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INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

International Society for Music Education

ISME

newsletter

Established in 1953



ISME 28th World
Conference
Bologna, Italy
20-25 July 2008



PRESIDENT'S LETTER

MESSAGE FROM LIANE HENTSCHKE



Dear ISME Members,
My special greetings to all of you!

In this Newsletter I would like to share with you the latest ISME events and meetings around the world, especially during the month of July. The first was the Executive and Board of Directors meeting held 13 to 18 July, in Bologna, the host city of the 28th ISME World Conference. The meeting was successful with voting on important issues including the report on the development of the ISME website, and approval of an installation of the Internet

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Standing Committee, with a transitional phase carried out by the Website Management Committee.

The other good news was the signing up of the contract with Sage to increase the numbers of issues of the IJME, from 2 to 4 issues a year. This increase will allow ISME to have an additional medium to publish the many papers that are submitted every year. My special thanks to Wendy Sims and Gary McPherson for their work on this project.

We have also completed an updated version of ISME 2006-2008 Policy Manual, an important document that guides all ISME's actions. A copy will soon be displayed on the website.

The highlight of the Board meeting was the presence of the ISME 2008 local COG (Conference Organizing Group), chaired by Johannella Tafuri, whose members presented a report on the ongoing organization of the 2008 ISME World Conference. The Board had the opportunity to follow thoroughly the work of the COG through the Reports presented and the guided visit to sites where the Conference will take place. On the web there is a section where Board members wrote their impressions about the city and the Conference. On behalf of the ISME Board and the COG I invite you to come, to submit presentations, and share with us your research, projects, and pedagogical innovations. Submissions are opened until 1 November 2007.

After Bologna, some Board members went to the World Creativity Summit (WCS) held

in Hong Kong between the 23 and 25 July 2007, co-promoted by the World Alliance for Arts Education (WAAE) and the Hong Kong Institute of Contemporary Culture (HKICC). The newsletter brings a brief Report on the Summit.

The Summit represented a historical moment, because it was the first time that the three international arts education societies (ISME (music), InSEA (visual arts) and IDEA (drama)) came together, with politicians and arts advocates, to promote discussions on creativity, arts education, and the impact it can have on personal, cultural, social, political and economic aspects of human development.

Immediately after the WCS, ISME was a co-promoter of the ISME Asia-Pacific Regional Conference, in partnership with APSMER (Asia-Pacific Symposia for Music Education Research), between 25 to 27 July, in Bangkok, with 140 participants from 13 countries. The programs included keynote speakers from Japan, USA and Thailand, panel discussions, sessions of research presentations, a poster session, Wai-kru Dontri Thai Ceremony, music workshops and concerts. The overall organization was superb, thanks to the local organizers. More information can be found on our website, in the Regional Conference section.

The next Regional Conference is the ISME Latin America, to take place in Brazil between 8 - 12 October, in partnership with ABEM, (Brazilian Association of Music Education). We have just had confirmation that

the ISME African Regional Conference, in partnership with Pasmae will happen in November 2007, in Malawi. Information will soon be linked on the ISME website, Regional Conference section. A note of thanks needs to be made to NAMM, which, through ISME, supported most of our Regional Conferences. The grants made available will help to develop local partner organizations.

My respectful thanks to ISME Board members, to the International Office, Commissions, Standing Committees and *ad hoc* committees, for their work and cooperation during the first year of my term as President.

My best wishes,

Liane Hentschke
ISME President (2006-2008)

FRONT COVER



FRONT COVER: Simona Iemmolo – double bass student at Conservatorio "G.B. Martini" Bologna.

A INTERVIEW WITH JOHANELLA TAFURI, CHAIR OF ISME 2008 CONFERENCE ORGANISING GROUP

DIANA: The theme of the 28th ISME World Conference 2008 is 'Music at all ages'. Tell me more about the breadth and depth you have in mind for this theme.

JOHANELLA: Music is one of the most powerful means to express oneself and to communicate, therefore it has to accompany human beings during all their life. I hope many people are convinced of this, but I think that there are some moments in life when we have to stop and particularly reflect on it. The 28th ISME World Conference wants to be one of these moments for all people who will accept this invitation. "Please, come to Bologna, stop for a moment, reflect with us."

The role of music in the human life changes in the different phases: babies and seniors, children and adolescents have different things to say through music and different ways to express themselves. During the Conference, many music educators, coming from all over the world, will guide us to pay attention to different aspects of music education in each stage of life. They will give us so many suggestions and proposals that we will come back home more aware and motivated to promote music education "at all ages".

DIANA: What has the response been to date?

JOHANELLA: The first submission was for Performing Groups by 30 August. The response has been incredibly high. More than 100 Groups submitted, coming from many different countries. At this point we can already say that the Conference will offer wonderful concerts. The submissions for presentations started first of September and we do hope to receive a lot of contributions.

DIANA: Is it easy for ISME members from outside Europe to travel to Bologna?

JOHANELLA: Bologna is a very important city from a cultural and economic point of view, hosting big fairs from all over the world. The airport of Bologna is, therefore, very well connected with the most important European capitals and some non-European. The best possibility is therefore that people travel from the capital of their own state to a European capital (Paris, London, Madrid etc), and then to Bologna. The majority of the non-European capitals are also connected with the main Italian intercontinental airports of Rome and Milan, from which it is easy to fly to Bologna.

Some low cost companies fly to Forlì or Verona, two cities near Bologna (1 hour and 1 hour and half respectively) from which there are normally special buses to Bologna or trains. Taxi would be very expensive.

DIANA: Tell us what the weather will be like in Bologna at the time of the 2008 Conference.

JOHANELLA: As you know, the weather is not very stable in these last years. Normally, in July the temperature is quite high during the day (30 C° to 35 C°), cooler in the evening and morning (18 C° to 22 C°). The warm evenings are very pleasant and invite one to listen to music, to walk, to chat. The majority of the concerts in July and August (and there will be some in the Conference) are open air.

DIANA: Can you list some reasons why ISME members should consider coming to Bologna for the 2008 World Conference?

JOHANELLA: The first reason is, obviously, the ISME World Conference with its richness of presentations and concerts that allow the highest debate we have each two years on the main music education issues. Moreover, participants have the possibility to meet some of the most famous music educators in the world.

Besides this, Bologna is one of the most famous Italian cities for its cultural tradition. Its nickname is *Dotta* (learned) – we say *Bologna la dotta* – that comes from the fact that it is considered the first city that created its own University in 1088 (!) and that strongly promoted studies and research throughout the centuries. In 2000, Bologna has been nominated as one of the ten European capitals of culture. Two years ago Bologna received the title of *The city of music* and in fact its musical tradition is very good. Many famous musicians visited Bologna, among them Mozart and Liszt. Mozart had his exams for becoming one of the Filarmonics of the Philharmonic Academy (an Institution very famous abroad) and it is possible to see his task in the Archives of the Academy.

Thirdly, Bologna has one of the most preserved and restored Medieval city center: spending some days in Bologna means an impressive immersion in the soul of the past.

Fourthly, food in Bologna is one of the best in Italy and in the world. Its second nickname is *ghiotto* (gluttonous) – we say: *Bologna la dotta e la ghiotta*. Come to Bologna means a full immersion in the culture, in the music, in the arts and ... in the food.

DIANA: The venues for the Conference include the oldest university in Europe situated within a city which has an interesting old walled city in its heart, and at the same time, is the modern business centre of Italy. What would you consider to be the highlights that ISME members can look forward to when they come to this part of Europe?

JOHANELLA: From Bologna it is very easy to travel to the most beautiful Italian cities: Florence, Siena, Rome, Venezia, Milan are very near (between 1 and 3 hours by train and there are a lot of trains during the day) and represent the best of the arts we have in Italy (architecture, sculpture, paintings etc.). The urban settlements of the cities are also very varied and show different conceptions of local culture and social life.

The region of Bologna, Emilia Romagna, is also very rich in arts and natural areas. Besides this, people can visit and enjoy marvellous thermal baths.

See impressions from the Board after their visit in July 2007 on the website at <http://www.isme.org/>



**The
ISME
Board
2006-
2008 in
Bologna**

TRIBUTE to Lady Kathleen Callaway

Born: Dunedin, New Zealand, November 1921

Died: Perth, July 2007

When Kathleen Callaway with husband Frank and their four young children arrived in Perth from New Zealand in 1953, it was the longest journey she had ever undertaken from her native New Zealand. It is most unlikely that she would at that time have anticipated the countless travel miles she would clock up at the side of her husband in the cause of music education worldwide.

School years behind her, young Kathleen completed a clerical course and obtained a post at Dunedin's leading music store – Beggs – and later Stanton Brothers, stationers. At a musical evening which she attended with her sister Pat in 1940, Kathleen met Pat's violin teacher. His name was Frank Callaway. It was the genesis of a 65-year-long partnership. Kathleen and Frank were engaged on 17 November 1940 – it was Kathleen's 19th birthday – and married in December 1942. At the service, a string quartet composed by Frank was played by students of King Edward Technical College. One of the musicians, Shirley Schmidli remains in touch with the family to this day.

Again and again, friends recall the care and love lavished on family and home. Emeritus Professor David Tunley



LEFT: Kathleen and Frank Callaway

recalls that when he came from Sydney to Perth to join UWA's Department of Music in 1958, he was invited to lunch with the Callaways every day for an entire year.

Although family was Kathleen's highest priority, her contribution in other fields was significant. For ten years, she was organist at St Paul's Presbyterian Church in Nedlands, found time to work as an off-air counsellor for Nightline,

and, as a member of the Sir Charles Gairdner Hospital Auxiliary, worked in one of the hospital shops where she would often lend a sympathetic ear to customers.

Kathleen was a lifelong cricket enthusiast. John Ritchie recalls that "although a fully committed Australian supporter, she was torn over New Zealand cricket, I suspect, out of sympathy because the Black Caps usually got beaten by Australia when it mattered....." Lady Callaway is survived by children June, Barbara, Allan and Ross, eight grandchildren and eight great-grandchildren.

Neville Cohn (abridged)



Rodolfo Carlos Pazos – designer of the 2008 ISME Bologna Conference brochure



Rodolfo Carlos Pazos (pictured left), from Argentine, was one of 7 students in design and fine art at the Academy of Fine Arts, Bologna, chosen to design a brochure for the 2008 ISME Bologna Conference. A third year student in the Progettazione Grafica, Rodolfo's design, in muted grey tones and fuschia, with the orange of the ISME logo and music wending its way through the distinctive porticos of Bologna streets, was chosen to represent the ISME Bologna Conference.

Introducing a New Emphasis for ISME

ISME EXPANDS TO STUDIO TEACHERS

At the ISME conference in Bologna in July 2008 there is to be a dedicated strand focussing on the teaching of performance. The thrust will encompass all aspects of instrumental and vocal teaching and learning that may take place in the home or school on a one-to-one or small group basis. It will be of particular interest to the studio or peripatetic teacher who often works in isolation. The strand could cover all aspects of the activity and include such areas as methods, motivation, personal relationships between teacher and pupil, the role of examinations and competitions, stage fright, stage presentation, assessment, small group teaching, teaching adult beginners, teaching students with disabilities, the

all-round development of the performer, verbal and non-verbal communication between teacher and pupil, and the like.

This strand does not cover the training of choral and instrumental groups as such, but rather emphasizes the 'how to learn an instrument/voice' aspect of music education.

This is a new emphasis for ISME and those who feel that they may have something to contribute and share with their colleagues are invited to submit an application to ISME for presentation during the conference. Papers, workshops or masterclasses may be considered for inclusion. Applications from both Western and non-Western

traditions are welcome. Submissions should be made to the main conference on the ISME website. This is a wonderful opportunity for professional development and for meeting and networking with like-minded colleagues. For further enquiries, please contact Graham Bartle: graham.bartle@gmail.com

A brief seminar will be held over one or two days prior to the conference for invited speakers. Some time will be spent on discussions for the future of this group. A limited number of observers are welcome to attend.

<http://www.isme.org/en/special-interest-groups/instrumental-and-vocal-teachers.html>

2008 ISME Bologna Conference Poster

The poster insert in your newsletter is for you to put up on the wall of your studio, institution or wherever music happens locally. It is to encourage you and to encourage others to come to the conference in Bologna, July 2008.

STRANDS FOR THE CALL FOR PRESENTATIONS ISME 2008 WORLD CONFERENCE

ISME is an inclusive music education society. Its interests and discussions go far beyond formal music education and beyond the important primary and secondary classroom environment to include music education in the community, music therapy and music medicine, music advocacy and music policy, among many other topics.

"The breadth is reflected in the conference strands which you will find listed on the ISME website at:

<http://isme.org/2008/submissions/myreview/index.php?authorsStrands=1>

REQUEST FOR PROPOSALS Young Professionals Focus Group sessions at 2008 ISME Conference

The ISME Young Professional Focus Group (YPPG) is calling for proposals for submission to the 2008 ISME Conference in Bologna:

1. RESEARCH WORKSHOPS – for students and recent graduates to present research projects and receive feedback from internationally renowned music educators. Plans are underway to include sessions in languages other than English, with English translation.

2. POSTER SESSION – for students and recent graduates to present research projects that are either completed or in-progress at a special YPPG poster session. Mentors will be assigned to provide in-depth feedback to each presenter at this session.

Submit proposals to the YPPG by 21 October, 2007. YPPG mentors will review and select appropriate proposals which

will then be submitted for conference sessions through the regular peer-review process of the ISME Bologna 2008 conference. Some authors may be requested to revise their proposals according to feedback from the YPPG before they will be included in the final submission to the conference. Acceptance for presentation will be subject to the decision of the ISME conference review committee.

Check the YPPG webpage for proposal guidelines:

<http://www.isme.org/en/membership-information/young-professionals-focus-group.html>

All inquiries to Lily Chen-Hafteck, Chair of YPPG – lhafteck@kean.edu

MUSIC EDUCATION AROUND THE WORLD – 12: SPOTLIGHT ON A GLOBAL ISSUE

TWELFTH IN A SERIES ON ADVOCACY

HIGHLY EFFECTIVE MUSIC TEACHERS

Translating our passion for music education into effective advocacy requires particular approaches. MARY-JANE WHITEHEAD found a management classic surprisingly relevant.

Everyone loves music, so it seems. It comes in all flavours, shapes and sizes and you can have it '24/7', courtesy of modern technology. Background music is so much a part of modern life that most people now feel bereft without it. If music is all around us all the time, apparently 'enjoyed' and 'appreciated' without any effort beyond the flick of a switch, then of course music education appears redundant and of low priority in the educational scheme of things.

Like many, in my teaching career I have been subjected to the usual put-downs about the value of what I do. I've been told that music is a 'frill' subject; that teaching music is a 'soft option' – all we do is sing songs and play games (no skills, academic rigour or sequential learning involved). This flies in the face of the facts: that the kids like coming to music, enjoy their time with us in the music room, perform like champions when required ... and that when their parents make their choices about where their children go to school, the quality of the school music program is often very high on their list of queries.

So how can we each translate

what we know about music education into the nitty-gritty business of being an effective advocate for music in our own work situation, in our own sphere of influence?

This thought sent me back to Stephen Covey's 1989 book, *The Seven Habits of Highly Effective People*. If you look at effective school music programs and inspiring music teachers, these seven habits are apparent – in the way the teachers act, and the ripple effects of their attitudes and actions. This is advocacy in action. Let me translate these seven habits into a school music context.

Covey's first three habits focus on ourselves – knowing our goals and purpose, what we believe is important, and how to stand solid as an independent person.

Be proactive So, nobody at your school seems to understand or value what you are trying to do? You are in control of how you respond. You can be negative or positive – reactive or proactive – it's your choice. Successful teachers take what they find and work to transform it.

Begin with the end in mind Be clear about your values and the goals of your music-

teaching program. Advocacy articles are for you to read and ponder! So too are the pedagogic ideas in this and other magazines and journals and the musical and professional development activities run in the wider community.

Put first things first Keep reviewing your priorities. Effective music teachers manage what they do so that they are not too busy to do the important things, big or small, whatever they are.

While working on ourselves, the next three goals get to the nub of advocacy in action – how we relate to and work with others.

Think win/win: Successful music teachers respect what others are trying to do and treat them as valued colleagues. Successful music teachers are prepared to work cooperatively and align what they are doing with school events and priorities or other teachers' classroom themes, while still working to maintain the integrity of their own learning program.

Seek first to understand, then to be understood Our best teachers take the time to understand the other person's point of view and respect what they are trying to do.

Synergise Once teachers

work together, the power of many is more than the power of one! Seek out like-minded people, at school, in the community or through a professional association. This makes us both individually stronger, and a more powerful voice as a group.

The final habit is the glue that binds it all together.

Sharpen the saw Take the time you need to renew yourself physically, socially and emotionally, spiritually and mentally!

Successful teachers keep perspective, balance and variety in their lives. There is more to life than work, important though that may be. To burn out is a personal tragedy for you and certainly doesn't help your school or students either!

REFERENCE

Stephen R Covey, *The Seven Habits of Highly Effective People*, Simon & Schuster, New York, 1989; also numerous later editions, imprints and spin-offs.

An Advocacy resource from Australia: The following web site has useful information for those seeking music education advocacy strategies and resources:

The Music Council of Australia "Policy and Advocacy" <http://www.mca.org.au/index.php?id=41>

Report from an ISME National Affiliate – Australia

The Australian Society for Music Education held its 16th National Conference in Perth, Western Australia in July 2007. The Conference celebrated the 40th anniversary of the Society founded in 1967. Keynote speakers were Professor Gary McPherson, Professor Jane Davidson, Professor Meki Newzi, Dr Andrew Ford, Dr Richard Letts and Associate Professor John Williamson.

Over 400 delegates attended from all Australian States and Territories, our near Asian neighbours, and South Africa, Latvia, Russia and the USA. Delegates chose from over 170 presentations comprising performance, spoken papers, workshops, roundtables and posters.

The Honourable Julie Bishop MP the Minister for Education, Science and Training in the



Australian Government opened the Conference. She announced the winners of the 2007 National Awards for Excellence in School Music Education. Eleven teachers and two school leaders were recipients of the Awards and two special commendations were presented to a teacher and school leader at the opening ceremony. The Awards are sponsored by the

Australian Government and result from a recommendation of the National Review of School Music Education completed in 2005. ASME has the responsibility for administering these Awards and funding will be provided until 2010.

Dr Amanda Watson, Honorary National Secretary, ASME

Professor Meki Newzi leading an African drumming workshop at the ASME 16th National Conference in Perth, July 2007. Photo by Tim Stolls

The ISME African Regional Conference, hosted by Pasmae – Pan African Society for Musical Arts Education, will be held in Lilongwe, Malawi from 26-30 November, 2007.

For further information contact the Pasmae secretariat at irene@botsnet.bw or smandlazi@mpg.gov.za

Report from an ISME National Affiliate – Greece

The Greek Society for Music Education (GSME) was founded in March 1997 and has been an INA since 1998. It publishes a newsletter three times per year (31 issues until now) and two yearly journals: *Music Education* (17 issues until now – with practical teaching ideas and lesson plans) and *Musical Pedagogics* (5 issues until now – a refereed scientific journal). Both journals include English abstracts of the articles.

GSME has formed working groups and committees in the areas of pre-school music education, primary music education, secondary music education, the pedagogy of piano teaching and music therapy. At its headquarters there is a library with music education materials (books, journals, videotapes, CDs and CDRoms and the like). The society continually informs its members and visitors of its activities and updates in the field of music education, through its website on the Internet. The GSME members are all part of

an email directory and systematically receive information about activities of the Society and topics of general interest.

The society has organized until now 70 seminars, 20 workshops, 20 lectures, 5 one day conferences and several artistic events in collaboration with various cultural organizations and 5 national/international conferences.



The 5th Conference of GSME, entitled “*In Search of Cultural Identity in Music Education*”, was held in Thessaloniki June 29th – July 1st, 2007, celebrating the organization’s 10th Anniversary. The ISME President-elect Håkan Lundström and the ISME Secretary General Judy Thönell attended the 10th Anniversary conference and extended ISME’s greetings. By the end of 2007 the first *Handbook for Music Education* in Greece will be published by GSME, as part of the 10th Anniversary celebration.

Dr Polyvios Androutsos, Honorary President, Greek Society for Music Education Member, ISME Board of Directors (2006-2008), ISME

PICTURED: Håkan Lundström (ISME President Elect), Polyvios Androutsos (GSME) and Judy Thönell (ISME Secretary General) attend the ISME desk at the GSME Conference, 2007.

AN ISME MEMBER'S MUSIC EDUCATION EXPERIENCE

Musicians in Education: a new approach to initial teacher education in music

In 2005 the University of Greenwich and Trinity College of Music collaborated in devising a new one year Postgraduate/ Professional Graduate Certificate in Education (PGCE) for initial teacher education in music. The programme is the first in the UK which attempts to develop professionals who can work across the formal, non formal and informal dimensions of music education and within one year of its development has achieved a national reputation for innovation in the field.

It is underpinned by a unified and integrated vision of music education built around common themes for pedagogy and learning such as:

- Creativity and imagination
- Performance
- Audience
- Expression
- Intuition
- Immersion
- Ownership of learning
- Connections and integration with other disciplines
- Symbiosis of informal – formal contexts

The programme also promotes a vision for the musician in education which includes the following core skills:

- musicianship which is open to different world views;
- a reflexive attitude of mind in terms of what counts as music, music making, musical learning and development;
- the pedagogy to bring about the inclusive implications of this 'attitude of mind';
- creativity and flexibility (in music and pedagogy);
- the intra-personal skills and understandings to engage and develop a wide variety of musicianship;
- an understanding of the wider music education system in order to form effective partnerships between the contexts of musical learning

In order to achieve these skills, the programme utilises teaching placements in a variety of educational settings (not just school), introduces innovative pedagogies and allows for a degree of self directed, self evaluated learning from the student teachers themselves.

The main structural elements of the programme are:

- University and conservatoire inputs on pedagogy and musicianship in schools and alternative contexts
- Traditional style placements in schools
- A self directed project where the student teachers act as visiting artists

- Placements in alternative contexts

The alternative context placements give student teachers experience of music education beyond the classroom context. In many cases, they work with music professionals other than teachers in projects within schools yet outside the formal curriculum e.g. working with a musician-in-residence in a specialist performing arts college on a project for pupils at risk of exclusion. Each student teacher undertakes two 'alternative context' placements and to some extent these are personalised to student teachers' strengths and interests with, for example, talented instrumentalists given the opportunity to work with the London Symphony and London Philharmonic Orchestras' outreach programmes, and student teachers keen to develop knowledge of music technology able to work on projects with a strong ICT focus.

Another distinctive feature of the programme is a self-directed project in which student teachers explore innovative pedagogies in schools in the role of visiting artist. Working collaboratively, they are encouraged to 'challenge' established practice and try out alternative approaches to musical learning. The first cohort of students, for example, chose the 'Musical Futures' initiative as a model, and created 'Get Your Act Together' – a six week curriculum-time or after-school project based on informal, pupil-directed learning. The project was a considerable success, with many hosting schools reflecting positively on how it will affect their everyday practice and a high quality of debate amongst student teachers emanating from such practice.

The experience of this programme aims to give student teachers a more holistic and arguably more inclusive view of music education. By the final weeks, tutors, mentors and the student teachers themselves comment how they are employing an imaginative, flexible and creative approach to teaching in the classroom which is, without doubt, a result of the wider experience. As a TDA-funded initial teacher education course, the programme prepares student teachers

to meet the standards for qualifying to teach, but, given the current fragmentation of music education in the UK, it has the equally important aim of responding to the Music Manifesto Report No.2 plea (2006) that "... we need coordination and collaboration between all music providers, both in and out of school".



**Keith Evans, Chris Philpott (pictured left) – University of Greenwich
Tim Palmer, Andrea Spain – Trinity College of Music**

Introducing traditional musical ensembles and folk songs of East Malaysia to schoolchildren

In July 2006, I had the honour of being named a recipient of the inaugural ISME-Gibson award, which included a US \$20,000 grant to fund a music education project of my choice. As a music lecturer in Batu Lintang Teacher's Institute, in the East Malaysian state of Sarawak, I have observed that Malaysian children know little about the authentic folk music of their own country. Thus, with the help of a team of colleagues and students, I decided to focus on bringing some of the rich music traditions of our multi-ethnic society to the schools.

Two major objectives are to document East Malaysian folk songs and to build model traditional instrumental ensembles from three different ethnic groups, the Kenyah, Iban and Bidayuh. Kenyah ensembles consist of melodic instruments such as the *sape* (a boat-shaped lute) and the *jatung utang* (a wooden xylophone), while the latter two ensembles are basically rhythmic. These would then be introduced to schoolchildren through workshops, a guide-book and an instructional video.

In a recent field-trip, we combined visits to two longhouses with workshops at two schools in the rural district of Lubok Antu

(population 90% Iban). Our team from Batu Lintang included 12 students from four different ethnic groups. The exciting journey involved traveling in open boats with bulky and fragile musical instruments to remote upriver villages.

The Lubok Antu venture was a unique and fulfilling experience. Besides drawing attention to vanishing music traditions, it fostered a rare intercultural dialogue. For two nights, our town-bred students learnt skills from ethnic musicians in actual longhouse settings, and stayed with 'adopted families'. Every member of the team played in the *engkerumong* (Iban gong-chime) ensemble and danced the *ngajat*. During the day, we conducted workshops with the children, who participated enthusiastically in two totally 'unfamiliar genres', Kenyah dance-songs and *peruncung* (Bidayuh bamboo percussion ensemble).

Chong Pek Lin, Batu Lintang Teacher's Institute, Kuching, Sarawak, Malaysia

Photos by Chong Pek Lin

TOP: Sape lesson for the Kenyah ensemble
LEFT: Learning to play the engkerumong at an Iban longhouse in Lukok, Antu



Reading the ISME Newsletter on the ISME Website

In the interests of the environment and to save paper, please advise the ISME Office if you would like to read the ISME Newsletter on the website and not receive a hard copy through the mail. If you choose this option, the ISME Postcard would tell you when the new Newsletter had been published.

SUPPORT A MUSIC EDUCATOR

In July 2007 the ISME Board of Directors approved the reformation of a Membership Focus Group. The following Board Members were appointed to the committee: David Forrest, Victor Fung, Shinobu Oku with Marvelene Moore serving as chair.

The committee will review memberships in all categories, and in particular Group Membership as it relates to the INAs. In addition, other issues will be considered: a) how to increase membership, b) benefits of an ISME Membership, c) how ISME can better serve its members, d) review member categories, e.g., life membership, e) examine both annual and biennial memberships, and f) review support for new memberships.

To begin our work, we are launching a special campaign, in concert with the ISME Sponsorship committee called **Support a Music Educator**. This campaign is designed to increase donations made by ISME members and institutions, in supporting membership fees for low HDI country music educators by paying two or more, two-year memberships for four years. This is part

of ISME's plan to increase its social outreach, by allowing music educators from financially disadvantaged areas to benefit from ISME resources and from a worldwide professional exchange.

It is very simple to help! Low HDI fees cost US \$20 for ISME Individual Memberships per year, and US\$35 for two years. The fees for full time students from low HDI countries cost US\$10 for one year, and US\$20 for two years. When you renew your membership, you have the opportunity to add on the fees, according to the number of members you would like to support. Once per year, those educators who have been supported by an ISME member may be requested to send us their views on how ISME membership has assisted them in becoming a part of a global music education community.

Finally, if members have suggestions for the committee to consider, please contact Marvelene Moore at MMarvelene@aol.com and write in the Subject : Suggestions: ISME Membership Committee.

World Creativity Summit 2007

Between the 23rd-25th of July 2007, the International Association of Drama/Theatre and Education (IDEA), International Society of Education through Art (InSEA) and International Society of Music Education (ISME) that comprise the World Alliance of Arts Education convened the first World Creativity Summit at the Hong Kong Academy of Performing Arts. It was the Alliance's first collaboration since its 'Joint Declaration' on March 6th 2006 at the UNESCO World Congress of Arts in Education, and was launched by a keynote by the presidents of the 3 world organisations on July 21 during the 6th IDEA World Congress, in Hong Kong.

Hosted by the Hong Kong government in collaboration with the Hong Kong Institute of Contemporary Culture, the Summit gathered 120 international scholars, practitioners, cultural producers and policy-makers from 45 different countries to begin strategic discussions with three aims: to design a sustainable and effective World Creativity Summit; to understand the relationships between human creativity and the cultivation of knowledge-based societies built on sustainability, solidarity, cooperation and human rights; and to stimulate strategic partnerships which influence how societies and their governments throughout the world might create such a future.

The Summit was formally opened on the morning of July 24th by the Secretary for Home Affairs, Dan Baron Cohen (President of IDEA and Chair of the World Alliance), Dr Liane Hentschke (President of ISME) and Dr Ann Kuo (President of InSEA). Their welcome was followed by two public dialogues featuring 24 keynote speakers. These addressed two searching questions: 'Arts Education: from pedagogy to sustainable futures?' and 'Technological convergence: globalisation or cultural democracy?'. During three hours of exchanges, the speakers built a global perspective on the challenges and potentials specific to each region of the world. During an afternoon of 20 roundtable presentations by the 120 invited experts, projects, resources and collaborations

were then identified to define and serve the strategic aims of the World Alliance.

The second day of the Summit was structured to focus the institutional needs and map the strategic priorities of the World Alliance. Participants were advised by the Chair of the Alliance to identify proposals for a sustainable infrastructure and integrated research and advocacy projects that could be developed over a one year period and be presented at a WCS 2008 hosted by InSEA, in Taiwan. The Summit concluded with the recommendations of each focus group, identifying areas of common interest for future collaboration.

Dan Baron Cohen – IDEA

Ann Kuo – InSEA

Liane Hentschke – ISME

PRESIDENTIAL COUNCIL OF THE WORLD ALLIANCE FOR ARTS EDUCATION

September

Further information is available from the WCS website:
www.worldcreativitysummit.org

WCS 2007 keynote speakers with the Presidential Council of the WAEE



CALL FOR PRESENTERS 1st November, 2007 The Conference and Commissions:

2008 ISME World Conference, 20-25 July, Bologna, Italy
ISME Commission for Research – 13-18 July, Porto, Portugal
ISME Commission for Community Activity – 16-18 July, Rome, Italy
ISME Commission for Early Childhood Music Education – 14-19 July, Frascati, Rome, Italy
ISME Commission for the Education of the Professional Musician – 15-18 July, Spilamberto, Italy
ISME Commission for Music Policy: Cultural, Educational and Mass Media – 15-18 July, Bologna, Italy
ISME Commission for Music in Schools and Teacher Education – 14-18 July, Rome, Italy
ISME Commission for Music in Special Education, Music Therapy and Music Medicine – 16-18 July, Bologna, Italy

For further information see <http://www.isme.org/2008/en?Itemid=1>
<http://www.isme.org/2008/submissions/myreview/SubmitAbstract.php>



ISME Nomination Form

Part I. Nomination 2008-2010:

I, the undersigned, nominate _____
(print name of nominee) for the office of (check one)

- President-Elect
- Member-At-Large of the Board of Directors

I certify that I am a member of ISME and have paid my dues for the current biennium.
Member making the nomination: **(Please print)**

Membership Number: _____ Member since: _____

Name: _____

Email: _____

Signature: _____ Date: _____

Part II. Agreement of Nominee:

I, the undersigned, agree to stand for election to the office indicated above, and, if elected, to serve as prescribed in the Constitutions and By-Laws of ISME.

I have been a member of ISME continuously for at least four consecutive years.
Attached is a copy of my curriculum vitae and my personal statement.

I understand that while on-site expenses may be provided for official meetings, ISME does not normally provide funds for travel to meetings, and I agree to stay on for Board meetings after the Conference in 2008 at my own expense, should I be elected.

Nominee: **(Please print)**

Membership Number: _____ Member since: _____

Name: _____

Email: _____

Signature: _____ Date: _____

Anyone wishing to stand for election will need to provide the following:

- **this nomination form signed** by the candidate and the person nominating (both must be ISME Individual Members) in original by mail, or as pdf by regular email.
- **a short curriculum vitae** in English giving professional employment history and involvement with ISME and other major music education associations. Maximum of 250 words for President Elect and maximum 150 words for Board – in 12 point Times New Roman font, aligned on the left. Do not use indentations nor bullet points. If listing points, use numbers only. Send by email in Word, or by mail.
- **a personal statement** of how you would serve ISME. Maximum of 250 words for President Elect and maximum 150 words for Board – in 12 point Times New Roman font, aligned on the left. Do not use indentations or bullet points. If listing points, use numbers only. Send by email in Word, or by regular mail.
- **a recent photograph** (in electronic format) to be forwarded to the ISME International Office as email attachment

These materials must be received by 1 December, 2007 – Send by email or mail to (email preferred):

Email: nominations@isme.org

Mail: 2008 Elections
ISME International Office
PO Box 909 Nedlands
WA 6909 Australia

Revised August 2007

ISME ELECTIONS

Call for Nominations

Election for President Elect and Members-at-large for the Board of Directors to serve for the Biennium 2008-2010

Nominations are invited for the 2008 ISME elections for President Elect and Board of Directors.

The 2008 Nominating Committee, Chaired by Gary McPherson, consists of five members: the Immediate Past President and four other ISME members, two of whom have served on the nominating committee from the immediate past biennium.

The *Nominating Committee* works to provide the Board of Directors with a balanced slate of strong, experienced and ISME-knowledgeable candidates that they can approve for submission to the membership for voting. They are responsible for recommending a slate of not more than two nominees for the position of President Elect, to ensure that the successful candidate receives at least 50% of the member votes. Likewise, the Nominating Committee will recommend a slate of not more than 24 nominees for the 12 available Board of Director positions, to ensure that successful candidates have sufficient support from the membership to justify their election. The Nominating Committee therefore works a) to select candidates from nominations submitted by the membership in accordance with previously approved guidelines, and b) to proactively seek out ISME members to serve as candidates for election should there be insufficient nominations or in cases where they believe that the pool of candidates needs to be strengthened.

Call for Nominations: Members (Individual, Group and Life Members) are invited and encouraged to submit nominations for the position of President Elect and Member Representatives for the Board of Directors. The nomination form is enclosed in this Newsletter.

Criteria for Candidacy: Nominees for President Elect and ISME Board of Directors must:

1. have established a record of service to the Society;
2. be a financial member of ISME for at least four consecutive years immediately prior to the closing date for nominations.
3. possess a high professional standard and a strong commitment to music education in its broadest sense;
4. possess personal and professional attributes that are in line with the ideals of the society;
5. be willing to undertake a leadership role in the governance and activities and the society;
6. be able to work cooperatively with individuals and groups;
7. be willing and able to devote the necessary time to the office

President Elect: six year term (i.e., two years as President Elect, two years as President, and two years as Past President).

Board of Directors: two year term.

NOTE: Nominees presented to the membership for election should also be willing to attend the meeting held immediately after the 2008 ISME World Conference. Board members must be able to secure their own funding to attend Board meetings.

Nomination Process: Each member of ISME is eligible to nominate not more than two candidates for the position of President Elect and not more than one candidate for each of the 12 Board of Directors positions. Nominations can be made using the official nomination form or electronically, through the nomination process that is in a dedicated section on the ISME Website. Nominators must secure the signature of the prospective nominee(s) and submit the completed nomination form for each nominee, along with the required nominations materials to the Secretary General.

The Secretary General checks nominations to ensure that they meet the established

membership criteria. Names of eligible nominees that have agreed to serve are then forwarded by the Secretary General to the Nominating Committee for consideration. The Nominating committee will consider all nominations and develop an election slate in accordance with the established timetable.

NOTE: December 1, 2007 is the deadline for nominations.

Nomination Materials: A curriculum vitae for each candidate, detailing, at minimum, his or her professional employment history and his or her involvement with ISME and with national or other major music education associations, together with a personal statement, must be enclosed with the nomination form. The curriculum vitae and the personal statement may not be more than one page each in length and shall be subject to editing.

Announcement of Candidates: The names of the candidates for office, along with each candidate's photo, vision statement and curriculum vitae, will be announced to the membership on the ISME Website and in the Newsletter no later than May 15, 2008.

Election Process: The President Elect and Board of Directors are elected by the members of the Society using the electronic voting system on the ISME website (and also paper ballots for members who do not have access to electronic voting).

Announcement of Voting Results: The results for the 2008 election will be announced to the membership during the ISME World Conference at the 2008 General Assembly in Bologna, Italy, and through newsletters and electronic Postcards sent to members through the ISME Office.

Further Information: Please refer to the ISME Constitution, Bylaws and Policy Manual or contact the ISME Secretary General (isme@isme.org).