CALL FOR PRESENTATIONS

Community Music Activity: Transitioning from Historical Foundations to 21st Century Global Initiatives:

The theme for the 2012 Community Music Activity (CMA) Commission Seminar hosted by the Ionian University Music Department and the Corfu Philharmonic Society in Kerkira (Corfu) Greece, has been inspired by the ISME conference theme “Paedeia: From Ancient Greek Philosophers Toward Global Music Communities.” Since the formation of the first homesteads, music has played an identifying, binding and nurturing role in the community. The practice and philosophy of community music has taken paths to divergent environments through a variety of forms and functions for the benefit of all. These crossroads converge at the 2012 CMA Seminar to explore potential collaborative experiences and community music initiatives for the 21st century.

Deadline for Proposals: November 1, 2011
Deadline for Observer/participant bookings: March 15, 2012

WHAT IS ISME?

The International Society for Music Education is the international organization for music educators of all categories. ISME believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. Established in 1953 under the auspices of UNESCO, the Society leads and supports music education worldwide. See www.isme.org for more information.

WHAT IS THE COMMISSION FOR COMMUNITY MUSIC ACTIVITY?

The mission of the ISME Community Music Activity Commission (CMA) is:
• Facilitate the exchange of information on areas relevant to the field of community music.
• Encourage debate and dialogue on different international perspectives on community music and on current issues within the field.
• Encourage international cooperation.
• Where possible enter into dialogue with musicians and music educators in related fields.
• Disseminate research and other information.

SEMINAR AIM:

Community Music Activity: Transitioning from Historical Foundations to 21st Century Global Initiatives.

Three primary strands will structure the content of the seminar. The questions are presented to stimulate thinking within each theme. Presentations may address other questions relevant to the seminar themes.

1. Global Initiatives: Innovation and Collaboration in Community Music

Asian/Pacific Connections:
We invite submissions from community music researchers and practitioners that serve populations in this region. This year’s seminar will include the opportunity to network and engage with community musicians from throughout the Asian/Pacific region with an opportunity for collaborative experiences beyond the seminar.
Questions to Consider:
What are the foundations of community music ensembles and services in this region? What similarities and differences can be found that highlight the unique nature of this region yet may hold areas that can connect with community music practice in a global network? What are some examples of community music practice and research in current music programs in this area of the world?

Middle Eastern Connections:
We invite submissions from researchers and practitioners throughout the Middle Eastern region highlighting projects in the field of community music. This year’s seminar will include the opportunity to network and engage with researchers and practitioners from throughout the Middle East in a climate of mutual understanding and collaboration.
Questions to consider:
How might your research or work apply to others in your region? What connections might be found between people with diverse or seemingly disparate backgrounds or understanding? How can research by professionals of diverse ethnic and religious backgrounds find common ground and communication through community music?

Low/Medium HDI Connections:
We invite submissions from researchers and practitioners who provide services in low to medium HDI countries in the field of community music. This year’s seminar will include the opportunity to network and engage with researchers and practitioners in similar settings throughout the world with an opportunity for collaborative experiences beyond the seminar.
Questions to consider:
How might your research or the services of your community music program apply to others who work in Low/Medium HDI countries? What connections and opportunities for sharing resources and knowledge can be made for mutually beneficial experiences? What are the unique circumstances that community music programs face in countries classified with a low to medium HDI? In what ways do community music services in these areas adapt or overcome these challenges? In what ways can community music
researchers and practitioners work together to share collaborative experiences beyond the seminar? In what ways would partnerships and/or social capital apply to these global initiatives?

2. **Bridging Community Music Environments: Local and Global Applications:**

   We invite submissions from community music researchers and practitioners that discuss the bridging of local and diverse music environments and applications.

   **Questions to Consider:**
   - What are some of the services, engagement initiatives or strategies that would be helpful in bridging diverse community music environments? What are some of the specific ethical or logistical challenges that preclude integrating diverse populations in regard to community music? In what way can community music researchers and practitioners work together to share collaborative experiences beyond the seminar?

3. **Community Music and the Future: New Era, New Perspectives.**

   We invite submissions that discuss new perspectives and viewpoints in community music. Submissions can represent the effect of current world trends on local and/or global landscapes. Examples can take into account historic or new perspectives on the field of community music such as governmental changes, unrest, ethnic divisions or trends that effect the application of community music research. Examples can take into account formal or informal settings in which community music research takes place.

   **Questions to Consider:**
   - How have theories related to community music significantly changed or remained resilient throughout its history? What types of community music perspectives and conceptual understandings of the past guide community music practice today? In what way do aesthetics and the artistic process apply to current community music perspectives? In what way can or do community music researchers and practitioners collaborate to guide new perspectives in the field of community music?

**VENUE FOR THE COMMISSION SEMINAR**

The Commission for Community Music Activity Seminar will be held in the Ionian University Department of Music and the Corfu Philharmonic Society in Kerkira (Corfu), Greece. The event begins with a reception on the evening of Monday, July 9th and presentations will officially commence on Tuesday July 10th at 9 am and end on Friday, July 13th at 6 pm. Information about the Ionian University Department of Music can be found on their website at:


**Corfu Guide:** [http://www.corfuvisit.net/](http://www.corfuvisit.net/)

**SUBMISSIONS ARE INVITED FOR:**

**Commission for Community Music Seminar: (Corfu, Greece. July 9 – 13, 2012):**

- Spoken Papers
- Demonstrations and Workshops
- Project case studies
- Round table (Based on the CMA seminar themes)

**WORLD CONFERENCE (Thessaloniki, Greece. July 15-20, 2012):**

- Poster session (see below)

Presenters at the *Community Music Activity Seminar at Ionian University in Corfu, Greece*
are invited to present their paper as a poster at the World Conference in Thessaloniki. Because Seminar presentations would have been reviewed by the Community Music Activity Commission for inclusion in the Seminar, presenters would not go through review again by the World Conference committee but would be taken on recommendation of the Commission Chair.

Posters will be selected for the Poster Session as part of the Commission's presentation activities at the 30th ISME World Conference in Thessaloniki. (Participants in the Poster Session will be responsible for all their own expenses).

GUIDELINES FOR SUBMITTING PROPOSALS

All proposals should be submitted on this web page and conform to the instructions below and on the submission system. Submissions that are not submitted in the required format will not be considered.

IMPORTANT NOTES:

- Submissions must not simultaneously be submitted for the World Conference.
- The submission system will be open from August 1, 2011.
- It is a requirement for the first presenter/author and all attendees at Commission Seminars, to be an ISME Individual Member at the time of submission, at the time of acceptance and at the time of presentation, and for non-presenters at the time of booking to attend the Seminar.
- Selected presenters will be required to confirm participation by the March 15, 2012, by booking for the Seminar and/or registering for the World Conference (as applicable).

Failure to register by this date as confirmation of participation will result in the presentation being withdrawn.

PRESENTATION AT COMMISSION SEMINAR (July 9-13, 2012):

- Spoken papers, project case studies (see Guidelines for Full Paper Submission below).
- Demonstrations and workshops (Presentations that require active involvement of seminar participants). Submissions will describe the content of the demonstration or workshop and will conform to the Guidelines for Full Paper Submission below.
- Round table (A collection of speakers who wish to open a debate around a particular topic of interest). Submissions will include the written perspectives of all speakers intending to participate in the roundtable and will conform to the Guidelines for Full Paper Submission below.

GUIDELINES FOR FULL PAPER SUBMISSIONS

1. The paper should report recently completed research that contributes to the theory or practice of music education and relates specifically to the field of community music.
2. Submit by completing the information page and then uploading your Seminar and/or Poster Session submission directly to the Commission submission web page. Available here from August 1, 2011.

3. The paper must be submitted in English. Non-English speaking submitters may request linguistic help through a ‘mentor’ which may be appointed to work with the submitters and provide support if the Commission can provide this service.

4. The paper must be complete and cannot exceed 3000 words, including explanatory notes and appendices, and excluding abstract and references. Tables and figures may be included in the paper, with a commensurate reduction of 250 words for each table or figure. The order of content on the file should be as follows:

- Title of proposal,
- Author names (and affiliations),
- Abstract,
- Five keywords,
- Full proposal (including tables and figures within the file),
- Acknowledgements (if any),
- References.

Authors should read carefully and strictly observe the template and formatting guidelines for all full paper submissions to ISME Commissions and Conferences. The template (style guide) can be found on the ISME website. Submissions not conforming to all of the above requirements will not be considered.

If a multiple-author paper is selected for the Seminar, only one author will be invited. The other authors may attend as [observers/participants] at their own expense and should contact the Chair if they wish to attend.

5. Please note that papers submitted for the Seminar should not have been previously published or be currently submitted for publication. Papers should contain original data that have not previously been published, presented, or submitted for presentation at any other conferences or symposia.

6. Upon submission, the author will be required to check a box acknowledging compliance with the ISME Copyright Agreement, stating that the author will retain copyright of the original submission for purposes of duplicating the article, placing it on their personal and institutional websites, etc., but will give ISME the first and exclusive rights to publish the ISME-formatted and edited version in print or online in ISME conference or Seminar proceedings and/or journals.

**IMPORTANT INFORMATION**

Submitted materials not meeting the above criteria will not be considered by the Community Music Activity Commission. The CMA reserves the right to publish (electronically and in print format) the names of invited seminar participants and paper and poster titles and abstracts.

Decisions concerning the acceptance of proposals rest solely with the CMA as
communicated by the Chair of the Commission, and in addition to quality, may be based on international representation and relevance to the Commission theme.

**DEADLINE**

All paper or workshop proposals must be submitted electronically onto the website no later than **November 1, 2011**. For both Community Music Activity: Transitioning from Historical Foundations to 21st Century Global Initiatives and the Poster Session at the ISME World Conference, presenters will be notified of acceptance on or before **March 1, 2012**.

**PLEASE DO NOT SUBMIT THE SAME PROPOSAL FOR THE WORLD CONFERENCE.**

**WHERE TO SUBMIT PROPOSALS**

*Submissions will be accepted online only.* In cases where online submission is not possible or provides undue hardship, alternative submission methods may be provided; please contact the Commission Chair or ISME Secretariat for more information. (isme@isme.org)