



*The South African Society of Music Teachers/
Die Suid-Afrikaanse Vereniging van Musiekonderwysers*

2015 REPORT OF THE EXECUTIVE OFFICER

1. Exco Meetings

- a. The following 6 meetings were held:
- i. 9 May 2014
 - ii. 25 June 2014
 - iii. 29 August 2014
 - iv. 14 November 2014
 - v. 23 January 2015

2. New membership applications

- i. Due to marketing at two events and some new Institutions, I am happy to say that the SASMT membership grew with 124 new members.
- ii. The EO attended the International Marimba and Steelpan Festival in Bedfordview where the new SASMT banner was displayed and many new applications received.
- iii. In August I attended the Pasmae Conference and recruited more members with the banner on display.
- iv. Some new applications for independent membership were received from Nelspruit, Witrivier and Komatipoort in Mpumalanga.
- v. The total membership is available on the SASMT website www.sasmt-savmo.org.za

3. Finance

Total Funds and Liabilities on 30 November 2014: R1 22888 as against 30 November 2013 when we had R1 228 15781

- 1.1. Financial statements (See separate document)
- 1.2. Budget forecast 2014-2015 (See separate document)
- 1.3. Current financial year 1 December 2014– 30 November 2015

4. ISME (*Report as published in The South African Music Teacher*)

On 18 July 2014 I arrived at OR Tambo International airport on my way to attend the biennial 2014 ISME Conference in Porto Alegre, Brazil. Flight SAA 222 departed at 10.25 am and arrived at Guarulhos airport, Sao Paulo at 4.30 in the afternoon (11 hours and 5 minutes later!) - Brazilian time zone is 5 hours behind that of South Africa. My connecting flight to Porto Alegre was at 21.45 and arrived 2 hours later in the southern capital of the Rio Grande do Sul Province, Porto Alegre. Porto Alegre is a beautiful city located on the eastern shore of Guaíba lake, the point where five rivers converge forming the Lagoa dos Patos, a huge lagoon navigable even for large boats.

The city was founded in 1742 by immigrants from the Azores region (Portuguese immigrants). Since the 19th century, Porto Alegre has been receiving immigrants, particularly from Europe (Germans, Poles and Italians), which were of decisive importance, influencing architecture and cuisine, among other cultural aspects. Located at the junction of five rivers, it has become an important port as well as one of the major industrial and commercial cities of Brazil. Products of the rich agriculture and livestock such as soybeans, leather, canned food, meats, and rice are exported to several countries. Its population is about 1,500,000 inhabitants and they are proud to say that they have the same number of trees!

Porto Alegre, the largest city in the south of Brazil, is the capital city of Rio Grande do Sul state, land of the *Gauchos* (cowboys), *chimarrão* (green maté tea drunk in a hollowed out calabash through a steel straw) and *churrasco* (traditional barbeque served on a skewer).

The theme of this year's Conference was: 'Listening to the musical diversity of the world' and the striking logo may represent this diversity being a combination of colours contained in one flowing symbol not unlike the outer shell of a human ear - (My own interpretation) - Diversity as in the diversity of the world, but also describing the diverse cultures evident in Brazil:

Brazilian music represents the cultural, ethnic, social, religious and geographical diversity of our country and is considered one of the most significant artistic and cultural phenomena of humankind. Some of its musical styles such as samba and bossa nova are known in many countries of the world. ISME 2014 will provide its participants an experience of a wide variety of the Brazilian music from all regions of the country. (ISME website blog)

ISME supports all conferences across the world that shares its distinctive mission to promote high quality music education nationally, regionally and internationally.

The Conference was held from 20 to 25 July at two main venues namely *Pontificia Universidade Católica do Rio Grande do Sul (PUCRS)* and *Universidade Federal do Rio Grande do Sul (UFRGS)*. These two institutions are roughly 6 kilometres apart through heavy traffic and a taxi drive can take up to 30 minutes costing about 30 Reais (R\$). To convert to South African Rand, it would be R150! Although most of the events took place at the PUCRS, the opening ceremony and some concerts were presented at the UFRGS. Travelling from where most South Africans found affordable accommodation, we made use of busses costing in the region of R\$4.50 one way. A meal costing R\$140.00 comes down to R700.00! A burger and coffee would cost in the region of R\$10.00 = R50.00. We were lucky to have a good breakfast at our hotels, but other meals were for our own account. Accommodation costs varied from US\$82 to US\$365 per person per night single. At US\$146, a delegate's accommodation could cost in the region of US\$1,314.00 = more than R13000.00! Return flight tickets to Porto Alegre were from R17,000.00 and up.

Keynote speakers included

1. Carlinhos Brown, a talented percussionist from Salvador, Bahia who undertook many musical and artistic projects serving underprivileged children from Candeal Pequeno de Brotas where he was raised; His paper, '*From the community to the world, from the world to community*', set the scene for this conference theme '*Listening to the musical diversity of the world*'.
2. Katherine Zezerson inspired with 'Being music, being ourselves - diversity, authenticity and the wild spirit'. As founding member of SAGE Gateshead, she is responsible for the strategic design, direction and implementation of its ambitious internationally acclaimed *Learning and Participation* programme.
3. A highlight was the address of keynote speaker Professor Eckart Altenmüller on musicians' health and wellness. He is director of the Institute of Music Physiology and Musicians' Medicine at the Hannover University of Music and Drama, Germany. Professor Altenmüller is an accomplished flautist and neuro surgeon who commands intimate knowledge of physical and psychological problems musicians often experience.
4. Brazilian Public policies for Music Education were explored by 4 keynote speakers from various parts of Brazil under the chairmanship of Prof. Liane Hentschke who also acted as chair of the ISME 2014 Conference Organising Committee.

The Conference was attended by a large contingent of music educators from Brazil as well as from Europe, Africa, Australasia and the Northern Americas. A number of fellow South Africans attended, delivering session papers at a variety of Commissions, Forums and Special Interest Groups (SIG's) such as Mistec (Music in Schools and Teacher Education Commission), Research Commission, Education of the Professional Musician Commission (CEPROM), Early Childhood Music Commission (ECME), Commission on Policy: Culture Education and Media, Music in Special Education, Music Therapy and Music Medicine (SpeEdu), ISME Forum for Instrumental and Vocal Teaching, Practice and Research in Integrated Music Education, Music Technology (MusTech), Active Music Making (AMM), Musicians Health and Wellness (MHW), Assessment in Music (Assess), Jazz Education (Jazz), El Sistema (Sistema) and Spirituality in Music Education (Spiri).

PUCRS has a huge exhibition hall for exhibitions and Poster sessions that included all of the above.

Some comments from South African colleagues:

Dr René Human has attended many previous ISME Conferences and delivered a paper on 'African Musical Arts Assessment in World Education: Why Labels?' She had the following to say in an email to me about her experience of ISME 2014:

As representative from South Africa I experienced the Brazilians as a warm and welcoming people. They were gracious hosts for this important music education conference. However, as Afrikaans speaking South African with English as my second language, I found the presentation of almost fifty percent of the scholarly reports in Portuguese (the official language of Brazil), not acceptable. It should also be mentioned that one of the keynote speakers' addresses was delivered in Portuguese. A large section of the Opening as well as Closing Ceremonies, were presented in Portuguese and was translated into English of poor quality. As an international conference of high scholarly level, the official language of the conference should, to my mind, have been in English, as has been the case in the past.

Dr Eurika Jansen van Vuuren, senior lecturer at the University of Johannesburg, delivered a paper titled 'From Do-Re-Mi to ABC'. This paper reported on a Language-Arts project undertaken in 2013 and the positive outcomes attained in second language acquisition through the use of the arts. She reported as follows on ISME 2014 in Brazil:

At the conference, the buzz word in music education seemed to be "El Sistema". This music education program is rapidly spreading all over the world. José Antonio Abreu Anselmi was the founder of this program which started in Venezuela in 1975 for the nation's neediest kids. His vision: "Music has to be recognized as an agent of social development, in the highest sense because it transmits the highest values - solidarity, harmony, mutual compassion. And it has the ability to unite an entire community and to express sublime feelings".

Many children begin attending El Sistema at age 2 or 3, with the vast majority continuing well into their teens. They attend up to six days a week, three to four hours a day, plus go to retreats and intensive workshops to learn mostly string and wind instruments. Participation is free for all students. The country now has over 500,000 students with plans to expand it to serve 1,000,000 annually. The positive impact of such programmes on social issues can just be imagined. Several attempts have been made to start it in South Africa in a changed format – with choral work. The hampering factor at the moment is to get funding.

She, however, expressed some reservations regarding the organisation of this year's Conference:

'Maybe it was due to the excellent organization I experienced at the Greece conference in 2012 that I was so disappointed with the Brazil conference. Language became a huge handicap. I was lured to some presentations with wonderful topics in English only to find when I got there that it was being presented in Portuguese. I then had to find something else – wandering from venue to venue and missing out on worthwhile presentations. No time gap between presentations whilst the one venue was at least a 5 minute walk away from the other'.

Prof Marc Duby, faculty member of the Unisa Art History, Visual Arts and Musicology shared his impressions with me:

'I participated in 2 presentations at ISME 2014, one solo and a joint presentation with my Masters' student Lutanani Rambau, at which we received very useful comments and suggestions from audience members. In addition, I attended a meeting of the editorial board of the ISME Journal at which various suggestions regarding its editorial direction were tabled and discussed. My impression was that it was a very well organised conference, and I experienced the keynote address by Prof Eckart Altenmüller as a personal highlight in a very wide ranging and rich programme'.

The main reason for my visit to Brazil to attend the 31st ISME World Conference was to network with other delegates and to experience such a Conference first hand after the SASMT's bid to host the ISME Conference in Cape Town in 2018. Unfortunately our bid was not successful, but I gained valuable insight should we decide to submit another bid for South Africa in 2020. On my arrival, I offered to assist in some of the preliminary organisational activities. I was part of the staff packing conference materials and registering delegates from all over the world. Names were put to faces and I had the opportunity to meet and interact with many of the delegates from other countries.

What seemed to be a problem was the great variety of presentations happening simultaneously and that venues were often too far apart to move from one presentation of your choice to the next. A solution may be to repeat some presentations at a later stage as the schedule became less cluttered towards the end of the week. The language was also problematic as some representatives mentioned above. Portuguese is spoken by most people in Brazil and few are fluent in English, the most widespread language of the average delegates.

However, a most enjoyable 9 days was spent in this lovely city in the southern-most region of Brazil. A few phrases like 'bom dia' (good morning, pronounced bong djia in Brazilian Portuguese), boa noite (boa noitje), por favor (please), obrigada = thank you (with an 'a' if the speaker is female and obrigado if a male) and some body language helped me along to interact with this friendly and warm hearted people of Brazil.

I would like to give a heartfelt thanks to the SASMT for the generous grant so that I could visit this Conference. I made valuable friends for our Society from all over the world.

5. PASMAE (Pan African Society for Musical Arts Education)

A most stimulating and well organised Conference was hosted by the Cornwall Hill College of Music Academy organized by Annalize Hoek (Vice-President of PASMAE) and Zenda Nel in August 2014. I attended this Conference and met presenters from 6 African Countries, including the current President of PASMAE, who is now also on the ISME Board, Dr Benon Kigozi. See the report in *The South African Music Teacher*.

6. Website

1.4. We appreciate the efforts of our webmaster, Mr Ewald Hesse for establishing and maintaining our website on a daily basis. It contains a wealth of information on the SASMT and matters of interest in the world of music.

Centres and Institutions should send news and information regarding activities and events to the webmaster at: webmaster@sasmt-savmo.org.za

7. Bursaries

- a. Winners:
 - i. Gladwell Scholarship: Shared between Thapelo Masita (Cello) currently studying in the USA and Mieke Struwig, NMMU (Clarinet) R12 000.00.
 - ii. Kathleen Irish Bursary for Piano students: Nicholas Haralambous, UCT R10 000.00.
 - iii. Ellie Marx Bursary: Thapelo Masita (Cello) R5 000.00
 - iv. David Reunert Bursary: Arianna Carini, Durban, (Guitar) R1500.00
- b. The adjudication panel consisted of Marietjie Hesse, Gisela Scriba, Evelyn Green, John Roos, Marié Gaerdes and Diane Heller as non-voting chairperson. All results were unanimous.
- c. Application forms and requirements are available on the website: www.sasmt-savmo.org.za. DVD's OR YouTube recordings can be submitted.

8. The Beka Bantwana Foundation competition included Strings and Piano, and the names of the winners are available on the SASMT website under the heading 'News'. Our heartiest thanks for the generous donation from the sponsors.

9. SAMT issue 149

- a. Issue 149 of *The South African Music Teacher* under the editorship of John Roos is now available. Prof Bertha Spies acted as sub-editor and added immense value to the quality of the Magazine. Ewald Hesse printed address labels for posting the Magazines. Thanks to him!
- b. Benevolent Fund: The Trustees of the Benevolent Fund deal with applications with the greatest measure of confidentiality. Members are most welcome to apply for financial aid if needed, through Centre chairpersons or directly to the EO. Applications are considered with the utmost confidentiality.

I would like to thank the members of the Standing Committee and Exco for their continuous support and valuable input throughout 2014 until the present.

Last but not least, thank you to all the Council members, Centre Secretaries, Representatives of Institutions and all members of the SASMT for their loyalty and support.

The SASMT is not only a professional society, but also a large family of likeminded people. I again would like to invite each and every member to keep in touch with Head Office either personally or through their various officials. Visit our wonderful website on a regular basis and stay up to date with the activities of the SASMT.

Elma Britz
Executive Officer