

Brief CV for David G. Hebert:

Nomination for ISME Board

David G. Hebert, PhD is now completing his first term as an ISME Board Member (2022-2024). A tenured full Professor of Music Education with Western Norway University of Applied Sciences, he is also Honorary Professor with the Education University of Hong Kong and advises Master and PhD students for Makerere University and Kyambogo University in Uganda. He manages the state-funded Nordic Network for Music Education, which coordinates exchange activities across music education Master programs in the Nordic and Baltic states. He previously held university positions in the USA, Finland, Japan, Russia, Brazil, Sweden, and New Zealand, and has directed research on each inhabited continent. His scholarship applies an international-comparative perspective to study pluralism, identity, and cultural relevance in music education, as well as processes by which music traditions emerge and change—both sonically and socially—as they are adopted into institutions. He has served on doctoral committees for universities in 14 countries and now has projects funded by EU and Nordic programs, including doctoral collaborations in Uganda and China.

Prof. Hebert has served on the several editorial boards, including *Music Education Research*, *International Journal of Music Education*, *Arts Education Policy Review*, and *Action, Criticism, and Theory for Music Education*. His research is published in the main music education journals (1400+ citations), and as an author, editor and co-editor, he has published books that seek to develop new knowledge in our field, including *Patriotism and Nationalism in Music Education*, *Advancing Music Education in Northern Europe*, *Wind Bands and Cultural Identity in Japanese Schools*, *Ethnomusicology and Cultural Diplomacy*, *Music Glocalization: Heritage and Innovation in a Digital Age*, *Teaching World Music in Higher Education*, *Comparative and Decolonial Studies in Philosophy of Education*, *Shared Listenings: Methods for Transcultural Musicianship and Research*, etc. He recently co-developed an edited volume called *Perspectives on Music, Education and Diversity* (Springer, in press) and is now co-authoring a book with Jiaying Xie called *A Philosophy of Music Education for the Era of AI: Dialogue Between Chinese and Western Perspectives* (Routledge, forthcoming).

East Asian studies is one of his specializations, and he has received multiple grants from the governments of Japan and China, and has several publications and projects connected to this region. He has also long been interested in Indigenous studies, having previously worked as Head of Music for a Māori university, and regularly teaches a PhD course in Non-Western Educational Philosophy as well as annual doctoral courses on Cultural Policy for international scholars through Bergen Summer Research School. In China, he teaches arts policy for that country's leading law faculty, China University of Political Science and Law. As a performer, his trio recently received a grant for a tour of the Barents region, and they have planned a recording session to produce original ambient/meditative music for use in music therapy projects.