

Pro und contra

Pro and con

Diese neue Rubrik will unseren Lesern die Möglichkeit geben, über aktuelle Fragen, die uns alle betreffen, in einen vertieften Austausch zu kommen.

Hier wird in Zukunft ein Thema kontrovers durch eine Pro- und eine Contra-Stimme dargestellt, um damit Ihre eigene Meinung herauszufordern und um zusätzliche Argumente kennen zu lernen.

Die – hoffentlich zahlreichen – Reaktionen unserer Leser werden in der darauffolgenden Nummer veröffentlicht. Bitte senden Sie uns Ihre Meinung für das Winterheft bis zum 15. September unter dem Stichwort Pro und Contra an

osh@orff-schulwerk-forum-salzburg.org

oder postalisch an

Redaktion

**ORFF-SCHULWERK-INFORMATIONEN,
Frohnburgweg 55, A-5020 Salzburg**

Wir denken daran, auf der Homepage des Orff-Schulwerk Forums eine entsprechende Plattform für die Diskussion von Pro und Contra einzurichten.

Dieses erste Thema hat Sofía López-Ibor angeregt:

"Why should I become a member of an Orff-Schulwerk association?"

Wir sind überzeugt, dass es einen breiten Leserkreis, vor allem die Orff-Schulwerk-Gesellschaften selbst ansprechen wird.

Bitte senden Sie uns weitere Vorschläge für Themen die Ihnen (und auch anderen) am Herzen liegen.

This new rubric will give our readers a chance to engage in a deeper exchange about current questions that concern us all.

Here and in the future, a controversial theme with a Pro and Con voice in order to pro-voke your own opinion and to learn about other arguments. The (hopefully many) reactions of our readers will be published in the following issue. Please send your opinion for the winter issue by September 15, 2014 under the heading Pro and Con to

osh@orff-schulwerk-forum-salzburg.org

oder by regular mail to

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We consider to setup a platform for discussion on the homepage of the Orff-Schulwerk Forum.

This first theme was suggested by Sofía López-Ibor:

We are convinced that it speaks to a broad section of our readers, especially the Orff-Schulwerk associations.

Please send further suggestions for themes that lay close to your heart – and to other's also.

Barbara Haselbach

Why should I become a member ...

PRO

Rainer Kotzian

Between 2009 and 2013 I was executive director of the Austrian Orff-Schulwerk Association. In that time the association was able to increase the number of members by 20% – with two tactical thoughts: First we tried to imagine what services young people could probably require from an association, and second we looked for ways of how to let them know about the existence of the OSW association.

1. Many people neither know that there is an OSW association nor have an idea about its goals or services. Associations have to present themselves as often and as attractively as possible.
2. Associations must present reasons why it is necessary to become a member: newsletters, magazines, reduced course fees, gifts, meetings (e.g. for exchanging teaching ideas and materials or experiences), composing competitions with sponsored prizes, scholarships, support in organizing projects, contact forum, political work (e.g. formal recognition of workshops and level courses), etc.
3. Even if workshops are very important, there should be many more offers for members – see above.
4. In order to stay up to date: Members should be asked about their expectations and wishes by the association regularly. Once they have quit then it's too late.
5. OSW associations should be a guarantee of quality for their members. The internet offers a nearly endless number of music and dance pedagogy related articles, videos and more – in both good and bad quality. The magazines, newsletters and online materials of the associations should help their members to access primarily the valuable and useful materials.

6. If the “club” is old fashioned, it is also old fashioned to be a member of it. If the “club” is hip, modern and interesting, then it is also hip to belong to it.
7. Teachers have a very difficult job to do. If the association gives them the feeling that they receive support in many ways then they will want to associate with others to “advocate” for Orff-Schulwerk.

“Older ladies” have lots of experience about the subject and about how to operate an association. Young people bring fresh ideas and needs. If both “older ladies” and “youngsters” are open to learn from each other than the result will be a perfect symbiosis of experience, freshness, knowledge, curiosity, common interest and new ideas.

If you pay money for a membership you want service that is worth it. More than in earlier days, people think about the benefit they get from an association that asks for money from them. If a member pays 28 € per year then offering a magazine that you can also download free of cost from the internet is not enough! The central word is “benefit”. What benefit can the association offer to the members according to the benefit (membership fee) they give to the association? AND: What benefit do the people get who work on a voluntary basis for the association?



... of an Orff-Schulwerk association?

CONTRA

Sofía López-Ibor

As the past president of the Spanish Orff Association I have thought many times about how to better serve our members at the same time trying to increase our membership. Trying to be the devil's advocate and putting myself in the skin of a young music teacher working in a country where music education is suffering the general crisis of the country I have thought of the following questions:

1. Why should people belong to an Orff-Schulwerk association?
2. What are the advantages of belonging to an Orff-Schulwerk association?
3. Why do I need to pay an annual fee if I am not going to participate in workshops?
4. Once I have participated in many summer courses and got a discount in the fee, why should I keep being associated?
5. I do not need a magazine to get informed about OSW. I can just download articles from the Internet, get cool videos and have someone send me notes from a workshop ...
6. Aren't associations "old fashioned" ways of belonging to a club? Is that sense of "belonging" not unnecessary when I can be connected to music teachers through the new media?
7. I do not feel like associating with others just to "advocate" for music education or for Orff-Schulwerk.

I am sure many leaders of associations are asking themselves similar questions. How can we engage younger people? How can we get them involved as leaders bringing new fresh ideas? One of my international students whose name I do not want to mention, for obvious reasons, was telling me that she doesn't want to belong to a 'tea club' of older ladies. How can we then encourage these interesting people to come to our workshops?

One of the questions is that they are not hesitant to keep in contact with each other though Twitter, Facebook, email groups and other social media. If they are creating this new form of "groups", "clubs", "associations" – where they are able to exchange information, check in with each other etc. WHY SHOULD PEOPLE PAY MONEY TO BELONG TO A ORFF-SCHULWERK ASSOCIATION? We need to learn more about how social media are socio-logically affecting the new ways of belonging to something.

