



ISME 30th World Conference on Music Education

Thessaloniki, Greece
15-20 July 2012

International Society for Music Education



Established in 1953



information handbook

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IMPORTANT DATES AND GENERAL INFORMATION

2011 dates

February, 2011

Call for General Session presentations

Call for Performing Group applications

30 August, 2011

Last day for Performing Group applications

1 October, 2011

Deadline of General Session applications

15 October, 2011

Performing Groups notified of acceptance

1 November, 2011

Deadline for applications to the ISME Commissions' Seminars

1 December, 2011

Main conference registrations to open

2012 dates

29 February, 2012

General Session applicants notified of acceptance

15 March, 2012

Last day for first early bird registration

Last day for presenter registrations

31 March, 2012

Full Paper authors notified about proceedings

15 May, 2012

Last day for second early bird registration

Information

All those who have registered prior to arriving in Thessaloniki will be able to pick up their Conference Bags and badges on Sunday 15 July from 11.00 -18.00.

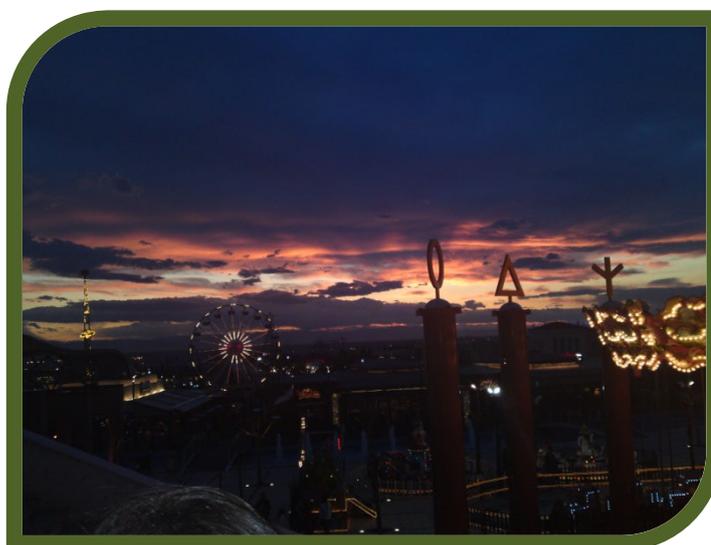
Bag Collection and registrations will take place at the Thessaloniki Concert Hall, Building 1.
See: <http://www.tch.gr/>

Those who have not registered online by 1 July 2012 may not be able to attend the Opening Ceremony and Concert due to space limitations.

Opening Ceremony and Concert will be on Sunday evening 15 July from 19:00-21:00.

General Sessions start on Monday 16 July at 08:30 am.

Closing Ceremony will be on Friday 20 July from 15:30-17:00.



Arrival Information

Thessaloniki is well placed to welcome visitors from all over the world. It is a popular holiday destination as well as a historically fascinating city.

See the separate section on the ISME website under 'Accommodation' or 'Tours and Excursions'. Visit the dedicated section on the SYMVOLI pages under 'Travel Information'.

Currency

The official currency of Greece is the Euro (€)

Currency converter: <http://www.xe.com/ucc/>

Conference Registration Fees

Category	Early Bird #1 (before 15 March 2012)	Early Bird #2 (before 15 May 2012)	After 15th May 2012
Individual ISME member	250 EUR	320 EUR	360 EUR
Individual ISME student member	100 EUR	120 EUR	190 EUR
Accompanying person	100 EUR	160 EUR	200 EUR

Who can attend?

Only registered ISME members or people that accompany registered ISME members can attend. ISME members will be able to pay the conference registration fees through the new membership website.

ISME members that had an active membership on 1 January 2011 and have not yet migrated to the new two-year membership system need to do so as soon as possible.

Please contact the ISME office if you need a reminder of the special link that you need to use for bringing your membership up-to-date with the new two-year membership system.

Disclaimer

All attendees at ISME Conferences and Commission Seminars are strongly advised to take out travel and health insurance before leaving home. ISME cannot be responsible for any cancellations or unforeseen travel or health situations which may arise.

Although ISME will do its best to assist, ISME cannot be held responsible for visas not granted by the Greek Embassy in your country.

KEYNOTE SPEAKERS AND PLENARY SESSIONS

One of the highlights of ISME Conferences are the presentations at Plenary Sessions by invited Keynote Speakers. Work is in progress to present to delegates some exciting and inspiring speakers each day of the week, so watch this space for further information.

We are pleased to advise the Plenary Sessions to date are confirmed as follows:

- Monday 16 July: **Nikos Kypourgos**
- Tuesday 17 July: **John Baily**
- Wednesday 18 July: **Miguel Angel Peña Mora**
- Thursday 19 July: **Plenary Session**
 - ISME Gibson Awards Presentations
 - Address by Wilfried Gruhn on ISME Honorary President, Leo Kestenberg
- Friday 20 July: **Plenary Session**
 - An exciting line-up of prominent international music scholars and philosophers in a Plenary Panel on Friday to discuss the theme of the Conference

Monday 16 July: Nikos Kypourgos



Born in Athens in 1952, Nikos Kypourgos pursued studies in music theory and contemporary music techniques under the supervision of Yannis Papaioannou while simultaneously studying Law and Political Science at the University of Athens. He continued his studies at the Conservatoire de Paris on a scholarship granted by the Onassis Foundation, where he attended the classes of Max Deutsch, Iannis Xenakis, and other renowned composers. His studies also included Ethnomusicology and Music Education. Nikos Kypourgos has composed vocal music (Knots, a choral 'game' for 16 voices, was awarded the first prize at the International Rostrum of Composers organized by UNESCO in 1979), orchestral music, chamber music, ballet music, musicals and songs.

For the past twenty years, Nikos Kypourgos has been occupied with incidental music for the theatre (having composed music for many different theatrical genres ranging from ancient Greek drama to contemporary theatre) as well as music for films (more than fifty films in Greece, France, United Kingdom, Germany, Poland, Turkey, USA, Canada). In both fields he has received numerous awards in Greece and abroad. Most of Kypourgos' work is available on CD. Many of his works were first performed in France, Italy, England, Spain, the United States and Belarus, (for full discography and filmography: www.nikoskypourgos.com).

For many years he has been actively involved in the field of Music Education, being one of the pioneers in the formation of a modern Greek music pedagogical system.

His diverse teaching experience includes teaching music theory and composition at renowned Conservatories as well as classes of Music Pedagogy at the Department of Education of the University of Athens.

Keynote title

Music and Songs for Children: stereotypes and paradoxes

Abstract

For Greeks, music is linked with speech ever since the age of Homer: from the rhapsode – "the storyteller-singer", ancestor of the troubadour– we go through the chorals of ancient drama to the *melopoeia* and the hymns-odes of byzantine music, the medieval recited-sung *akritika* (borderline) and Cretan epics, the folk song, the *rebetiko* and the modern *laiko* (popular) song. Although it seems to be a contemporary fact that today we tend to sing less than before, singing still continues to be an irreplaceable and basic means of expression and communication. In respect to children's song, we study children's singing focusing on songs that adults compose for children. In the latter case, there are songs that address exclusively children, like the traditional lullabies and *tachtarismata* (nursery rhymes), and 'adult' songs that children embrace and love. Besides, rhapsodists and storytellers did not have only adults as an audience. Many Greek composers have tried to address the 'children's audience'. In this case the following paradox occurs: children are often unenthusiastic to musical material produced particularly for them, whereas they embrace songs that are not created for children. And they embrace them regardless of stylistic differences and music idioms. In general, children tend to surprise us; however, their judgment seems to be almost unmistakable. They deal with the music material with open-mindedness and evaluate it in terms of both its content and its form, its functionality and originality, and, most of all, in terms of its truth. Generally, children's response to the song is partly unpredictable. However, a general rule seems to apply: children show respect to the songs that do not underestimate them as an audience. In the current presentation, I will attempt, through examples of my personal experience, to approach the complex issue of children's songs and investigate the various contextual aspects of their creation (e.g., music *pædeia*, music-drama performances for children, musicals, radio), their perception and acceptance.

Tuesday 17 July: John Baily

John Baily is Emeritus Professor of Ethnomusicology and Head of the Afghanistan Music Unit at Goldsmiths, University of London. He has worked on the music of Afghanistan for many years, starting with extensive fieldwork in the 1970s (before the Soviet invasion) in the city of Herat, followed by many shorter research trips to work with Afghan musicians in the Diaspora, viz. in Pakistan, Iran, USA, Australia, Germany and Ireland, as well as at home in the UK. He returned to Kabul in 2002; his report on the state of music after the fall of the Taliban government in the film *A Kabul Music Diary* led to his being commissioned by the Aga Khan Music Initiative in Central Asia (AKMICA) to start a Tradition Bearers' Programme in 2003. Its objective was to support and encourage the traditional art of music in Kabul as practised by the musician families of the Kucheh Kharabat (Kabul's musicians' quarter). This has developed into a significant music education institution under its Coordinator, Mirwaiss Sidiqi. In 2009 he was a Visiting Research Fellow in the Monash Asia Institute, Monash University, which supports the work of Dr Ahmad Sarmast, Founder and Director of the Afghanistan National Institute of Music (ANIM), a vocational music school for 300 children, teaching both western and Afghan music. He has published extensively on the music of Afghanistan, most recently with a monograph *Songs from Kabul: The Spiritual Music of Ustad Amir Mohammad* (Ashgate 2011).



Keynote title:

Musical enculturation and music education in Afghanistan

Abstract

The place of music in the lives of the people of Afghanistan has been profoundly influenced in the past by negative attitudes towards music and music making. Music was in the hands of low status families of hereditary musicians; amateur musicians often had to battle against family disapproval to acquire musical skills. The positive values of music in general, and the importance of music in the development and education of the child in particular, were not understood. Despite considerable progress in the second half of the twentieth century, difficulties remain.

The paradox is this: how could Afghanistan have produced a music loving people when music was not part of the school curriculum, when there was no conservatory, no university department of music, no national sound archive, and Radio Afghanistan the main centre of musical creativity? The answer lies in part in the role of women's domestic music making – singing, dancing and playing the frame drum – in the musical enculturation of the child. This is where the child's crucial early exposure to music took place.

After thirty years of war Afghanistan has changed. Women have been largely silenced and discontinued their domestic music making. Men's practical knowledge about performance and familiarity with music theory has diminished or lost altogether. Since the defeat of the Taliban government in 2001 there have been various small-scale music education initiatives in Kabul, such as instrumental classes for girls learning 'armonia, rubab and tabla. And there are two large-scale projects, the Aga Khan Music Initiative in Central Asia Tradition Bearers' Programme, intended to maintain the traditional art of music of Kabul, and the Afghanistan National Institute of Music, a vocational music school that aims to rebuild the knowledge of western music that was an important part of the work of Radio Afghanistan in the past.

Wednesday 18 July: Miguel Angel Peña Mora

Miguel Angel Peña Mora, MSc, is a music educator and tuba player from Costa Rica. He was part of the young musicians programme of the National Symphony Orchestra of Costa Rica, studied at the Instituto Nacional de la Música and has graduate and postgraduate teaching degrees from the Universidad Continental de la Ciencias y las Artes of Costa Rica. As a tuba player he has performed chamber music extensively, with ensembles including Conjunto de Metales Paz and Costa Rica Brass, with whom he toured a number of American countries and played at the German Brass Festival at Jever, Germany. In 1986 he was Principal tuba with the National Symphony Orchestra of the Republic of Ecuador. He has been tuba lecturer and ensemble conductor at the University of Costa Rica and at the Instituto Nacional de la Música. Since 1982 he has been Principal tuba of the Banda Nacional de San José. Conductor and founder of the first SiNEM in 2006, he is currently General Director of the National System of Music Education (Sistema Nacional de Educación Musical-SiNEM). This programme is supported by the Ministry of Culture and Children of Costa Rica. He is also Musical Director of the Youth Symphony Orchestra of the Instituto Nacional de la Música, and is the representative for Costa Rica at the inter-government committees of the programmes Ibermúsicas and Iberorquestas Juveniles from the Iberoamerican General Secretariat (SEGIB), as well as member of the Permanent Counsel of the Orquesta Juvenil Centroamericana (OJCA).



Keynote title

Youth and Children's Orchestra Programmes: a wealth of opportunities. The Costa Rican experience.

Abstract

Practice tells us that implementing youth and children's music programmes in communities of any socioeconomic backgrounds with a view to social and human development results in sizable benefits, not only for the participating children but for their communities at large. The issue under discussion is not if music can contribute to individual development but rather: what can we do to make this development a significant one, purposefully affecting the life of children and adolescents, a development that goes beyond the growth of artistic skills? Undoubtedly the options are plentiful: crime prevention, skills development (not necessarily musical), reinforcement of the family core, social responsibility and values education, etc. Music programmes, and particularly the ones focussed on youth and children's orchestras, are an option for transforming social behaviour, a window full of opportunities for children and adolescents, their families, their communities, their nations and the world. The Costa Rican experience focuses on the National System of Music Education programme (founded in 2006 and enacted as a state programme with the Decree #8894 of 15 December 2010) from the Ministry of Youth and Culture. We are aware that it is not the only or the first of such programmes, but we have aimed at imprinting a unique stamp into it by taking into account the above opportunities with a committed purpose, rather than just leaving the musical activities to impact on participants thanks to the power of music. We have also availed of the gentle historical context of Costa Rica, a country that even though it is classed as a developing estate, has its health, education and human development indexes at the level of first world countries.

Thursday 19 July: Plenary Session

a. ISME Gibson Awards Presentations

b. Address by Wilfried Gruhn on ISME Honorary President, Leo Kestenberg: Leo Kestenberg - the well-known unknown: A pioneer of internationalism and universalism in music education

Wilfried Gruhn is professor emeritus of music education at the University of Music Freiburg, Germany. He served as co-editor of several journals for music education. 1995-1997 he was president of the International Research Alliance of Institutes for Music Education (RAIME), 2000-2004 ISME Board Member, and 2003-2009 director of the Institute for Early Childhood Music Learning, Freiburg and is currently president of the International Leo Kestenberg Society. Research areas include historical and empirical research on music learning and teaching.

Abstract

In honor of the 50th anniversary of Leo Kestenberg's death, we will reflect on the first Honorary President of ISME and forerunner of an international association of music education to prevent his ideas and intentions from being buried in oblivion. More than 100 years ago he started a splendid career as a pianist, but became intrigued by socialist philosophy and consequently linked music and socialism in favor of people's education. In Germany he became the father of modern music education. His structural reforms are still influential. As a Jewish intellectual and artist he had to emigrate in 1933 and first moved to Prague and Paris. He finally became the General Manager of the Palestine Symphony Orchestra in Tel Aviv. He spent the rest of his life in Israel and influenced many famous musicians such as Menachem Pressler, Daniel Barenboim or Alexis Weissenberg. Beyond his life experience Kestenberg embodies universal ideas of education to enlighten and transform human beings who are today part of an international (or: global) society. By this, music becomes a universal attitude of culture and cultural development. We want to remind the ISME community of its important mentor and innovator.

Friday 20 July: Plenary Session

Philosophy Panel: Reflections on the theme of the Conference

Reflection and Critical Considerations on the Conference theme "Music Paedeia: from Ancient Greek Philosophers towards Global Music Communities"

The issue of Music Paedeia in the light of current trends and challenges

Abstract

The most vigorous and significant controversies in the field of Music Education have to do with its philosophy.

The nature of music, the new trends within the field of Music Education, and the pluralism of the 21st-century music world prompt a plethora of philosophical questions:

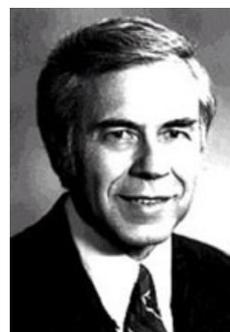
- What is the role of music and Music Education in our culturally, and economically complex and fast-changing society?
- What methodologies and practices should we adopt in Music Education as to help our students to explore, understand, accept and reflect critically upon all aspects of music in a world inundated with a bewildering array of messages and meanings?
- What is the nature of the manifestations of music expression nowadays?
- Are the skills learned through music essential and fundamental to our daily life?
- What relevance might recent developments in Music Education Philosophy have for music educators?
- What could we learn from the past?
- What is the possible future of Music Education?

The presenters of our philosophy panel and the feedback from the audience will contribute to form some answers - or to raise new questions....

Panelists' Biographical Notes

Paul Lehman (chair)

Paul R. Lehman is a Professor Emeritus and former Senior Associate Dean of the School of Music at the University of Michigan. Previously he taught in the public schools of Ohio and at the University of Colorado, the University of Kentucky, and the Eastman School of Music in Rochester, New York. He has also served as Music Specialist with the United States Department of Education in Washington, D.C. Prof. Lehman served as president of the National Association for Music Education (formerly MENC), as a member of the Board of Directors of the International Society for Music Education, and as a member of the Executive Board of the College Music Society. He is an Honorary Life member of the International Society for Music Education, and he is the author of more than 200 publications on education reform, music teacher education, and measurement and evaluation in music.



Wayne Bowman

Wayne Bowman's primary research interests involve philosophy of music and the philosophical exploration of issues in music education. His work is extensively informed by pragmatism, by critical theory, and by conceptions of music and music education as social practices. He is particularly concerned with music's sociopolitical power, music and social justice, and ethically informed understandings of musical practice. Dr. Bowman's publications include *Philosophical Perspectives on Music* (Oxford, 1998; Korean translation, 2011), the *Oxford Handbook of Philosophy in Music Education* (2012), numerous book chapters, and articles in prominent scholarly journals. The former editor of the journal *Action, Criticism, and Theory [ACT] for Music Education*, his university teaching experience includes positions at Brandon University (Manitoba, Canada), Mars Hill College (North Carolina), the University of Toronto, and New York University. An accomplished trombonist and jazz educator, Dr. Bowman earned his graduate degrees at the University of Illinois at Urbana.



June Boyce-Tillman

June Boyce-Tillman read music at Oxford University and is Professor of Applied Music at the University of Winchester. She taught in many schools in the London area and has published widely in the area of education, most recently on spirituality/liminality and music education. Her doctoral research into children's musical development has been translated into five languages. She is a composer active in community music making, exploring the possibilities of intercultural/interfaith sharing through composing/improvising which she has written about in *Music and Conflict Transformation*. Her collection of hymns and liturgical music *A Rainbow to Heaven* is used internationally. Her one-woman shows have been performed in three continents. She has written widely on music and healing and Hildegard of Bingen. Her large scale works for cathedrals such as Winchester and Southwark involve professional musicians and school children. She runs the Research Centre for the Arts as Well-being. She was awarded an MBE for her services to music and education.



David Elliott

David J. Elliott is Professor and Chair of Music Education at New York University.

He has also served as Visiting Professor of Music Education at Northwestern University, the University of North Texas, Indiana University, the University of Cape Town, and the University of Limerick.

He is the author of *Music Matters: A New Philosophy of Music Education* (Oxford, 1995) and editor of *Praxial Music Education: Reflections and Dialogues* (Oxford, 2005).

He has published numerous journal articles and book chapters, and he is the current editor of *Action, Criticism, and Theory for Music Education*.



Panagiotis Kanellopoulos

Panagiotis A. Kanellopoulos received his MA and Ph.D. in music education from Reading University (UK). His research focuses on developing socio-cultural perspectives on children's musical improvisation, on ethnographic approaches to young people's musical creativity and on collective improvisation and composition as a form of socio-political musical practice. He has co-edited the volume *Arts in Education, Education in the Arts* (Nissos, 2010, in Greek) and has published articles in international publications and leading scholarly journals (including *Psychology of Music*, *Philosophy of Music Education Review*, *British Journal of Music Education*, *Action Criticism and Theory for Music Education*, *Educational Philosophy and Theory*). He is active as a mandolinist, performing and recording in a variety of musical contexts. Panagiotis has led many experimental educational workshops that focus on collective free improvisation with variable forces, in a wide range of venues and contexts. He currently serves as an assistant professor of music education at the University of Thessaly, Greece, and is co-chair of ISPME (International Society for the Philosophy of Music Education).



INFORMATION FOR PRESENTERS

Calls for Presenters can be found on the ISME website.

Deadline

World Conference presenter submissions: 1 October 2011

Submissions

Submissions are being accepted for: Papers (spoken and full), roundtables, workshops, demonstrations, symposia and posters)

Presenter submissions for the ISME World Conference should be made directly on the ISME World Conference submission system.

Please note the following

YOU MUST BE A CURRENT ISME INDIVIDUAL MEMBER TO LOG IN AND BEGIN THE SUBMISSION PROCESS. Your ISME login will serve as the login for the submission system.

All individuals who will present on your session at the conference in any capacity, whether co-author, co-presenter, discussant, etc., must be an ISME individual member to be included in your submission. ONLY individuals who are added to your proposal during the submission process will have their names included in the conference program. There will be a step in the submission process to search and find the name of current ISME members to add. If you begin a submission and do not find the individual you need in the system, contact that person immediately. You may save your work and return to complete the submission once the person joins/renews as a member, anytime before the submission deadline.

Member Log in

Only members who have brought their membership in line with ISME's 2-year membership system can submit and/or present, so please bring your membership up to date if you have not already done so. If unsure, please contact: isme@isme.org

POSTER PRESENTERS

The Poster Session at the World Conference is designed to give music educators from all over the world an opportunity to meet the authors and discuss their research informally. During the session, there will be exhibition of posters, distribution of abstracts, and opportunities for the presenters to answer questions.

Information to appear on your Poster

- Title of the project
- Author(s)
- Author's affiliation and country
- Abstract, and
- Graphs, tables, summaries or main points or findings, etc

Poster Size

Please make sure that your Poster is well-built and conforms to the size, approximately: 1.20m x 2.00m

Organizers will provide stands for the Posters to be mounted upon. You will need to bring (masking) tape, ties and/or thumb-tacks with which to mount the Posters. You will not be able to use pins.

Some people find creative ways to partially cut and bend their Poster bookstyle, or roll in a tube for air travel, or bring in separate pieces to be put up on the board.

Material to be distributed

It is recommended that you have copies of your contact information for distribution to those interested delegates who may request more details.

Poster layout

Your Poster should be visually pleasing and professional in appearance. Consider using colors, photographs, diagrams, and other visual materials that will add to the clarity of your presentation. Refrain from hand-lettering unless you are sure it will look neat. Make sure that print size is not too small.

Location for presentation

The space scheduled for the session will appear in the Conference Program. Please be there 10-15 minutes early in order to set up your Poster.

Once the selection panel have made the selections, and presenters have confirmed participation by fully paying registration no later than 15 March 2012, a Presenter Schedule will be added here.

PERFORMING GROUPS



Concerts performed by ensembles are an extremely important way to share the music of different genres, styles and cultures during the Conference.

Concerts are a good way for non-English speakers to enjoy the Conference.

Call for Performing Groups – see ISME website.

Travel, Accommodation and Tours for Performing Groups

ISME has contracted a travel organiser that specialises in international music and arts performing groups. This company, MKI/ABC, is the sole ISME-approved service provider for ISME Performing Groups. The Harpers at MKI/ABC have been taking performing groups to ISME Conferences since 1978 and attended all but one since then!

The company will offer to secure travel on commercially reasonable terms for each Performing Group to and from the ISME World Conference 2012, including, but not limited to: taking reservations, providing professional travel advice, confirming itineraries, booking travel, taking payment, issuing travel documents, accommodation bookings, confirming and making changes as required and issuing invoices. Use of this service is optional to Performing Groups.

Contacts

MKI/ABC:

Carla Ala-Kantti: calakantti@mkitravel.com

Don and Lois Harper: groups@mkitravel.com or dharper@mkitravel.com

Performance Venues

See the ISME website for photos of the Thessaloniki Concert Hall (two buildings) in which the concerts will take place.

Once confirmations have been received from selected groups the following information will be added here.

- List of Selected Performing Groups
- Performing Groups Concert Schedule
- Performing Groups Rehearsal Schedule

Enquiries

For general enquiries and further information, please contact the ISME International Office:

- Email: performinggroups@isme.org (special email address, solely for performing groups queries)
- Fax: +61 8 9386 2658

Disclaimer

All those attending as part of the ISME Performing Groups programme are strongly advised to take out travel and health insurance before leaving home. ISME cannot be responsible for any cancellations or unforeseen travel or health situations which may arise.

ISME cannot be held responsible for any loss or damage to instruments and equipment.

Although ISME will do its best to assist, ISME cannot be held responsible for visas not granted by the Greek Embassy in your country.

COMMISSION SEMINARS 2012



- Call for Presenters – see ISME website.
- Map of locations see ISME website.
- For a list of Seminar locations, contacts and distances, please see below.

EACH Commission Seminar page will give the following information once available:

- Schedule
- Abstracts
- Practical Information
- How to book to attend the Seminar

ISME Commission Seminars: locations, hosts and other information

Research

- Chair: Christopher Johnson, cmj@ku.edu
- Host Institution: University of Macedonia, Department of Music Science and Art
- Host person: Lelouda Stamou
- Host City: Thessaloniki

Community Music Activity (CMA)

- Chair: Donald DeVito, dondvto@yahoo.com
- Host Institution: Ionian University Musical Studies Department & Corfu Philharmonic Society
- Host person: Konstantinos Kardamis
- Host City: Kerkira (Corfu)
- Distance in klm from Thessaloniki: 430 (frequent flight connection with Thessaloniki)
- Time from Thessaloniki by car/bus: 5 hrs (including ferry boat journey)

Early Childhood Music Education (ECME)

- Chair: Margré van Gestel, v_gestel@hotmail.com
- Host Institution: Ionian University, Musical Studies Department
- Host person: Zoe Dionyssiou
- Host City: Kerkira (Corfu)
- Distance in klm from Thessaloniki: 430 (frequent flight connection with Thessaloniki)
- Time from Thessaloniki by car/bus: 5 hrs (including ferry boat journey)

Education of the Professional Musician (CEPROM)

- Chair: Janis Weller, janis.weller@mcnallysmith.edu
- Host Institution: Nakas Conservatory
- Host persons: Despina Matthaopoulou, Lily Kotsira, Angeliki Triantafyllaki
- Host City: Athens

- Distance in klm from Thessaloniki: 500 (frequent flight connection with Thessaloniki)
- Time from Thessaloniki by car/bus: 5.5 hrs

Music Policy: Music, Education and Mass Media

- Co-Chair: Scott Goble, scott.goble@ubc.ca
- Co-Chair: Tadahiko Imada, stimada@cc.hirosaki-u.ac.jp
- Host Institution: Panteion University, Department of Communication, Media and Culture
- Host person: Dimitris Sarris
- Host City: Athens (frequent flight connection with Thessaloniki)
- Distance in klm from Thessaloniki: 500
- Time from Thessaloniki by car/bus: 5.5 hrs

Music in Schools and Teacher Education (MISTEC)

- Chair: Jody Kerchner
- Host Institution: University of Thrace
- Host person: Smaragda Chrysostomou
- Host City: Komotini
- Distance in klm from Thessaloniki: 260
- Time from Thessaloniki by car/bus: 3 hrs

Music in Special Education: Music Therapy, Music Medicine

- Chair: Alice-Ann Darrow
- Host Institution: University of Macedonia, Department of Educational and Social Policy
- Host Person: Leukothea Kartasidou
- Host City: Thessaloniki

Submissions

The Commission Seminar submissions should be made on the ISME World Conference submission system by logging in as an ISME Individual Member (not for Associate Members). Choose 'Submit proposal for Commission Conference' from the 'Submit a New Proposal' menu, then click on the Commission of your choice.

Disclaimer

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ISME FORUM FOR INSTRUMENTAL AND VOCAL TEACHING

The Forum for Instrumental and Vocal Teaching will be held within the World Conference.

Submissions for the Forum should be made directly on the ISME World Conference submission system by choosing 'Submit Proposal for World Conference' from the 'Submit a New Proposal' menu, and 'Forum for Instrumental and Vocal Pedagogy' from the 'Topics' menu on the Proposal page.

See the ISME website for the vision and mission statements of the Forum.

Chair

Helena Gaunt: hgaunt@blueyonder.co.uk

ISME SPECIAL INTEREST GROUPS (SIGs)

As a pilot project for ISME 2012, nine special interest groups have been approved.

ISME SIGs: subjects and convenor information

SIG #1 Active Music Making

Convenor: Susie Davies-Splitter

(specifically for methodologies eg Orff, Dalcroze, Kodaly, Suzuki etc)

SIG #2 Assessment, Measurement, Evaluation

Convenor: Timothy Brophy

SIG #3 El Sistema

Convenor: Theodora Stathopoulos

SIG #4 Jazz

Convenor: Kim McCord

SIG #5 Musician's Health and Wellbeing

Convenor: Gail Berenson

SIG #6 New Professionals

Convenor: Alex Ruthman

SIG #7 PRIME: Practice and Research in Integrated Music Education

Convenor: Markus Cslovjecssek

SIG #8 SAME: (Spirituality in Music Education)

Convenor: Giorgos Tsiris

SIG #9 Music Technology

Convenor: Samuel Leong

Submissions

Submissions for the SIGs should be made directly on the ISME World Conference submission system (after logging in as an ISME Individual Member) by choosing 'Submit Proposal for World Conference' from the 'Submit a New Proposal' menu, and the SIG of your choice from the Topics menu on the Proposal page.

Further details about the SIGs will soon be available on the ISME website.

TIMETABLES/SCHEDULES

A typical day (Preliminary, subject to change)

08:00-09:30	Papers, Workshops, Demonstrations, Symposia
09:30-10:00	Break
10:00-11:00	Plenary Session
11:15-12:45	Papers, Workshops, Demonstrations, Symposia
13:00-14:00	Lunch Break, Lunch Concerts, Posters
14:15-17:30	Papers, Demonstrations, Workshops, Symposia
17.30-17.45	Short Break
17.45-18.45	Papers, Demonstrations, Workshops, Symposia
19.00-20.30	Late afternoon Concerts
20:15-21.15	Dinner Break
21.00-22.30	Evening Concerts

General work sessions

Monday

- Work Session #1 - 08.00-09.30
- Work Session #2 - 11.15-12.45
- Work Session #3 - 14.15-15.45
- Work Session #4 - 16.00-17.30
- Work Session #5 - 17.45-18.45

Tuesday

- Work Session #6 - 08.00-09.30
- Work Session #7 - 11.15-12.45
- Work Session #8 - 14.15-15.45
- Work Session #9 - 16.00-17.30
- Work Session #10 - 17.45-18.45

Wednesday

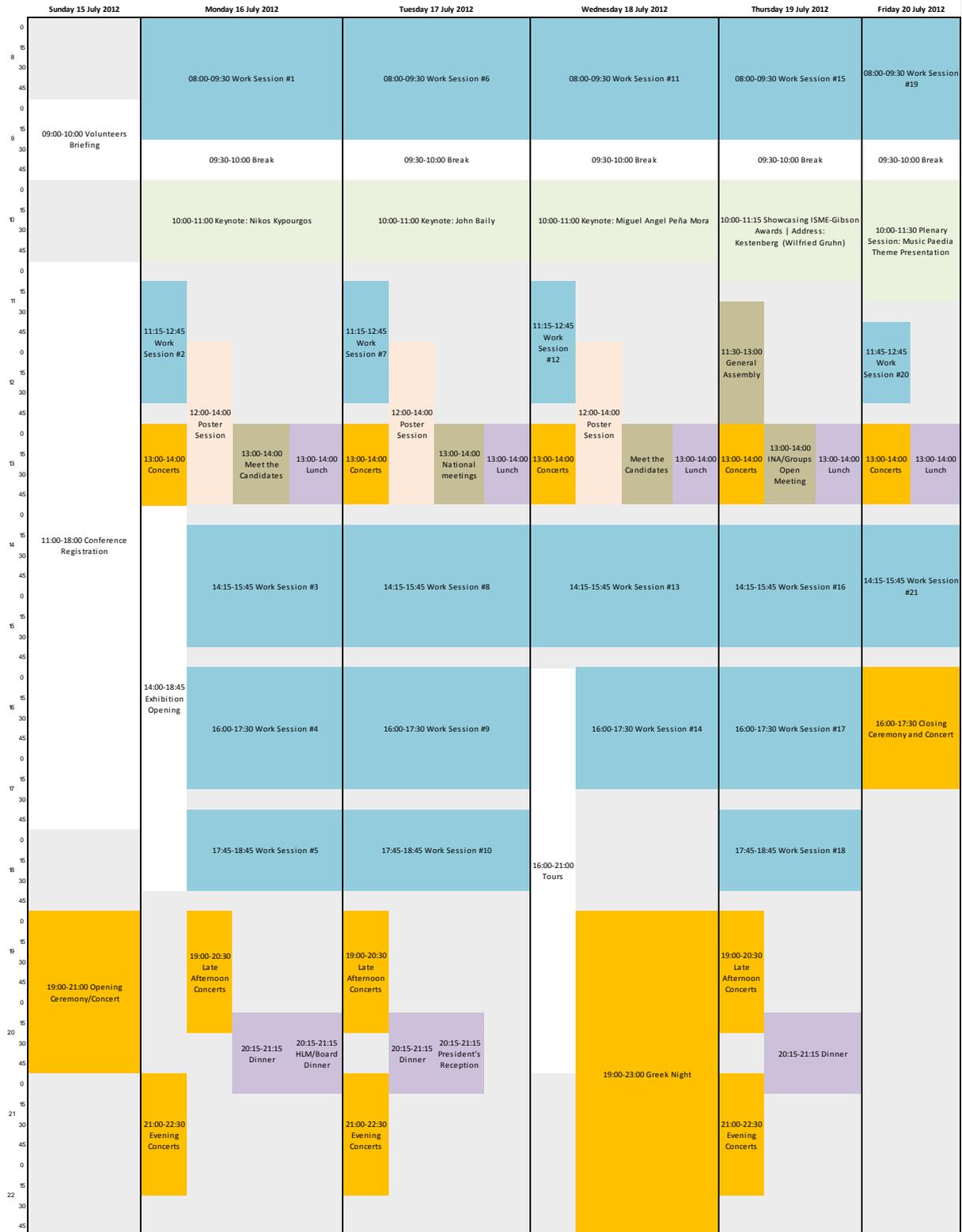
- Work Session #11 - 08.00-09.30
- Work Session #12 - 11.15-12.45
- Work Session #13 - 14.15-15.45
- Work Session #14 - 16:00-17:30

Thursday

- Work Session #15 - 08.00-09.30
- Work Session #16 - 14.15-15.45
- Work Session #17 - 16.00-17.30
- Work Session #18 - 17.45-18.45

Friday

- Work Session #19 - 08.00-09.30
- Work Session #20 - 11.45-12.45
- Work Session #21 - 14.15-15.45



VENUES



The Thessaloniki Concert Hall (TCH) is comprised of two buildings, beautifully located on the waterfront in Thessaloniki. See photos on the ISME website.

Presentations

Building A

- Main Hall 1464 persons
- 4 Meeting Rooms 40 persons
- Rehearsal Room with wooden floor 150 persons

Building B

- 2 meeting rooms for 50 persons each
- 1 meeting room for 100 persons
- 3 Halls for 100 persons each
- 1 Hall (Amphitheater) 500 persons

Concerts

- Main Auditorium
- Amphitheatre
- Outdoor, between the two buildings in the evening
- Foyers in both buildings

ACCOMPANYING PERSONS

Information

Accompanying persons are welcome to attend with ISME Conference delegates. We encourage you to make the trip a family occasion, as Greece has much to offer for families.

The registration for accompanying persons is not a separate form but can be found on the delegates registration form, after the delegate has logged in as an ISME Individual Member.

Accompanying Persons – what do you get for your fee?

- Access to:
- All concerts
- Concert Programme, badge
- Opening Ceremony/Concert
- Closing Ceremony/Concert
- Tours (at own expense)

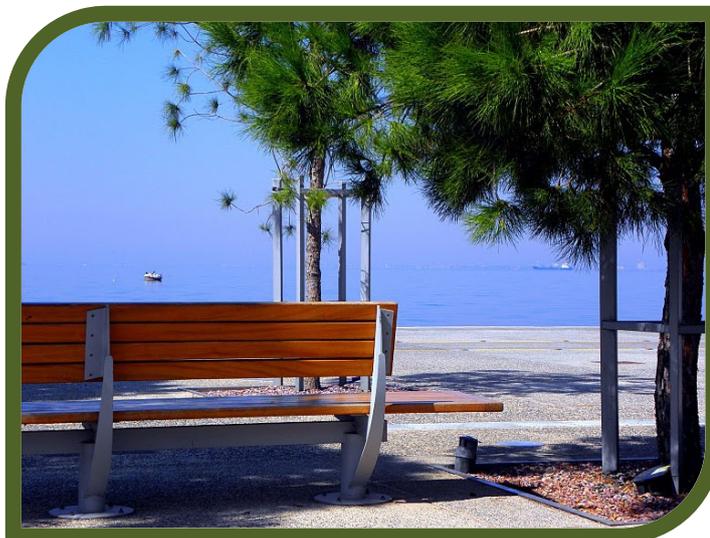
Accommodation and Tours

The company working with ISME in providing accommodation and tours for the Conference is SYMVOLI (<http://www.symvoli.gr/conference/isme2012/page/accommodation>).

Should you wish to arrange accommodation and tours,, see the separate sections for these on the website.

There is plenty on offer, including half and full day tours during the Conference week, as well as pre and post Conference tours.

ACCOMMODATION



Hotels for ISME 2012 - Thessaloniki

The list of hotels as well as information about prices and services can be found on the ISME website in a separate section.

The hotels listed here are those with reasonable access to the Thessaloniki Concert Hall (TCH), and which have agreed to give ISME delegates special discounted rates.

An interactive map of Hotel locations has been compiled by Symvoli and is available on that section of the website.

Requests can be sent to: isme@symvoli.gr

IMPORTANT

Booking through SYMVOLI will give you the following advantages:

- Prices listed are for group rates as negotiated by SYMVOLI.
- Breakfast and service charges are included.
- Non-smoking rooms can be requested
- SYMVOLI can offer packages including tours
- Some hotels will offer a shuttle service to the Thessaloniki Concert Hall

If delegates book with the hotels directly, they may be charged rates for individuals and will be subject to further charges and breakfast may not be included.

Cancellation policy will be provided by Symvoli with your booking.

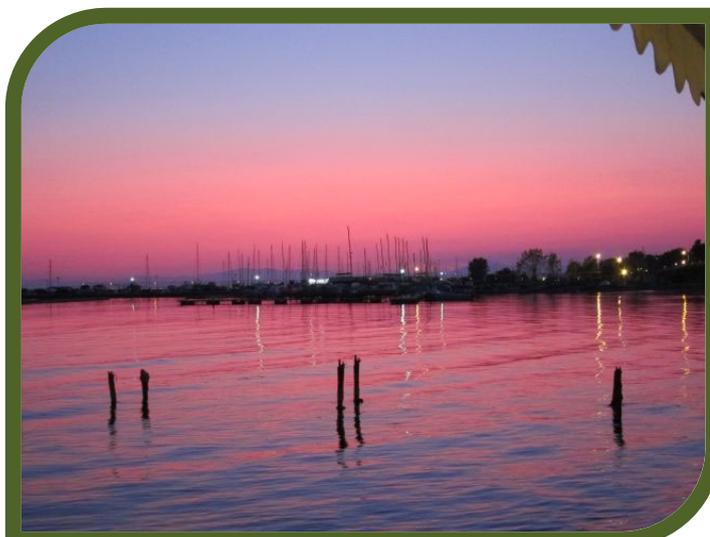
ISME will not be responsible for changes or charges incurred in connection with hotels and accommodation. Please contact Symvoli direct regarding any changes.

Email: isme@symvoli.gr

Please book as early as possible to avoid disappointment.

Performing Groups Accommodation: see Travel, Accommodation and Tours for Performing Groups.

TOURS AND EXCURSIONS



During your stay in Thessaloniki we invite you to experience the culture, history and nature of Greece.

The tours agent for delegates to ISME 2012 is SYMVOLI.

Further booking information can be found on the ISME website, separate section.

You can book the tours (and hotels) of your choice by contacting Symvoli direct on: isme@symvoli.gr

Pre and post conference tours are being offered, as well as half and full day tours.

TOUR DESK at ISME Conference

A tours desk will be operated throughout the ISME Conference week. Bookings prior to the Conference are encouraged to avoid disappointment, should tours be full or become unavailable.

DISABLED ACCESS

Most venues in the Thessaloniki Concert Hall are suitable for disabled access.

Building A has disabled access to the Auditorium, foyers (where some concerts will be held) and the Workshop room which can be approached from the back of the building by ramp and lift. There are four presenter rooms which do not have disabled access.

Building B has disabled access to all rooms.

Please advise the Secretariat (secretariat@isme.org) if you require assistance. Arrangements can be made to assist you during the week, however, prior notice is essential and will be allocated in order of requests.

For access to your accommodation you should check directly with the hotel of your choice or with Symvoli: isme@symvoli.gr

FREQUENTLY ASKED QUESTIONS - FAQ

How do I get there?

Please visit the dedicated section on the SYMVOLI pages under 'Travel Information'.

Do I need a visa to enter Greece?

Depending on your country of origin, you might need a passport and a visa. Should you require a visa for entry to Greece, you are strongly advised to make the application in your home country at least three months before the intended date of travel. You are advised to check with the Greek consulate or embassy within your country for visa/passport requirements, before arranging your travel.

Please visit the Hellenic Ministry of Foreign Affairs' page for information about Greek Missions Abroad at: <http://www.mfa.gr/www.mfa.gr/en-US/Services/Directory/Greek+Missions+Abroad/>

What can I take onboard the aircraft?

Check with your airline before leaving home what will be allowed in the cabin, particularly if you are planning to take an instrument.

You will find that airport regulations do vary from one place to another, so expect differences in rules if you are travelling for more than one sector.

Who are the hosts?

The Greek Society for Music Education (GSME)

What is the theme?

Music Pædeia: From Ancient Greek Philosophers Toward Global Music Communities. See the ISME website for information on the theme and Conference logo.

How do I get around Thessaloniki?

Thessaloniki city has good transport facilities. Buses are very easy and take you right to the Concert Hall. Taxis are affordable. Many parts of Thessaloniki can be explored on foot.

What are the Conference venues like?

The Conference will be held at the Thessaloniki Concert Hall complex situated on the waterfront. There are two large buildings housing two concert halls and several presentation rooms.

Where can I stay?

There will be no problem finding accommodation as there is no shortage of hotels. Whether you're looking to stay in a star-rated luxury hotel, or whether you're looking for something within a smaller budget, there is something to suit everyone. For more information, please visit the dedicated 'Accommodation' page on the ISME website.

What about food during the Conference?

Greek cuisine is renowned all over the world for its appearance, aroma, and flavor. It's Mediterranean style of cooking, and presentation is renowned. Now you can try it on home ground. There are many excellent tavernas, bars, cafés and restaurants in Thessaloniki, waiting to be discovered. Eating outdoors on balmy summer evenings is a special experience.

What is the weather like?

July is a hot summer month! Expect temperatures anywhere between 30 and 40 degrees Celsius (86-104 degrees Fahrenheit). Cool cotton garments are recommended. Buildings are air-conditioned so can be too cool.

What can I expect to experience at the ISME 2012 World Conference?

Please visit the dedicated '[Why attend an ISME conference?](#)' on the ISME website.

Whom do I contact for more information?

For further information, contact: isme@isme.org

USEFUL TIPS

- Here are some useful tips to make your visit more enjoyable:
- Apply early for entry visas. Contact your travel agent to find out what you require. All those who have registered and paid will receive a letter of invitation which can be submitted with your visa application to the Greek embassy or consulate in your country.
- Always carry the name of your hotel with you and your ID.
- Carry a bottle of drinking water - it is usually hot in July.
- You may find it useful to carry paper tissues, wet wipes and waterless hand sanitizer with you.
- Comfortable walking shoes. Your hotel will not be very close to the Thessaloniki Concert Hall. There is a beautiful walk along the waterfront between hotels and the Thessaloniki Concert Hall, so you may like to walk in the mornings. Later in the day it could be too hot.
- Bring a hat or an umbrella. Inside the air-conditioning can sometimes be too cool, so bring something to put on inside.
- Bus tickets can be bought at the many kiosks along the road, or on the bus, but better if bought in advance.
- Share taxis if you need to take taxis.