



36th ISME World Conference & Pre-Conference Seminars

CALL FOR SUBMISSIONS

Commission for the Education of the Professional Musician

CEPROM 2024 Pre-Conference Seminar

Celebrating CEPROM's 50th Anniversary!

"Advocacy and Sustainability in Higher Music
Education: Nurturing Professional Musicians' Ever
Expanding Pathways and Roles in Changing
Societies"

July 23-26, 2024

Estonian Academy of Music and Theatre (EAMT)

Tallinn, Estonia

PURPOSE

The purpose of ISME is to foster global understanding and cooperation among the world's music educators, by strengthening ties and sharing ideas about different aspects and issues within music education. Through exploring the theme ***Advocacy and sustainability in Music Education***, the 36th ISME World Conference, in Helsinki 2024 aims to recognise the many opportunities music education can offer for enhancing a sense of belonging, equity and inclusion, while addressing the need for highly-committed advocates to face the multiple challenges to sustainability within music careers around the world.

In accordance with ISME's agenda of enriching human lives through quality music education, its Commission for the Education of the Professional Musician CEPROM furthers opportunities for dialogue and international collaborations that are thought-provoking and innovative in the field of higher music education. Resonating with the ISME World Conference theme, CEPROM Seminar will focus on the continuous advocacy that higher music education needs, to ensure its sustainability and relevance for society. The 2024 CEPROM Pre-Conference Seminar will explore how advocacy in its multiple forms is essential to the promotion of higher music education in all fields, in order to support the access to the varied array of music professional paths that societies around the world offer.

OVERVIEW

The 25th CEPROM International Seminar marks 50 years since our commission was founded. This celebratory edition of our seminar will be held at the Estonian Academy of Music and Theatre (EAMT) in the historical city of Tallinn, Estonia (UNESCO World Heritage Site) on July 23-26, 2024. Within the frame of ISME 70th Anniversary milestone, we

celebrate the advocacy of CEPROM members and commissioners who since 1974 have strived to create and preserve a space for reflection and discussion around higher music education key issues.

New challenges and opportunities resulting from the recent lockdown situation, economical/ecological crisis, and threats to peace around the world, call for a creative effort to put music in its place as a much-needed resource for human development. We will honour the enthusiastic advocates that have sustained the CEPROM lifespan of 50 years, while we create space for the younger generation of musicians through different activities tailored for them.

THEME AND TOPICS

We invite every musician involved in the tertiary level, student, teacher or researcher of all fields of music professionalism, to come and share their research, observations, experiences, and inspiring practices through the presentation of papers, posters, pecha-kucha, symposia, workshops and demonstrations, or informally through discussions across the entire event. CEPROM believes in the power of collaboration and it is our wish to learn from your particular experience as an active member in shaping the future of higher music education.

Topics might include (not an exhaustive list):

- ✓ Advocacy and sustainability in Higher Music Education systems around the world
- ✓ Advocacy for change: innovative pedagogical approaches in tertiary level music studies
- ✓ Post-pandemic outcomes that affect / reshape the sustainability of music occupational niches
- ✓ New opportunities for sustainability of higher music education through technology: the lessons of lockdown

- ✓ Advocacy in building collegiality: collaborative options that come to question regular teaching practices in higher music education
- ✓ Forming tertiary music students as advocates for relevant engagement with their communities: innovative experiences, strategic proposals, meaningful actions
- ✓ Transformative impacts and creative music practice alternatives in higher music education to tackle the multi-faceted crisis of our time. Music for ecology, peace and respect
- ✓ Making new space/s for tertiary music education and music making, identifying new educational opportunities as society changes and develops
- ✓ Advocacy champions in the higher music education field that inspire us all.

SUBMISSION PROCEDURES

- The ISME online submission system must be used for Pre-Conference Commission Seminar submissions. This system will be available to ISME members through the official [ISME 36th World Conference website](#)
 - Every presenter or co-presenter must be an individual ISME member at the time of submission, at the time of acceptance and at the time of presenting. If you need to join or renew your membership you can do it [HERE](#).
 - All submissions and presentations must be in English.
 - To be included in the published program, individuals must be registered in the Submission System. This includes co-presenters, panellists, and speakers on symposia. Any exceptions must be requested in advance of the submission.
 - All Full Papers must be in the format of the [Guideline for Authors](#). Submissions that are not presented in the required formats will not be considered.

If you have questions regarding the submission process, please email ISME 2024 Conference Office at isme2024@confedent.fj. For general questions regarding submissions, please e-mail submissions@isme.org

DEADLINES

The deadline for submissions to the Pre-Conference Commission Seminars is **midnight (Pacific Time) November 1st, 2023**. Late submissions will not be accepted.

Applicants will be notified of the results of the review process for presentations on or before **February 1st, 2024**.

Successful applicants must confirm participation as presenters by registering as a delegate for the pre-conference seminar no later than **May 15, 2024**. Should successful applicants not comply with this requirement, their submission may be withdrawn from the program.

SUBMISSION CATEGORIES

For the communication of research papers, completed or ongoing research will be accepted, preferably framed in one of the thematic lines of the event.

The communication of pedagogical experiences will also be called, in which the participants develop a reflection on innovative and well-founded approaches to pedagogical experiences in higher music education.

1. Spoken Papers
2. Posters
3. Symposia
4. Demonstrations/Workshops
5. Pecha-Kucha for young researchers (virtual option)

1. SPOKEN PAPERS

Spoken papers are for presenters that wish to have a fully refereed paper considered for publication in the Seminar Proceedings. They will be allocated 30 minutes, consisting of no more than 15 minutes for the presentation and a maximum of 10 minutes for questions and discussion.

For the Commission Pre-Conference Seminar, full papers must be submitted. Abstract-only submissions will not be considered.

Complete paper submissions should be between 1500 and 3000 words in length. No more than a total of two (2) tables and/or figures may be included. These papers must include an Abstract (400 words) for publication with the paper.

All Paper submissions must conform to the Guidelines for Authors provided on the submission website.

All papers will be fully (double-blind) refereed, and those chosen for inclusion in the seminar will be published in the Pre-Conference Seminar Proceedings. Additionally, authors of accepted papers will be invited to present their work as posters at the main ISME conference.

Submissions will be removed from consideration if the paper includes the author's identification or exceeds the word limit.

2. POSTERS

Full-paper submissions that are not accepted for presentation as spoken papers at the Seminar may be eligible and will be considered for presentation as Posters at the seminar meeting. This is not to be confused with the poster presentation at the main ISME conference mentioned above.

Additionally, submissions for poster presentations at the Seminar will be accepted. Abstracts of 400 words should be submitted for Poster

consideration. Authors of accepted Posters are invited to bring with them a Poster to display during the Seminar. Poster specifications (size, format, etc.) will be provided upon acceptance. Titles of the Poster will appear in the Seminar Program and the Abstracts will be printed in the Commission Proceedings. Posters will be grouped into sessions that have designated time slots during the Seminar.

3. SYMPOSIA

Symposia are fully planned sessions to a specific topic area involving multiple presentations and a chair. Symposium submissions must have 3 to 6 participants, each presenting one paper. A specific time slot will be allocated for symposia, depending on the number of presentations involved in a submission. The symposium convenor (chair) must supply all the information required by the online submission system.

Symposia sessions provide opportunities to examine a specific education problem or topic from a variety of perspectives, and so they are expected to make a distinctive and creative contribution to the Seminar.

3. DEMONSTRATIONS/WORKSHOP

A workshop provides an opportunity to work on a common problem and exchange information through a hands-on activity or an interactive approach. Demonstrations of research-based innovative pedagogical practices and professional musician development outcomes are welcomed.

A demonstration/workshop submission consists of an abstract of 400 words in length. The abstract should clearly provide background information, the purpose of the workshop, content, method, and applications for music education.

Sessions will have designated time-slots, normally a total of 60 minutes, consisting of no more than 45 minutes for the Workshop and 10 minutes for the discussion/questions, with 5 minutes between sessions.

Demonstration groups of pupils can only be used if all arrangements are organised by the presenter, because the organising committee cannot provide for this. For demonstrations of software or other equipment authors will be responsible for ensuring that the necessary equipment is available. Submissions must therefore include a full description of the equipment and facilities needed.

4. PECHA KUCHA for young researchers (virtual option)

To encourage the participation of young graduate students / researchers from around the world who may find it hard to meet the costs of an international trip, there will be the opportunity to send presentations in the form of a Pecha-Kucha. This option is not open to professional researchers or academics.

An abstract of 400 words in length should be submitted for Pecha-Kucha consideration. The selected abstracts will be included in the Seminar Proceedings. The Pecha-Kucha presentations will be grouped in a special time slot.

Presentations in Pecha Kucha format must comply with the following directions: prepare a 20-slide presentation, along with a recorded oral explanation of it. The slides must be presented in a maximum of 20 seconds each. The total presentation must be adjusted to a duration of six minutes and forty seconds. You can see an example of a Pecha Kucha presentation [HERE](#) and use one of the instructional videos available on the Internet, like [this one](#), to create your own.

MULTIPLE SUBMISSIONS POLICY

The Commissions usually only accept one submission per author. Presenters at the CEPROM Pre-Conference Seminar are invited to present their paper as a Poster at the World Conference in Helsinki. Because Seminar presentations will be reviewed by the Commission for inclusion in the Seminar, presenters will not go through review again by the World Conference committee, but will be taken on recommendation of the Commission Chair for the Poster Session.

PLEASE DO NOT SUBMIT THE SAME PROPOSAL FOR A COMMISSION AND THE WORLD CONFERENCE.

COPYRIGHT

At the time of a Full Paper submission, presenters must indicate agreement with the following copyright conditions:

Copyright Agreement:

I hereby assign to the International Society for Music Education (ISME), copyright of the Full Paper I am now submitting for use by the Society in all formats and through any medium of communication if it is accepted for Publication in the refereed Pre-conference Seminar Proceedings.

- I understand that the Full Paper I am submitting will be refereed for possible inclusion in the Pre-conference Seminar Proceedings and that it may also appear on the ISME web site.
- I confirm that the Full Paper is original and has not been published previously nor is currently under consideration elsewhere, that I have obtained all necessary permissions for the reproduction of content not owned by me (e.g., illustrations, photographs, charts, and other visual material, etc.) not owned by me, and that the Contribution contains no unlawful statements and does not infringe any rights of others.
- I understand that I will retain copyright of the original submission for purposes of duplicating the article, placing it on my 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 Pre-conference Seminar Proceedings and/or journals.

- I understand that if my Full Paper is not selected for publication in the Pre-conference Seminar Proceedings, then upon such notification the copyright will revert back me (the author).

For further information, contact the Commission Co-Chairs:

Alejandra García-Trabucco: agarciatrabucco@gm.fad.uncu.edu.ar

Guadalupe López-Íñiguez: guadalupe.lopez.iniguez@uniarts.fi

You can also visit the CEPROM website at: <https://www.isme.org/our-work/commissions/education-professional-musician-commission-ceprom>

Or contact the ISME International Office: admin@isme.org

Website: www.isme.org

