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International Society for Music Education

**ISMEC**

newsletter

Established in 1953



**29<sup>th</sup> ISME  
World Conference  
1 to 6 August 2010  
Beijing China**



# PRESIDENT'S LETTER

## MESSAGE FROM HÅKAN LUNDSTRÖM



It is now less than three months until the 29th ISME World Conference in Beijing, 1st–6th of August 2010. This conference has every chance of being a significant event for highlighting music education in China and around the world.

While following the development of the conference I have begun to look at the ISME World Conference more like a fair than a conventional conference: in addition to paper presentations there are many round-table symposia and, above all, large sections of workshops, demonstration lessons, concerts and exhibitions of instruments or teaching materials.

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The presenters of these different activities are music educators from all possible contexts and levels from all over the world, and many of these forms of presentation can be understood in spite of language differences. So it is not the kind of conference attended merely to present a paper or workshop. Being there and taking part in the activities is rewarding in itself and essential to the capacity building of every music educator.

It is never too late to register.



At the World Conference the election of President Elect and Board members for the biennium 2010–2012 will be finalized. A Nominating Committee has presented a list of candidates built on the outcome of the nominations last year, which has then been ratified by the ISME Board. See further the insert to this Newsletter and the ISME website.

This time the voting will be electronic only. Each member can vote on one of two candidates for President Elect. Concerning the Board, each member can vote for up to twelve of the candidates. Electronic voting opens on 15 May and is open to all who are registered as ISME Individual Members by then, so make sure you renew your membership in time. More information about the election procedure will follow.



In the previous Newsletter I mentioned that the Board had decided to lower the membership fees considerably for members from countries classified by the United Nations as Low HDI (Human Development Index). This was in order to increase

the possibility for people from these countries to become ISME members.

ISME membership fees have actually not changed since 2002. The Board will now propose a number of changes that aim at:

- giving members more in return for the membership including IJME as for all members as well as giving them electronic access to all back issues.
- making membership more accessible to people from Low and Medium HDI by lowering those fees,
- giving ISME a more stable economy by making two-year membership obligatory and all memberships valid from one set date of the year. This is necessary also to be able to give electronic access to members.

Furthermore, UNESCO has now introduced four degrees of HDI: Very High, High, Medium and Low. Fees should be adjusted accordingly.

Proposals for these changes will be brought to the General Assembly for members' voting in Beijing this August. See further information included with this Newsletter.



In Bologna 2008 the General Assembly was presented with the idea of developing a medium- and long-term strategic plan focussing on the most urgent issues to make ISME still more efficient in reaching its aims.

There have been strategic plans before, of course, and many important strategic steps have been taken. There was a need to sum up such strategies and to prioritize in order to

move forward. Actually, the strategic thoughts and the aims have been fairly consistent over a large number of years. Therefore the new strategic plan does not mean a big break in tradition, rather its function will be to collect and update the ideas, to refine the aims and to prioritize action points to reach these aims.

The original idea has been thoroughly discussed and developed by the Board and the Executive Committee. For the first time ever (I believe) there was an extra Board meeting that took place at the beginning of February this year devoted almost entirely to strategic discussions. The main outcome of the discussion has now been edited. It is presented elsewhere in this Newsletter and will be brought to the General Assembly in August.

*Håkan Lundström*  
*President (2008-2010)*

### FRONT COVER



Bell-chime in front of the Conference venue in Beijing. Cover photograph taken by Håkan Lundström

# ISME WORLD CONFERENCE - BEIJING

## KEYNOTE SPEAKERS:

### CHEN YI

Title: *My Musical Journey to the World*  
Distinguished Professor at the Conservatory of the University of Missouri-Kansas City;  
Changjiang Scholar Visiting Professor at the Beijing Central Conservatory of Music



### BRUNO NETTL

Title: *Music Education And Ethnomusicology: A (Usually) Harmonious Relationship*  
Professor Emeritus of Music and Anthropology, School of Music, University of Illinois, USA



## PERFORMING GROUPS

The ISME President, the Secretary General and Ramona Tahir have made several visits to Beijing for planning of the World Conference. We hope you will find your visit to be a very special experience, leaving you with memories and learning experiences that you will take back to your home countries and share with family, friends, colleagues and students.

### WHY ATTEND AN ISME CONFERENCE?

- Networking: You will meet music educators from nearly 90 countries.
- Energize yourself: World-renowned speakers will stretch your thinking in new directions.
- Professional growth: A host of presentations are offered in various styles: roundtables, symposia, lectures, workshops, demonstrations, posters.
- Communication and sharing: You will meet international colleagues who are eager to communicate and share ideas between conferences.
- Support: You will meet international colleagues who are always willing to offer assistance between conferences, but there will also be those eager to connect with you and seek your assistance.
- Contributing: Explore the wide variety of opportunities that ISME offers for you to be a conference presenter, performer or leader of a performing group. Mentors are available to help you polish your submissions.
- Musical experiences: Enjoy concerts by performers from all over the world, and from the host country and region.
- Earn credits: Many institutions offer recognition and academic credit for ISME conference attendance. Some institutions may provide financial assistance.

ISME will always supply you with any letters/ documentation to assist in this regard.

- Exhibition/Trade Show: Browse through local, regional and international exhibits that are showcased for display and for sale.
- Travel: ISME conferences move around the world, thus offering an opportunity to combine your music education and personal interests.
- Renewal: An ISME Conference promises to renew both your professional knowledge and expertise and your contacts with former and new colleagues from around the world.

### PLANNING YOUR CONFERENCE WEEK:

- Registrations for Chinese delegates will take place on Saturday 31st August at the China Conservatory.
- Registrations for international delegates will take place on Sunday 1st August all day.
- The Opening Ceremony and concert will take place at 5.30 on Sunday 1st August with a reception for all delegates.



### PICTURED LEFT:

Professor Xie Jiaying and Ramona Tahir in the China Conservatory Concert Hall.

### PICTURED PAGE 4:

Concert Hall at China Conservatory in foreground, with landmark building in the background. You can find your way with this building as it is seen from afar around the Convention Centre and China Conservatory.

# ISME WORLD CONFERENCE - BEIJING [continued]



There will be three concert slots each day: lunch, afternoon and evening.

Most groups will perform twice during the Conference week, so

if you miss them at one concert you may be able to hear them at another.

There will be five parallel concerts for the three slots in the China National Convention Centre (CNCC). At the China Conservatory, for the afternoon and evening times, there will be three parallel concerts.

- Argentina: Orchestra of Indigenous Instruments and New Technologies
- Australia: The Winthrop Singers, Tasmanian Chamber Brass, Wellers Hill State School Vocal Group, Sydney Children's Choir, Tetrafile Percussion
- Austria: Die Jungen Wiener Solisten
- Brazil: Amazon Youth Cello Choir
- Canada: Shallaway Camerata, Brockton World Music Ensemble
- China: 30 performing groups from many regions of China
- China/USA: We Can and We Must
- Finland: Louhikone, The SAE
- India: Kriti Ensemble
- Italy: Pedferri-Naretto Duo
- Japan: Showa Academia Musicae Electronic Organ Ensemble, Yokohama International School Japanese Music Program
- Malaysia: Hulubalang, Kurshiah Orchestra, Keroncong UiTM, Merong Mahawangsa
- Mexico: Dulcemelos Duet, Toco Madera
- Nigeria: MUSON Diploma Choir
- Philippines: University of Baguio-Bel Canto Singers, The Music House Angklung Ensemble
- Singapore: PCF Kindergarten
- Spain: Coral Allegro ONCE Valencia
- Sweden: Håkan Rydin Jazz Trio, Con Amore
- Thailand: Khunpra Mahidol, The Aum-Aree Ensemble
- Turkey: Anadolu Gunesi Muzik Toplulugu & Anatolian Sun Quartet
- UK: Acer Saccharum, Soul Patrol, Robert Smyth Jazz Band, Pulse
- USA: Id-Dinja Ensemble, Cox-Freeman Duo, Afro Latin Ensemble CSULA, BERNARDUS Ensemble for Medieval Music, Texas Tech Percussion Ensemble, Louise Rogers/Rick Strong Jazzy Fairy Tales, NYU Jazz Choir, NYU Madrigal Singers, Lake Effect Jazz Choir, Azaguno
- Greece: Kroustophono, Mariza Koch, Piano & Violin Duo

## A TYPICAL DAY

(PRELIMINARY, SUBJECT TO CHANGE)

time	activity
08:00	Warm-up Sessions
08:30-9:30	Papers, Workshops, Demonstrations, Symposia
09:30-10:00	Break
10:00-11:30	Plenary Session
11:45-12:45	Papers, Workshops, Demonstrations, Symposia
13:00-15:00	Lunch Break
	Lunch Concerts
	Posters
14:15-17:15	Papers, Demonstrations, Workshops, Symposia
17:30-19:00	Afternoon Concerts
19:00-20:00	Dinner Break
20:30-22:00	Evening Concerts

## EXHIBITION:

A large trade display is being planned, with many music retailers willing to show what they can offer to music educators.

This is an important event, hosted by the International Society for Music Education (ISME), China Society for Music Education (CSME) and China Conservatory of Music (CCM), and undertaken by CMEC International Exhibition Co. Ltd. Held on August 1-5, 2010 in the China National Convention Centre, the exhibition covers an area of 22,000 square meters and exhibits include Music Culture, Music Education, Musical Instruments, Light & Sound, Performance and Publications and Cultural Heritage.

## 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 receive a letter of invitation which can be submitted with your visa application to the Chinese embassy or consulate in your country. Delegates should apply for a tourist visa.
- Always carry with you the name of your hotel in English and Chinese. A list/dictionary in English and Chinese, containing the Hotel names as well as some essential phrases, can be found on the website. Please print this PDF document and carry it with you.
- Carry a bottle of drinking water – it could be hot.
- Always carry paper tissues and wet wipes with you – and waterless hand cleaner could be useful too.
- Comfortable walking shoes. The Convention Centre itself is large and the Olympic Village has vast spaces. Your hotel may not be very close to the Convention Centre or the China Conservatory.
- It is summer in China in August. Weather could be hot and humid outside. Bring a hat or an umbrella. Inside the air-conditioning can sometimes be too cool, so bring something warm to wear.

# GIFTS FROM CHINA: SILK, MUSIC AND DANCE IN THE TANG DYNASTY AND FOLK CARNIVAL

The 29th ISME World Conference will take place soon. Based on the theme of “Harmony and the World Future”, the Chinese Conference Organizing Group has gathered a team of specialists to prepare and plan concerts for the ISME2010 opening ceremony and the “China Night”.

## I. Opening Ceremony: “Colorful Silk Road” (large multimedia music concert)

The opening ceremony, created by the China Conservatory of Music, will be a magnificent multimedia dancing and music concert. “Silk”: Like a golden ribbon, it chains multiple countries and nations’ colorful cultures to form a brilliant cultures link. The creators of “Colorful Silk Road” want to deliver a message that the Silk Road is no longer a traditional route. It is now a synonym of communications between various countries and nations in the world – with profound significance in promoting peace and development globally.

Due to this, the five chapters of this concert represent respectively the five different “Silk Roads” at various periods: Silk Road in the desert – “Oasis Silk Road”; Silk Road on the plateau – “Light of Buddhism”; Silk Road on the grassland – “The Psalm of Heroes”; Silk Road on the Sea – “Legacy of Tang Dynasty” and “eastward permeation of western music”. All eighteen programs are classics once emerged in history and also represent the 18 regions, nations or countries on the Silk Road. They open up the splendid colors of music communications between different nations and countries. The



whole concert, based on “Harmony”, taking “Silk Road” as the main thread and using multimedia technology, will gather top class performers to present a context of inheritance of different music cultures’ fusions and the magnitude of a great nation – China. In the background of promoting worldwide harmony, a splendid prelude will be forged.

PICTURED ABOVE: Press Conference.

BELOW LEFT: Venues investigation by Mr Zhao Jiping (the Chair of the Chinese Musicians Association and the President of Xi’an Conservatory of Music), Mr. Zhao Talimu (the President of China Conservatory).

BELOW RIGHT: Director Xie and Professor Xie are discussing the opening ceremony concert with the principal of the Tibet cultural heritage center.



# GIFTS FROM CHINA: SILK, MUSIC AND DANCE IN THE TANG DYNASTY AND FOLK CARNIVAL [CONTINUED]

According to Professor Xie Jiaying, “the conference theme is ‘Harmony and the World Future’. We hope that ‘The Silk Road’ will be a perfect gift for all. Although there are difficulties in showing the significant history and opening minds to the new time through music and dance within less than two hours, “The Silk Road” is the route which could lead all people to harmony in the future. We have the courage of creation and confidence to succeed.”

## II. China Night: “Image from the Great Tang Dynasty” (Evening Party of Singing & Dancing in the Tang Dynasty)

This concert will be performed by the Xi’an Conservatory of Music and Neo-Classic Dance Company from Taiwan. The Tang dynasty represents the most prosperous times of Chinese culture with its unique characteristic of art style in music and dance which is now so admired. After a thousand years, these treasures of ancient arts can only be found in well-known Dunhuang frescoes, Tang’s old scores/literatures and the extant ancient folk music. This concert includes the Xi’an Drum Music, which has been proclaimed by the United Nations as ‘intangible cultural heritage’. Four programs come from reconstructions of music and dance from the Tang Dynasty. The first is the legacy of court banquet music during the Tang and Song Dynasties, which are still alive in folk life. The work makes use of a glossary of popular Chinese characters in ancient China, and keeps the vestiges of Tang’s cultural style in sound, tune, music, instrument and performance style. In this respect this is a living fossil of history. The latter of the four is from the reconstructions of four Tang music and dance works by Dr Liu Fengxue, who has extensively researched Chinese and Japanese literature passed to Japan during the Tang Dynasty. These four works are *Twittering of Oriole*, *Styrax*, *Circling* and *Botou*. These highly valued ancient works were originally court music and dance during the Tang Dynasty, and are shown in ancient books and records. The performance is the fruit of cooperation between artists from

## 中国的礼物: 丝绸、大唐乐舞和民俗狂欢

第29届世界音乐教育大会召开在即, 围绕“和谐与人类未来”的主题, 中国组委会组织了专家队伍, 正在为大会的开幕式、“中国之夜”准备精彩的音乐舞蹈晚会。

### 一、开幕式: “五彩丝路”大型多媒体音乐会

由中国音乐学院组创的大型多媒体音乐舞蹈晚会。“丝绸”: 柔顺而光滑, 代表中国与世界的融合亲善; 举世闻名的“丝绸之路”, 它像一条金色的丝带, 将各国家、各民族多彩的文化明珠串联成一条璀璨耀目的文化之链。“五彩丝路”的策划者们, 希望告诉大家, 丝绸之路已不再是传统意义上的一条路, 它现已成为世界各国、各民族之间沟通的代名词。时至当下, 对于促进世界和平与发展亦有其深远的意义。

鉴于此, 开幕式“五彩丝路”多媒体音乐会的五个乐章, 分别代表发生在不同历史时期的五条“丝路”: 沙漠丝路——“丝路绿洲”; 高原丝路——“佛学之光”; 草原丝路——“英雄礼赞”, 海上丝路——“唐乐遗韵”和“西乐东渐”。而十八个节目都是在历史上涌现的经典佳作, 又分别由代表着丝路上的十八个地域, 民族或国家, 展现了不同民族、不同国家音乐文化交流的缤纷色彩。整场音乐会以“融和”为契合点, 以“丝路”为核心线, 云集一流的表演艺术家, 利用多媒体技术, 全方位、立体化地展现出各民族音乐文化融和的脉络传承, 充分展示出中国之大国风范。在俯瞰全世界共倡和谐的时代背景下, 进而打造出一场恢弘的序曲。

正如谢嘉幸教授所言: “本次世界大会的主题是‘和谐与人类的未来’, 我们希望‘丝绸之路’成为其点睛之笔, 当然, 要在不到两个小时的晚会中, 通过音乐与舞蹈来展示中华民族如此宏大的历史画卷与面对时代的宽广胸怀, 有十分的难度, 然而, ‘丝绸之路’正是通往人类未来的和谐之路, 我们有再创的勇气和成功的信心”

### 二、中国之夜: “来自大唐的声影”——大唐乐舞晚会

由西安音乐学院和台湾新古典舞团联合演出。唐朝是中国文化的盛世, 在音乐和舞蹈方面形成了独具特色的艺术品种和风格, 为后世所艳羡, 千年之后的人

们，可以从著名的敦煌壁画、唐代古谱文献和今存民间古乐中，依稀闻见这些稀世的艺术珍宝。

本场晚会包括了联合国公布的人类非物质文化遗产《西安鼓乐》和大唐乐舞重建复原的四个节目，前者是唐宋以来燕乐的遗存，目前还存活在民间生活中，使用的是中国古代俗字谱，在声、调、曲、器及表演形式上保留有唐代文化的痕迹，是历史的活化石。后者是刘凤学博士在许多中国文献和唐传日本文献的基础上，重建了《春莺啭》《苏合香》《团乱旋》《拔头》四段唐乐舞，这些具有极高文化价值的古代乐舞，都是著名于唐代宫廷的乐舞，且见于历史典籍。这些音乐舞蹈的演出，是中国海峡两岸艺术家合作的结晶，也是艺术家们对古代艺术的成功重建在现。

### 三、中国之夜：唐人庙会——民俗狂欢

由来自北京及中国不同地区的 25 个民俗音乐表演团队上千人的广场狂欢表演，其中有中国独具特色的吹打乐、舞龙、舞狮、踩高跷，说唱艺术，太平鼓，地方戏曲，将带给各国代表以中国式狂欢的场面。狂欢节的设计，以“传统、原生、年轻、生机勃勃”为出发点，“重在参与”，希望通过这次活动，让中国的传统音乐在年轻一代形成更大的影响。

### 四、北京传统音乐节

事实上，上述表演，既是世界音乐教育大会的重头戏，又是第二届北京传统音乐节的有机组成部分。原本，北京传统音乐节已经是一个大型的国际音乐节，继 2009 年成功举办后，此次第二届北京传统音乐节加盟世界大会，又在中国音乐学院设立专区，使参会代表一览来自中国及世界各国传统音乐的风貌。演出阵容强大，将会有来自中国各民族、各地域及国外美国、阿根廷、印度、泰国、马来西亚、意大利、土耳其、芬兰、澳大利亚、日本、泰国、菲律宾、加拿大、墨西哥等 40 余个演出团队。分别有中国、亚洲、美非、欧澳、美非等专场演出 20 余场。

本次音乐会力求以历史为根基，强调古典与现代的融合，在宏大的叙事中追溯人性及人文关怀的力量为艺术诉求。体现了阴与阳、刚与柔、古与今珠联璧合的二元传统美学思想。遵循简约而不简单的形式，强调色彩与造型上的质感，使其达到视觉感官上的享受。

可以说，此次会议既是一场和谐的会晤；又是一次友谊的交流；既是一幕传统的音声；又是一夜世界的狂欢……翘首企盼这异彩纷呈的视听盛宴！

2010-5-01

the Taiwan Strait and the successful representation of ancient arts.

### III. China Night: Chinese Temple Fairs (Folk Carnival)

This section will be a folk carnival in the China National Convention Centre square comprising of one thousand people including 25 folk music performing groups from Beijing and different regions of China. There will be unique Chinese ensembles of wind and percussion instruments, dragon dance, lion dance, stilt-walking, musical narrative art, harvest drum and Folk Drama Music. They will bring the ISME2010 conference delegates a Chinese style carnival. The design of the carnival, taking “tradition, native, young and full of vigor” as its intention, focusing on participation, aims at exerting Chinese traditional music’s influence on younger generation.

### IV. Beijing Traditional Music Festival

The Beijing Traditional Music Festival is already a large international music festival since its success in 2009. The 2nd Beijing Traditional Music Festival will be held at the same time as the ISME2010 conference, at the China Conservatory of Music. This will enable delegates to access various types of traditional music from China and other countries. More than forty top-class performing groups from the Chinese nations and regions, U.S., Argentina, India, Thailand, Malaysia, Italy, Turkey, Finland, Australia, Japan, Philippine, Canada, Mexico and others will perform more than twenty concerts respectively focusing on Chinese, Asian, America and Africa, Australian and European music.

These concerts will be history-based and emphasize a combination of classic and contemporary music which will pursue the arts through tracing the power of humanity and humanistic concern in grand narratives. The dualistic traditional esthetic thoughts (including yin and yang), toughness and pliability, ancient and present, will be expressed. Followed by the concept of “Simplicity but not simple” and highlighting colors and shapes textures, it will serve as enjoyments of the visual sensory.

This Conference, so to speak, is both a harmony conference and friendship exchange; a traditional music and a night’s carnival. Lets look forward to this splendid audio-visual festival!

ISME COMMISSION  
FOR  
RESEARCH

CHAIR: **Graça Mota**  
Portugal (Europe):  
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The ISME Research Commission will be held in Changchun at the Northeast Normal University 25-30 July, 2010.

Twenty-four papers have been chosen from all over the world, reporting on recent research in a broad range of domains such as creativity, classroom music education, different aspects in performance, gender and equity of access in music education, music teachers' education, and social inclusion and music education. Methodological approaches are of both a qualitative and quantitative nature, and it is expected that reports will elicit a significant forum for the discussion and interrogation of the most recent developments in music education research.

As occurred previously, the organization of the seminar privileges the contact with local authorities in charge of music and arts education, providing special moments for cultural interchange.

Taking into account the strong involvement of our hosts in Changchun with the planning and preparation of the 23rd International Seminar on Research in Music Education, I am convinced that all participants will have a great experience from both an academic and cultural point of view.

ISME COMMISSION FOR  
COMMUNITY MUSIC  
ACTIVITY (CMA)

CHAIR: **Don Coffman**  
USA:  
don-coffman@uiowa.edu

The theme for the 2010 Community Music Activity Commission Seminar in Hangzhou is 'Harmonizing the Diversity that is Community Music Activity' and was inspired by the ISME conference theme 'Harmony and the World Future'. Hangzhou is 1600 km from the World Conference in Beijing; a plane flight takes about 2 hours. The CMA commission is grateful for the generous support of our host, the Open University of China, for accommodation and meals for the presenters. All seminar events will take place at the Jinma Palace Hotel. We anticipate 25 presentations representing 13 countries. This year we will be exploring the following themes:

**PRACTICE**

- The Music in Community Music
- The Community in Community Music

**RESEARCH**

- The History of Community Music
- Examining Community Music

**EDUCATION**

- Training Community Musicians
- Community Music and Formal Music Education

This seminar is recommended to all music educators who work in informal settings, including youth groups and centres, prisons or reformatories, hospitals, churches and social services. In addition, we welcome those educators who work in formal settings and wish to have stronger connections to wider concepts of music and music education. Booking information is on the ISME website.

ISME COMMISSION FOR EARLY  
CHILDHOOD MUSIC EDUCATION  
(ECME)

CHAIR: **Claudia Glushankof**  
Israel:  
gluschan@actcom.co.il

The ECME 14th Seminar 'Nurturing children's musical lives: Building bridges' will be held in Beijing 26-30 July, hosted by the Beijing Normal University. Over 40 submissions for workshops, best practice papers, research papers and posters from all five continents underwent an anonymous review process. This process was interesting and challenging, and difficult decisions were made to select those to be presented in Beijing. The criteria that led us were high quality, relevance to ECME and the seminar theme, variety and geographical representation.

Meanwhile preparation for the Seminar, headed by Professor Wang Yiyang, is at its height. It is expected that the keynote speaker will be an important Chinese academic in the field of early childhood. Other activities will include concerts (both a children's concert and another by teachers and students), early morning exercise (Tai Chi or Kung Fu), daily singing together, an afternoon excursion (the Temple of Heaven, Chinese Opera) and an optional end-of-seminar excursion (out of Beijing). These activities combined with high quality and varied academic presentations, as well as informal meetings of committed early childhood music practitioners and researchers from all over the world, promise a worthy experience!

ISME COMMISSION  
FOR THE EDUCATION OF THE  
PROFESSIONAL MUSICIAN  
(CEPROM)

CHAIR: **Michael Hannan**  
Australia:  
mhannan@scu.edu.au

The 2010 CEPROM international Seminar will be held at the Shanghai Conservatory of Music 27-30 July, 2010. The theme is 'The Musician in Creative and Educational Spaces in the 21st Century'. Nineteen papers by researchers from nine different countries have been accepted using a double-blind refereeing process. The topics of these papers include professional development of professional musicians, curriculum design, career planning, interpretive issues in performance, musicians' identities, music cognition (two papers on memorisation), learning cultures, assessment (including peer assessment), artistic (or practice-based) research in performance, and teaching and learning technologies. The Shanghai Conservatory will convene a special session utilising a number of high-profile international visiting artists involved in their Summer program. A collaboration titled 'Shadows and Silhouettes' between Shanghai Conservatory pianist Christopher Ting Zhong and Australian pianist/composer/researcher Diana Blom will result in a concert of piano music by Chinese composers responding to Australian cultural themes and Australian composers responding to Chinese cultural themes.



ISME COMMISSION FOR MUSIC IN  
CULTURAL, EDUCATION AND MASS  
MEDIA POLICIES in  
Music Education

CO-CHAIRS: **J. Scott Goble**

Canada:

scott.goble@ubc.ca

**Rita Lai Chi Yip**

Hong Kong:

lcyip@ied.edu.hk

The Seminar for the Commission on Policy: Culture, Education, and Media will be held 27-30 July, 2010 at the Henan University, Kaifeng, China. It will be hosted by the Henan College of Arts. The theme is 'Policy concerns: Traditional and popular culture in music education'. A sub-theme will address the related issue 'Evolving digital technologies, culture, and music education: Promises and limitations of policies and practices'. The Commission invites participation by the global community of music educators, scholars, and graduate students. Observers, including practising music educators and graduates, are also welcome. Presenters are also invited by the Beijing organizer to present their papers as posters at the main ISME conference.

Deadline for observer booking, accommodation booking and seminar booking is June 1, 2010. Rooms will be reserved for presenters and observers when booking for the Seminar. Tentative starting and closing times of the Seminar are 2.30pm July 27 and 12.30pm July 30.

The host, the Henan University College of Arts, extends the warmest invitation to music educators and graduates from all over the world to join the Policy Seminar.

ISME COMMISSION FOR  
MUSIC IN SCHOOLS AND  
TEACHER EDUCATION  
(MISTEC)

CHAIR: **José Luis Aróstegui**

Spain:

arostegu@ugr.es

The 18th MISTEC International Seminar will be held in the city of Shen-Yang, North-East of China, 600 kms from Beijing. Hosted by the Conservatory of the City, the Seminar will take place 27-30 July, 2010.

The focus of the MISTEC Seminar will be to promote research and practice in school music education and music teacher education. We will present updated research in the field, demonstrations of good practice in music education and links between research and practice. Fourteen papers have been selected with presenters coming from Spain, Greece, Canada, New Zealand, United States of America, Israel, Sweden, United Kingdom and China. With these paper sessions we seek to promote and support the effective teaching and learning of music in school settings through increased understanding of curriculum development, instructional practices and innovation in music teacher education.

In addition to the paper sessions, a half-day excursion and cultural activities have been planned. Practical information about the Seminar and the booking form can be found on the ISME website by clicking on the Commission Seminar Booking button for MISTEC.

ISME COMMISSION FOR  
MUSIC IN SPECIAL EDUCATION,  
MUSIC THERAPY AND  
MUSIC MEDICINE

CHAIR: **Liza Lee**

Chinese Taipei:

liza.lylee@gmail.com

The 7th Seminar of the Commission on Music in Special Education, Music Therapy and Music Medicine will be held 27-30 July at the Capital Normal University College of Music, Beijing, China.

The Commission fee includes all symposia, poster and workshop sessions, a concert, programs, Commission proceedings, transportation fees for two workshops, lunch for three days and refreshments during breaks in the Commission. ISME members should note that after April 30, 2010 the registration fee will increase, thus it is recommended that early booking is made.

We welcome all ISME members to join us and invite you to visit our website. Alternatively, members can contact our Chinese host after 15 July 2010. Her contact details are: Ms Jiang Cong, mobile phone 13810548446 or email: cnotherapy@gmail.com

ISME FORUM ON  
INSTRUMENTAL AND  
VOCAL TEACHING

CHAIR: **Graham Bartle**

Australia:

graham.bartle@gmail.com

The newly-formed Forum on Instrumental and Vocal Teaching will be held in Beijing immediately prior to and during the 2010 ISME Conference. There will be two days of intensive sessions on Friday, July 30 and Saturday, July 31. The main conference registration day is Sunday, August 1, and the Forum sessions will resume as a strand within the conference on Monday 2 through to Friday August 6. The closing date for submissions for those wishing to present at the Forum was October 1, but all conference delegates are welcome to attend the Forum sessions during the conference period itself.

As an invited guest to the Chinese National Society of Music Education in August of this year I was able to make arrangements for the pre-conference days of the Forum to be held at a hotel about five minutes walk to the main conference venue. This means that delegates will be able to remain there for the full duration of the conference should they wish to do so.

Reports from the ISME Commissions and the Forum  
are collated by Ros McMillan

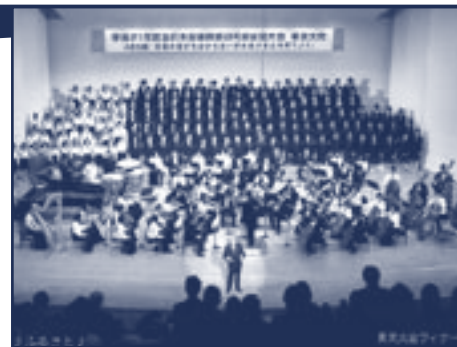
# INAs – JAPAN (JSME)

The Japanese Society for Music Education (JSME) was established in 1969, and we have dedicated effort to ISME INA activities for a long time. JSME is organized by teaching level, from elementary school to university, and is the largest society for music educators in our country.

The most recent Biennial National Conference was held in November 2009 in Tokyo, and celebrated our 40th anniversary. The theme set for the conference by the executive committee was 'Encouraging Children's Spirit to Desire and Share the Enjoyment of Music Throughout their Lives'. The full program included open

lessons, workshops, concerts, research presentations, seminars, and exhibits by publishers and other businesses.

Although there was a lot of influenza last summer and autumn, students demonstrated their full musicality and over a thousand teachers came from all over the country to further develop their professional interests. Participants attended sessions and then listened to a student performance in Nerima Bunka Center Hall. The students performed 'Four Seasons in Tokyo', which is a piece they had composed during their regular music classes. Afterwards there was a review of proceedings and a final ceremony.



At the end of the conference the students and other participants, accompanied by a university orchestra, enjoyed singing the song 'Furusato', which has been sung for a long time in Japan. All shared a wonderful moment together in the hall. The next JSME conference will be held in October, 2011, in Hokkaido.

*Hidetoshi Wakabayashi*  
(Secretary General, JSME)

## APEM associação portuguesa de educação musical

The Portuguese Association of Music Education (APEM - Associação Portuguesa de Educação Musical) was founded in 1972 by music educator Maria de Lurdes Martins and is recognized by the Government as an 'Institution of Public Utility'. The majority of its 600 members are music teachers in generalist schools, but also in music schools and universities.

Over the years APEM has promoted numerous and varied activities: courses and seminars in teaching methodologies (Orff, Willems, Kodály, Suzuki), improvisation, dance and music therapy; concerts performed by school children; the APEM choir; conferences in music education and research, with prominent national and international specialists; editions of books and works by Portuguese authors and composers; publication of a Journal, with growing prestige in and outside of our country; and collaboration in a project implemented by the Portuguese Ministry of Education – Music as extra-curricular activity in public primary schools.

Our website indicates events that we have carried out since 2006 ([www.apem.org.pt](http://www.apem.org.pt)). Annual conferences have been held on relevant themes, such as 'Music education in primary schools', in 2007, and 'Specialist Music Education: current issues', in 2008. The 2009 National Conference on 'Musical and educational projects

for children and young people' took place at the Calouste Gulbenkian Foundation in Lisbon. Teachers presented innovative projects implemented in school and other contexts, and participants enjoyed a lively concert performed by children and young people: a percussion group from a Northern village, and an orchestra of children from socially deprived areas of Lisbon.

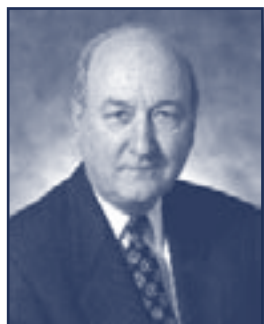
APEM has been a Group Member of ISME since 1973, having organized an ISME Seminar in Lisbon in 1977. Our journal has regularly announced and published reports about ISME international conferences. The largest Portuguese representation ever, at the 2008 World Conference in Bologna, might be a result of our commitment to encourage our members to participate in ISME events and to increase ISME membership amongst music educators in Portugal.

*Graça Boal Palheiros*  
(APEM President, 2006-2008 and 2008-2010)



# Honorary Life Members in Profile

ISME honours members who are recognised by the Society for their distinguished contribution to international music education through the bestowing of the status of Honorary Life Members. These people are being profiled in the Newsletter over the coming issues. Back copies of Newsletters are available from the ISME office or can be downloaded from the ISME website.



*Robert J. Werner*

**R**obert Werner has been a member of ISME for 40 years, starting with his first Conference in Moscow in 1970. Two years later he was appointed Chairman of the Development Committee and then served two terms on the Board of Directors. In 1979

he was elected Vice President, which led to his presiding over the Bristol conference when President Rudolfo Zubrisky could not attend. He then served as President in 1984-86. During this time a committee was appointed to consider revising the ISME constitution. Its proposed format was approved by the membership in 1986. This has provided the basis for the Society's operation by the officers, board and commissions until the present time. Robert then served as ISME Treasurer from 1987-1998.

During these 40 years Robert has been part of the effort to increase the Society's strength and international recognition by developing regional and national affiliations, while expanding the areas of interest within the Society. He also began the process for establishing ISME's first Administrative Center at the University of Reading, England under its first administrator, Liz Smith.

In his country, Robert has been a school music teacher, Director of a Ford Foundation funded national project, Director of the School of Music and Dean at the University of Arizona, and Dean of the College-Conservatory of Music at the University of Cincinnati. He also served as the President of the National Association of Schools of Music and the College Music Society, as well as having been a national and international consultant to over 100 Schools of Music and Conservatories.

*Ellen Urho*



**I**n February 2010, in a recent radio interview marking her 90th birthday, Ellen Urho spoke once again of her concerns for music education. Few other than Ellen could better ponder such issues: her career spans a spectrum of challenges ranging from national to international, educational administration, and a number of positions and organisations that have benefited from her vision and dedication over the past half century. In Finland these include the boards of many institutions and organisations of music such as the Finnish National Opera and the Association of Symphony Orchestras. Among Ellen's international links are the Nordic NMPU, MENC, and the European Forum for Intergrative Musikpädagogik. But it is ISME in particular that she sees as being most important; and ISME is extensively documented in her photographs over the years.

Ellen attended numerous ISME conferences including the first conference, which was held in Vienna in 1961. In later years she often attended with her late-husband Valo. Her extended service progressed from eight years of board membership to the six years of presidency from 1984. As a founding member she chaired the Finnish section of ISME in 1984-1990. Through Ellen's personal vision, wisdom and style together with the links she developed as rector of the Sibelius Academy, she contributed in myriad ways to the success of the 1992 World Conference in Helsinki. As she likes to point out, she was greatly helped by a capable team. Her valuable 'how-to' guide has served many future conference organisers.

Written by Marjut Haussila



**C**ommission and Forum Chairs attended the Chinese National Music Educators Conference at the China Conservatory in Beijing in August 2009. They were able to meet with the Chinese hosts of the 2010 Commission Seminars. This excellent opportunity was made possible by the Chinese Society

for Music Education (CISME) and the China Conservatory. The Chairs, from left to right, are: Liza Lee (Special Education), José Luis Arostegui (MISTEC), Rita Yip (Policy), Michael Hannan (CEPROM), Claudia Gluschkankof (ECME), Don Coffman (CMA), Graça Mota (Research), Graham Bartle (Forum).

# MUSIC EDUCATION AROUND THE WORLD – 17: ONE SONG. ONE VOICE. ONE GOAL.

## Seventeenth in a Series on Advocacy

Imagine the skies filled with music on a lovely day in May: a day when students, teachers, parents and music lovers unite a country through the power of music. Well, that's exactly what happens on *Music Monday*, held in Canada on the first Monday of each May. *Music Monday* is having an impact around the globe. It has been adopted in Australia, the US and Hungary, and participants register in Canada from as far away as Indonesia, Belgium and Nigeria!

The concept of *Music Monday* is simple. Students across Canada unite around the performance of one song in a simultaneous concert. In most communities the celebrations go well beyond the school and well beyond the song. Many concerts take place in the community, often with local artists and with community and professional symphonies and choirs. Concerts are held at local parks, at shopping malls, and on the streets. Created in 2005 to celebrate the galvanising power of music and to draw attention to the importance of school music programs, over two million students and music makers have participated in *Music Monday*.

In the words of one of our school board officials, *Music Monday* "has become the most important day in music education in Canada". Why is *Music Monday* such a powerful vehicle for advocacy? Firstly, the media love it. This year alone we measured over 35 million media impressions with quality news stories in local and national print, radio and television. And since launching



*Music Monday*, our website traffic has grown to more than 350,000 unique visits this year and over 3.5 million hits.

Secondly, *Music Monday* expands our spheres of influence. We are reaching out beyond the converted with events around the country and around the world. As current partnerships are strengthened and new ones formed, *Music Monday* is the vehicle that brings us together.

Finally, we recognise parents as one of the most powerful agents of educational change. Research in the US shows that 90% of parents believe music and the arts should be a part of a good education, and I expect the same is true in many parts of the world. Parents aren't just the parents of kids in schools; they're artists, journalists and professionals, they're union workers and at-home workers, they're running their own businesses and large corporations. In short, they represent all of us. And when we engage parents, we engage the whole community.

Parents and the media are important in music education advocacy. And with *Music Monday* we give them a reason to show up and celebrate music education with our teachers

and students. And 'showing up' is a lot of what advocacy is about: the power of numbers, the power of engagement. With *Music Monday* we are mobilising at the grassroots level. By rallying around a very positive celebration, we have created a public platform for getting across key messages about the importance of quality music education. We have the potential to unite all critical partners, in the broadest sense of the word, in a successful advocacy movement.

To advance our advocacy goals, we attract the general public and the media with the positive, in this case a joyful nation-wide concert, and then use that platform to tell the story. In our case, three simple statements support this celebration of music education:

1. We need to protect and enhance quality music programs for every child;
2. Music education is a powerful tool for engagement, harmony, creativity and achievement in our young people, and must be taught by qualified educators in a sustained and sequential curriculum; and
3. Music programs unite us, shape young lives, and contribute to the artistic

and cultural vitality of this country.

Would you like to get involved? You can find out more at [www.musicmonday.ca](http://www.musicmonday.ca). Let us unite to show how the power of music transforms lives, has the capacity to bring out the best in each of us, and is a life-long gift.

*Ingrid Whyte*  
Executive Director  
Coalition for Music Education in Canada

US (Wanna play music): <http://www.wannaplaymusic.com/programs/music-monday-usa>

Australia (Music count us in): [www.musiccountus.in.org.au](http://www.musiccountus.in.org.au)

### About the Coalition for Music Education in Canada

The Coalition for Music Education in Canada advocates for the contribution that music education makes in the lives of all Canadians. We believe that music is key – in learning and in life. It is our goal is to see that all children have a quality program in music through their schools. For more information and resources in support of quality music education, please visit our website at: [www.weallneedmusic.ca](http://www.weallneedmusic.ca).

# ISME REGIONAL CONFERENCES: A MODEL TO DEVELOP AN INCLUSIVE POLICY FOR MUSIC EDUCATION

by **Liane Hentschke, ISME Immediate Past President**

ISME regional activities began in the 1990's with the 1st Latin American Regional Conference in 1997 (Brazil) and regional conferences in Africa and the Asia-Pacific region. However, the diverse range of professionals and music practices associated with ISME has generated new demands such as the need to reach out to members within each region or culture in a specific way, bringing ISME closer to the wider music education community.

One of the goals of the 2006-2008 ISME Board was to expand political and social outreach activities across the world in partnership with ISME group members (national and regional) as well as partner organisations with a similar mission to ISME. As a result of this policy on expansion and inclusion, ISME held four regional conferences and one planning seminar in partnership with national and regional societies in Africa, the Asia-Pacific, Europe, Latin America, and North America. During the 2008-2010 biennium the regional conferences and seminars took place once again, this time in different countries or locations.

After two complete rounds of regional conferences and seminars it is clear that ISME has advanced its goal to develop: a) a worldwide communication and sharing system throughout the regions; b) a platform for discussing and acting upon new music education projects; and c) effective partnerships with national and regional organisations. The



regional project meant a huge step forward in promoting ISME outreach activities. It showed the international community that ISME is an active society concerned with promoting equal opportunity to all regions. NAMM, the International Association of Music Merchants, was the main partner of the regional conferences project. All regional conferences received

financial support from NAMM, which in some regions covered the full cost of the conference and seminar.

In the near future these regional activities will create for ISME new challenges such as enlarging the scope of actions to: a) facilitate a communication and knowledge-sharing network among music educators via the website; b) find new ways of collaborating with national and regional organisations; c) lead regions in the development of collaborative projects; and d) promote wider sharing of advocacy strategies, music education policies, research, and music education pedagogies.



## REGIONAL CONFERENCES/SEMINARS AND THEIR PARTNERSHIP ORGANISATIONS OVER THE PAST FOUR YEARS

**2007**

**IARC – ISME African Regional Conference (Pasmae and NAMM, MALAWI)**

**IAPRC – ISME Asia-Pacific Regional Conference (APSMER and NAMM, THAILAND)**

**IERC – ISME European Regional Conference (EAS, SWEDEN)**

**ILARC – ISME Latin America Regional Conference (ABEM and NAMM, BRAZIL)**

**2008**

**INARPS – ISME North America Regional Planning Seminar (MENC and NAMM, USA)**

**2009**

**IARC – ISME African Regional Conference (Pasmae and NAMM, NIGERIA)**

**IAPRC – ISME Asia-Pacific Regional Conference (APSMER and NAMM, CHINA)**

**IERC – ISME European Regional Conference (EAS and NAMM, TALLINN)**

**ILARC – ISME Latin America Regional Conference (CAMU and NAMM, ARGENTINA)**

**INARS – ISME North America Regional Seminar (LOG and NAMM, USA)**

ISME  
BOARD OF  
DIRECTORS  
2008-2010

\* denotes Executive Committee

HONORARY  
PRESIDENT  
Yasuharu Takahagi  
Japan

PRESIDENT  
\*Håkan Lundström  
Sweden

PRESIDENT ELECT  
\*Graham Welch UK

IMMEDIATE PAST  
PRESIDENT  
\*Liane Hentschke  
Brazil

BOARD OF DIRECTORS

Polyvios Androutsos  
Greece

Margaret Barrett  
Australia

Graça Boal Palheiros  
Portugal

David Forrest  
Australia

\* Victor Fung  
Hong Kong/USA

Gunnar Heiling  
Sweden

\* Marvelene Moore  
USA

Phil Mullen  
Ireland/UK

Regina Murphy  
Ireland

Franz Niermann  
Austria

Jusamara Souza  
Brazil

SECRETARY GENERAL  
Judy Thönell  
South Africa/Sweden/  
Australia

NOTE: The first country  
listed is the country of  
origin, and the last is the  
country of residence.

# Strategic planning for ISME

ISME has been, and is doing, a lot to fulfil its aims to support music education worldwide. This is a huge undertaking, and the feeling is that we need to focus on a limited number of issues in order to become even better at achieving these goals, which has led to further, recent work on a strategic plan.

A basic strategic plan sketch was presented at the General Assembly at the ISME World Conference in Bologna 2008. The ISME Board has continued the discussion during this biennium and in fact, an extra Strategic Planning Board Retreat was held in London in February this year, the first such meeting ever held by ISME, specifically to focus on strategic planning.

The Board decided, as a starting point, to consider "what would we want ISME to be like 10 years from now". The following strategic plan evolved:

- *ISME will be a key resource serving the diverse needs of music education worldwide.*
- *ISME will be a recognised facilitator of communication globally between those engaged in music and music education.*
- *ISME will be a recognized facilitator of research and knowledge sharing in music and music education.*
- *ISME will have a clear and concise policy document.*
- *ISME will have sufficient economic resources for running the society **and** additional activities.*
- *The ISME office will have complete personnel – fully paid and volunteers – and a system for continuation.*

With each of these strategic aims goes a main strategy in order to reach each specific aim. The main strategies are then subdivided in short-term (immediate), medium-term (5 years) and long-term goals (10 years). The content of these have also been discussed in detail by the Board and the intention is to finalize them at the Board meeting which precedes the ISME World Conference in Beijing in August. The result will be ISME's new strategic plan.

This is not the first ISME strategic plan, and it is not the first time that strategic matters have been analysed. In fact, the strategic plan that is now being developed is well grounded in previous plans and decisions from approximately the last two decades or more. But circumstances change – such as technology, communication, economy etc – and priorities must be related to the current situation. The intention is therefore that the new strategic plan shall be regularly evaluated and updated. This will assist the ISME Board, Leadership, Administrators, Committees and Members to better co-ordinate their efforts and in the end help to make ISME even better at living up to its mission.

*Håkan Lundström*  
President

## ISME Sponsorship Fund

ISME would like to thank those who have made generous contributions to the Society by:

- donating to support the Society and its work
- contributing to the ISME Sponsorship Fund
- paying membership fees on behalf of people who would otherwise not be able to join.

The ISME sponsorship fund has benefited greatly from many donations, large and small from ISME Members, that help toward funding music educators to attend ISME conferences. The fund is being used to help with travel expenses, registration and/or accommodation costs of people who may otherwise be unable to afford to join in. In this way ISME is helping to forge links with influential music educators in countries less able to support the costs of participation. The inspiration of 'being there' and the possible longer-term effects gained from new friends and colleagues are incalculable.

For ISME 2010, thanks to the generous donations, music educators will be sponsored from the following countries: Fiji, Papua New Guinea, Pakistan, Indonesia, Nepal, Thailand, Vietnam and Far East Russia.

# TRIBUTE TO EUNICE BOARDMAN

Hearing of the passing of Eunice Boardman few people may be aware of the sadness felt specifically by South Africans, or of her great influence on music teacher education and postgraduate studies in South Africa.

When Bergethon and Boardman's 1963 book *Musical Growth in the Elementary School* became known to us it had a particular impact because of the useful, practical way it set out how musical growth could be developed in all elementary school grades and through all musical activities. On the basis of Boardman's writing, teachers began to compile lesson series, work schemes and curriculum; classes progressed logically and educators saw how to measure learners' musical growth.

Well do I remember the letters we sent in 1975 to 100 authors in the US, and one of the first to write back was Eunice Boardman. In due course a group of college lecturers determined to attend the 1976 MENC conference in Atlantic City. Wanting to know how best to spend the time in the US we inquired about the experts in various facets of music education. Time



and again the name of Eunice Boardman featured. And so, on a six-week study tour, five South Africans duly visited Eunice at the University of Wisconsin. Elsbeth recalls Eunice's "dynamic teaching, demonstrating that in the first instance she was a brilliant teacher and educator, with extensive practical experience; how she motivated all her students to read widely in the field of music education; and how she used demonstration lessons, following her publication, as a way of training her students".

Eunice's classes strengthened the influence of her published work on the training of teachers and, in turn, teachers' work in schools. They were tremendously influential on postgraduate music education studies and research in South Africa. Wide-ranging influence on music education in a whole country, situated in a totally different region of the world, is surely a tribute that can be paid to very few individuals, but this can truly be said of Eunice Boardman.

CAROLINE VAN NIEKERK and ELSBETH HUGO

# BERTIL SUNDIN IN MEMORIAM

Professor Emeritus Bertil Sundin, Stockholm, one of the pioneers of music education research in Sweden, has left us at the age of 85.

Bertil was a longstanding ISME member and attended a number of ISME conferences. He served as Chair of the Research Commission from 1992-1994 and was a keen advocate of qualitative research methodology.

In the 1950s Bertil became one of the first school psychologists in Sweden parallel with his work as a music teacher. In an age when music education was fairly theoretical he promoted activity-based education. His idea was "everybody can". In the early 1960s he wrote an influential dissertation on children's musical development and creativity, where he built on observations of children in their natural context.

During the 1960s he worked as a psychologist in US prisons and his experiences resulted in a book, which became a classic in organization theory in Scandinavia.



Bertil was interested in jazz, was a jazz critic and had his own jazz programs on radio for almost six decades. Typical of his reviews was the openness to new styles and musical expressions.

His combined interest in music, child psychology and organizational theory lead him to an interest in music therapy which he developed both in theory and practice as a teacher and therapist.

In the early 1990s Bertil Sundin was appointed professor of music education at Lund University, Malmö Academy of Music to develop and lead a PhD program. This he did with a special feeling for the combination of the pedagogical, artistic and scientific perspectives.

His students and friends in Sweden as well as music educators all over the world now miss a good friend and an inspiring colleague who will be remembered with great warmth and respect.

GUNNAR HEILING

# ISME Election and Voting Procedures 2010

For complete information please refer to the ISME Constitution and Bylaws on the ISME website or pick up a leaflet at the ISME Secretariat in Beijing

[www.isme.org](http://www.isme.org)

All Members are encouraged to vote. Please take note of the following information and procedures.

## THE ELECTION OF PRESIDENT-ELECT AND MEMBERS OF THE ISME BOARD

### Voting for President-Elect

This year ISME Members vote for the person they wish to be the President of ISME for the two-year period 2012-2014. That person takes office as President-Elect from August 2010 and succeeds to the Presidency in 2012. The President-Elect is a member of the Board and of the Executive Committee, and usually takes special responsibilities, including liaising with the ISME Commissions.

Two nominations have been presented for the position of President-Elect: Margaret Barrett from Australia and Victor Fung from the USA. The Nominating Committee has confidence in each candidate's ability to lead the Society.

### Voting for Board Members-at-Large

From August 2010, the ISME Board of Directors includes the President (Graham Welch from the UK), the Past President (Håkan Lundström from Sweden), the President-Elect (to be elected by you), and 12 Members-at-Large (Board Members) to complete the formation of the Board. This year voting is for the 12 Members-at-Large to form the Board for the period 2010–2012.

Eighteen nominations have been presented for these 12 positions. Four of these are members of the 2008-2010 Board who are **eligible for re-election** and have agreed to stand. You may vote for **up to but not more than 12** of those nominated. See insert and ISME website for details on each nominee.

When deciding which of the nominees to select, please note that the ISME Bylaws require the Board to have **balance and diversity, particularly with respect to geography**. The information provided about each candidate includes everything necessary to help you in making your decisions. We rely on the membership to ensure that the Bylaw requirement is met.

See enclosed insert for information on:

- WHO CAN VOTE
- SLATE
- NOMINEE INFORMATION
- HOW TO VOTE
- VOTING DEADLINE
- RESULTS Notification

### VOTING BY NATION AT THE GENERAL ASSEMBLY Thursday 5<sup>th</sup> August, 11.30-13.00 (11.30-1.00)

At the General Assembly, you will be asked to vote/approve such matters as:

- Minutes of the last General Assembly held in Bologna, 2008
- ISME Board Report 2008-2010
- Financial Reports 2008-2010
- Commissions Reports 2008-2010
- Proposed Programme for the biennium 2010-2012
- Proposed budget for 2010-2012
- Bylaw Amendments
- Fee Changes – see below
- Other matters arising

### PROPOSED BYLAW AMENDMENTS and FEE CHANGES

The ISME membership will be asked to vote on these **three items** at the General Assembly to be held on 5<sup>th</sup> August, 11.30-13.00.

The ISME Board decided at the August 2009 and February 2010 Board meetings to present the following recommendations to the ISME membership at the 2010 General Assembly in August 2010, to make the following amendments to the Bylaws and changes to fees from 1 January 2011:

#### 1. Bylaw 1 – Membership and Dues item 5)

##### FROM:

Membership in the Society shall be for a one-year period beginning on the first of the month in which the application is received by the ISME Secretary General.

##### TO BE CHANGED TO:

Membership in the Society shall be for a two-year period beginning on the first of January each year, commencing in January 2011.

*Clarification:* A transition period would be necessary, which would be to the benefit of those who are currently members. Changing from the monthly, rolling membership which is currently in place to a fixed two-year membership term would give the following benefits to the membership and the Society:

- Renewals will be sent, received and processed once a year;
  - Reminders would be sent out three times a year instead of six times every month (not 72 times per year);
  - Date would be easy to remember and the same for all members;
  - The fee would include four copies of IJME (International Journal of Music Education) per annum for all members;
  - Online access to IJME would become possible for all members because the membership numbers would change only slightly each month and therefore Sage would be able to provide this additional benefit to members. It is too time-consuming for Sage and ISME to monitor access monthly and the current membership pattern is unpredictable;
  - Free online access to resources for members would be more readily available and accessible with less variation in membership registrations.
  - The financial planning for ISME will become much more stable.
  - Members from low HDI countries will have subsidised membership, enabling ISME to foster greater membership and support for colleagues from these parts of the world.
  - Taking account of the journal being included in the membership fees, and that the UN Human Development Index now has four categories instead of three, members from high, medium and low countries will all have lower membership fees for 2011 than 2010. The new HDI categories are: Very High, High, Medium and Low.
- 2. The Board further recommends that:** Membership fees for a two-year term will be US\$82.50pa for very high HDI countries, US\$62.50 for high HDI countries, US\$45 for medium HDI countries and US\$10 for low HDI countries. **Thank you for participating in these important ISME matters.**