

The Craze for Excellence.

Music Academias and their International Students

FHNW University of Applied Sciences and Arts / Academy of Music;
University of Basel, The Seminar for Sociology

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1. Background & Aim

Laboratory of Globalization

Music field stands out for highest quotas of international students: The *Schola Cantorum Basiliensis* excels with a record share of 90 %.

- Music field as genuine laboratory of globalization
- What does this transcultural momentum entail?

Hegemony and Innovation

In the interplay between hegemonic or passed down tradition(s) and transcultural innovation the task is to better understand how the local and the global interact (McCormick 2014)

- Research will enrich the study of modern mobility with new insights and perspectives

Transdisciplinarity

Departing from the fields of music education and sociology, the transdisciplinary research wants to provide an innovative contribution for the better understanding of social and musical formations (Born 2012)

- How do highly diverse stakeholders participate in the making of an international music scene?

2. Design & Methods

Mixed Methods Design

Quantitative (questionnaire survey, analysis of microdata) and qualitative (interviews, focus groups) methods.

Constructivist Grounded Theory

Interdisciplinary, actor-centered approach calls for a constructivist framework (Bryant & Charmaz 2007).

Threifold Focus

- Situation of actors (international students)
- Processes of transformation (institutions)
- Transcultural entanglements with local music culture, politics, economics (urban stakeholders).

3. Quantitative Data

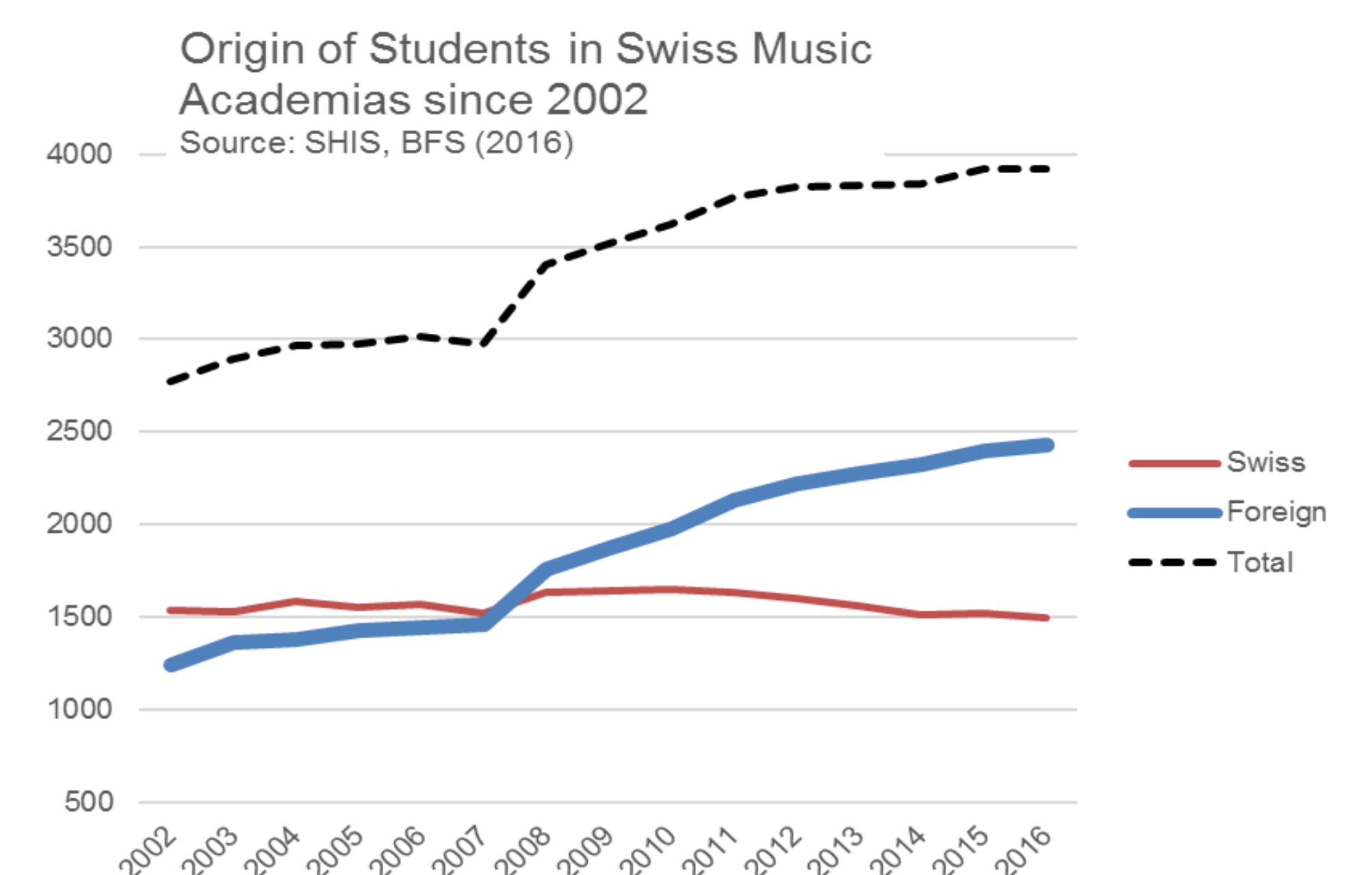
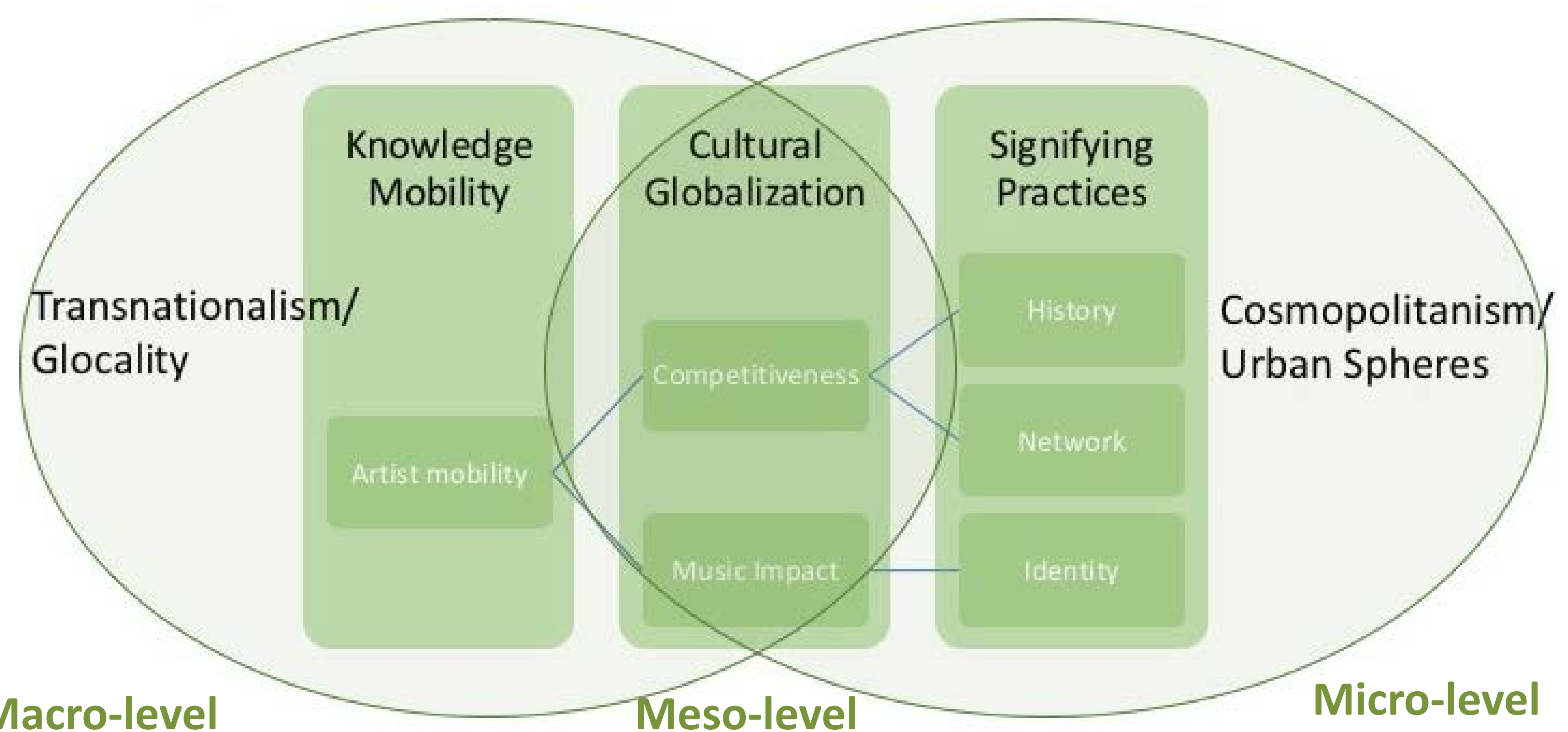


Chart 1. From Cluster to Class to Clouds: Raising Internationality.

4. Field of Discourse...



Macro-level

Meso-level

Micro-level

Figure 1. Field of Musician Mobility as Laboratory of Globalization.

5. Assumptions...

a) Craze for Excellence

“Talent Turn”

International music students represent the tip of a general *talent turn* characterizing altering migration patterns towards a meritocracy-driven craze for excellence (Jey Aratnam 2012).

Chances

- Collective outcome excellence
- Non-materialist pursuit (secular cloister)
- Cultural entrepreneurship
- Innovation

Imponderables

- Siding-effects: chances of locals are dwarfed by high-skilled music migrants
- Adverse effects of musical meritocracy (e.g. psychosomatic distortions)
- Pedagogic antagonism: participative creativity vs „producing excellence“ and „maestro/a“ dependence (Wagner 2015)?



Figure 2. Highly Skilled Musicians as Modern “Birds of Passage”?

b) Global Entanglement

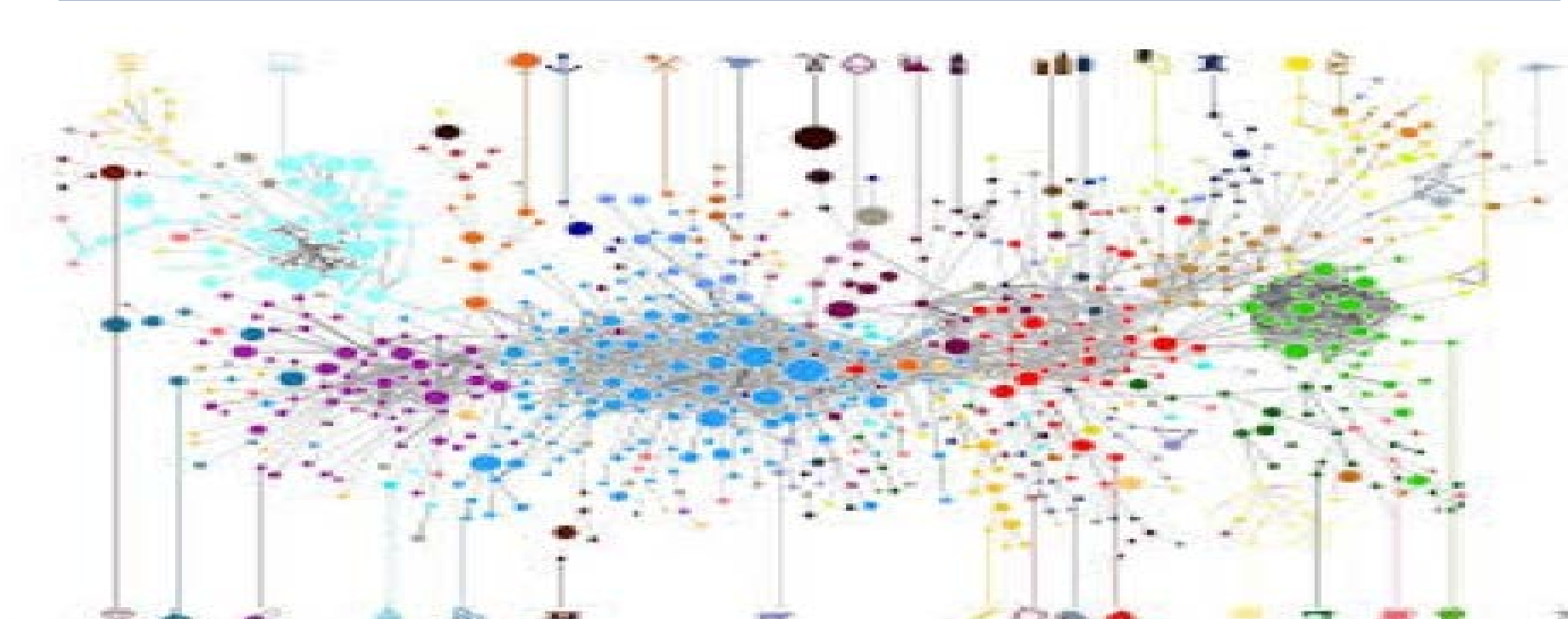
Cosmopolitanism

Globalized music field represents a new mode of mobility: glocal anchorage of actors as well as cloud like quality of cosmopolitanism (McCormick 2014).

- Manoeuvring in a framework of imagined communities (Rowlands 2002)

Rhizomatic Structures and Remanence

- Glocal entanglement is volatile as well as lasting (Jey Aratnam, Schmid & Preite 2016)
- Resonance in urban hubs (Kiwan & Meinhoff 2011)



6. Discussion

Colonialism, and: Which Internationality?

- What role does colonial heritage play in fostering/restraining the craze for excellence?

- Not real, but *Pi-shaped internationality*: South/North America, Europe, Russia, East Asia, AUS/NZ; rare in Africa, Middle East ...?

Paradoxical Concomitance

- Musicians between maximizing profit (career & competition in a capitalist sense) vs. artistic-non materialistic ideals?



Figure 3. Rhizomes (Deleuze & Guattari 1977).

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