representation in the range of papers presented there.⁴⁹ They were critical that despite strenuous efforts to elicit contributions from all geographic areas, “the international spread of the articles ... has remained seriously limited”. Unless that situation was remedied, in their opinion, the richness of such diversity is lost and “the influence of the Society in the future will be sadly diminished”.⁵⁰ The Society’s decision to invite guest editors to edit the *IJME* between 1998 and 2001 achieved much in terms of moving toward a more culturally diverse journal.

Each guest editor brought a particular perspective to the task and was encouraged to experiment with different models for making the journal more accessible and relevant to members.⁵¹ The transition period of the *IJME*, 1998-2001, during which guest editors directed the content of each issue in collaboration with the Publications Committee, provided a superb opportunity for diverse voices to be heard in the pages

⁴⁹ Anthony Kemp and Jack Dobbs, “Editorial”, *International Journal of Music Education*, 29 (1997): 1.

⁵⁰ *Ibid.*, 1-2.

⁵¹ Brian A. Roberts, “Editorial”, *International Journal of Music Education*, 32 (1998): 2. In an effort to bring different definitions of music education before readers, Brian Roberts included two bilingual papers in German and French. The issue edited by Caroline van Niekerk included papers from the Pretoria biennial conference in 1998 and exposed the reader to topics and issues focused in African cultural contexts and situations. The South American continent was another region that had been underrepresented in the journal’s topics and authors. As guest editors, Ana Lucia Frega and Alda Oliveira wrote: “This is a great opportunity for the promotion of music education in Latin American countries and to share some important texts, which have developed based on some of the problems from this socio-cultural context.” The editorial itself, and one article, were presented in both Spanish and English, and papers were focused primarily on Latin American topics aimed at developing knowledge and understanding of the local problems encountered in that region. Similar in ways to Brian Roberts’ approach, Richard Letts sought to present readers with substance that addressed different systems and definitions of music education. He commissioned articles world-wide about “issues or contexts at some distance from the central preoccupations of mainstream music education”: community music education, intercultural music education, special modalities, music and other disciplines, and music and business. Swedish guest editor Göran Folkestad stretched the content horizons of the *IJME*’s next issue (2000) by focusing on popular music in music education and the role of popular music in children’s lives.

of the *IJME*. It opened up topic possibilities, utilized different languages, and extended the geographic representation of authors. The *ISME Newsletter* also served the membership in new and innovative ways, reaching a more diverse readership through the inclusion of articles on music education from various cultural settings.⁵²

Beginning in 2002, Christopher Johnson became Editor of *IJME*, and a second professional journal was established, *Music Education International (MEI)*. MEI #1 was edited by Wendy Sims and MEI #2 was co-edited by Pamela Burnard and Liane Hentschke. Editorial boards are now established for both journals and the initial plan is to publish each journal annually. The *MEI* was created in response to members who requested articles more closely related to their on-going, daily work.⁵³ Article abstracts are translated into the three UNESCO languages – French, German, and Spanish.

The redefinition and renewal of the Society continued into the new century, with further implementation of the goals and strategies identified in the Strategic Plan 1997-2000, and later refined and synthesised in “the triangular challenge”. The outstanding work of and recommendations from various Focus Groups contributed much toward the process, and now the Society looks toward the possibility of Standing Committees to serve similar functions in long-term planning. *The Challenge of Renewal*, a title used in the “Programme for the Biennium 2002-2004”, encapsulates the story of creating a new vision for the Society in those years between 1997 and 2003. The vision was launched during Board meetings held in Pretoria, South Africa; it was articulated on a continent that represented new territory for the Society, and it was symbolic of a Society stretching both its geographic and intellectual boundaries, embracing the risks as well as the rewards of change and transition. The journey was not free of trials, but as was the case in earlier periods when the Society met challenges, its success in dealing with them resulted from a strong, determined, and committed leadership inspired by the power of music in the development of humankind.

Toward a More Global Society

The will to make the Society more global and expand its influence was present from the beginning years, evident in the organisation of an international conference in Tokyo in 1963, and in the many efforts to bring ISME into under-represented

⁵² Gary McPherson and Liana Hentschke are working on a project that is making existing articles more available through an accessed index and off prints. “Programme for the Biennium 2000-2002.”

⁵³ As Guest Editor for the first issue, Wendy Sims wrote that the journal is designed “to publish articles and teaching materials relevant to music teaching and learning at all age levels, in school and out, private and group instruction, and so forth.” Wendy Sims, “Editorial”, *Music Education International*, 1 (2002): 1.

countries through regional conferences. This was particularly true for Latin American countries. However, it took several decades before the internal structures and thinking of the Society became culturally diverse, and this movement will continue into the next 50 years of ISME's history. The dominance of Western countries was criticised frequently in the 1980s and leaders responded by stating that efforts were being made to engage music educators and performers in under-represented countries but with little success. In essence, membership and participation in the biennial conferences were completely outside the financial range of music educators in the majority of regions beyond the relatively affluent countries of the West. So while the ideal of worldwide participation was central to ISME's philosophy, its realisation was impeded by economic, linguistic, cultural, and sometimes political barriers during the first four decades.

Now in the fifth decade the first successful efforts to bring music educators from Third World countries into the heart of the Society were evident. This was evident in numerous places, from a sponsorship programme to fund music educators to attend conferences, translation of ISME materials, published national reports, regional conferences, the introduction of graded registration fees to allow music educators from less well-off countries to join ISME, and the creation of statements and materials (e.g. Declaration of Beliefs, advocacy materials) for use in countries worldwide. All of these efforts were greatly facilitated by the swift, electronic modes of communication available to ISME leaders for internal correspondence and for the promotion of the Society and the dissemination of information to members. For the purpose of this discussion, three areas of development characterise the movement toward a global community: (1) ISME leadership, (2) relationships with individual countries and regions, and (3) ISME's changing relationship with IMC/UNESCO.

ISME Leadership

The leaders of an international society such as ISME set the tone and determine the ideological framework within which policy is made and action is taken. In previous decades the Society was led in large part by a small core group, the Executive Committee, as well as emerging leaders who were Board members or Commission Chairs. As the role of Board members became more active and as Commissions took on a vibrant life of their own, the number of individuals impacting the Society's direction increased. Since this group was more culturally expansive than in earlier years, the range and direction of ideas entering the communal life of ISME were diversified.

It is also worthy of note that the trend shifted from leaders who had a long relationship with the Society to those with a relatively short time on the Board or limited executive experience. For example, Secretary General Joan Therens (1992-2001, Canada), brought a fresh perspective to the Society, having come to it as

recently as 1990 when she was elected to the Board. Her valued contributions to the Society continued throughout the 1990s and were recognised by the Society in 2002 when she received an Honorary Life Membership. Beginning at the Board meeting in Korea in 1991, Therens asked members to take time to write down a statement describing what ISME meant to them. This rather unusual request on her behalf was symbolic of the questioning attitude that seemed to dominate ISME affairs in this decade. It was as though the quote Solbu used in closing his 1989 statement, “only a strong society dares question its purpose”, was being lived out in the highest level of ISME administration.

One of the principal barriers to worldwide participation was language. For four of the five ISME presidents of this decade, English was a second language. They were Yasuharu Takahagi (Japan, 1992-94), Lupwishi Mbuyamba (Zimbabwe, 1994-96), Ana Lucia Frega (Argentina, 1996-98), and Einar Solbu (1998-2000). From the time of the 1963 conference in Tokyo, Takahagi served as interpreter, translator, and mediator between ISME and the Japanese music education community. He brought to the presidency a profound sensitivity to language diversity, a topic that was central to an conversation with him in July, 1998. He referred to the fact that in the early days of ISME, for example, Egon Kraus and his wife Minni spoke seven languages between them. He recalled with admiration the simultaneous translation of sessions into three languages at the Warsaw conference in 1980. Since he attended Board meetings for several years to assist Naohiro Fukui who spoke fluent German but did not speak English (which was the official language of Board meetings), Takahagi regretted that the pace of interchange during meetings did not accommodate those whose first language was not English.⁵⁴

Frega, in her President’s Address in Pretoria in 1998, emphasised that, “in each country there are habits, traditions and cultures that need to be recognised and understood”. One of her main concerns was the issue of language, an area that, in her opinion, needed policy development. She said: “We need to be open to people who express themselves in languages other than English.” One of the solutions she offered was the organisation of regional conferences that used regional languages.⁵⁵

⁵⁴ Yasuharu Takahagi, interview with author, July 25, 1998, Pretoria, South Africa.

⁵⁵ Minutes of the XXIII General Assembly of the ISME, Pretoria, South Africa, July 24, 1998. The Commission that seemed to be most aware of the need for a language policy that accommodated diversity was Community Music Activity. Commission Chair, Huib Schippers (2000-2002), reported efforts to represent countries worldwide within the Commissions’ life, and observed the lack of non-English speakers, particularly French- and Spanish-speaking people. This, he concluded, was similar to the profile of the Society at large. Huip Schippers, “ISME Commission for Community Music Activity (CMA)”, *ISME Newsletter*, (May-June 2002): n.p. The issue of language was also addressed within the Music in Schools and Teacher Education Commission.

Reaching members by using their native language was advocated by many leaders. It was part of a larger set of issues related to communicating with members worldwide. The new vision for the Society advanced in the late 1990s indicated a strong commitment to “Serving the Music Educators of the World”. The mission statement created around this vision aimed,

... to build and maintain a world-wide community of music educators characterized by mutual respect and support;
... to foster international and intercultural understanding and co-operation, by providing accessible opportunities for individuals, national and international groups to share knowledge, experiences and expertise in music education;
... to nurture, advocate and promote music education and education through music in all parts of the world.⁵⁶

Even with the termination of the Utrecht Project Office in 2001, the vision remained the same among the leadership: to serve music educators in their different musical, cultural and educational contexts throughout the world.

Relationships with Individual Countries and Regions

The establishment of active links with individual countries was an ongoing challenge to the Society’s leaders. In this decade the category of Affiliated National Organisation (ANO) and later ISME National Affiliate (INA), as well as the appointment of National Reporters, represented the Society’s innovative efforts to communicate with music educators through national channels. The Executive was well aware of its dependency on national affiliate organisations to attract members and to influence music education worldwide.

Several new national organisations became affiliated with ISME in this decade, among them the Greek Society for Music Education, the Venezuela Society for Music Education, Luxembourg Society for Music Education, and The Brazilian National Music Education Association (ABEM).⁵⁷ An analysis of national reports published in the *IJME* (and later in the *ISME Newsletter*) from the late 1980s forward, indicates the addition of several new countries. In many cases the countries had just gained political freedom, for example, Bulgaria, Croatia, the Czech Republic

⁵⁶ This statement was first published in “The Times they are a ’-Changin’...: ISME Looks to the Future”, 8. It was later modified and presented in the “Report for the Biennium 1998-2000.”

⁵⁷ Since 1984, the following countries had become affiliated to ISME: Sweden, New Zealand (1984); Denmark, Norway (1988); Argentina, Australia, Brazil, Canada, France, Ghana, Hong Kong, Italy, Japan, Mexico, Portugal, UK (1990); Finland, Netherlands, Switzerland, USA (1992); Hungary (1994); Luxembourg, Spain (1996), Greece, Venezuela (1998). Joan Therens, email correspondence to author, August 21, 2003.

and Estonia; in other cases, the development reflected the establishment of ISME contacts in previously under-represented areas, particularly Africa, and Central and South America. Sub-Saharan African countries included Ghana, Kenya, Malawi, Namibia and South Africa. Central and South America were represented by Argentina, Brazil, Chile, Colombia, Mexico, Trinidad and Tobago, and Uruguay. Other new and regular contributors from non-traditional areas were Egypt, Greece, Hong Kong, Israel, and Sri Lanka. It is also worthy to note those regions or countries that continued to be under-represented in ISME national reports, specifically the Middle East, Central, South and Southeast Asia,⁵⁸ Russia and northern Africa.

One strategy used by the ISME Executive to encourage national participation in the Society and to highlight music education worldwide was the circulation of questionnaires to ANOs and Reporters in Non-Affiliated Countries, and their submission of answers to be published in the *ISME Newsletter*.⁵⁹ With the change of the ISME International Office from Utrecht to Perth, a new series of national or regional reports on music education advocacy began, titled “Music Education Around the World”. The series to date includes articles from Australia, Africa, and Brazil.⁶⁰

In the context of reaching out to music educators in under-represented areas, the single greatest achievement of the Society in the 1990s and into the new century was its presence and impact in Africa. ISME provided a meeting place for African music education leaders. The first recorded meeting in an ISME forum was in Innsbruck in 1986 (see Chapter 4). A steady increase in the number of reports submitted from African countries in the late 1980s and 1990s reflected a strengthening connection with music educators on that continent. The election of the first African President, Lupwishi Mbuyamba (1994-96), followed by the first ISME biennial conference in a sub-Saharan country in South Africa in 1998, brought the African continent centre stage in the ISME community. The ISME

⁵⁸ At the biennial conference in Amsterdam in 1996, for the first time the People’s Republic of China was represented by a children’s performing group.

⁵⁹ “Music Education in the Next Century: A Look into the Future. Reports from Affiliated National Organizations.” *ISME Newsletter* 6 (December 1999): 6-11. For example, the November 1997 issue contained twenty-three reports based on a set of six questions about the status of music in the curriculum. A similar strategy was used in the December 1999 issue when reporters addressed questions about music education in their countries in the new century

⁶⁰ Catherine Threlfall, “Music Education Around the World – 1: Australia. First in a Series on Advocacy”, *ISME Newsletter* (May-June 2002): n.p. Kathy Primos, “Music Education Around the World – 2: Africa. Second in a Series on Advocacy”, *ISME Newsletter* (October-November 2002): n.p. Viviane Beineke, “Music Education Around the World – 3: Brazil. Third in a Series on Advocacy”, *ISME Newsletter* (May-June 2003): 4-5.

Focus on Africa Group, led by Einar Solbu and active in the 1996-98 biennium, assisted music educators in Southern Africa to identify and develop projects in music education for which ISME might be able to offer professional or financial help. This Group provided a forum for continued dialogue between music educators in sub-Saharan Africa and ISME and motivated the formation of a Working Group led by Lupwishi Mbuyamba to plan a future conference of African music educators in the region.⁶¹

It is sometimes difficult to trace the direct influence of ISME in promoting and influencing music education in particular communities around the world. In this case the influence is clear. The Society provided both professional expertise and financial support in the creation of the Pan-African Society for Music Education (PASME), which was launched at an historic gathering of about 60 music educators from all over Africa, in Harare, Zimbabwe, August 21-23, 2000.⁶² Acknowledgement of ISME support is not to diminish in any way the primary efforts of African music educators to bring this dream into reality. The Society, later changed to the Pan-African Society for Musical Arts Education (PASMMAE), held its second conference in Lusaka, Zambia, August 21-25, 2001, and a third conference in Kisumu, Kenya, July 5-11, 2003, which was also an ISME Regional conference. Former ISME Board member and co-organiser of the 1998 biennial conference in Pretoria, Caroline van Niekerk, was elected first President of the Society.

A second region in which ISME influence is evident is that of Latin America. Connections with Latin America have deep roots in the story of ISME's development. Pioneer Vanett Lawler had already built strong partnerships with music educators in several South American countries before the founding of ISME. One of the early ISME presidents, Domingo Santa Cruz, was from Chile. Later Rudolfo Zubrisky, from Argentina, served as President, and with the support of ISME attempted to establish an Ibero-American centre for music education. This was part of ISME's goal in the 1970s to establish regional centers. Now in this decade ISME President Ana Lucia Frega of Argentina and active Board member Liane Hentschke from Brazil, among others, were dominant voices in advocating Latin American interests within the Society.

Beginning in 1997, there was a renewed attempt to establish Latin American regional identity through a series of four conferences which were supported by

⁶¹ "The ISME Focus on Africa Group led by Einar Solbu", *ISME Newsletter*, 5 (November 1998): 6.

⁶² Alvin Petersen, "The Birth of the Pan-African Music Educators Society", *ISME Newsletter*, (December 2000): 12.

ISME's policy to promote regional meetings.⁶³ The regularity of these meetings and their varied geographical locations within Latin America indicate that after at least two earlier efforts in the 1970s and 1980s to establish such a network, music educators have now advanced considerably their goal of regional unity and regional identity. The role of ISME in this achievement cannot be underestimated.

Other ISME-sponsored regional conferences were located in regions with limited previous connections with ISME, the Pacific and China. "Taonga of the Asia Pacific Rim", in Auckland, July 1-5, 2001, focusing on the musical treasures of the region, and a second conference in Hong Kong, the People's Republic of China, in 2003. The long-term goal within ISME of establishing regional centers progressed significantly in this decade, particularly in the African continent and in Latin American countries.

ISME's Changing Relationship with IMC/UNESCO

ISME was born into the culture of IMC/UNESCO and in its early years remained closely connected with its parent organisation. Although the relationship was maintained officially in the 1970s and 1980s, there was minimal collaboration between ISME and IMC/UNESCO, other than ISME's adoption of IMC/UNESCO themes for its biennial conferences. Several ISME leaders held offices in IMC; yet this did not seem to intensify relations between the organisations. In the 1990s relations took on new life and meaning, with multiple collaborations and deeper intellectual connections between the two organisations. One must also acknowledge the fact that on occasion, the Board questioned its continued membership in IMC.⁶⁴

The renewing of the connection with IMC/UNESCO was in large part due to ISME presidents of this decade who believed in the vital role of UNESCO in

⁶³ The first was held in Salvador de Bahia, Brazil, September 15-21, 1997; the second in Mérida, Venezuela, September 5-10, 1999; the third in Mar Del Plata, Argentina, September 11-16, 2001; and the most recent in Mexico City, August 11-15, 2003. Reporting on the first meeting, Sylvia Schwarzenbach wrote: "This was an important event for Latin American music education and educators – helped them to get to know each other better, to discover common roots, to find a Latin American identity, to reinforce self-confidence and the will and wish to continue in this way." Sylvia Schwarzenbach, "1st Latin American Music Education Meeting – ISME – ABEM", *ISME Newsletter*, 3 (November 1997): 18. Announcements and reports of these meetings were published in ISME newsletters: Symona Gropper, "Latin American Meeting: Bahia, 1997", *ISME Newsletter*, 1 (May 1996): 10; Liane Hentschke, "2nd Latin American Music Education Meeting ISME/SOVEM, 5-10 September 1999, Merida Venezuela", *ISME Newsletter*, 6 (December 1999): 12.

⁶⁴ At the Board's meetings in Amsterdam in 1996, members were concerned that the cost of ISME's membership in the IMC had gone from \$400 to \$800 and by 1996, \$900 annually. They asked what the Society gained from the membership.

the development of their society. During his ISME presidency (1992-94), Yasuharu Takahagi attended the IMC meeting in September, 1993, and assured Guy Huot, Secretary General of IMC, of collaboration with UNESCO on projects of mutual interest. Takahagi brought keen insight to the common challenges of organisations such as IMC and ISME, and acknowledged their interdependency. He wrote to the membership:

International organisations all struggle with similar problems: communication, limited resources and finances, reaching out to all peoples of the world, keeping alive the traditions and musical heritage of a rapidly changing world while still meeting the challenges that technology has brought to the field of music and music education.⁶⁵

In 1995, Takahagi represented ISME on The Delors Commission, which was assembled to contribute a submission to the UNESCO International Commission on Education for the Twenty First Century.⁶⁶ In their concluding statement, the Commission advocated that the principles endorsed in the statement, although already programmed in many countries, must be extended worldwide, “thus ensuring the right of access of all children to an active practice of music, regardless of their social and economic condition, regardless of their geographic location, regardless of their perceived talent in music”.⁶⁷

Other topics dealt with in the Commission were the protection of heritage musics and their diffusion, as well as the right of people to their cultural identity. Takahagi noted that the Society was already addressing some of these issues in its *ISME Declaration of Beliefs* and the *ISME World Musics Project*.⁶⁸

Past President of IMC and ISME, and Cultural Advisor to UNESCO, Lupwishi Mbuyamba also endorsed the IMC submission, and invited Jordi Roch, its Chair and IMC President, to give the Opening Address at the ISME biennial conference in Amsterdam in 1996. Jordi spoke directly to “Music Education: Preparing for the 21st Century”, particularly the “world-wide lobbying for the inclusion of music in school curricula and for all aspects of music in the community.”

⁶⁵ Yasuharu Takahagi, “Making Connections: with the President”, *International Journal of Music Education*, 23 (1994): 53.

⁶⁶ Other groups represented on the Commission were the Fédération de Jeunesses Musicales, European Union of Conservatoires, Music Academies and Musikhochschulen, and the European Union of Music Schools.

⁶⁷ Frank Callaway, “The International Music Council of UNESCO”, *International Journal of Music Education*, 25 (1995): 94. In this article, Callaway presented the “Submission of the International Music Council to the UNESCO International Commission on Education for the Twenty First Century”.

⁶⁸ The UNESCO programme, Music Education for the XXIst Century, included the publication of the *Music Education Book of Good Examples* (1995-98).

Through associative work, he argued, “we can move mountains, as long as each partner is willing to assume its portion of the work”.⁶⁹

ISME President Ana Lucia Frega was also connected to IMC, being elected to its Executive Committee in January, 1998. UNESCO’s Declaration for Cultural Diversity stimulated much activity in IMC and was reflected in ISME projects and activities under the presidency of Einar Solbu and John Drummond. In 1998, Drummond reported on UNESCO’s document *The Power of Culture – The Action Plan*, that emerged from the UNESCO Stockholm conference earlier that year. Based on that document, the ISME Board devised two special focus areas relevant to the environment in which music educators work: the impact of technology upon cultural development, and the survival of cultural traditions in a changing world.⁷⁰ These topics were an integral part of the presentations at the 2000 biennial conference in Edmonton.

A related IMC programme that has attracted ISME’s participation is the Many Musics Action Programme on Musical Diversity in a Globalised World, which deals with “the sustaining and enhancing of musical diversity in a globalised world”.⁷¹ It is chaired by Einar Solbu and has three focus groups: local music production (Ramon Santos), music education (John Drummond), and international policies (Richard Letts). Early in 2002, UNESCO invited ISME to write a series of five *Guidebooks for Music Residencies* for publication by ISME, each focusing on a different region of the world (Asia-Pacific, Africa, Latin America, the Arab region, Europe-North America). According to past ISME President John Drummond, this project (called Artists in Residence) raised ISME’s status in the eyes of UNESCO and IMC, accumulated income, and brought attention to ISME.⁷²

In sum, interactions between ISME and IMC/UNESCO in this decade were generally positive and varied. The Society collaborated on several projects that addressed a range of issues relevant to ISME members. These issues, summarised

⁶⁹ Jordi Roch, “Opening Address at the ISME Conference in Amsterdam, July 22nd, 1996”. *International Journal of Music Education*, 29 (1997): 3. At the ISME Executive meetings during the same conference, Mbuyamba urged members to continue membership in IMC, stating that it provided ISME with status in the international music community, and that it had already gained in importance because of the Society’s involvement in the UNESCO project on *Education for the Twenty First Century*. Minutes of the Meeting of the Executive, Amsterdam, July 19, 1996.

⁷⁰ John Drummond, “The Power of Culture”, *ISME Newsletter*, 5 (November 1998): 4-5. See also the description of the two focus areas on pages 17-8.

⁷¹ “Message from Professor John Drummond, President of ISME”, *ISME Newsletter*, (May-June 2002): 1. The Music Education Leadership Symposium (MELS) took place as part of the Bergen biennial conference in 2002. One of the topics was the IMC Many Musics Project.

148 ⁷² “Report for the Biennium 2000-2002.”

by Therens in 1996, arose out of four themes that were central to IMC's agenda: heritage, education, the new media, and the intercultural society.⁷³

Toward a Worldwide View of Music and Music Education

The structural and geographic developments that the Society underwent in this decade were matched by, and sometimes arose out of, the desire to expand the Society's view of music and music education. This occurred as a result of several overlapping factors. The multicultural movement in education that dominated Western countries continued to change music education philosophy and gradually to impact practice. At the same time, the Society's leaders were increasingly diverse in their cultural and linguistic background, bringing new perspectives to discussions and policy-making. Moreover, as certain Commissions developed, their activities brought them into the domains of informal and non-traditional forms of music education that demanded a more comprehensive view of music and its transmission. And not the least, members continued to criticise the Society for its narrow, Western-based view of music and music education. For example, Tim Joss, Chair of the Community Music Activity Commission, wrote:

It is widely acknowledged that ISME is largely a reactive organization which has settled into biennial conferences, a journal which the current editors are keen to develop, and the Commissions. And yet ISME is well placed to become pro-active, advocating and contributing to the enhancement of music education world-wide, and exploiting its status as the only international organization devoted to music education.⁷⁴

There is abundant evidence that ISME responded to all the factors outlined above, through new or revised policies, the creation of documents, participation in external projects, conference themes, and the accomplishments of its seven Commissions.

Redefining the Mission of the Society

In the climate of the 1990s, and with considerable influence from contemporary trends in music education in the United States, the Society began to turn to advocacy as central to its mission, policy, outreach and activity. Several policy documents were created that were subsequently shared with music educators for use in their countries. They were based on the belief that

⁷³ Joan Therens, "ISME: Making Connections... with the International Music Council (IMC)". *ISME Newsletter*, 1 (May 1996): 9.

⁷⁴ Tim Joss, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 54.

The International Society for Music Education (ISME) serves as the voice of the music educators of the world. It represents all levels and all fields of specialization within music education. Its purpose is the advancement of music education throughout the world.⁷⁵

Serving as “the voice of the music educators of the world”, the Society assumed a particular responsibility to advance music education in all its forms in all countries. To carry out this responsibility, it started out with the creation of a “Declaration of Beliefs” that was first circulated to the membership in 1994, with an invitation to readers to provide feedback. This Declaration consisted of a set of eleven statements that represented the beliefs, objectives and positions of the Society. It was later modified and presented in final form in 1998 as *The ISME Declaration of Beliefs*. The text is included here because it is considered a landmark document in the redefinition of the Society in this period.

- ISME believes that music education includes both education in music and education through music.
- ISME believes that music education should be a lifelong process and should embrace all age groups.
- ISME believes that all learners should have the opportunity to grow in musical knowledge, skills and appreciation so as to challenge their minds, stimulate their imaginations, bring joy and satisfaction to their lives and exalt their spirits.
- ISME believes that all learners should receive the finest possible music education, all learners should have equal opportunity to pursue music, and the quality and quantity of their musical education should not depend upon their geographical location, social status, racial or ethnic identity, urban/suburban/rural habitat, or wealth.
- ISME believes that increased efforts are necessary to meet the musical needs of all learners, including those with disabilities, and those with exceptional aptitude.
- ISME believes that all learners should have the opportunity to develop their musical abilities to the full through education that is responsive to their individual needs.
- ISME believes that all learners should have extensive opportunities for active participation as listeners, performers, composers and improvisers.
- ISME believes that all learners should have the opportunity to study and participate in the music(s) of their own culture(s) and the other cultures of their own nations and of the world.
- ISME believes that all learners should have the opportunity to develop their abilities to comprehend the historical and cultural contexts of the music they encounter, to

⁷⁵ “Declaration of Beliefs for Worldwide Promotion of Music Education”, *International Journal of Music Education*, 24 (1994): 49.

make relevant critical judgments about music and performances, to analyse with discrimination, and to understand aesthetic issues relevant to music.

- ISME believes in the validity of all musics of the world, and respects the value given to each particular music by the community that owns it. The Society believes that the richness and diversity of the musics of the world is a cause for celebration, and an opportunity for intercultural learning for the improvement of international understanding, cooperation and peace.⁷⁶

The Declaration was intended not only to clarify the Society's mission to its members but also as an advocacy tool when music educators are "making noise about music education", to use John Drummond's appealing title.⁷⁷ Einar Solbu explained why advocacy was important and how it was related to the Society's mission.

Music has a low educational status in most societies, and most of us belong to local and national 'minority groups' among educators. Through international involvement our local 'minority group' grows and becomes an integrated part of a strong community of colleagues. That is what ISME is all about: building and maintaining a strong international community for us to belong to, wherever we happen to work in the world. We want ISME to be the most important international community for sharing professional knowledge and experience, for seeking and giving support, and for promoting the values of music education: an inspiring arena where we can work for music education, for ourselves as musicians and educators, and for our students.⁷⁸

The advocacy movement did not stop at the level of rhetoric. A Focus Group was appointed from within the ISME Executive and Board, with members Alvin Petersen,Carolynn Lindeman, Past-President of the Music Educators National Conference, and Joan Therens, Past-President of the Canadian Music Educators Association. This group devised guidelines, and more recent developments include an advocacy section on the ISME website. In addition, ISME publications addressed advocacy issues, with a series on the topic in the *ISME Newsletter*, beginning in May-June 2002, and a "Special Advocacy Section" as part of the first issue of ISME's new journal, *Music Education International*, in 2002.⁷⁹ The predominance of

⁷⁶ "The ISME Declaration of Beliefs", *ISME Newsletter*, 5 (November 1998): 24.

⁷⁷ John Drummond, "Making a Noise about Music Education", *ISME Newsletter*, 4 (May 1998): 4-5.

⁷⁸ Einar Solbu, "The Challenges for ISME", *ISME Newsletter*, 5 (November 1998): 12.

⁷⁹ "Special Advocacy Section: What Our Leaders Have to Say about the Importance of Music", *Music Education International*, 1 (2002): 143. The authors of the statements were Elliot Eisner, Paul Lehman, Clifford Madsen, and Janet Mills. According to Gary McPherson and Carolynn Lindeman who introduced the section, the statements are "part of an ISME initiative to compile advocacy materials that members all over the world can use in support of music in education".

statements from North America supports the author's claim that this movement within ISME was heavily influenced by a similar advocacy movement in arts education in the United States in the 1990s.

A Policy on Musics of the World

To advance policy in the area of multi- or inter-cultural music education, a Panel on World Musics, chaired by Bruno Nettl, was appointed by the ISME Board in 1990. The Panel met in Racine, Wisconsin, in April, 1992, but it was at its meeting in Oslo, Norway, September 17-20, 1993, that it defined its tasks and planned for their implementation.⁸⁰ The Panel set itself three tasks: to prepare a volume of papers giving information about the state of the teaching of music of the world's cultures in a sample of nations; to prepare a handbook or guide for teachers of various levels and in a variety of educational contexts; and, to prepare and recommend to the Board a policy on music of the world's cultures in the field of music education.⁸¹ The formulation of policy was the first task accomplished by the group. A document was submitted to the Board in May, 1994, and was the topic of an open discussion with members at the biennial conference in Tampa, Florida, July 1994. At the same conference, the Board adopted the "Policy on Musics of the World's Cultures" as the official position of ISME, and the full text was published in the *IJME* in the fall of 1994. Nettl summarised the Policy statement as consisting of,

a group of basic assumptions which give ISME's conception of the nature of the world of music, make some observations that lead from this conception to specific goals in music education, and end by making a number of general and specific recommendations to be carried out by the Society itself and, hopefully, by the systems of musical educators, broadly defined, in all nations.⁸²

This policy provided a framework for further ISME projects, including the other tasks set by the Panel in 1993 – the production of papers and a guidebook. But its

⁸⁰ The Panel consisted of Sung-yol Lee (Korea), Barbara Lundquist (USA), Mwesa Mapoma (South Africa), Ramon Santos (Philippines), Einar Solbu (Norway), and Tatsuko Takizawa (Japan). Representatives of certain Commissions also participated in the Panel: Maria del Carmen Aguilar (Education of the Professional Musician), K. Peter Eitzkorn (Music in Cultural, Educational and Mass Media Policies), George W. Kidenda (Community Music Activity), Janet Montgomery (Music in Special Education, Music Therapy and Music Medicine), and Patricia Shehan Campbell as liaison with the Board of Directors.

⁸¹ Bruno Nettl, "World Musics Panel", *International Journal of Music Education*, 22 (1993): 63.

⁸² Bruno Nettl, "ISME Panel on Musics of the World's Cultures", *International Journal of Music Education*, 24 (1994): 66. The text of the "Policy on Music of the World's Cultures" is included on pages 67-8.

intended effect was not limited to the Society. Similar to the *ISME Declaration of Beliefs*, this policy was intended for use in all countries for the purpose of advocating a global perspective of music. Phase 2 of what was called “The Musics of the World Project” involved moving the policy to practice through the production of resources. A document was prepared to attract funding to support this Phase, and it described two projects: the Bringing Musics Together Project and The Sourcebook Project.⁸³ The latter had already been identified by the Panel as one of its tasks and it was completed by Barbara Lundquist and Kati Szego and published by ISME in 1998 as *Musics of the World’s Cultures: A Source Book for Music Educators*. Other ISME publications on world musics in education included *Traditional Songs of Singing Cultures*, edited by Patricia Shehan Campbell, Sue Williamson and Pierre Perron; and *Canciones de America Latina: De Origen a la Escuela*, edited by Patricia Shehan Campbell and Ana Lucia Frega.

Two major policy statements were produced by ISME in the 1990s, the *ISME Declaration of Beliefs* and its *Policy on Musics of the World’s Cultures*. They both aimed at broadening the perspective of music and music education, thus reflecting the international scope and mission of the Society. There was certain overlap between the two statements and at the request of the Community Music Activity Commission, both statements were combined and revised into a new *Policy on Music Education*.⁸⁴

Biennial Conferences as a Forum for Expanding Musical Worlds

Conference themes reflected the Society’s expanding view of music and its self-consciousness as an international society. When taken collectively, these themes speak to the universality of music and the power of music to connect people, cultures, nations, and generations in the name of a more humane society. The themes were as follows:

July 18-23	1994	Tampa, USA	<i>Musical Connections: Tradition and Change</i>
July 21-27	1996	Amsterdam, Holland	<i>Music Education: Preparing for the 21st Century</i>
July 19-25	1998	Pretoria, South Africa	<i>Ubuntu: Music Education for a Humane Society</i>
July 17-22	2000	Edmonton, Canada	<i>The Music of the Spheres</i>
August 11-16	2002	Bergen, Norway	<i>Samspel – Together for Our Musical Future</i>

⁸³ International Society for Music Education. *The Musics of the World Project: A Programme for Sharing the Treasures of the World’s Musical Cultures. Phase 2: 1996-97*. There is no indication that funding was obtained for the first project. The second project, the Sourcebook Project, was completed.

⁸⁴ “Report for the Biennium 2000-2002.”

The Planning Committee of the Tampa World Conference, led by Jack Heller and John Richmond, identified eight focus topics related to the principal theme of “Musical Connections”, the majority of which were embedded in the notion of music as a worldwide, socio-cultural phenomenon: (1) threats to traditional musics of the world; (2) authentic experiences of music from foreign cultures; (3) implications of teaching music indigenous to various cultures; (4) compositions by children; (5) improvisation; (6) functions of music for children, (7) family music-making; and (8) interaction with colleagues and community providers in music.⁸⁵ Keynote address speaker, Heath Lees, probed the point of tension between tradition and change, encouraging listeners to avoid thinking of one confronting the other, but rather

[to] uncover and develop ways of connecting up the rich [tradition] and the strange [change], of understanding how the three-dimensional knowledge emanating from particular traditions can continue to provide substance and texture even when we boldly embrace the contemporary world of continuous change.⁸⁶

Lees’ interpretation of the theme could also stand as a symbol of what was yet to come in the Society’s history of that decade, where ISME refocused its mission, and expended its energies in accommodating the myriad of rapid cultural, sociopolitical, and technological changes that were unsettling the very foundations on which it was rooted.

Looking to the future, the World Conference in Amsterdam in 1996 adopted the UNESCO theme of education for the 21st century described in a previous section. However, the sub-themes returned to a phrase that had been popular in the early and mid twentieth century to describe the power of music to build international peace and understanding, “music as a universal language”. This conference viewed it from four angles – the universal language for all generations, of all times, of all cultures, and of all nations. Several papers were philosophical in nature, questioning the general topic as “fact or fallacy?” as Shehan Campbell asked. In some ways the belief of music as a universal language ran contrary to the new *ISME Policy on Musics of the World’s Cultures*, which stated in its basic assumption: “the world of music should be seen as a group of discrete musics, each with a unique style, repertory, set of governing principles and social contexts”. The Policy spoke of music as a universal, “a cultural universal..., with no universally valid criteria”

⁸⁵ Heath Lees, “Foreword”, in *Musical Connections: Tradition and Change, Proceedings of the 21st World Conference of the International Society for Music Education held in Tampa, Florida, USA*. (Ed. Heath Lees). International Society for Music Education, 1994, vii.

⁸⁶ Ibid., Heath Lees, “‘Something Rich and Strange’: Musical Fundamentals and the Tradition of Change”, p. 6. This address also appeared in the *International Journal of Music Education*, 24 (1994): 3-8.

for its evaluation, and not as “a universal language”. The difference is not a matter of semantics but one of underlying meaning.

Two conferences in this period drew on indigenous cultural concepts to create their themes, *Ubuntu* for the World Conference in Pretoria in 1998, and *Samspel* served as the focal point of the World Conference in Bergen in 2002. *Ubuntu* is a rich concept centred in the age-old African concept of community and the interdependence of all people. Applied to this conference setting, it was qualified as “Music Education for a Humane Society”. *Samspel* is a Norwegian word that is also rooted in community, with an emphasis on working together in various human activities “for our musical future”. The Organizing Committee asked participants to consider what *Samspel* can mean in a globalized world, in the context of interacting and working together across professions, ideologies, subject areas, borders, cultures, and musical genres and styles.⁸⁷

Although the theme of the 2000 World Conference in Edmonton, “Music of the Spheres”, may be interpreted as cosmic or associated with the Platonic notion of music, in reality it was focused on two sub-themes, heritage and technology. In essence, the relationship of these topics began to be addressed at the Tampa conference which looked at the musical connections between tradition and change, tradition creating heritage, and technology as representing change and potentially a threat or challenge to heritage. This relationship is also an ongoing and central concern of the Commissions, particularly Community Music Activity and Music in Cultural, Educational and Mass Media Policies. Not alone is this theme present across several interest groups in the Society but also across time within the Society (Dijon, 1968; London, Ontario, 1978; and Bristol, 1982).

Given the scope of this historical survey, it is impossible to treat each conference in the in-depth way that they deserve. Yet, some general observations can be made when looking at them collectively. Themes seem to be more global, abstract, and philosophical in nature, addressing the big picture of music and music education. They are grounded in music as communal activity whose meaning is constructed in cultural context, and whose power can impact how people relate and grow as human beings. One of the underlying themes of early conferences of ISME was music as a medium for developing peaceful relations among people and nations. That idea was lost to a Society more concerned with serving the practical needs of music educators and responding to current educational trends. Prompted perhaps by the heightened sense of insecurity and the need to revisit international relations in the post-9/11 era, the conference that will mark the 50th anniversary of ISME in Tenerife in 2004 returns to the issue of music education and world peace as one of its conference topics. As it was in the beginning, in the post-World

⁸⁷ *ISME Newsletter*, (December 2000): 16.

War II years when ISME was born, so also does this theme serve in the current period of international tension and disunity.

Commissions Enrich the Intellectual Life of the Society

How were the Commissions related to the core of the Society? How did they interrelate? What was their collective function within the Society? How were they represented in discussions central to the future of the Society? These or similar questions remained unresolved at the beginning of the 1990s. In this decade of re-definition generally, the relationship between the Board and the Commissions was clarified. It was an ongoing project throughout the decade, starting out with a meeting called by President-elect Yasuharu Takahagi with the Commission Chairs at the Seoul Conference in 1992. Several concerns were expressed and circulated by the Secretary General to the Commissions for their responses. Central to the concerns was the lack of communication and exchange between the Board and the Commissions, and among the Commissions. As a result of this survey, Commissioners met with President-elect Lupwishi Mbuyamba and Board members during the Tampa conference in 1994.

Changes made in 1996 to the Bylaws pertaining to Commission, Councils and Committees were minimal; rather the language of the Bylaws was clarified greatly. The Council of Commission Chairs was required to convene at least once during each biennial conference of the Society. Guidelines were also developed for inclusion in the ISME Policy Manual. These guidelines were quite specific in relation to Commission membership, principal activities (events, communication, publications, and expertise), finance, liaison with the Board, and the creation of new commissions. The guidelines and Bylaws were reviewed by in-coming President Ana Lucia Frega at the ISME Commissions Meeting in Amsterdam on July 21, 1996.

One of the key individuals in reforming the Commissions within the Society from the late 1980s onwards was Einar Solbu. As President-Elect (1996-98) and the officer who served as the link between the Commissions and the Board, he attempted to involve the Commissions in various ISME activities in that biennium. In a letter to the Commission Chairs on January 1, 1997, he wrote: "It is often said that the Commissions are the real heart of the ISME organization... I want to invite you to contribute to and influence the decision making process – for which the Board is ultimately responsible – through open dialogue."⁸⁸

Communication between the Commissions and the Board, and among the Commissions increased in the late 1990s. The Board forwarded requests of a specific nature; for example, it asked them to consider the geographic and linguistic representation of their Commission members, collaborations with other Commis-

156 ⁸⁸ Einar Solbu to Commission Chairs, January 1, 1997.

sions, and the creation of a vision and mission statement. The latter was part of the general move within the Society to create mission statements, strategic plans and long-term objectives.

A Commissions Review Committee, chaired by Richard Letts, was formed in 2000, with a view to “strengthening their work in world-wide music education”.⁸⁹ This Committee held an Open Forum for members at the conference in Bergen in 2002. The decade, then, began with limited dialogue between the Commissions and the Board and ended with the Commissioners moving from the periphery to a more central role in the Society’s concerns and policy making.

Community Music Activity

For its seminars, the Commission chose topics that reflected the developing role of community music in cultures worldwide, as well as the challenges that lay ahead in the new century.

July 10-15	1994	Athens, Georgia, USA	<i>The Role of Community Music in a Changing World</i>
July 14-20	1996	Liverpool, UK	<i>Here Comes the 21st Century – The Challenges to Future</i>
July 12-17	1998	Durban, South Africa	<i>Many Musics – One Circle</i>
July 10-15	2000	Toronto, Canada	<i>Lived Music, Shared Music Making: Community Music in the New Millennium</i>
August 5-10	2002	Rotterdam, The Netherlands	<i>Five Themes on Community Music</i>

Five distinctive features mark the Commission’s work during this decade: (1) ongoing discussion of what community music means and its relationship with institutions and networks; (2) a commitment to inclusion of all community musicians across the globe; (3) outreach to local musicians in the communities around the seminar locations; (4) a commitment to political action in matters related to the development of community music and the welfare of community musicians, and the exploration of partnerships between schools and communities.

In this decade, the issue of self-definition returned and became part of the ongoing discourse at seminar meetings. Commission Chair David Price (1994-96) concluded that CMA was still in its infancy and “has not had the luxury of self-definition which is evident in other spheres of ISME interests”. Commissioners had spent the previous decade trying to identify the distinctive, yet common, features of community music activity across the globe.⁹⁰ They continued to do so, bringing

⁸⁹ “Programme for the Biennium 2000-2002.”

⁹⁰ David Price, “ISME Commissions: 1996 Seminars”, *ISME Newsletter*, 1 (May 1996): 5.

a wealth of international experience to the discussion, predominantly from Australia, Canada, Ireland, the Netherlands, New Zealand, South Africa, UK and USA, and to a lesser extent from Israel. The Commissioners' backgrounds provided a balance between those coming from community-based programs as well as those from formal music institutions.

However, the Commissioners were aware that the geographic and socio-economic range of community musicians worldwide was not represented within the Commission. Joss recognised that due to financial restrictions, "valuable potential participants" are prevented from attending the seminars, particularly from areas such as Eastern Europe and the developing world where community music applies. Unless they (and the Society) addressed this problem, he argued, "then the claim to be truly international, and not just a club for well-resourced institutions of the developed world, will be unsustainable".⁹¹

Joss also recognised that since the Commission was rooted in a Society concerned with music education, it needed to connect community music with formal music education.⁹² With increased exchange between the Commissions in the 1990s and strong encouragement from the Board to collaborate, the CMA Commission held joint sessions with the Commission on the Education of the Professional Musician,⁹³ and linked with the Research Commission on issues of assessment of Community Music programs. So interconnectedness was foremost in the minds of Commissioners, connections that enriched the ever-expanding activity of community music and that brought diverse community musicians into the heart of the Commission's discussions.⁹⁴

One of the underlying assumptions of community music is that it is inclusive, intended for all peoples regardless of economic status, geographic location, or social stratum. Thus one finds a strong commitment to that principle in the Commission's activity. David Price placed the issue of inequality on the larger canvas of socio-political life at the close of the twentieth century when he wrote:

[The] differences and divisions between societies, between the haves and have-nots, between those who have rapid access to information and those who do not, between those who are looking to the

⁹¹ Tim Joss, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 65-6.

⁹² Tim Joss, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 60.

⁹³ David Price, "ISME Commissions: 1996 Seminars", 5-6.

⁹⁴ Tim Joss, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 52-54. Other forms of networking included the further development of an International Community Music Network that had been set up in 1990, and participation in several consultancies, thus utilising the group's expertise at the grassroots level.

traditions and spirituality of the past for self-affirmation, and those who look to the future for a brave new world of individualism and free choice, are more acute than ever. Music making takes place within communities against this backdrop and cannot be immune to its effects.⁹⁵

The Commission did not limit its activity to discussion of issues surrounding contemporary community music. It reached out to communities close to seminar locations and engaged musicians in performances and discussions. Price reported participation in a mini-festival of community music during the seminar in Liverpool in 1996. Similar engagements with local community musicians took place in Cape Town in 1998, organized by Commission Chair Elizabeth Oehrle, in Toronto in 2000, with Kari Veblen as Chair, and in Rotterdam in 2002, led by Huib Schippers as Chair.

The Commission also viewed as part of its role to act politically in matters related to community music, an assumption that was present from the beginning of the Commission's life and perhaps reflective of the political nature of the community music movement itself. Commissioners submitted statements to the Board concerning two issues they confronted. The first related to ownership and community music, where music of some communities was recorded and used for commercial purposes without due recognition (especially financial) having been given to the owners of the music.⁹⁶ The second regarded the need to broaden definitions of music within ISME to include all forms of community music making.⁹⁷

The breadth of vision and concern evident here remained a hallmark of the Commission's work for the rest of the decade. The Toronto seminar in 2000 looked comprehensively at community music programs and addressed the population served uniquely by the community music movement – disenfranchised youth, elderly, unemployed, and people with special needs. Commission Chair Kari Veblen reported that current practice and research in community music activity was explored across communities in different cities, regions and countries.⁹⁸

⁹⁵ David Price, "ISME Commissions: 1996 Seminars", 5.

⁹⁶ Tim Joss, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 60.

⁹⁷ The group was critical of the submission made by the IMC to the UNESCO Commission on Education for the 21st Century. In response, they proposed that all ISME members consider several questions, among them the breadth of musics currently valued by ISME, the inclusion of popular and mass mediated music, the multifaceted notion of musical heritage, and the need for informing music educators about the innovative work of community-based initiatives. David Price, "ISME Commission Reports", *International Journal of Music Education*, 26 (1995): 67-8.

⁹⁸ Kari Veblen, "News from the Commissions", *ISME Newsletter* 6, (December 1999): 15. Papers from this seminar were published in *Studies in Music*, University of Western Ontario (in press).

The five themes discussed at the Rotterdam seminar in 2002 were equally inclusive and covered a broad range of topics: (1) definitions and key issues in community music; (2) community music, cultural diversity and identity; (3) community music and institutions for music education; (4) community music and new teaching methods; and (5) community music and policies of funding.⁹⁹ Such comprehensiveness speaks of a Commission flexible in its definition of community music, watchful of political issues arising out of community music activities, and eager to connect with and learn from community music programs worldwide, regardless of geographic location or socioeconomic circumstances.

Early Childhood Music Education

The goals developed within the Commission's policy statement in 1990 and revised in 1992¹⁰⁰ were further developed in this decade and major issues facing the Commission were identified. In 1995, Sheila Woodward (Commission Chair, 1996-98) listed these concerns and issues in three principal areas: (1) the promotion of music in the lives of young children; (2) the stimulation of the growth and improvement of the quality of music education and research in early musical development and learning; and (3) the exploration and comparison of the various ways in which young children acquire their musical culture across the world.¹⁰¹

The work of refining the Commission's mission and goals was continued at their Seminar in Kingston, Ontario in 2000, organised by Kathryn Smithrim. At the meeting, Chair Mary Lou Van Rysselberghe (1998-2000) led the group in creating vision and mission statements. The vision statement was resonant of earlier ones:

We envision a world in which the musical rights of every child will be acknowledged and assured. Each will be given an excellent music education and the opportunity to be musically responsive. The child's potential and quality of life will be enhanced by and through music.¹⁰²

Seminar topics provided evidence of the Commission's commitment to the ideals expressed in this vision statement and earlier statements: respecting children's innate musicality, their rights to a comprehensive musical education, and identifying the connections that are vital to the provision of a nurturing musical environment.

⁹⁹ Huip Schippers, "ISME Commission for Community Music Activity (CMA)", *ISME Newsletter*, (May-June 2002): n.p.

¹⁰⁰ Wendy Sims, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 56.

¹⁰¹ Sheila Woodward, "ISME Commission Reports", *International Journal of Music Education*, 26 (1995): 60-1.

¹⁰² Mary Lou Van Rysselberghe, "ISME Early Childhood Music Education Commission Report", July 2000.

July 11-15	1994	Columbia, Missouri, USA	<i>Vital Connections: Young Children, Adults and Music</i>
July 15-19	1996	Winchester, UK	<i>Universal and Particular Elements of Early Childhood Music Education</i>
July 13-17	1998	Cape Town, South Africa	<i>Respecting the Child in Early Childhood Music Education</i>
July 9-14	2000	Kingston, Canada	<i>Music Within Every Child</i>
August 5-9	2002	Copenhagen, Denmark	<i>Children's Musical Connections</i>

A developing trend in the Commissions was the involvement of local music educators in their international seminars. This also applied to the Early Childhood Music Education Commission, which involved local participants beginning with its 1988 seminar. Wendy Sims, organiser of the 1994 seminar and Commission Chair (1992-94), reported that the seminar provided a unique opportunity for 80-100 additional participants to attend.¹⁰³ This concept was expanded further in Winchester in 1996 when the first in a series of seminar workshops for local teachers was organised. The idea was further developed in Cape Town in 1998 where the Commission planned a workshop for 500 teachers. To ensure attendance from all parts of South Africa, links were forged with local early childhood education societies.¹⁰⁴ In another form of outreach to educators, an International In-Service Course for Early Childhood Music Educators took place in Keszecmet, Hungary, June 14-25, 1993, sponsored by the Commission and the Hungarian ISME section.¹⁰⁵ This location seemed quite symbolic in that the roots of the Commission are found in Hungary, in the person of Katalin Forrai who was the principal initiator of the group.

The Commission used other strategies to communicate with members and interested early childhood educators. From 1994 onwards, participants received copies of papers when they arrived at the seminar so that presentation time could be used to highlight points and to illustrate the content.¹⁰⁶ A Commission website was launched in December 1999, and in her report to the Board in July, 2000, Van Rysselberghe stressed how technology had facilitated communication in the

¹⁰³ Wendy Sims, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 67-8.

¹⁰⁴ Sheila Woodward, "ISME Commission Reports", *ISME Newsletter*, 2 (December 1996): 12-13; Sheila Woodward, "ISME Commission Notes and Updates", *ISME Newsletter*, 3 (November 1997): 21.

¹⁰⁵ Frances Aronoff, "Early Childhood Commission International In-Service Course Special Report", *International Journal of Music Education*, 22 (1993): 48-9.

¹⁰⁶ Wendy Sims, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 61-3.

previous biennium. The Commission also disseminated its seminar proceedings in different forums and continued to publish its Newsletter.¹⁰⁷

The Commission is celebrating its 20th anniversary to coincide with the Society's 50th anniversary. As part of that celebration, Commission Chair, Lori Custodero (2002-2004) reports that the Commission plans to identify specific ways in which they can bring a sense of historical legacy to the group's organisation. "By reflecting on our journey", she continues, "we hope to set the course for future directions in research and advocacy efforts concerning music in the lives of young children".¹⁰⁸

Education of the Professional Musician

In the general atmosphere of review that dominated ISME in this decade, this Commission set about the task of redefining its mission and expanding its membership. Commission Chair (1992-94) Siglind Bruhn's comments in 1993 reflected a concern for how ISME was serving its members. She wrote:

... It is generally felt that the world-wide ISME membership is too little informed of, and involved in, what goes on within the Society; that members feel little sense of belonging; that members may feel they get too little 'out of it' between conferences; and that the turnover of membership from one World Conference to another is unusually large.¹⁰⁹

She suggested the addition of an option within the application form where a member would express interest in becoming affiliated to a particular Commission.¹¹⁰ The group initiated some changes in the mid 1990s, in an effort to make the Commission more appealing to participants. Instead of formal paper reading at the seminars, speakers gave a short summary or overview of papers, providing media or live presentations when possible. Commission members were assigned to respond to each paper and to moderate discussion. Similar to the Community Music Activity Commission, the group invited local musicians to perform during the seminar. Drawing on the tradition of the Research Commission, all participants received a booklet with full text of all seminar papers several weeks prior to the meeting.¹¹¹

¹⁰⁷ Papers from the 1994 seminar were made available through ERIC. Papers also published in the *Early Childhood Connections Journal*.

¹⁰⁸ Lori Custodero, "ISME Commission for Early Childhood Music Education (EDME)", *ISME Newsletter*, (May-June 2003): 6.

¹⁰⁹ Siglind Bruhn, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 60.

¹¹⁰ *Ibid.*, 61.

¹¹¹ Giacomo M. Oliva, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 69-70; Siglind Bruhn, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 55-6.

Whereas this Commission started out with a focus on the education and training of Western musicians, its agenda broadened in this decade to study the education of musicians in other systems. This development was influenced in part by the implications of the *Policy on Musics of the World's Cultures*. One of the concerns identified by Commission Chair Maria del Carmen Aguilar (1994-96) was “the different ways of educating and training professional musicians in various cultures and societies”.¹¹²

In the context of the 1996 Commission seminar in Malmö, she reported the attendance of a “variety of participants representing a wide variety of musics” Hearing from experts in traditional music education from various cultures, in pop and rock music training as well as Western classical-oriented education, was a rich experience that opened up new areas for consideration at future meetings.¹¹³ Collaboration with the Community Music Activity Commission advanced the Commission’s goal of expanding their brief beyond the education of professional musicians of Western music to include musicians from a variety of musical backgrounds. Commission Chair Giacomo Oliva (1998-2000) reported that of the five broad recommendations agreed on for the Commission, three related to the content of training programmes that prepare professional musicians, and “the importance of what lies outside the conservatory tradition”.¹¹⁴ A glance at seminar themes across the decade indicates that the Commission was concerned about the changing challenges faced by professional musicians in a global society, and consequences of such change for their training and education.

July 12-16	1994	Gainsville, Florida, USA	<i>Towards a Change of Attitudes Regarding the Purpose, Goals and Values in the Education of the Professional Musician</i>
July 15-20	1996	Malmö, Sweden	<i>The Musician's Role: New Challenges</i>
July 13-18	1998	Harare, Zimbabwe	<i>The Musician in New and Changing Contexts</i>
July 10-15	2000	Sydney, Cape Breton, Nova Scotia, Canada	<i>The Professional Musician in a Global Society</i>
August 5-10	2002	Stavanger, Norway	<i>The Preparation of the Musician as a Reflective Practitioner</i>

As evidenced by the topic for the 2002 seminar, the group focused on a specific methodological approach to music education, that of the reflective practitioner.

¹¹² Maria del Carmen Aguilar, “ISME Commission Reports”, *International Journal of Music Education*, 26 (1995): 62-4.

¹¹³ Maria del Carmen Aguilar, “ISME Commission Reports”, *ISME Newsletter*, 2 (December 1996): 10-11. Papers from the 1996 seminar in Malmö were edited by Giacomo M. Oliva and published in a series from the Malmö College of Music.

¹¹⁴ Giacomo M. Oliva, “The Commissions: What’s New and Who’s Who.” *ISME Newsletter*, 5 (November 1998): 14.

Chair Håkan Lundström (2000-02) summarised the Commission's themes later that year to include "practical and methodological questions regarding the education of performers, the role of conservatories, and trans-cultural matters".¹¹⁵

Each commission reviewed its mission as part of the Society's self-evaluation in this decade, for the first time in 1996 and later in 2000. The vision statement created by the Commission in 1996 was reaffirmed at its meeting in 2000. The group concluded that the Commissions should be much more central to the Society and recommended that the Board devote a significant portion of its efforts over the next two years to redefining the role of the Commissions – how they fit into the framework of ISME guidelines and how they can plan a more active role in the business of the ISME Board.¹¹⁶ These recommendations were accepted in that a formal review of the Commissions was initiated in the 2000-02 biennium.

Music in Special Education, Music Therapy and Music Medicine

The interdisciplinary nature of this Commission brought with it certain challenges; equally it lent a breadth to the group's discussions and a depth to the significance of its achievements. Since 1988 when the field of music medicine became a third area to enrich the Commission's thinking, issues of collaboration and finding a common language were central to the group's goals and concerns. A Working Committee was formed in 1990 to advance such collaborations, as well as provide continuity with the past and bring additional expertise and skills to the Commission.¹¹⁷ Many of the documented reports on the Commission also focused on the need for close collaboration among the related fields. Commission Chair Jacqueline Verdeau-Paillès (1992-94) spoke to this issue:

We have to share our experiences, to give and to receive; we must be fully aware that none of us possesses the only valuable methods and approaches through music, and that we all have much to learn from others, in order to discover together what are the best ways to help disabled people gain from the gift of music.¹¹⁸

She revisited the topic the following year and stated that in addition to the Commission attaching importance to relations among its members, it also wanted

¹¹⁵ Håkan Lundström, "ISME Commission on the Education of the Professional Musician", *ISME Newsletter*, (May-June 2002): n.p.

¹¹⁶ "Commission Seminar Report", 2000. Graham Bartle remained as the Commission's Special Advisor and was joined by Crispin Spaulding.

¹¹⁷ Janet Montgomery to author, October 5, 2003.

¹¹⁸ Jacqueline Verdeau-Paillès, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 50.

to extend the same importance to relations with other Commissions, and “with the other specialists and associations working in the field of music education, music therapy, art therapy and music medicine.”¹¹⁹

Commission Chair for the following two biennia, Janet Montgomery, launched her term of office by reiterating the need to share information, particularly in an age of technology and globalisation. She wrote: “What better legacy can we provide to humankind that [sic] the gift of our shared, interdisciplinary knowledge that will help others in the present and those in the future.”¹²⁰

This Commission, more than some of the others, found publishing opportunities, thanks in part to funding by an anonymous donor in Germany. Such publications included papers presented at the following Commission’s seminar meetings:

July 10-15	1994	Boulder, USA	<i>Evolution in Music Therapy, Music in Special Education, Music Medicine – Specialized Approaches</i>
July 7-12	1996	Rennes, France	<i>Music as a Medium: Applications and Interventions</i>
July 13-17	1998	Cape Town, South Africa	<i>Music in Communication, Healing, and Cognition</i>
July 10-14	2000	Regina, Canada	<i>Special Resonations – Baselines and Connections in Music in Special Education, Music Therapy and Music Medicine</i>
August 4-9	2002	Jyväskylä, Finland	<i>Community, Creativity, and Culture: Connections in Music in Special Education, Music Therapy and Music Medicine</i>

The publications provided an opportunity for the Commission to establish its professional identity and to reach audiences that could not otherwise benefit from their exchanges.

In their “Foreword” to the 1996 seminar proceedings, editors Daniela Laufer and Janet Montgomery described the broad range of the presentations which

... gives an overview of the vital and necessary exchange between the three areas, between research and practical applications, and between different countries. Various countries are in different stages of development in their profession. One aim of the commission work is

¹¹⁹ Jacqueline Verdeau-Paillès, ISME Commission Reports, *International Journal of Music Education*, 24 (1994): 58.

¹²⁰ Janet Montgomery, “ISME Commission Reports”, *International Journal of Music Education*, 26 (1995): 66.

to come to know these different stages and the comparisons between them in order to initiate and facilitate collaboration.¹²¹

In sum, the principal issue of this Commission was furthering discussion of the interrelationship between its three professional component disciplines, and building a constructive dialogue between practice and theoretical research in those areas.¹²²

Music in Cultural, Educational and Mass Media Policies

This Commission continued its work in the three spheres of interest—those of cultural policy, educational policy and mass media policy, as they impact on music education.¹²³

Its attention to the relationship of these three spheres became more intense and politically driven. Members wanted to evaluate their relationship in various cultural settings and to affect change in national policies that shaped their interaction. Seminar topics reflected these goals.

July 12-15	1994	Buffalo, USA	<i>Mass Media Programming Policies and the Musical Experience of Youth: What is Education's Role?</i>
July 16-19	1996	Köln, Germany	<i>Policy Concerns with Media Influences on Music Listening</i>
July 12-17	1998	Nairobi, Kenya	<i>Building Bridges Between Mass Media, Technology and Music Education</i>
July 10-15	2000	Vancouver, Canada	<i>Globalization of the Music Media Industry: Policy Implications for Educational and Cultural Agencies</i>
August 5-8	2002	Helsinki, Finland	<i>Media and Music Education between Cultures</i>

Particular emphasis was placed on the impact of mass media on the musical experience and consumer habits of youth. Commission Chair Peter Etzkorn (1992-96) reported that the Commission decided that this topic was of the most immediate

¹²¹ Daniela Laufer and Janet Montgomery, co-editors. *Music as a Medium: Applications and Interventions* (Köln: Verlag Dohr, 1998), "Foreword", p. 8. Papers from 1994 seminar in Boulder and the 1998 seminar in Cape Town were published in *Music as a Human Resource: Drafts and Developments*, ed. by Daniela Laufer, Kris Chesky and Phil Ellis. (Köln: Verlag Dohr, 2000). Other publications in this Cologne Studies for Music in Education and Therapy series were: *Musica Movet* (seminar proceedings of the Commission's 1992 meeting in Bad Honnef), ed. by Daniela Laufer and Walter Piel, 1994; *Resonances with Music in Education, Therapy and Medicine* (seminar proceedings of the Commission's meeting in Regina, Canada, 2000), ed. by Daniela Laufer and Janet Montgomery, 2002.

¹²² "Report to ISME Board", 2000.

¹²³ David Forrest, "ISME Commission for Music in Cultural, Educational and Mass Media Policies", *ISME Newsletter*, (May-June 2003): 6.

concern within the larger context of their agenda.¹²⁴ The topic produced a three-part resolution during meetings in Tampa in 1994.

To balance the exposure of youth to mass produced music, the Commission recommends that ISME through its National Affiliates encourage: the promotion of early music education involving the co-operation of parents; measures to raise the quality of music education in primary schools, and cultural industries and mass media producers to incorporate music educators in the production of music for children intended for commercial and broadcast distribution.¹²⁵

Some similarities may be noted between the topics and goals of this Commission and that of Community Music Activity. Both groups viewed themselves as potential change agents, the one in relation to the status of community music and community musicians, the other in relation to policies that impact the power of music industry in shaping cultural and educational development.¹²⁶ The issue of unequal distribution of wealth arose in the discussions of both Commissions, in this context centred on access to new music technologies. Related issues included the intersection of technologies in the fields of video, computers, radio, television and most recently interactive telecommunications, and music educators' response to these technologies in the educational environment.¹²⁷ The latter issue of integrating music education into the technological world, and not regarding it as "an antithesis – a world apart – from the general political and cultural environment",¹²⁸ was addressed directly at the 1998 seminar in Nairobi, under the theme of *Building Bridges between Mass Media, Technology and Music Education*.¹²⁹ Understanding the new technological landscape and making policies to reflect its complexity were central to the challenge of "building bridges". Such policies, according to the editors of the proceedings, would enable music education, "to become a real instrument to enable the

¹²⁴ K. Peter Etkorn, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 55.

¹²⁵ K. Peter Etkorn, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 60-61.

¹²⁶ For its 1994 seminar in Buffalo, the Commission invited Michael Greene, President of NARAS (National Academy of Recording Arts and Sciences) to give the opening address, and Hon. Louise Slaughter, US House of Representatives and Chair of the Congressional Arts Caucus as keynote speaker. Peter Etkorn, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 66-7.

¹²⁷ K Peter Etkorn, "ISME Commission Reports", *International Journal of Music Education*, 26 (1995): 68-9.

¹²⁸ K Peter Etkorn, "ISME Commission Reports", *ISME Newsletter*, 2 (November 1996): 13.

¹²⁹ Seminar proceedings were published in, *Building Bridges between Mass Media, Technology and Music Education*, ed. by David Forrest and Nelly de Camargo (Bundoora, Victoria: RMIT University, 1999).

integration of today's youth in the cultural realm of our globalised society".¹³⁰ A set of three recommendations was submitted to the ISME Board based on this seminar and follow-up discussions.¹³¹ The Nairobi seminar was led by Nelly de Camargo, Commission Chair 1996-98, who was directly involved with MEDIA-CULT, the institute in which the commission originated. The influence of MEDIA-CULT was also evident in the participation of Commissioner, Desmond Mark.

Commission Chair J. Terry Gates (1998-2000) and Chair Elect Siegmund Helms (1998-2000) summarised what the group's work in the previous six years had revealed the growing international tension between music mass media interests and cultural-educational interests.¹³² It was natural, then, that in its recommendations to the Board in 2000, the Commission urged the Society "to encourage and support local projects by music teachers regarding the varied ways that mass media and media technology influence and support music education and other aspects of musical life in the community".¹³³ More than any other decade of ISME's history, the role of technology dominated its concerns in this decade. This Commission contributed significantly to developing awareness of the power and use of media in cultural and educational domains.

Music in Schools and Teacher Education

By the early 1990s commissioners were aware of the common, yet culturally specific, contexts of music teacher education, and formulated ten policy statements that related to issues which they saw as "being integral to music in teacher education in many countries." These statements were published in draft form in the *IJME* in 1993 and constituted a major task of the 1994 Seminar in Atlanta. The statements continued to be refined in subsequent seminars.¹³⁴

A change in seminar format in 1994 resulted in a more focused proceedings, according to Commission Chair, Martin Comte (1992-94). The new approach

¹³⁰ Ibid., David Forrest and Nelly de Camargo, "Introduction", n.p.

¹³¹ Ibid., Peter Etzkorn, "Summary", p. 123. The recommendations were: 1. invite member organizations to work towards setting educational policies in their countries that support the importance of traditional music and music making in the individual countries as a counterweight to certain uniform tendencies brought about by the transnational cultural industries; 2. encourage music educators to establish partnerships with parents and community resources towards creating conditions in school settings that allow teachers to introduce the music student to internet technology; 3. establish a best practices Web page and provide on-line access to publications.

¹³² Terry Gates and Siegmund Helms, "Latest News from the ISME Commissions", *ISME 2000 Special Edition Newsletter*, (March 2000): n. p.

¹³³ "Final Report to the ISME Board", July 16, 2000.

¹³⁴ Martin Comte, "ISME Commission Reports", *International Journal of Music Education*, 22 (1993): 61-2.

consisted of a speaker submitting a 750-word summary of the paper, which was distributed to all participants prior to the seminar, and an accompanying set of Focus Questions relating to the presentation. The post-seminar publication of papers included highlights of the issues raised in relation to the Focus Questions.¹³⁵

The Commission addressed a number of contemporary issues in teacher education, ranging from inter-arts programs and multicultural music education, developing reflective practitioners, the impact of technology on practice, assessment of music learning, and, aligned to the Board's developing agenda, music advocacy.

July 11-16	1994	Atlanta, USA	<i>Musical Connections: Tradition and Change Across the Arts</i>
July 15-19	1996	Univ of Joensuu, Finland	<i>Music Experience and the Reflective Practices in Supporting Interdisciplinary Learning and Teaching Processes</i>
July 12-18	1998	Kruger National Park, South Africa	<i>Music Education and Identity Advocacy of Music Education Needs of Music Education</i>
July 10-14	2000	Lincoln, Nebraska, USA	<i>The Impact of Technology upon Cultural Development; The Survival of Cultural Traditions in a Changing World; Assessment in School and Teacher Preparation Contexts</i>
August 3-9	2002	Malmö, Sweden	<i>MISTEC Seminar</i>

Commission Chair Elina Laakso (1994-96) described the Commission's efforts in the early 1990s as providing a forum for presenting research on education dealing with multi-ethnic, inter-cultural and inter-arts issues. She saw the role of the Commission as linking the research world, teacher education, and school life, and ensuring that "cultural values are considered as an elemental part of politics at all levels of administrative and governmental work."¹³⁶

The Commission also developed some innovative ways of expanding its reach into new countries. Beginning in 1996, its members constructed a website, with Magne Espeland serving as webmaster until 1999 when Shinobu Oku assumed the task.¹³⁷ Through a special student forum developed on the website, the Commission sought to recruit young researchers and teachers to take part in the Commission;

¹³⁵ Martin Comte, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 63; Martin Comte, "ISME Commission Reports", *International Journal of Music Education*, 24 (1994): 56-7. *Music and the Other Arts. Seminar Report: Musical Connections: Tradition and Change Across the Arts/ Commission for Music in Schools and Teacher Education*, ed. by Barbara J. Alvarez and Martin Comte. (Melbourne, 1994).

¹³⁶ Elina Laakso, "ISME Commission Reports", *International Journal of Music Education*, 26 (1995): 64-5.

¹³⁷ Glenn E. Nierman, "News from the Commissions", *ISME Newsletter*; 6 (December 1999): 14.

however, this did not attract attention. Several of the seminar proceedings were published, in addition to an important collection of papers organised by commissioner and special advisor, Samuel Leong, on teacher education systems in countries worldwide.¹³⁸

The issue of language as a barrier to worldwide participation attracted the attention and concern of this Commission. The group set up a buddy system where an English-speaking participant assisted a presenter for whom English was not their native language. The goal was to minimise the barriers created by linguistic background. Commission Co-chair Judy Thönnell (2000-2002) and commissioner Shinobu Oku elaborated on the topic in an *ISME Newsletter*, providing historical background on language issues within the Society and ways in which they may be overcome.¹³⁹ The achievements of this Commission are varied, with attention paid to issues in teacher education, expanding the Commission's membership through networks, distributing regular updates to those previously involved with the Commission and those indicating interest in its activity, and facilitating the participation of culturally diverse teacher educators in the Commission's seminars. In this decade special recognition was granted to an early Commission member and later a Commission Chair, Don Robinson, who received ISME Honorary Life Membership in 1998.

Research Commission

One of the goals that the Research Commission brought forward into this decade was that of diminishing the gap between teaching and research. At the conference sessions in Tampa in 1994, the Commission offered a series of six presentations on the teacher as researcher.¹⁴⁰ This goal was again described by Commission Chair David Hargreaves (1994-96) when he highlighted bridge-building between researchers and practitioners as one of the Commission's primary responsibilities. Another strategy suggested by Chair Bertil Sundin (1992-94) in order to implement

¹³⁸ *Music in Schools and Teacher Education: A Global Perspective*, ed. by Sam Leong, (Nedlands, Australia: CIRCME, 1997). This publication includes selected papers from the 1992, 1994, and 1996 MISTEC seminars, descriptions of music curricula from 22 countries, the report of a music curriculum survey undertaken by MISTEC, and a brief history of the commission. *Music Education at the Edge: Needs, Identity and Advocacy*, ed. by Sam Leong and Glenn Nierman, (Stord-Haugesund, Norway, and the Callaway International Resource Centre for Music Education, 1999). This publication contains selected papers from the 1998 MISTEC seminar in Kruger National Park and the 1998 ISME World Conference in Pretoria, South Africa.

¹³⁹ Judy Thönnell, "Some Perspectives on Language Issues within ISME", and Shinobu Oku, "Non-English Speakers Are Wanted", *ISME Newsletter*, (June 2001): 8-9.

¹⁴⁰ Bertil Sundin, "ISME Commission Reports", *International Journal of Music Education*, 23 (1994): 68-9.

the goal was to invite practicing teachers to a pre-seminar session on research methods. This was first organised by the Italian Society for Music Education (SIEM, representing ISME in Italy), under the leadership of Johannella Tafuri, organiser of the 1996 International Seminar in Frascati, Italy.¹⁴¹

An interesting development was initiated at the SIEM-Research Commission pre-seminar meeting, held in Gratto (Italy) the week before the International Seminar, where Commission members assisted Italian students and music educators with their research projects. Commissioner Kathy Primos organised a similar meeting prior to the 1998 seminar in Magaliesberg, South Africa. That led to a workshop for research supervisors at the University of Witwatersrand in 1999, with participation from Commission members Graham Welch, Alda de Jesus Oliveira, David Hargreaves, and Robert Walker. This collaboration evolved into The Travelling Institute for Music Research (TIMR), founded in South Africa with the assistance of the National Research Foundation and the University of Gothenburg. By the end of 2002, 15 events had been organised by the Institute.¹⁴² Similarly, in Portugal, Graça Mota organised a pre-seminar in Porto in 2002, through CIPEM (Centro do Investigaçao em Psicologia da Musica e Educaçao Musical) with participation of Commission Co-chairs Graham Welch and Alda de Jesus Oliveira (2000-2002), and Commission member Johannella Tafuri.

Commission members were active in supporting and organising other research seminars in addition to those in South Africa. This is in keeping with a stated Commission goal reported by Commission Chair Bertil Sundin: “to encourage, improve and expand the research skills of their participants, especially those from countries without any tradition in educational research with its procedures and methods”.¹⁴³ As Commission Chair, Tadahiro Murao (1996-98), in cooperation with Gary McPherson and Hongsoo Lee, organised the first Asia-Pacific Research Forum held in Korea in 1997, which subsequently met regularly in the off years of ISME Research Commission and served to encourage young music education researchers and thereby foster music education research in the Asia-Pacific region.¹⁴⁴ Commission Chair Robert Walker (1998-2000) reported several other research seminars that were organised under the banner of the Commission, with

¹⁴¹ David Hargreaves, “ISME Commission Reports”, *International Journal of Music Education*, 26 (1995): 61-2.

¹⁴² Kathy Primos, “Music Education Around the World – 2: Africa”. Second in a Series on Advocacy. *ISME Newsletter*, (October-November 2002): n.p.

¹⁴³ Bertil Sundin, “ISME Commission Reports”, *International Journal of Music Education*, 24 (1994): 64.

¹⁴⁴ The group met in Launceston, Australia in 1999; Nagoya, Japan in 2001; and Hong Kong, China in 2003.

active participation from Commission members – in Italy, Argentina, Portugal, Tasmania and Brazil.¹⁴⁵

From the late 1980s, Commission Chairs reported a wide range of methodologies in the papers presented at seminars. This was particularly important since the Commission started out in the late 1960s as a group with interest in experimental research. Diversity of research methodology was also matched by efforts to make the commission “truly inclusive in both gender and ethnic terms, and eclectic in its presentation of research problems.”¹⁴⁶ Co-chairs Alda de Jesus Oliveira and Graham Welch identified as one of the Commission’s achievements the promotion of an international research culture in music education.¹⁴⁷ Commission members shared their expertise generously with colleagues and students in countries with an underdeveloped research tradition.

The Commission organised its regular seminars in conjunction with the ISME biennial conferences, at the following locations:

July 9-15	1994	Coral Gables, USA	<i>15th International Seminar</i>
July 13-19	1996	Frascati, Italy	<i>16th International Seminar</i>
July 11-17	1998	Magaliesberg, South Africa	<i>17th International Seminar</i>
July 8-14	2000	Salt Lake City, USA	<i>18th International Seminar</i>
August 3-9	2002	Gothenburg, Sweden	<i>19th International Seminar</i>

Small structural changes were introduced such as inviting observers to attend seminars, and the creation of a Commission Secretary position. The Commission’s first official collaboration with another commission occurred when Wendy Sims of the Early Childhood Music Education Commission presented at the 1994 ISME Conference in Tampa during the session planned by the Research Commission.¹⁴⁸ In response to the ISME President’s survey to its mission statements in 2000, the Commission endorsed it and urged that the Board “celebrate, foster and utilize the expertise available within all the Commissions”.¹⁴⁹ This reflected a more general belief among the Commissions that they ought to have a more central role in the Society’s development. Most recently, Commission Chair Johannella Tafuri (2002-2004) looked back at the Commission’s past as an impetus for the future, reviewing the fundamental motivation behind its establishment: to learn what other music education researchers are investigating, and to receive critiques and suggestions that

¹⁴⁵ Robert Walker, “News from the Commissions”, *ISME Newsletter*, 6, (December 1999): 14.

¹⁴⁶ *Ibid.*, 15.

¹⁴⁷ Alda de Jesus Oliveira and Graham Welch, “Report of the ISME Research Commission” 2000.

¹⁴⁸ Bertil Sundin, “ISME Commission Reports”, 64-5.

¹⁴⁹ *Ibid.*

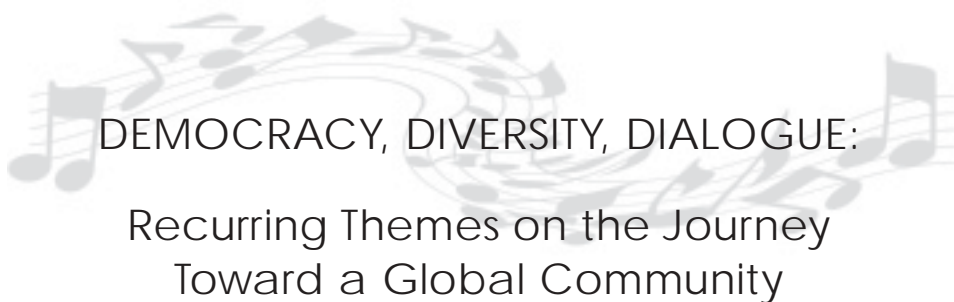
might improve each person's research efforts and consequently contribute to the solution of problems facing music educators.¹⁵⁰ The fundamental goal remains, while the range of methodology and the Commission's outreach into the international community have expanded.

Reflections on a Decade of Redefinition

ISME development in this decade was impacted by several socio-political, cultural and technological trends. The rise of democracy in countries formerly under Communist rule or colonial regimes, the globalisation and popularisation of traditional music from a variety of non-Western countries, and the introduction of new forms of electronic global communication influenced who participated in the Society, the creation of policies, and the nature of communication within the Society's leadership and between the Executive, the Board, and the members. The rate and speed of change evident in many aspects of life in this decade were also evident in ISME.

The turn-of-the-century climate had the effect of causing leaders to re-evaluate the Society's goals and to re-focus its directions and activities. The Constitution was revised and new substructures such as Focus Groups were created. The Society's International Centre was moved from the University of Reading to Perth via Utrecht. The Society projected a clear image of its goals and agendas, evident in the creation of the ISME *Declaration of Beliefs* and the *Policy on Musics of the World's Cultures*. The former was associated with a new focus on advocacy to serve music educators internationally. Efforts to reach more members from a variety of cultural settings also included building relationships with individual countries, the diversification of ISME publications, outreach to countries that were formerly under-represented in ISME membership and leadership, and the rich array of Commission activities. All these developments project an image of a Society that has made considerable progress in moving its goals and activities toward a global community, representing diversity in its members and officers, conference themes and location, working languages, and policies.

¹⁵⁰ Johannella Tafuri, "ISME Commission for Research", *ISME Newsletter*, (May-June 2003): 6.

A decorative background featuring a musical staff with several notes, some of which are highlighted in a light blue color. The notes are arranged in a way that suggests a melody or a specific piece of music.

DEMOCRACY, DIVERSITY, DIALOGUE:

Recurring Themes on the Journey Toward a Global Community

The anniversary of a society represents a moment in time that marks the end of one phase and the beginning of another. It can serve many important functions, providing an occasion for documenting, reflecting, and celebrating the Society's past, and envisioning its future. This book serves these functions with varying degrees of emphasis. In this concluding statement, I attempt to draw together developmental trends that emerged in Chapters 1-5, and interpret them in light of the three sets of factors identified in the Introduction that shaped the direction of the Society's development – political movements, social and cultural trends, and communication networks. Here I revisit these factors and focus on issues of democracy, diversity, and dialogue. In other words, the influence of political movements seemed to converge around issues of democracy; social and cultural trends stimulated action on diversity issues; and, new forms of global communication networks motivated thinking about effective dialogue in the context of an international society. Each of these developments contributed toward the construction of a more global Society.

Establishing Democracy

Issues of democracy were manifest in various aspects of the Society's activities, reflecting the political climate of the era. They may be examined from the perspective of leadership, internal structures and procedures, participating countries and continents, access to information, and the topics addressed by the Society. ISME grew within a world context of rising democracy, from civil rights to women's rights

movements, colonies rising up against colonists and gaining independence, groups gaining freedom from Communist regimes, to the emergence of marginalized groups from the fringes of society to a more central position. One of the core challenges recognised by several past leaders was the accommodation of different definitions of democracy within the Society. Not all countries shared the European and American concept of democracy and how groups function and are structured. But even more challenging was the creation and implementation of policies to accommodate the prevailing global asymmetries of power, wealth, knowledge, and cultural self-understanding. How could a measure of equality be maintained in an international society given the immense diversity of cultural traditions and levels of socio-economic development?¹ For example, the conference registration fee for one ISME member may represent half of another member's salary; in the past music educators in some Communist countries were not allowed to become members at the individual level, but rather through an organised group; or members have been denied a visa to attend an ISME conference. While it is true that due to political developments in the past half century, these conditions do not exist in many countries any longer, there are areas of the world where they still apply, and this reality impedes ISME's ability to reach music teachers in those places. One might argue that the ISME website allows music educators all over the world to access information disseminated by ISME. Yet, this reality is not economically viable for many music educators in underdeveloped countries.

ISME started out as a small group of mostly male leaders from Western countries who formed a subculture that built an institutional identity. While it is true that with the exception of Japan, ISME presidents prior to the 1990s came from Europe, the Americas, and Australia, yet vice presidents and board members represented a much broader geographical scope (see list of ISME officers in Appendix).

The Society's internal structures and procedures reflected increased attention to democratic principles. ISME was dominated by IMC/UNESCO standards of operation in approximately the first two decades. One of the principles central to the actions of ISME leaders was that of transcending the limitations set by world politics in building international relations through music education. There is concrete evidence of this in many speeches given by these leaders and also in the location of conferences. I refer in particular to those of Tokyo (1963), Moscow (1970), Tunis (1972), and Pretoria (1998). The common interest of all music educators in children and music, or the common bond to see people's lives enriched by music, rose above the political loyalties of members.

¹ Fred Dallmayr, *Dialogue Among Civilizations: Some Exemplary Voices* (New York: Palgrave Macmillan, 2002), p. 68.

As the Society expanded its identity in the 1970s, and developed policies to frame its philosophy and actions in the 1980s and 1990s, its commitment to democratic principles was clear. Efforts to develop regional centers indicated that an international society depends on grass roots efforts in regions and countries within those regions. Leaders traveled to under-represented countries to inform music educators about the benefits of the Society. Although the Society was criticised in the 1980s by members who believed that it needed to expand its global outreach, one must consider the financial state of the group's operations, the voluntary nature of the leaders' contributions, the quality of communication networks available prior to the 1980s, and the political status of many countries worldwide.

Beginning in the 1990s, concrete efforts were taken to engage Third World countries by graduated registration fees that differentiated between poorer and more well-off countries, and by a sponsorship program to support music educators from poorer countries to attend biennial conferences. The rhetoric issued by ISME also reflected an awareness of the need to listen to individual members and to establish forums for them to provide feedback and to offer their opinion about the Society's operations. Phrases such as "ISME is us", and "Serving Music Educators of the World", were supported by new policies and activities – for example, a policy that grants a postal vote in elections for those who cannot attend conferences, or open forums at conferences for the general membership.

ISME constituted an international organisation from the beginning but its reach was not global. However, its philosophy was global and the ideal of expanding geographical frontiers to reach all countries was in the forefront of leaders' thinking throughout the 50 years. The organisation of an early conference in Tokyo in 1963 represented a major achievement in terms of participation of Asian countries and the informal establishment of an Asian centre for ISME in Japan. The location of conferences was not totally under the control of the leadership, since it depended on invitations from cities that could afford to host such events. However, the Society's leaders nurtured collegial relations in under-represented countries and in some cases these connections made it possible to hold conferences in those countries. For example, Naohiro Fukui's leadership in ISME from the early years brought the 1963 conference to Tokyo; ongoing connections with Zoltán Kodály placed the 1964 conference in Budapest; Frank Callaway's friendship with Dmitri Kabalevsky made it possible to hold the 1970 conference in Moscow. In other cases, the entrance of ISME into a continent or region took longer due to political circumstances or the economic state of countries in the region. The African continent and the Latin American countries provide two examples, albeit with different historical relationships with ISME.

One overall observation might be that a country or region's identification with and participation in ISME was dependent on how music educators were

organised internally in those areas. In some cases such as the African continent, participation in ISME impacted positively on the creation of a national music education organisation. In other cases such as the Latin American countries, it served to build a regional identity among them, beginning in the 1970s and developed further in the 1990s. While ISME has moved significantly toward global participation there are South and South East Asian, Middle Eastern, and Polynesian countries whose voices are yet to be heard within the Society. As evident from the past, this process is incremental and frequently begins with a single contact within a country leading to a network of connections, and finally a national affiliation.

A prerequisite to implementing a democratic international society is access to information for all people. Given the varying stages of economic and educational development in countries worldwide this is a goal as yet to be realised fully. The valiant efforts of early leaders in forming a global community, given the resources they had at their disposal, are admirable and noble. Their future plans included the creation of an international information centre for music education. In 1970, as Publications Commission Chair, Lennart Reimers declared that “information is the key word – it must start from all places and reach all places”. A democratic approach to the dissemination of information in this way demanded use of major world languages. ISME’s roots in UNESCO dictated its focus on that organisation’s official languages of English, French, Spanish and German. Early conferences and publications demonstrated acknowledgement of this diversity. However, due to economic circumstances, this was minimised until members in the 1990s began to be critical of the monolingual state of the Society’s proceedings and publications.

A final perspective on democracy is gained by examining the topics addressed in the Society’s conferences, publications, and projects. A democratic approach is inferred by the inclusiveness and comprehensiveness of topics, or their relevance to establishing a democratic system of music education, as in the recent advocacy campaign. A broad conception of music education was adopted in the constitution of the Society, one that embraced music education at all educational levels, as well as in community and other institutional settings. Herein lay the possibility for the later development of the Commissions, which in essence created forums for specialised interest groups in areas as broad as community music, music in educational, cultural and mass media policies, and music in therapy and special education.

ISME leadership identified conference and publication topics that sought to disseminate music in education, improve pedagogical practices, and offer forums for comparing various aspects of music education systems across cultures. In addition, as the Society grew and expanded its geographical frontiers, its leaders encouraged performers from under-represented countries to perform at biennial conferences. Due to the obvious expense implied by such participation, this noble goal had limited but significant successes.

Democratic ideals existed in the ISME community from its establishment. It was founded on the principle of inclusiveness – of countries, ethnic groups, and music education settings and cultural contexts. From a top down approach necessary in the beginning to establish an identity and form a community, it moved toward a grass roots approach in which the voices of subgroups and individual members played a greater role in the development of the ISME community.

Experiencing Cultural Diversity

An international society by its very nature implies diversity. ISME was no exception. Issues of diversity may be approached from multiple vantage points, from the composition of the Society's leadership and membership, the incorporation of various musical traditions into its activities, the use of languages in its proceedings, or the choice of its conference themes. Some of these issues are addressed in the context of democracy and dialogue. In an earlier publication, I focused on the role of ISME in the promotion of multicultural music education.² Here I summarise briefly those findings and highlight the growth of cultural and musical diversity within the culture of ISME.

ISME developed during a period when issues of diversity came into the foreground of politics and education. From its inception its leaders were committed to the concept of musical diversity and promoted world music in education. Some of the key figures in the founding of the Society – Vanett Lawler and Charles Seeger in particular – had extensive knowledge and experience of music in cultures other than their own. Lawler had traveled extensively in South America, and Seeger's pioneering work in ethnomusicology paved the way for studying non-Western music. The particular focus of ISME's efforts in this domain was determined in large part by IMC/UNESCO's agenda, from its emphasis on improving East-West relations in the 1950s and 1960s, preserving national and traditional cultures in the 1970s, to its Decade of Cultural Development beginning in 1987. The Society's commitment to embracing musical and cultural diversity culminated in the creation of a *Policy on Musics of the World's Cultures* in the 1990s.

The Society's achievements were not limited to advancing these agendas. ISME members experienced diversity each time they convened for a conference. The meeting of cultures through music making and conversation encouraged the Society's interest in comparative music education, and demonstrated that music educators worldwide experience common challenges. Members consistently reported the benefits of building friendships with music educators in other countries. Such

² Marie McCarthy, "The Role of ISME in the Promotion of Multicultural Music Education, 1953-1996", *International Journal of Music Education*, 29 (1997): 81-93.

encounters surely helped to break down stereotypes about nations and ethnic groups while members observed the uniqueness of individual music teachers working within national settings. Thus the culture of the Society grew around individuals experiencing diversity through contacts with colleagues from other nations and cultural groups. As more nations and cultural groups came to be represented in the Society's leadership and membership, global consciousness expanded accordingly. Conference themes such as "The Contribution of Music Education to the Understanding of Foreign Cultures, Past and Present" (1966), to "Music for a Small Planet" (1984), and "Sharing Musics of the World" (1992), reflect this expanding consciousness.

Other factors that contributed to building a culture of diversity within ISME included the contributions of ethnomusicologists to ISME forums beginning in the formative years, the conviction of ISME leaders that the Society could transcend the cultural barriers created by political regimes, the voices of individual members who constantly reminded leaders of the need for increased diversity in performance groups and speakers at conferences, the location of conferences and seminars, and the work of its various commissions in expanding geographical, intellectual, and cultural frontiers.

Nurturing Intercultural Dialogue

Establishing and maintaining effective dialogue among individuals with different national and cultural backgrounds was perhaps the single most challenging task of building an international society. It demanded high levels of trust, openness, diplomacy, and cultural empathy. The Society was fortunate to attract leaders who embodied these qualities and who built the kind of dialogue that generally transcended political bias and cultural ethnocentrism. One of the fundamental goals of ISME from its inception was to improve international relations through music education. What set ISME apart as an international organisation was its central concern, music, a cultural phenomenon that functions in part to unite people and build collective identity through participation in musical events. From the beginning ISME included performances in its conferences and this practice grew over the years. For many members, the performances represented the most significant part of conference presentations.

Other members spoke of the importance of the friendships they established during conferences and related events. Although these face-to-face encounters occurred only every two years, it seems that the context and forum of ISME conferences were conducive to nurturing bonds of friendship that lasted over the years. The sharing of pedagogical ideas cross-culturally was also made possible through the connections that the Society made with related institutions such as

and created a Society that was unique in the breadth of its agenda. As national music education societies and organisations developed during the same period of time, they became more narrowly focused on music pedagogy; ISME, on the other hand, maintained a comprehensive view of music education. This was achieved primarily through individuals who were active in ISME and also in other related institutions or activities. Those who promoted the various commissions in the 1970s provide a striking example of this type of intercultural or inter-institutional dialogue – Kurt Blaukopf, Violetta Hemsy de Gainza, Katalin Forrai, and Warner Imig, to name some.

In recent years, many of the commissions created a dialogue with music educators in the communities where they held their biennial seminars. This grass roots effort to impact music education at the local level within the context of a global society represents one of ISME's initial goals, a goal that took considerable time to implement. Other efforts to create dialogue between the centre, that is the ISME Executive and Board, and communities of national and regional music educators, occurred through seminars, conferences and networks. Efforts in the 1970s to set up regional conferences had limited success due to lack of financial resources, the underdeveloped state of the Society's links with some individual countries, and the less sophisticated global communication networks. When the model of regional activity surfaced again in the 1990s, the time was right for it to succeed. The Society had developed stronger contacts with individuals and groups regionally, the regions or countries themselves had established music education organisations, and above all, communication networks among the regions and the ISME centre allowed for greater dialogue between them.

Perhaps the single greatest factor in facilitating the development of ISME was the changing technology of global communication media. From fax to email to the Internet, these media made communication faster, easier, and more efficient. They also made the sharing, exchange, and dissemination of information possible in unprecedented ways. Now the ISME website performs a central function to the Society's growth and to the implementation of its goals. The institution of a centre that disseminates information to music educators worldwide, that creates a forum for the exchange of ideas, that provides support for music educators, represents a core goal of the Society. Political circumstances, financial burdens, or lack of communication networks, prevented it from being developed in earlier decades. Beginning in the 1990s, the possibility of a virtual centre became a reality.

From a small, powerful core group that functioned primarily by formal, hand-written or type-written letter in the 1950s, to a large, multifaceted group that communicates typically by less formal email exchanges, the nature of dialogue within the Society has changed considerably. One might call this progress and indeed it is in terms of the speed and efficiency of the available communication networks. Yet

it is inspiring to read the letters and memoranda of officers of the pre-electronic era. The diplomacy, courtesy, sensitivity, and friendship they conveyed seems to have been the foundation upon which intercultural dialogue grew and flourished. It would be wise to maintain these qualities as vital to all dialogue that seeks to advance the Society's agenda and maintain its well-being.

Toward a Global Community

I subtitled this book, "Toward a Global Community", based on the belief that the Society's greatest achievement was to expand the geographical, structural, and intellectual frontiers toward the ideal of a global community. I identified issues of democracy, diversity, and dialogue as those that challenged members in the realisation of that ideal. Community implies a bonding through a set of common beliefs, a fundamental trust and goodwill among members, and participation in rituals and events that confirm beliefs and build solidarity.

The mission is ongoing as ISME further expands its global reach into countries that heretofore have not participated in the Society. Through its advocacy efforts, regional conferences, policy statements, and publications, it seeks to advance democracy in music education worldwide. It aims to highlight and bring into ISME forums the music of diverse cultural groups, as well as promote linguistic diversity in its proceedings. It continues to implement its initial mandate to nurture intercultural dialogue and understanding through music education. Given the patterns of development in the last 50 years, one can conclude that like a spiral that coils round and aspires to greater heights with each turning, issues of democracy, diversity, and dialogue will recur, accompanied by new challenges and rewards.

At this time, we honour those leaders who have carried the beacon of ISME for the past 50 years, and we bring forward their legacy to enlighten the ISME community of 2003, 2053, and beyond. The nobility and dignity of their life's contributions engender hope for the future of music education, the hope that was beautifully expressed by Paul Hindemith and Paul Claudel in their commissioned work for the first ISME conference 50 years ago:

Canticle to Hope

Hope, oh conqueror of death.
Morning's tumultuous arrival,
Fury, frenzied spirit; oh, Hope. Come
Lead us to gigantic portals!
Aureate being, luminous one,
You, delirious; freed from chains [*sic*] now,
Come, true unreality,
Be with us, all-powerful Hope,
Now with your wings so widely outspread!



INTERNATIONAL SOCIETY FOR
MUSIC EDUCATION
1953-2003

PRESIDENT

1953-1956 Arnold Walter, Canada
 1956-1958 Domingo Santa Cruz, Chile
 1958-1961 Gerald Abraham, UK
 1961-1964 Samuel Baud-Bovy, Switzerland
 1964-1968 Karl Ernst, USA
 1968-1972 Frank Callaway, Australia
 1972-1976 Egon Kraus, Federal Republic of Germany
 1976-1980 Naohiro Fukui, Japan
 1980-1984 Rodolfo Zubrisky, Argentina
 1984-1986 Robert Werner, USA
 1986-1988 Ellen Urho, Finland
 1988-1990 Katalin Forrai, Hungary
 1990-1992 John Ritchie, New Zealand
 1992-1994 Yasuharu Takahagi, Japan
 1994-1996 Lupwishi Mbuyamba, Zimbabwe
 1996-1998 Ana Lucia Frega, Argentina
 1998-2000 Einar Solbu, Norway
 2000-2002 John Drummond, New Zealand
 2002-2004 Giacomo Oliva, USA

VICE PRESIDENT

1953-1955 Bernard Heinz, Australia
 Egon Kraus, FRG
 Domingo Santa Cruz, Chile
 1955-1958 Bengt Frnzén, Sweden
 Eberhard Preussner, Austria
 Arnold Walter, Canada
 1958-1961 Lucrecia Kasilag, Philippines
 P. Sambamoorthy, India
 Hans Sittner, Austria
 1961-1964 Gerald Abraham, UK
 Pierre Auclert, France
 Zoltán Kodály, Hungary
 1964-1966 Samuel Baud-Bovy, Switzerland
 Naohiro Fukui, Japan
 Dimitri Kabalevsky, USSR
 1966-1968 Samuel Baud-Bovy, Switzerland
 Naohiro Fukui, Japan
 Dimitri Kabalevsky, USSR
 1968-1970 Dimitri Kabalevsky, USSR
 Kwabena Nketia, Ghana
 Rodolfo Zubrisky, Argentina

- 1970-1972 Kwabena Nketia, Ghana
Erzsébet Szönyi, Hungary
Rodolfo Zubrisky, Argentina
- 1972-1974 André Ameller, France
Emanuel Amiran-Pougatchov, Israel
Saleh el Mahdi, Tunisia
Erzsébet Szönyi, Hungary
- 1974-1976 André Ameller, France
Naohiro Fukui, Japan
Rodolfo Zubrisky, Argentina
- 1976-1978 Egon Kraus, FRG
Henning Bro Rasmussen, Denmark
Rodolfo Zubrisky, Argentina
- 1978-1980 Egon Kraus, FRG
Henning Bro Rasmussen, Denmark
Robert Werner, USA
- 1980-1982 Josef Sulz, Austria
Robert Werner, USA
- 1982-1984 Donald McKellar, Canada
Ronald Smith, UK
Joseph Sulz, Austria
- 1984-1986 Donald McKellar, Canada
Ellen Urho, Finland
Rodolfo Zubrisky, Argentina

Due to a change in the Constitution in 1986, the office of Vice-president was abolished. The offices of Past-president and President-elect were introduced.

HONORARY PRESIDENT

- 1956-1963 Leo Kestenber, Israel
1964-1968 Zoltán Kodály, Hungary
1972-1986 Dimitri Kabalevsky, USSR
1988-2003 Sir Frank Callaway, Australia

SECRETARY GENERAL

- 1953-1955 Vanett Lawler, USA
1955-1968 Egon Kraus, FRG
1968-1976 Henning Bro Rasmussen, Denmark
1976-1984 John Ritchie, New Zealand
1984-1992 Ronald Smith, UK
1992-2000 Joan Therens, Canada
2001- Judy Thönell, Australia

TREASURER

- 1956-1970 Vanett Lawler, USA
1970-1972 Vanett Lawler (Acting Treas.)
1972-1987 Frank Callaway, Australia
1988-1997 Robert Werner, USA
1997-2001 Gary McPherson, Australia

BOARD MEMBERS

(Also known as Additional Members and Members At Large)

- 1955-1958 John Bishop, Australia
Elizabeth Collins, Liberia
Marcel Cuvelier, Belgium
Renato Fasano, Italy
Willum Hansen, Denmark
Martti Hela, Finland
Lucrecia Kasilag, Philippines
Saburo Moroi, Japan
Trude Reich, Yugoslavia
P. Sambamoorthy, India
Rudolf Schoch, Switzerland
Blanche Souriac, France
- 1958-1961 Jenő Adam, Hungary
Pierre Auclert, France
Frank Callaway, Australia
Samha El-kholi, Egypt
Ernesto Epstein, Argentina
Renato Fasano, Italy
Bengt Franzén, Sweden
Theodore Normann, USA
Trude Reich, Yugoslavia

- Maria Roumer, USSR
 Rudolf Schoch, Switzerland
 Inoue Takeshi, Japan
- 1961-1964 Frank Callaway, Australia
 José Castañeda, Guatemala
 John Daniskas, Netherlands
 Karl Ernst, USA
 Naohiro Fukui, Japan
 Zaven Hacobian, Iran
 Dimitri Kabalevsky, USSR
 Lucrecia Kasilag, Philippines
 Salah el Mahdi, Tunisia
 Rudolf Matz, Yugoslavia
 Olavi Pesonen, Finland
 P. Sambamoorthy, India
 Hans Sittner, Austria,
 Rodolfo Zubrisky, Argentina
- 1964-1966 Gerald Abraham, UK
 Pierre Auclert, France
 John Bishop, Australia
 John Daniskas, Netherlands
 Zaven Hacobian, Iran
 Lucrecia Kasilag, Philippines
 Salah el Mahdi, Tunisia
 Narayana Menon, India
 Kwabena Nketia, Ghana
 Olavi Pesonen, Finland
 Ljubimir Pipkov, Bulgaria
 Lloyd Slind, Canada
 Hans Sittner, Austria
 Pavel Sivic, Yugoslavia
 Eugen Suchon, Czechoslovakia
 Erzsébet Szönyi, Hungary
 Rodolfo Zubrisky, Argentina
- 1966-1968 Gerald Abraham, UK
 Pierre Auclert, France
 Frank Callaway, Australia
 John Daniskas, Netherlands
 Zaven Hacobian, Iran
 Lucrecia Kasilag, Philippines
 Salah el Mahdi, Tunisia
 Narayana Menon, India
 Kwabena Nketia, Ghana
- Olavi Pesonen, Finland
 Ljubimir Pipkov, Bulgaria
 Lloyd H. Slind, Canada
 Hans Sittner, Austria
 Pavel Sivic, Yugoslavia
 Eugen Suchon, Czechoslovakia
 Erzsébet Szönyi, Hungary
 Rodolfo Zubrisky, Argentina
- 1968-1970 André Ameller, France
 Emanuel Amiran-Pougatchov, Israel
 Samuel Baud-Bovy, Switzerland
 Bernhard Binkowski, FRG
 Denis Brearley, UK
 Karl Ernst, USA
 Naohiro Fukui, Japan
 Jan Hanů, Czechoslovakia
 Hanna Lachertowa, Poland
 Narayana Menon, India
 Ljubimir Pipkov, Bulgaria
 Matti Rautio, Finland
 Hans Sittner, Austria
 Pavel Sivic, Yugoslavia
 Erzsébet Szönyi, Hungary
 Arnold Walter, Canada
- 1970-1972 André Ameller, France
 Emanuel Amiran-Pougatchov, Israel
 Samuel Baud-Bovy, Switzerland
 Bernhard Binkowski, FRG
 Denis Brearley, UK
 John Daniskas, Netherlands
 Carlo Delfrati, Italy
 Vernon Ellis, Canada
 Karl Ernst, USA
 Victor Giuleanu, Romania
 Masao Hamano, Japan
 Jan Hanů, Czechoslovakia
 Dimitri Kabalevsky, USSR
 Lucrecia Kasilag, Philippines
 Hanna Lachertowa, Poland
 Salah el Mahdi, Tunisia
 Paul Michel, GDR
 Matti Rautio, Finland

1972-1974 Jiri Bajer, Czechoslovakia
 Werner Bloch, Switzerland
 Kurt Blaukopf, Austria
 Carlo Delfrati, Italy
 Vernon Ellis, Canada
 Ingemar Gabriellsson, Sweden
 Victor Guileanu, Romania
 Masao Hamano, Japan
 Marguerite Hood, USA
 Lucrecia Kasilag, Philippines
 Maria de Lourdes Martins, Portugal
 Paul Michel, GDR
 Kwabena Nketia, Ghana
 John Ritchie, New Zealand
 Raymond Roberts, New Zealand
 Magdalena Stokowska, Poland
 Rodolfo Zubrisky, Argentina

1974-1976 Emanuel Amiran-Pougachov, Israel
 Jiri Bajer, Czechoslovakia
 Charles Benner, USA
 Kurt Blaukopf, Austria
 Lucien Brochu, Canada
 Werner Bloch, Switzerland
 Dimiter Christoff, Bulgaria
 Alvaro Fernaud, Venezuela
 Ingemar Gabriellsson, Sweden
 John Hosier, UK
 Lukas Lindeman, Netherlands
 Salah el Mahdi, Tunisia
 Kwabena Nketia, Ghana
 John Ritchie, New Zealand
 Magdalena Stokowska, Poland
 Bernard Suryabrata, Indonesia
 Erzsébet Szönyi, Hungary

1976-1978 André Ameller, France
 Emanuel Amiran-Pougachov, Israel
 Lucien Brochu, Canada
 Dimiter Christoff, Bulgaria
 Carlo Delfrati, Italy
 Katalin Forrai, Hungary
 Veikko Helasvuo, Finland
 Lucrecia Kasilag, Philippines
 Hanna Lachertowa, Poland
 Lukas Lindeman, Netherlands

Salah el Mahdi, Tunisia
 Paul Michel, GDR
 Patrick Ofei, Ghana
 Josef Sulz, Austria
 Robert Werner, USA

1978-1980 André Ameller, France
 Candida Bautista, Philippines
 Lilana Botchava, Bulgaria
 Carlo Delfrati, Italy
 Katalin Forrai, Hungary
 Willi Gohl, Switzerland
 Veikko Helasvuo, Finland
 Sa'id Khadiri, Iran
 Rosa-Maria Kucharsky, Spain
 Hanna Lachertowa, Poland
 Donald McKellar, Canada
 Paul Michel, GDR
 Patrick Ofei, Ghana
 Ronald Smith, UK
 Joseph Sulz, Austria
 Rodolfo Zubrisky, Argentina

1980-1982 Munir Bashir, Iraq
 Candida Bautista, Philippines
 Arnold Bentley, UK
 Liliana Botcheva, Bulgaria
 Edmund Cykler, USA
 Willi Gohl, Switzerland
 Marguerite Hood, USA
 Rosa-Maria Kucharsky, Spain
 Blanche Leduc, France
 Lukas Lindeman, Netherlands
 Donald McKellar, Canada
 Egon Kraus, FRG
 Henning Bro Rasmussen, Denmark
 Helmut Schulze, GDR
 Ronald Smith, UK
 Magdalena Stokowska, Poland
 Gustav Twerefoo, Ghana
 Ellen Urho, Finland

1982-1984 Munir Bashir, Iraq
 Luigi del Grosso Destreri, Italy
 Katalin Forrai, Hungary
 Graziela Cintra Gomes, Portugal

- Egon Kraus, FRG
 Lukas Lindeman, Netherlands
 Mwesa Isaiah Mapoma, Zambia
 Henning Bro Rasmussen, Denmark
 Helmut Schulze, GDR
 Magdalena Stokowska, Poland
 Yasuharu Takahagi, Japan
 Ellen Urho, Finland
 Robert Werner, USA
- 1984-1986 Jiri Bajer, Czechoslovakia
 San Hyun Cho, Korea
 Luigi del Grosso Destrieri, Italy
 Katalin Forrai, Hungary
 Graziela Cintra Gomes, Portugal
 Richard Jakoby, FRG
 Samha El Kholy, Egypt
 Lupwishi Mbuyamba, Gabon
- 1986-1988 Jiri Bajer, Czechoslovakia
 Duane Bates, Canada
 Sang-Hyun Cho, Korea
 Naotaka Fukui, Japan
 Violeta Hemsy de Gainza, Argentina
 Richard Jakoby, FRG
 Samha El Kholy, Egypt
 Lupwishi Mbuyamba, Gabon
 Florencia Pierret, Dominican Republic
 John Ritchie, New Zealand
- 1988-1990 Duane Bates, Canada
 Irmgard Bontinck, Austria
 Boris Dimentman, USSR
 Naotaka Fukui, Japan
 Violeta Hemsy de Gainza, Argentina
 Paul Lehman, USA
 Amal Ahmed Moktor Sadek, Egypt
 Einar Solbu, Norway
 Soon-Chungh Suh, Korea
 César Tort, Mexico
- 1990-1992 Lia Rejane Mendes Barcellos, Brazil
 Irmgard Bontinck, Austria
- Boris Dimentman, USSR
 Ana Lucia Frega, Argentina
 Paul Lehman, USA
 Lupwishi Mbuyamba, Zimbabwe
 Amal Ahmed Moktor Sadek, Egypt
 Einar Solbu, Norway
 Joan Therens, Canada
 César Tort, Mexico
- 1992-1994 Patricia Shehan Campbell, USA
 Éva Csébfalvi, Hungary
 Ana Lucia Frega, Argentina
 Awatef Abedel Karim, Egypt
 Anthony Kemp, UK
 Olive McMahan, Australia
 Pierre Perron, Canada
 Erkki Pohjola, Finland
 Johannella Tafuri, Italy
 Caroline van Nierkerk, South Africa
- 1994-1996 Patricia Shehan Campbell, USA
 Sang-Hyun Cho, Korea
 Éva Csébfalvi, Hungary
 John Drummond, New Zealand
 Anthony Kemp, UK
 Olive McMahan, Australia
 Pierre Perron, Canada
 Erkki Pohjola, Finland
 Johannella Tafuri, Italy,
 Caroline van Nierkerk, South Africa
- 1996-1998 Graham Bartle, Australia
 John Drummond, New Zealand
 Pilar Figueras, Spain
 Angeline Lee, Malaysia
 Jocelyne Desjardins-Melanson, Canada
 Gloria Valencia Mendoza, Colombia
 Tsuneaki Miyoshi, Japan
 David Price, UK
 Sylvia Schawarzenbach, Switzerland,
 Wendy Sims, USA
- 1998-2000 Graham Bartle, Australia
 Eric Favaro, Canada
 Pilar Figueras, Spain

- Liane Hentschke, Brazil
 Tsuneaki Miyoshi, Japan
 Alvin Petersen, South Africa
 David Price, UK
 John Roh, Korea
 Sylvia Schwarzenbach, Switzerland
 Wendy Sims, USA
- 2000-2002 Eric Favaro, Canada
 Dina Grätzer, Argentina
 Wilfried Gruhn, Germany
 Liane Hentschke, Brazil
 Carolynn Lindeman, USA
 Ros McMillan, Australia
 Tadahiro Murao, Japan
 Alvin Petersen, South Africa
 John Roh, Korea
 Jonathan Stephens, Scotland
- 2002-2004 Carolynn Lindeman, USA
 Håkan Lundström, Sweden
 Lily Chen-Hafteck, USA
 Magne Espeland, Norway
 Wilfried Gruhn, Germany
 Ros McMillan, Australia
 Tadahiro Murao, Japan
 Meki Nzewi, South Africa
 Alda de Jesus Oliveira, Brazil
 Dina Grätzer, Argentina
 Jonathan Stephens, Scotland
 Kari Veblen, Canada

HONORARY LIFE MEMBERS

- 1982 Arnold Bentley, UK
 Edmund Cykler, USA
 Marguerite Hood, USA
 Blanche Leduc, France
- 1984 Egon Kraus, FRG
 Henning Bro Rasmussen, Denmark
- 1986 Bernhard Binkowski, Germany
- 1988 Rodolfo Zubrisky, Argentina
- 1990 Shinichi Suzuki, Japan

- 1992 Jack Dobbs, UK
 Ellen Urho, Finland
- 1994 Katalin Forrai, Hungary
 John Ritchie, New Zealand
- 1996 James Carlsen, USA
 Ronald Smith, UK
 Yasuharu Takahagi, Japan
- 1998 Violeta Hemsy de Gainza, Argentina
 Donald Robinson, USA
- 2000 Robert Werner, USA
- 2002 Paul Lehman, USA
 Joan Therens, Canada

ADMINISTRATOR

- 1989-2000 Elizabeth Smith, UK
- 2000-2001 Willem Wijgers, Barbara Zander, The Netherlands
- 2002- Judy Thönell, Australia

CONFERENCE LOCATION AND ORGANISER

- 1953 Brussels, Belgium, UNESCO
- 1955 Lindau, Germany/Zurich, Switzerland
- 1958 Copenhagen, Denmark
- 1961 Vienna, Austria
- 1963 Tokyo, Japan: Naohiro Fukui
- 1964 Budapest, Hungary: Erzsébet SzQnyi and Katalin Forrai
- 1966 Interlochen, Michigan: Marguerite Hood
- 1968 Dijon, France: André Ameller
- 1970 Moscow, USSR: Dimitri Kabalevsky
- 1972 Tunis/Carthage, Tunisia: Salah el Mahdi
- 1974 Perth, Australia: Frank Callaway
- 1976 Montreux, Switzerland: Werner Bloch

1978 London, Ontario: Lucien Brochu, Donald McKellar
 1980 Warsaw, Poland: Magdalena Stokowska
 1982 Bristol, UK: Ronald Smith
 1984 Eugene, Oregon, USA: Morrette Rider
 1986 Innsbruck, Austria: Joseph Sulz
 1988 Canberra, Australia: William Hawkey
 1990 Helsinki, Finland: Ellen Urho
 1992 Seoul, Korea: Sang-Hyun Cho
 1994 Tampa, Florida, USA: Jack Heller and John Richmond
 1996 Amsterdam, Netherlands: Peter Jense
 1998 Pretoria, South Africa: Antony Melck and Caroline van Nierkerk
 2000 Edmonton, Alberta, Canada: Amanda Montgomery and George Nikel
 2002 Bergen, Norway: Magne Espeland
 2004 Tenerife, Canary islands, Spain: Maravillas Diaz

COMMISSION CHAIR

Research (1968-)

1968-72 Arnold Bentley, UK
 1972-74 Kurt-Erich Eicke, FRG
 1974-80 James Carlsen, USA
 1980-82 Aubrey Hickman, UK
 1982-86 Jack Heller, USA
 1986-88 Ana Lucia Frega, Argentina
 1988-90 Anthony Kemp, UK
 1990-92 Harold Fiske, Canada
 1992-94 Bertil Sundin, Sweden
 1994-96 David Hargreaves, UK
 1996-98 Tadahiro Murao, Japan
 1998-2000 Robert Walker, Australia
 2000-02 Alda de Jesus Oliveira, Brazil
 Graham Welch, UK
 2002-04 Johannella Tafuri, Italy

Development (1970-76)

1970-72 Edmund Cykler (USA)
 1972-74 Robert Werner (USA)
 1974-76 Robert Werner (USA)

Publications (1970-74)

1970-72 Lennart Reimers, Sweden
 1972-74 John Hosier, UK

Education of the Amateur (1974-82)

1974-76 André Ameller, France

Out of School Music Activities

1976-82 André Ameller

Education of the Professional Musician (1974-)

1974-84 Warner Imig, USA
 1984-86 William Hawkey, Australia
 1986-88 Gottfried Scholze, Austria
 1988-92 Max Cooke, Australia
 1992-94 Siglind Bruhn, Hong Kong
 1994-96 Maria del Carmen Aguilar, Argentina
 1996-98 Arthur Tollefson, USA
 1998-2000 Giacomo Oliva, USA
 2000-02 Håkan Lundström, Sweden
 2002-04 Orlando Musumeci, Argentina

Music in Schools and Teacher Education (1974-)

Music Teacher Training
 1974-76 Bernhard Binkowski, FRG

Music in General Schools

1974-76 John Ritchie, New Zealand

Music in Schools and Teacher Training

1976-84 Bernhard Binkowski, FRG
 1984-88 Don Robinson, USA
 1988-92 Jonathan Stephens, Scotland

Music in Schools and Teacher Education

1992-94 Martin Comte, Australia
 1994-96 Elina Laakso, Finland
 1996-98 Magne Espeland, Norway
 1998-2000 Glenn Nierman, USA

- 2000-02 Patricia Shand, Co-chair, Canada
 Judy Thönnell, Co-chair, Australia
 2002-04 Minette Mans, Namibia

Music in Special Education, Music Therapy
 and Music Medicine (1974-)

- Music Therapy and Music Education
 1974-82 Violeta Hemsy de Gainza,
 Argentina

Music Therapy and Music in Special Education

- 1982-88 Violeta Hemsy de Gainza
 1988-90 Rosalie Rebollo Pratt, USA

Music in Special Education, Music Therapy
 and Music Medicine

- 1990-92 Rosalie Rebollo Pratt
 1992-94 Jacqueline Verdeau-Paillès, France
 1994-98 Janet Montgomery, USA
 1998-2000 Phil Ellis, UK, and Daniela Laufer,
 Germany

- 2000-02 Janet Montgomery, USA

- 2002-04 Paul Waskiewicz, USA
 Manuela Prause, Germany

Technical Media in Music Education
 (1974-1980)

- 1974-80 John Hosier, UK

Music in Cultural, Educational and
 Mass Media Policies (1976-)

- 1976-82 Kurt Blaukopf, Austria
 1982-86 Luigi del Grosso Destreri, Italy
 1986-90 Irmgard Bontinck, Austria
 1990-96 Peter Eitzkorn, USA
 1996-98 Nelly de Camargo, Brazil
 1998-2000 Terry Gates, USA
 2000-02 Sigmund Helms, Germany
 2002-04 David Forrest, Australia

Early Childhood Music Education (1978-)

- 1978-82 Katalin Forrai, Hungary
 1982-86 Carol Rogel Scott, USA
 1986-88 Olive McMahon, Australia
 1988-90 Anne Lindeberg-Piironen, Finland
 1990-94 Wendy Sims, USA

- 1994-98 Sheila Woodward, South Africa
 1998-2000 Mary Lou van Rysselberghe, USA
 2000-02 Lily Chen-Hafteck, South Africa
 2002-04 Lori Custodero, USA

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- 1982-88 Einar Solbu, Norway
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 1990-92 John Drummond, New Zealand
 1992-94 Tim Joss, UK
 1994-96 David Price, UK
 1996-98 Elizabeth Oehrle, South Africa
 1998-2000 Kari Veblen, Canada
 2000-02 Huib Schippers, Netherlands
 2002-04 Patricia Shehan Campbell, USA

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- Editors: Egon Kraus, Germany
 Lennart Reimers, Sweden

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- Editors: Egon Kraus
 Heath Lees, New Zealand

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- Editors: Jack Dobbs, UK
 Anthony Kemp, UK
 Dorothy Taylor, UK
 Christopher Johnson, USA

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- Editors: Wendy Sims, USA (Issue #1)
 Pamela Burnard, UK and
 Liane Hentschke, Brazil (Issue #2)

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- Editors: Joan Therens, Canada
 Elizabeth Smith, UK
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 Ros McMillan, Australia

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