



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS**

**FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE**

# Standing & Ad Hoc Committee Reports

2019 – 2020



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## **Advertising and Marketing**

(See [Public Relations](#))



## Archives Report

Chair – Charline Farrell

Member(s) – Dina Pollock, Editor; Ann Babin

### Mandate

1. Maintain a storage unit for the archiving of CFMTA/FCAPM materials. Be the contact person for the National Library.
2. Collect and preserve CFMTA/FCAPM data including, but not limited to the official minutes, annual reports, all editions of the Canadian Music Teacher, materials from CFMTA conventions, Young Artist Tours and the National Piano Competitions for Archival purposes
3. Provide archival information as requested by the Executive Committee
4. Write an Archives report for the Annual Executive Committee meeting
5. Act as a liaison with other organizations that support Canadian music and composers, such as the Canadian Music Centre, ACNMP, Canadian New Music Network, SOCAN, etc.

### Activities and Meetings

Archives has been on hold for almost two years, first for family reasons, and now due to Covid 19. The eight boxes at Blue Pencil were due to be delivered to me in early March. This delivery has been delayed indefinitely until the Covid 19 risks abate. There is no possibility of entertaining access to our documents in the National Archives in the foreseeable future.

The committee member, Ann Babin, from Ottawa ORMETA Branch, was approached by then-President Tiffany Wilson, and is willing to locate documents at the Ottawa National Archives. I also work with Dina Pollock, our Webmaster, because she has the knowledge and ability to advise on best practices to scan and send desired documents. I plan to add an ORMETA delegate to the Archives Committee, so Archives will be represented at CFMTA/FCAPM national meetings. At this time, however, there is no need for an ORMETA delegate due to postponement of Archive activities. When the current crisis passes, please be assured that I will press on with this project.

Respectfully submitted by

Charline Farrell  
Interim Archives Chair



## Awards and Competitions

Chair – Sue Jones

Members – Annie Avery, Lynn Ewing, Marlane Osgood, Joni Woodrow

Mandate (from Policies and Procedures) The Awards and Competitions Chairperson shall direct all phases of the CFMTA/FCAPM Awards and Competitions including but not limited to the National Piano Competition, the Memorial Pedagogy Award, the Hugheen Ferguson Distinguished Teacher Award and the Certificate for Recognition of Professional Achievement.

Motions: None

### 1. Awards

- Certificate for Recognition of Professional Achievement: 13 certificates have been awarded during the last 2 years (thank you to Anita for providing a spreadsheet of applications received)
- Hugheen Ferguson Distinguished Teacher Award: no applications were received
- Memorial Pedagogy Award: to date 3 applications have been received. The deadline is June 1. Unfortunately, one of them was not accepted due to the fact that her RCM Teacher's exam was done through the RCM online course. It clearly says in the award rules and the P&P that the award is given for the highest mark in the Teacher's Written Exam. This is something that I think bears discussion as this is the second time this has happened.

I think until the pandemic is truly over, and even continuing after that, more people will be doing online exams. This particular person didn't live anywhere near a teacher with whom to study. She felt it was her only option.

### 2. Competitions

The competitions went well in Winnipeg and once again, we were treated to some truly remarkable performances.

The Meet and Greet sponsored by the YRMTA for all the competitors was very well received and certainly broke the ice with the competitors.

As per the July 2018 Minutes, Motion 37 – the funds for the Chopin Award will be taken from the Hugheen Ferguson Distinguished Teacher Award fund for the 2021 competitions and will be called the Hugheen Ferguson Chopin Award. I have been pursuing further funding for the 2023 competitions and beyond.

Recommendations: None.

Respectfully submitted,  
Sue Jones, Chair



**Bylaws & Policies and Procedures**

Report attached to the P and P with revisions.



## Canada Music Week

Chair – Po Yeh

Members – Sue Irvine, Lauren Kells, Cynthia Taylor

Mandate:

Programming under the Canada Music portfolio includes: the Call for Compositions, Student Composer Competition and William Andrews Awards.

The Essay Competition has transitioned to the Professional Development and Research Committee.

For the 2020 Call for Compositions (deadline March 1) CFMTA invited submissions of new unpublished piano solos. There were 9 submissions at the Grades 3 – 4 level and 11 submissions at the Grades 6-7 level. Two selected compositions will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2020.

The 2020 Student Composer Competition invites submissions from first place winners of provincial student composer competitions. The submission deadline is June 1. Each year, CFMTA awards \$1350 in scholarships to promising young composers from across Canada. The adjudicator for the 2020 Competition is David L. McIntyre from Regina.

Mr. William Andrews continues his generous support of Canada Music week. Two branches, Halifax NS and Lethbridge AB each received \$250 to support their Canada Music Week activities. The annual deadline for the William Andrews award is October 15.

Much appreciation to the CFMTA Delegates and staff for their assistance, and all the provincial CMW and Student Competition Coordinators for their support of CMW activities. It has been a great pleasure being involved as Canada Music Week Chair these past six years.

Respectfully submitted,

Po Yeh  
Canada Music Week Chair



## **Communications Coordinator**

Chair – Dina Pollock

Mandate *Responsible for overseeing both the Canadian Music Teacher Magazine (CMT), and Website*

Motions: None.

As per the minutes from the July 2019 meeting, part of the responsibilities were moved from the Advertising and Marketing Sub-committee to the Communications Coordinator, these have been included in the 2020/2021 Policies and Procedures.

These include:

- Initiate and coordinate the development of resources for National Chairs and Provincial Executives and Chairs to use in various CFMTA projects. This includes but is not limited to:
  - a) Posters for all projects and competitions
  - b) Certificates for all projects and competitions
  - c) Press releases for all projects and competitions
- Work with National and Provincial/Territorial Chairs in the creation of the above resources.
- Work with the webmaster to insure the CFMTA/FCAPM websites [English and French] are current and consistent with branding image and format.
- Make availability of resources known to National and Provincial Chairs and encourage their use.
- To assist National Provincial Chairs in updating templates and files as needed.

Posters were made for the 2020 Western Young Artist Tour.

Website, Magazine and Of Note are all using the correct and approved branding.

Respectfully submitted

Dina Pollock  
Communications Coordinator



## Editor -- The Canadian Music Teacher Magazine

Editor – Dina Pollock

### Mandate

To publish four magazines issued annually

Canada Music Week (Fall)      deadline August 15

Winter issue      deadline December 1

Spring issue      deadline April 1

A Year In Review      deadline January 15

Chair – Dina Pollock

### **Print Magazine**

As of May 15, 2020, we have sold 108 subscriptions to our print magazine. Copies are also sent to the advertisers, authors of articles, and the National archives.

We are using the same printers and mailing company. A quote was submitted from a competing printer/ mailing service company and came in at a higher price.

COVID-19 has made the production process a little longer due to the reduction of staff and the safety protocols put in place. In prior issues, the prepress, printing, sorting and delivery to Canada Post took approximately 3 weeks, it is now 4 ½ weeks.

Recommendation - that we continue with the current suppliers.

### **Digital Magazine**

To have an app in the Apple App Store you now need a Business Apple Developer License. It is becoming more complicated to get this license. I foresee that this process will become even more extensive. Currently, CFMTA/FCAPM is using my license. To eliminate any issues with the app, I suggest that CFMTA/FCAPM should get a license.

The process to get this license, we need a DUNS number and a valid website – we have both. The cost for this is \$120 (plus taxes) per year – since CFMTA/FCAPM is a Non-Profit, we should be able to get this at no cost.

Recommendation – that CFMTA/FCAPM get a Business Apple Developer License.

Respectfully submitted by:

Dina Pollock

Editor – The Canadian Music Teacher Magazine



## Video Resource Library

Chair – Dina Pollock

Committee – Mimi Ho, Kathy Schmidt

Mandate: To create a video resource channel, as per the July 2018 directive that Dina Pollock create a CFMTA/FCAPM Youtube.com channel with appropriate criteria for submission.

Motions: None

Meetings and Activities – 2019-2020

As of writing this report on May 10, 2020 we have 19 videos in our library. The Provinces that have submitted videos are:

Alberta - 1, British Columbia – 7, Ontario – 2, Manitoba – 6, Saskatchewan - 3

The videos that were added this year:

- July String Masterclass with Bryan Cheng Part 1
- August String Masterclass with Bryan Cheng Part 2
- September Vocal Competition Masterclass– Presented at the CFMTA/FCAPM Conference
- October Risk, Regroup, Rebound – Presented at the CFMTA/FCAPM Conference
- November Piano Competition Masterclass Part 1– Presented at the CFMTA/FCAPM Conference
- December Piano Competition Masterclass Part 2 – Presented at the CFMTA/FCAPM Conference
- January String Masterclass with Eric Wilson Part 1– Presented at the CFMTA/FCAPM Conference
- February String Masterclass with Eric Wilson Part 2– Presented at the CFMTA/FCAPM Conference
- March Teaching Online Lessons – Linda Gould
- April Piano Masterclass with Charles Richard-Hamelin – Part 1
- May Piano Masterclass with Charles Richard-Hamelin – Part 2

I would like to encourage the Provinces to keep this in mind when organizing an event. We need more content in the library.

Respectfully submitted,

Dina Pollock  
CFMTA/FCAPM Communications Chair



## Webmaster

Chair – Dina Pollock

Mandate *Responsible for maintaining and updating the website(s)*

Motions: None

Meetings and Activities – 2019-2020

Our websites are up to date with the current 2020 / 2021 programs that have been submitted.

This COVID-19 crisis has made me aware of a few things that we need to fix over the next year (or two). Currently, the licenses we use on the website are in my name.

The licenses need to be held by CFMTA/FCAPM. So how many do we need:

- Theme – I compare this to the decorations we have in our home
  - a. Cost - \$99 US a year / \$349 US Lifetime access for unlimited websites
- Plugins – this I compare these to the extra things we have in our home to make life more comfortable and convenient
  - a. WP Forms – this I use of all the other forms that are on the website: new member applications, new STA applications, Student Composer Competition, Heritage Fund application, Professional Development.... **Cost** - \$400 US a year, this one does go on sale at times to \$200 US a year for 5 websites – and \$600 US a year / on sale for \$300 US a year for unlimited websites.
  - b. Updraft Plus – for backup and restore websites (in case we have issues) Cost \$ 95 US for 1<sup>st</sup> year, then \$57 US per year.

### **Recommendations:**

1. I would like to suggest that CFMTA/FCAPM purchase the Lifetime access to the theme we use on the website. This license allows the theme to be used on unlimited websites. CFMTA/FCAPM would be able to allow Provinces to use this license on their websites if they choose to. *Access is given by a password to any Province that would like to use this software.*
2. Purchase a license to WP Forms which can also be shared with the Provinces if they choose. *Access is given by a password to any Province that would like to use this software.*
3. Purchase a license to Updraft Plus – this I would recommend that this not be shared for security of our websites.

Respectfully submitted by:

Dina Pollock

Webmaster – [www.cfmta.org](http://www.cfmta.org)



## Conference Resource Consultant

The position of Conference Resource Consultant (CRC) was created at the July 2018 meeting of the CFMTA/FCAPM Executive Committee. (2018 Motion #22). The purpose of this position is to provide assistance and answer questions regarding conference preparation and execution.

### Century of Sound 2019

At the time the position was created, planning for *Century of Sound* 2019 being held in Winnipeg MB was well under way. While there had been some incidental contact between myself and the Winnipeg planning committee over the previous year or so, documentation of activities and time spent by the Conference Resource Consultant began in August 2018.

For the period August 2018 – August 2019, a total of 12.5 hours were spent handling 46 email threads and several phone calls. At the request of the Winnipeg planning committee, I attended the conference in July 2019. During the conference, I was available to the committee to assist in any way that was required. My only direct involvement over the conference period was to provide support for 2 hours while a committee member left to attend a memorial service.

### Our rhythm runs through it 2021

At the July 2018 CFMTA/FCAPM Executive Committee Meeting, ARMTA offered to host the CFMTA/FCAPM Conference 2021 in Edmonton AB. Subsequent to that meeting, a USB containing roughly 35 files from the *Pathways to...2015* conference was mailed to the Edmonton planning committee. Planning for the 2021 conference got underway in January 2019.

For the period January 2019 – March 2020, a total of 4.0 hours were spent handling 13 email threads.

### Structure of the CRC Position

In reviewing the minutes of the July 2018 Executive Committee Meeting, the following was noted under discussion of the motion to create the position: *'While the Chairperson of the previous conference would be an excellent choice, often these individuals are exhausted after the conclusion of their conference. Further, this model would mean that the Conference Resource Person would be changing every two years. A long-term person in this position would add stability and continuity.....'*

It should be noted that: 1) the current job description states that the CRC must have served on the planning committee of **the** previous CFMTA/FCAPM National Conference; 2) the CRC is to hold office for **one** term of two years, unless a conference is held in conjunction with another organization, in which case, would hold office for four years.

At this point, the CRC will be changing every two years in **even** years. Under this model, a planning committee would be working with two different CRCs – that is, the planning committee for Conference 2021 would work with the CRC appointed in 2018 as well as the CRC appointed in 2020.



While I agree that members of conference planning committees are indeed exhausted at the end of their conference, the experience and information gleaned from the conference is fresh in their minds.

The CRC job description states *'Should it be necessary (as determined in discussion with the Conference Planning Committee), the Resource Consultant shall attend the conference with all expenses (travel, hotel, food and registration) paid by the CFMTA/FCAPM.'*

During the planning phase of any conference, there are many questions and concerns that come up. The CRC is responsible for working with the planning committee to answer the questions and allay concerns as they arise. However, once the conference starts, any problems that arise, need to be handled by the members of the planning committee. The CRC has not be directly involved in the backside – that is, the CRC does not know 'who's who in the zoo' and would not be an effective resource at this time. A member of the planning committee can be designated as a 'floater' to handle anything that comes up during the conference itself.

While the payment of expenses is appreciated, for the amount of time spent (which would have been gladly volunteered) and the lack of significant direct involvement during the conference itself, I question the necessity of paying the expenses.

**Recommendations:**

- 1) That the Executive Committee clarify the job description with regard to the current two year appointment relative to the desire for continuity in the position as described in the minutes of the July 2018 meeting.
- 2) That should the one two year appointment stand, appointments to the position of CRC be made in conference years in order to avoid the crossover of CRC's as described above.
- 3) That the Executive Committee revisit the payment of expenses portion of the job description of the CRC to ensure that this is, in fact, what is desired going forward

One item of the job description (ensuring that the CFMTA/FCAPM website is updated with current conference material) was not completed by myself. I am happy to continue to work on this part of the job until the material is updated.

It has been my pleasure and privilege to serve as the Conference Resource Consultant for the past two years.

Respectfully submitted by,  
Joanne Lougheed  
Conference Resource Consultant



## E-Festival

Chair – Dr. Lorna Wanzel

Members – Terri-Lynn McNichol Administrator, Barbara Long, Jennifer Benson, Joan Woodrow, Mimi Ho, Pat Frehlich, Paula Rockwell, Tiffany Pinorn-Smith

Mandate (*from Policies and Procedures*) The E-Festival Chair shall, in conjunction with the Administrator, ensure all phases of the of the E-Festival are modified for each E-Festival’s vision and executed according to the deadlines they impose. Provide an online only performance opportunity to students of members of the CFMTA of any instrument. Entrants must submit a video of the performance along with their entry, which is adjudicated by a fellow RMT from outside of the student’s home province. A written adjudication is returned to the student within 7 days of the entry being received and a certificate of participation, along with a Gold, Silver or Bronze seal, as determined by the adjudicator, is sent to the student via Canada Post.

Motions: Acceptance of this report

Meetings and Activities – 2019-2020

The E-Festival program officially completed its first year of offerings in February 2020. The E-Festivals took place as scheduled/budgeted in November 2019 and February 2020.

When the COVID-19 crisis, with social distancing, forced many of the annual local festivals to cancel, consideration was put forth to the President about offering an E-Festival for those students who may otherwise miss out on their Spring 2020 performance opportunity. The idea was met with enthusiasm by the President and the announcement was made to the CFMTA membership, that there would be a special COVID-19 E-Festival event to be held April 14 to 19, 2020. The news was met with even more excitement by the teachers, students and their parents, and the end result was an E-Festival that went viral.

The E-Festival program was an unpredictable roller coaster. The initial Canadian composers only January-February 2019 E-Festival had 52 entries. The Canada Music Week E-Festival in November 2019 had 99 entries. The first “open” E-Festival held in February 2020 only had 34 entries. The special COVID-19 E-Festival was also an “open” E-Festival and it had 398 entries. All of the E-Festivals had positive feedback from teachers, students, parents and adjudicators alike, and there seems to be no particular reason why February 2020’s E-Festival had so few entries. The E-Festival Committee will have to discuss whether the E-Festival will be held again at that time of the year in the future.

Lorna Wanzel, Chair and Terri-Lynn McNichol, Administrator both gave their notice of resignation in writing to the Committee and to the Officers in February 2020 to take effect after the elections at the July 2020 Annual Executive Meeting. The E-Festival Committee has been asked if any current members are interested and willing to move in to either of these positions and as of the date of the compilation of this report, there has been no one step forward.



The frame work for the November 2020 Canada Music Week E-Festival will be started by Terri-Lynn and Lorna, but the new Chair and Administrator will have to determine specifics for the event, based upon their vision for moving the E-Festival program forward.

Lorna and Terri-Lynn would like to thank the members of the E-Festival Committee, along with Lauren Kells, President, and the Officers for their support for this new initiative, and its now very apparent need within the music teachers' community.

As Chair, I would like to say a very special thank you to Terri-Lynn McNichol, who worked extremely hard and long hours, above and beyond the call of duty, for her tireless efforts in making the E Festival program such a success. She was a delight to work with.

E-Festival Committee:

Jennifer Benson

Pat Frehlich

Barbara Long

Mimi Ho

Terri-Lynn McNichol

Paula Rockwell

Tiffany Pinhorn-Smith

Joan Woodrow

Respectfully submitted,

Dr. Lorna Wanzel

Chair



## Nominations

Chair: Past President, Tiffany A. Wilson

Members: N/A

This is an unprecedented year as there are 9 positions to be filled, including the Vice President who stepped down in January. To find a new Vice President has proven to be a challenge. An invitation to all those eligible (having attended a minimum of 2 meetings, or 3) for this position, as a delegate to the CFMTA AEM's, was sent out via email. At the writing of this report, there is no application for this position. Paula Rockwell continues to attend officer meetings as required by the By-Laws. Unfortunately, without anyone stepping forward, the Officers cannot yet appoint a replacement and release Ms. Rockwell from her duties.

Many positions have come to the end of the term since a 6-year limit was implemented to encourage fresh ideas and momentum in committees. This has also created great difficulty in replacing those positions due to lack of interest in serving in a volunteer position, lack of ability to find a replacement from within the committee, and fewer delegates coming forward to serve in leadership roles. It poorly reflects on us as an organization when provincial/territorial delegates will not volunteer to serve despite being required to as indicated in the by-laws.

For the first time in history, an exception was made for the deadline to send in nominations. Instead of May 1<sup>st</sup>, May 15<sup>th</sup> was the new deadline. It was decided that because so many of our delegates were affected by the sudden need to teach on-line due to the Pandemic, we would allow more time to send in nomination forms. This ended up being a good move as it brought in a few more delegates who have let their name stand.

Following is a list of positions that are filled and/or need to be filled at the 2020 elections via Zoom.

### Letting Name Stand

#### **1. ARCHIVES CHAIR**

Current Archives Chair, **Charline Farrell**, has agreed to let her name stand.

#### **2. CANADIAN MUSIC TEACHER MAGAZINE EDITOR**

Current EDITOR **Dina Pollock** has agreed to let her name stand.

#### **3. COMMUNICATION COORDINATOR**

Current CC, **Dina Pollock** has agreed to let her name stand.

#### **4. SOCIAL MEDIA CHAIR**

Current SMC, **Michael Faulkner** has agreed to let his name stand.

#### **5. STRATEGIC PLANNING CHAIR**



Current STRATEGIC PLANNING CHAIRPERSON, **Henry Klassen** has agreed to let his name stand.

#### **6. VIDEO RESOURCES CHAIR**

Current VRC, **Dina Pollock** has agreed to let her name stand.

#### **7. WEBMASTER**

Current WEBMASTER Dina Pollock has agreed to let her name stand.

#### **Declining to Let Name Stand or Term Completed**

#### **1. VICE PRESIDENT**

Current Vice-President, Paula Rockwell has resigned. She declines to let her name stand.

#### **2. ADVERTISING & MARKETING**

Current ADVERTISING & MARKETING CHAIR, **Pat Frehlich** has declined to let her name stand.

#### **3. AWARDS & COMPETITIONS**

Current AWARDS & COMPETITIONS CHAIRPERSON, **Sue Jones** has declined to let her name stand.

#### **4. BYLAWS, POLICY & PROCEDURES**

Current BYLAWS CHAIRPERSON, **Lorna Wanzel** has completed her term.

#### **5. CANADA MUSIC WEEK**

Current CMW CHAIRPERSON, **Po Yeh** has completed her term.

#### **6. E-FESTIVAL CHAIR**

Current E-Festival Chair, **Lorna Wanzel** has declined to let her name stand.

#### **7. PROFESSIONAL DEVELOPMENT AND RESEARCH**

Current PROFESSIONAL DEVELOPMENT AND RESEARCH CHAIRPERSON, **Pat Frehlich** has completed her term.

#### **8. PUBLIC RELATIONS CHAIR**

Current PUBLIC RELATIONS & MARKETING CHAIRPERSON, **Pat Frehlich** has completed her term.

#### **9. TRANSLATION COMMITTEE**

Current TRANSLATION COMMITTEE CHAIRPERSON, **Barb Long** has completed her term.

Nomination forms have been received for the following positions:

- Awards & Competitions Chair: Lynn Ewing, SRMTA
- Canada Music Week Chair: Cindy Taylor, BC
- E-Festival Chair: Liz Craig, ORMTA
- Translation Chair: David Côté, QRMTA



Please consider letting your name stand for one of the following positions at the July AEM Zoom meeting this summer. Chairs are needed for the following:

- Vice-President (must have attended 2 CFMTA-AEM meetings)
- Advertising and Marketing Chair
- By-Laws and P&P Chair
- Professional Development & Research Chair

I'd like to express my gratitude to all chairpersons for the hard work and dedication to the CFMTA during the many years you have served our organization. Your time and effort have been highly appreciated by the Officers, Delegates, and Individual Members of the CFMTA. I have personally enjoyed working with every one of you and wish you the best in your future endeavors.

Respectfully submitted,

Tiffany A. Wilson, Past President of CFMTA  
Nomination Chair



## **Professional Development and Research**

### **Professional Development**

Chair – Patricia Frehlich

Members – Lorna Wanzel

The mandate of this committee is to promote professional development among our members through various means and be responsible for establishing and maintaining communication regarding professional development with other music organizations such as RCM, CC, CMEA, MTNA, Francis Clark Institute and ISME.

Articles for Publication

The following articles on professional development were provided to the editor of the CMT for publication.

- Fear Itself- by Thomas Lanner
- The Business -Minded Music Teacher-by Noreen Wenjen
- Using Repertoire to Incorporate New World Teaching- by Angela Miller-Niles
- Too Many Notes-by Johan Botes
- An interview with Alan Walker-by Janet Lopinski

In collaboration with the Francis Clark Institute, a discounted subscription for the “Piano Magazine” (formerly Clavier Companion) was offered to members of the CFMTA. An advertisement page for this was created and published in the May 2019 and January 2020 editions of the CMT.

Update to the professional development links on the website were added.

Due to the cancellation of the Chicago MTNA conference no new articles are pending.

My thanks to Lorna Wanzel for her assistance on this committee.

Respectfully submitted,

Patricia Frehlich  
Chair, Professional Development



## Research

Chair –Patricia Frehlich

Members – Dr. Gilles Comeau, Dr. Dale Wheeler, Dr. Lorna Wanzel

### Mandate

Focus on Research was established several years ago with a mandate to promote and encourage scholarly work in music pedagogy and to provide a forum for dissemination of research on music teaching and learning. Scholarly works in the form of original qualitative research, as well as literature reviews, can be submitted for evaluation by a blind peer review panel. Accepted manuscripts are posted in full on the CFMTA website and a 400word summary is published in the Canadian Music Teacher.

### Motions:

I move acceptance of this report

### Meetings and Activities – 2019-2020

September:

A research paper submitted by Julia Tchernik entitled “Healthy Piano Technique and Prevention of Professional Injuries” was approved and a summary was published in the CMT. The full paper is now posted on the CFMTA website under Research.

A letter promoting Focus on Research was prepared and emailed to professors at Canadian Universities offering Pedagogy Research.

To date, there have been no new submissions this year.

January:

An article promoting Focus on Research to our members was prepared and published in the Canadian Music Teacher

March:

Promotion material was prepared for display at the MTNA conference in Chicago. Unfortunately, the conference was cancelled.

Respectfully submitted,

Patricia Frehlich  
Chair, CFMTA/FCAPM Research Committee



## **Report from the CFMTA/FCAPM Essay Competition**

This project was moved to the Research portfolio last year. The Essay Competition invites student submissions on any topic related to music teaching, pedagogy or performance practice.

The competition offers three categories: High School, Undergraduate and Graduate. First prize (\$1000.00) and Second prizes (\$500.00) in each category are provided by Dr. Lorna Wanzel. A special thank you goes to Dr. Wanzel for her generous donation.

September:

An article featuring the winners from the 2019 competition was prepared for the CMT.

An article promoting the 2020 competition was prepared for publication in the CMT.

January:

A letter of Invitation for submissions were prepared and posters were updated and printed.

These were then mailed out to approximately 40 colleges and universities that offer music programs.

In March, a follow up email was prepared and sent to the same institutions.

May:

The deadline for submissions was May 1<sup>st</sup>.

A total of 18 essays were received in the following three categories:

5 Graduate, 8 Undergraduate and 5 High School.

The submissions are now being prepared for the blind review process.

Adjudicators are now being chosen and the winners will be announced by July 15<sup>th</sup>, 2020.

My thanks to Po Yeh for her guidance with this program.

Respectfully submitted,

Patricia Frehlich

Chair, CFMTA Essay Competition



## Public Relations and Marketing

Chair – Patricia Frehlich

Members – Barbara Long, Po Yeh

With a mandate to promote CFMTA/FCAPM and be responsible for establishing ongoing relationships with music organizations, both nationally and internationally and to represent CFMTA in partnerships with these groups the following work was done.

Ad swap: Arrangements for an ad swap with MTNA were made and their advertisement announcing the 2020 Chicago conference was placed in the CMT September edition

An ad promoting the 2021 CFMTA conference was prepared and sent to MTNA for publication in the American Music Teacher magazine, April May edition.

Brochures: All chairs and officers were contacted regarding wording updates for the various programs as work began to create a new CFMTA/FCAPM brochure.

Several drafts were created and final English version was chosen in February. French translation was then completed and templates for both versions are now available. Quotes for printing were investigated and a printer was chosen. Because of the Covid 19 epidemic the printing was delayed and the officers recommended that the printing now be postponed until after the July 2020 AGM.

CFMTA promotion

A letter was emailed to university and college music departments offering information about the CFMTA organization and inviting teachers and students to become members.

MTNA Conference

Promotional materials including brochures, international membership information, Focus on Research information, CFMTA 2021 conference postcards and Call for Proposals information were prepared for display at the MTNA conference. Due to the cancellation of the MTNA Conference, this was not possible and currently no new initiatives have been established.

### **Advertising and Marketing Subcommittee**

The job description for this committee has been revised with some duties being moved to the Communications Coordinator portfolio. The revisions will be included in the Policies and Procedures Manual 2020 for approval at the AGM.

Mt thanks to Barbara Long and the Translation Committee for their assistance.

Respectfully submitted,

Patricia Frehlich

Chair, Public Relations and Marketing

[To Archives Report](#)



## Social Media

Chair – Michael Faulkner

Motions: NONE

It has been a great pleasure working with CFMTA and helping to grow its social media platform this past year. I have had great help from Tiffany Wilson who is also on the committee. Tiffany definitely has helped a great deal in getting things going. Also I've had lots of support from the e-festival with Terri-Lynn McNichol and Lorna Wanzel in promoting these projects which have seen great success in the past year. CFMTA President Lauren Kells has provided some wonderful material to share as has Anita Perry, CFMTA secretary.

In addition to the popular Facebook page which was already growing well before I started helping, CFMTA now has an Instagram account, Twitter account and LinkedIn account. These new initiatives are gaining some followers slowly. Instagram is probably the next most popular as people enjoy seeing the pictures. Both Twitter and LinkedIn have limits on how much text can be included in their posts which sometimes limits certain posts from being shared there.

I find that the most positive reaction is continuing to come from the Facebook page. Some posts are gaining a large amount of popularity with our membership and I do feel that this is something that our membership greatly values in keeping us connected.

Especially in the last 2 months the amount of information for online music instruction, connecting with other music professionals and supporting each other has never been more important. I feel that our social media platforms serve a great good for our membership and am excited about what is to come.

There is still lots more to learn about this and I am counting on the help of others in sharing relevant materials that can be posted as well as continued education in understanding the way that social media can impact our membership in a positive way. I do love to use social media and can manoeuvre around a computer but I am by no means super tech savvy. I am a traditional music teacher willing to be adaptable!

I look forward to continuing to grow this facet of the CFMTA organization and help it to thrive and be something that our membership values. Pandemic Parade

Respectfully submitted by:

Michael Faulkner  
CFMTA/FCAPM Social Media Chair



## **Strategic Planning**

Report of the Strategic Planning Committee:

Chair: Henry Klassen

Members: Dr. Lorna Wanzel; Paula Rockwell; Rita Raymond-Millet; Kimerica Parr; Pat Frehlich

The SPC met many times this past year (2019-2020) with discussions centered on diverse topics. These are summarized in the attached document. (SPC Meeting Summary 2019-2020 page 2)

The committee was given a new multi-year plan (page 5) to determine the direction of our discussions. Obviously, we couldn't cover all the aspects of such a plan, so we focused on a few things as listed below.

The major focus was taken from our session with Peter Wright 2 years ago in which the restructuring of CFMTA/FCAPM was discussed. The possibility of an Executive Director was hinted at in these discussions. We used that as the springboard for our discussions. Attached to this report is a much more complete document to deal with some pros and cons of such a position and an actual outline of what it would entail, should the executive committee agree to pursue this idea. (CFMTA/FCAPM Executive Director Profile page 10)

Our discussions often dealt with some of the tougher questions the individual members of CFMTA/FCAPM and of the Provincial/Territorial associations face in their teaching positions. These include such matters as Police checks and their necessity. Included were also significant discussions of Ethics and "sheep stealing" between studios.

Our Articles of Continuance of CFMTA include a vision statement about what we, as a parent association, should do in aiding and encouraging growth and development of teaching skills among its various associations and individual members (see multi-year plan page 5).

We sent out two surveys and elicited responses. (SPC Questions Distributed page 14)

The committee has a few recommendations to propose.

Recommendation 1: That CFMTA/FCAPM have a full discussion on the topic of hiring an Executive Director and what this position would bring to our association, both pro and con.

Recommendation 2: That the Executive Committee appoint an Ad Hoc Committee called: Recruitment Committee, to help provinces /territories to recruit younger people, University grads and others into their memberships.



## **Attachments to Report**

### **A summary of the Strategic Planning Committee's meetings in 2019-2020:**

#### **First Meeting on Oct. 26, 2019: (Skype)**

Discussion of where to start first. It was decided to study the multi-year planning document that had been prepared for this meeting, which had been based on historical documents. (attached)

#### **Meeting on Nov. 23, 2019:(Skype)**

At this meeting, we decided to send a survey question to the Presidents of each jurisdiction (Provincial/Territorial) as attached.

We also discussed the idea of an Executive Director for CFMTA/FCAPM

Meeting Scheduled for January 18 was cancelled.

#### **Meeting on January 31, 2020: (Zoom)**

Brief discussion of the 2 responses to our question of how can we help, posed to presidents across Canada.

A fuller discussion of an Executive Director and why would CFMTA want (or not want) such a person. A tentative timeline was also discussed

General discussion of cross-fertilization in sharing professionals from one jurisdiction doing seminars, etc., in other jurisdictions, e.g. someone from Alberta does a seminar on studio management with a Manitoba chapter or group. Or e-seminars on a specific date would allow a great number to participate or observe. Or teachers performing in sessions shared between jurisdictions, performance being one of the factors in our teaching. There was discussion to enhance professional development. (referred to PD Committee)

A discussion of lines of authority (who can tell who what to do or not to do in CFMTA) was referred to By-Laws Committee

Discussion on the topic of membership and recruitment led to the conclusion that CFMTA needs to add an ad hoc committee called: Recruitment Committee, to help provinces /territories to recruit younger people into their memberships. (See recommendations)

#### **Meeting on February 28, 2020: (Zoom)**

We discussed responses from the Question sent to Presidents of Provincial Associations.



We again recommended an Ad Hoc Recruitment Committee to July AEM meeting  
- Recruiting University Students; Young Teachers not in any association;

We discussed creating space on our CFMTA/Provincial/Territorial websites; social media “for having individuals promote their own studios in which they, the professional music teachers outline their own specialties and unique frameworks of their studios.”

Further discussion took place with more detailed materials regarding an Executive Director. (see attached recommendation) A survey was sent to Presidents of all the Provincial and Territorial Associations for comment on this position.

We again revisited our vision statement of the CFMTA: Articles of Continuance with further discussion.

#### Meeting on April 3, 2020: (Zoom)

Survey Results regarding Executive Director position possibility were discussed. Only a few Presidents responded. All responses were positive.

The ED would be the “Face” of the organization in all aspects.

We discussed that a Motion to discuss the issue of ED at the Executive Directors meeting should be coming from the chair of SPC, HK as a delegate and that our discussion details would be in this report to the AEM.

Discussion took place of the broader question of ‘how CFMTA can help provincial/territorial jurisdictions’ in terms of promoting the status of music teachers in their local setting. This was sent out to all jurisdictions. Ideas that came to us were: For CFMTA/FCAPM to work to reinstate the Federal Tax Credit for music lessons; for CFMTA/FCAPM to have Medical & Dental plans: Comments, these are not feasible unless we piggy-back with other organizations to have a larger population base from which to draw.

The issue of ‘Poaching’ and ethics re: teachers teaching for free, in order to scoop up the best students, was discussed. This is a problem that should be addressed nationally and locally.

Also discussed was the idea of each teacher having a recent Police check because of teaching children in our studios.

We also discussed the amount of funds presently in force that might be applied to an ED position.

#### Meeting on May 1, 2020: (Zoom)



We had a further and fuller discussion of an Executive Director materials (included as attachments)

We talked about last month's meeting including the business of Ethics and Police Checks.

We had significant discussion of the report from Strategic Planning Committee to July AEM (attached)

We agreed to meet once more on Friday, June 5.



CFMTA/FCAPM – SPC

**Development of a new multi-year plan:**

Currently our Constitution's Articles of Continuance states:

**The objects of the Federation shall be:**

**(a) to encourage and assist all movements designed to improve standards of music education and the training of teachers of music, to encourage and assist in the organization of music teachers' associations in the provinces and territories of Canada and to stimulate the acquisition of all-round musicianship and wide general culture among those who intend to qualify as teachers;**

**(b) to encourage and promote the knowledge and appreciation of music among music teachers, the general public and in the schools and universities of Canada, and to encourage a definite ethical standard of professional conduct among teachers of music;**

**(c) to promote the extension of music credits in the schools and universities of Canada; and**

**(d) to promote and maintain the status of professional music teachers in the community;**

**(e) the objects shall not include accreditation and registration of music teachers**

**Such objects are to continue to be carried out in more than one Province or Territory of Canada.**

**Vision:**

The Articles of Continuance of CFMTA/FCAPM clearly outline that the organization is to be focused on music training and education, and not primarily on administration. This should have an impact on our decisions in creating some strategic plans as we move forward.

*Currently: The vision is to keep the organization running as is and to keep refining our methods, P&P details, and reason for meeting.*

*What could be our vision in a new 5-year plan?*

where CFMTA:

- does a radical change and becomes a boundary-less Canadian online organization, which will change all other discussions below.

- establishes a positive environment of collaboration where members feel at ease discussing their ideas.



- encourages a sense of community and focuses on the greater good, rather than which province has the most voting power.
- increases the ability of everyone, regardless of income, to access quality music education by creating partnerships and service as a voice for the value of music and the arts.
- focusing on identifying needs and its ability to serve

**Goals/Objective:**

*Currently: CFMTA continues to operate through its various committees and meetings to develop goals and objectives on an ad hoc basis as new delegates come in with their take on the organization.*

*What could be a more forward looking objective?*

CFMTA executive committee could strive to make itself a truly national senate committee without the artificial boundaries now set by Provinces and Territories.

CFMTA could strive to become both an organization with 'on paper' and online members. An online membership would be the logical way to go since it recognizes no political or geographic boundaries. This would allow the music teachers in all parts of Canada and maybe even internationally to become members.

CFMTA could be more involved in making professional development opportunities more accessible to more teachers across the country.

Technology can facilitate sharing workshops, lectures, masterclasses etc. While there are many new websites, online resources and apps being created for music students and teachers, it can be time-consuming to sift through it all to find anything useful. CFMTA could have screening persons or committees to facilitate and guide all our individual members to appropriate resources.

CFMTA online presence has already and could become vastly more of a source of quality resources and information for teachers.

**Membership:**

*Currently CFMTA encourages the provinces and territories to do their membership recruitments.*

*What would happen if CFMTA started on a national campaign?*

CFMTA could help provinces/territories actively recruit members through a task force.



CFMTA could be empowered to hire a consulting firm to do a cross-Canada survey to find how many “non-registered” but “professional” music teachers there are. The consulting firm should also find out why these are not joining their provincial/territorial associations (and therefore CFMTA)

Younger music teachers need to be encouraged to join the CFMTA.

CFMTA needs to have more visibility in the country of Canada.

New teachers are concerned with building their studios. More may be inclined to join if they felt that membership was something valued by parents of potential music students.

### **Name:**

*Currently: All individual members are said to be registered. This is a ‘privilege’ a member gets when their Province or Territory becomes a member of CFMTA.*

*What would happen if the individual was recognized as ‘professional’?*

We are called professionals by our Articles of Continuance (above). Why are we not using that word?

The word "professional" conveys a greater sense of what we are about-- more so than "registered". The name of the organization should have a certain degree of attractiveness. Therefore, each political jurisdiction would have to change their names; eg. Yukon Registered Music Teachers Association to Yukon Professional Music Teachers Association.

CFMTA (keep this one for now) and add COMT = Canadian Online Music Teachers?

### **Policies and Finances:**

*Currently: CFMTA has a financial officer who supplies a yearly report and financial position of the organization (with or without the help of a committee)*

*What would happen if:*

Officers would have the budget to meet at least quarterly, face to face for important discussions?

A budget would be set to upgrade and bring our print and electronic/digital communications into the 21<sup>st</sup> Century?



### **Decision Making, Officers and Committee Structures:**

*Currently: Our officers and committees are described in our By-Laws and Policies and Procedures.*

*What would happen if we were to change this as per discussion in July 2018?*

CFMTA could have 5 table officers: President; Vice-President; Past-President; Secretary; Treasurer; all with voting power and all with duties rewritten to suit the new positions in the By-Laws. This would be in concert with some of the recommendations from our Strategic Planning session a year ago.

Age of the officers, Committee Chairs and committee members also matter. Younger presidents, etc. do attract younger music teachers.

CFMTA needs a business administrator (or CEO), who is a non-musician, competent and personable to represent it on a national level. This person needs to have a new job description rewritten into the By-Laws.

### **Delegate Issues and Representation:**

*Currently: All decisions are delegate driven, as dictated by the provinces/territories.*

*What would happen if:*

Delegates would have plenipotentiary power to make decisions of national importance, rather than having jurisdictional power struggles. Right now, many delegates don't have this power because they are told by their provinces how they are to vote on certain decisions. The senate approach needs to be strongly supported to make CFMTA a truly national organization.

On the other hand, an online membership would require a complete revision of the organizational structure presently in place.

The current representation and delegate structure might (on a timeline) be gradually replaced by an electronic/digital organization so that by 20-- there would only be online memberships. A task force would have to be set up to figure out how this would look and operate. (See below)

### **Technical Realities:**

*Currently: Many decisions are made by email and at actual annual meetings.*

*What would happen if:*



CFMTA would upgrade its operations to include the latest in communications and electronic meetings. Delegates and officers need to meet face to face online and in person. Committees need to meet face to face in online meetings. Therefore, the latest in technology needs to be used. CFMTA must prioritize its budget to make this happen so that significant money is there for online meetings using the highest quality transmission available.

**Ramblings:**

The discussion of how to modify the current CFMTA to have a more streamlined operational executive committee (or its replacement) will be ongoing.

Some thoughts.

To change CFMTA from what it is (the Senate Model) to anything else will require a total shutdown of the present body and a rebirth of another body with different parameters.

To entertain giving each individual member a vote will change CFMTA radically unless geographical boundaries are deliberately ignored so that provincial interests don't conflict with national interests.

A truly digital, on-line membership is one of the strong directions to go. However, a "think tank" approach on how this would be achieved, would be necessary and time consuming.

Now the BIG Question:

How are we going to interpret our original directives outlined in our Articles of Continuance.? How are we going to direct CFMTA/FCAPM to focus on improvement of music education and training; etc. as outlined above?

Are we 'barking up the wrong tree' when we focus primarily on administration?



### **A Position description for an Executive Director for CFMTA/FCAPM**

The Executive Director is the key management leader of CFMTA/FCAPM.

The Executive Director is responsible for overseeing the administration, programs and strategic plan of the organization.

Other key duties include marketing, and community outreach.

The position reports directly to the President, Vice-President and Past-President (table officers), who report to the Executive Committee of CFMTA/FCAPM. (The Executive Committee and Table Officers constitute the Board of Directors of CFMTA/FCAPM.)

#### **GENERAL RESPONSIBILITIES**

##### **Board Governance:**

- Works with the board to fulfill the organization mission.
- Responsible for leading CFMTA/FCAPM in a manner that supports and guides the organization's mission as defined by the Board of Directors and our Federal mandate.
- Responsible for communicating effectively with the Board and providing, in a timely and accurate manner, all information necessary for the Board to function properly and to make informed decisions.

##### **Financial Performance and Viability:**

Develops resources sufficient to ensure the financial health of the organization.

- Responsible [as de facto treasurer] for the fiscal integrity of CFMTA/FCAPM, to include submission to the Board of a proposed annual budget and monthly financial statements, which accurately reflect the financial condition of the organization.
- Responsible for fiscal management that generally anticipates operating within the approved budget, ensures maximum resource utilization, and maintenance of the organization in a positive financial position.

##### **Organization Mission and Strategy:**

Works with board and staff to ensure that the mission is fulfilled through programs, strategic planning and community outreach.

- Responsible for implementation of CFMTA/FCAPM's programs that carry out the organization's mission.
- Responsible for strategic planning to ensure that CFMTA/FCAPM can successfully fulfill its Mission into the future.
- Responsible for the enhancement of CFMTA/FCAPM's image by being active and visible in the community and by working closely with other professional, civic and



private organizations.

Organization Operations:

Oversees and implements appropriate resources to ensure that the operations of the organization are appropriate.

- Responsible for the hiring and retention of competent, qualified staff when needed.
- Responsible for effective administration of CFMTA/FCAPM operations.
- Responsible for signing all notes, agreements, and other instruments made and entered into and on behalf of the organization, along with officers.

Actual Job Responsibilities:

1. Report to and work closely with the Board of Directors to seek their involvement in policy decisions, fundraising and to increase the overall visibility of the organization.
2. Supervise, collaborate with organization staff.
3. Strategic planning and implementation.
4. Planning and operation of annual budget.
5. Serve as CFMTA/FCAPM's primary spokesperson to the organization's constituents, the media and to the public.
6. Establish and maintain relationships with various organizations and utilize those relationships to strategically enhance CFMTA/FCAPM's Mission.
7. Engage in fundraising and developing other revenues.
8. Oversee marketing and other communications efforts.
9. Oversee organization of Board and committee meetings.
10. Establishing employment and administrative policies and procedures for all functions and for the day-to-day operation of the nonprofit.
11. Review and approve contracts for services.
12. Other duties as assigned by the Board of Directors.

Professional Qualifications Needed (if planning on posting position for hire)

- A bachelor's degree.
- Transparent and high integrity leadership.
- Five or more years of senior nonprofit management experience.
- Experience and skill in working with a Board of Directors.



- High level strategic thinking and planning. Ability to envision and convey the organization's strategic future to the staff, board, volunteers and donors.
- Ability to effectively communicate the organization's mission to donors, volunteers and the overall community.
- Demonstrated ability to oversee and collaborate with staff.
- A history of successfully generating new revenue streams and improving financial results.
- Active fundraising experience. Excellent donor relations skills and understanding of the funding community.
- Previous success in establishing relationships with individuals and organizations of influence including funders, partner agencies and volunteers.
- Solid organizational abilities, including planning, delegating, program development and task facilitation.
- Strong financial management skills, including budget preparation, analysis, decision making and reporting.
- Strong written and oral communication skills.
- Strong public speaking ability.
- Strong work ethic with a high degree of energy.
- Reasonably bilingual English & French

Questions:

1. Would this person be responsible for fundraising and developing other revenues necessary to support CFMTA/FCAPM's mission?
2. Would other committees become redundant with an Executive Director, e.g. Strategic Planning committee?

Finances needed to pay such a position: (figures taken from current financial documents from the treasurer of CFMTA/FCAPM)

Salary in the \$50K to \$70K range, depending on qualifications.

Currently there might be up to \$25K available in the current budgeted items for honoraria and contract fees for secretary & treasurer and could be more if an Executive Director took over other tasks such as the "Of Note" editor, webmaster and/or CMT Editor positions. That would raise the amount available from the current budget another \$12K. So, there could be possible \$37K of monies available.

Currently available = \$37,000.00 approximately

Needed would be = \$50,000.00 minimum



This would leave = \$13,000.00 minimum to be taken from new sources or fundraised.

Further questions:

1. What would happen to the positions currently given honoraria or contract fees? How would that be managed?
2. Could an Executive Director singly handle all the various tasks outlined above?

Some further thoughts:

EXECUTIVE DIRECTOR:

PROS

Will supply Continuity

Officers change every 2 years

Committee chairs change every 6 years

Comes under authority of Exec Comm.

Will do much of the communications and contact work that others on Executive Committee or Officers cannot get done because they have "volunteer" or limited paid positions.

Would be the perfect person to lobby Federal Government re: national licensing to all Canadian professional music teachers.

Would be the perfect person to lobby Federal Government to reinstate Arts Grant for parents and students, previously in place but recently removed.

Will need to fund-raise to secure salary(?) for the position

Job description needs to be developed by the Executive Committee.

CONS

Will replace certain tasks of communication and contact work done by others presently



(maybe not a contrary situation)

May interfere with “charitable status” of CFMTA/FCAPM

Could be seen by Prov/Terr as the wedge to give control of Canadian music teaching and certification to the national body (CFMTA/FCAPM)

Salary may be problematic

CFMTA/FCAPM Dues may need to go up substantially.



**These are the questions sent out from the Strategic Planning Committee:**

Question 1 in December 2019:

Dear Presidents,

The Strategic Planning Committee would like to know how CFMTA/FCAPM can better serve you. Part of our CFMTA/FCAPM objectives are to promote and maintain the status of professional music teachers in our communities and to encourage and promote the knowledge and appreciation of music among music teachers. Based on these, we would like to know how you think we could do these more effectively.

You are already familiar with all the different services we already provide, but we would like to know what you think would be relevant now as we move into the future.

Please contact your Executives and if you like, your members, and ask them how they think we can best do this.

We would like to hear back from you by February 15<sup>th</sup> 2020 at the latest, so we can prepare your recommendations for our February/March meeting.

Wishing you all a very happy holiday season.

We look forward to hearing from you in the New Year.

Warm regards,

Henry Klassen, Chair, Strategic Planning Committee CFMTA/FCAPM

Question 2:

The following was sent to all Provincial/Territorial Presidents, Officers & SP Committee

Dear Presidents and Delegates,

On behalf of the Strategic Planning Committee, we would like to ask for your responses and ideas to the following suggestions and questions.

Since CFMTA/FCAPM has grown in the last decade and now provides so many programs, and since Presidents, delegates and now even the Chairs of Committees, change every few years, what are your thoughts regarding the possibility of CFMTA/FCAPM creating the new position of Executive Director, who would provide better continuity within our Federation. An Executive Director could do much of



the communications and contact work that others on the Executive Committee or Officers cannot get done, because of their 'volunteer' or limited paid positions. This position could also include both the jobs of Treasurer and Secretary.

What do you think might be some of the pros for having this position?

What do you think might be some of the cons for such a position?

Would you have other suggestions?

We look forward to hearing back from you with regards to this possibility and would like to set the deadline for March 31, 2020. (The SP Committee meets on April 3.)

Warm Regards,

Henry Klassen, Chair, Strategic Planning Committee CFMTA/FCAPM

Committee: Paula Rockwell, Dr. Lorna Wanzel, Rita Raymond-Millet, Pat Frehlich, Kimerica Parr



## Translation Committee

Chair – Barbara Long

Members David Côté  
Hélène Lord  
Lynne Gagné

### Mandate

- Prioritize the order in which materials are translated into French
- Play an integral role in the choice of a translator.
- Act as a liaison between CFMTA and the translator
- Work with the Webmaster and Advertising and Marketing Chair to oversee the creation and maintenance of the CFMTA French website.
- Proof materials as requested by Officers or Chairs

### Motions:

There were no motions relating to the Translation Committee at the 2019 Executive Meeting.

### Meetings and Activities – 2019-2020

Files submitted by the CMT Editor and Chairs were forwarded for translation, and then sent back to sender and the CFMTA office. This included all the files for the E-Festivals.

### Future Plans

- Continue to assist the CFMTA office and chairs in the updating of French files for the CMT and distribution to delegates
- Translate *Of Note* newsletters

### Recommendations

- That files for translation be submitted at least 3 weeks before they are needed as per P&P directives
- That translation requests be submitted in a Word file [not in an email text or pdf] so they are ready to go to the translator
- That translation requests be grouped, avoiding the submission of just a line or two, as there is a \$25 minimum fee
- That the English acronym [CFMTA] be used in English documents; the French acronym FCAPM in French documents; CFMTA/FCAPM as Anita does in email name
- That the budget be increased to allow for translation of the monthly newsletters, *Of Note*
- That David Côté be accepted as Chair of the Translation Committee

Respectfully submitted,  
Barbara Long, Translation Chair



## Young Artist

Chair – Tiffany A. Wilson, Past President

Members – N/A

Mandate (*from Policies and Procedures*)

The Past President or a person appointed by the Executive Committee shall serve as the National Young Artist Chairperson. The National Chairperson shall coordinate with the Regional Young Artist Chairpersons to facilitate the tours which take place in even numbered years. All YA tours are held every two years.

Motions: None

Meetings and Activities – 2019-2020

This is an off-year for all provinces and territory to hold their Young Artist Tour, although two provinces have already held their competitions. With the current closure of venues due to government shut-downs in the Covid-19 Pandemic, we are unsure as to what will happen this coming year for those tours.

In the meantime, the budget has been set in hopes of running the bi-annual tours. We are thankful for the donation from Honorary CMFTA President, Ernst Schneider which will help as we move forward with this programme. This has been now been added to the budget as \$500 per year for the next 4 years.

Cindy Taylor, the past Chairperson of the Young Artist Series compiled a check-list in January that was attached to my letter to all Provincial/Territorial Y.A. Chairs as they begin planning competitions and tours. There has been a lot of confusion and unnecessary communication due to chairs not being fully informed or not reading through the P&P guidelines. This document has helped make things clear and concise for all involved in planning.

Young Artist Series Coordinators are as follows:

- Louisa Lu, AB
- Lynn Johnson, Atlantic Tour (NB, NF, NS, PEI)
- Sonia Hauser, BC
- Sheila Vandikas, ON
- Rachel Dueck, Western (MB, SK)
- QB, YK, n/a



Recommendations:

1. Young Artist Honorarium be raised from \$100 to \$200 per concert, minimum 3 concerts, maximum 10 concerts.
2. Collaborative Artist Honorarium be raised from \$50 to \$100 per concert, minimum 3 concerts, maximum 10 concerts.
3. Travel costs: Add One-night hotel accommodation for each artist, per concert at competitive rates. Note: Currently, both the Young Artist and Collaborative Artist are already covered for flight, bus, \$0.35/km for car travel, etc.

Respectfully submitted,

Tiffany A. Wilson, Y.A. Chairperson  
National Coordinator Young Artist Tour  
Past President CFMTA/FCAPM



## **Ad Hoc Committee Reports**

### **Manitoba Conference/100th Anniversary 2019 *Final Report***

Motions: None.

The 2019 CFMTA/FCAPM Conference was held in Winnipeg, Manitoba at The Fort Garry Hotel, Spa and Conference Centre from July 3<sup>rd</sup> to 6<sup>th</sup>, 2019. It was a particularly meaningful year for MRMTA to host the national conference as it was our 100<sup>th</sup> anniversary. The theme “A Century of Sound Connections” reflected this significant milestone. Following is a brief summary of events taking place over those 4 days.

#### Wednesday, July 3

- Gala Concert – official start of the conference
- Narration written and provided by MRMTA archivist Dr. Muriel Smith, author of *A Century of Sound Connections: The Manitoba Registered Music Teachers’ Association 1919-2019*
- Local performers presented a wide variety of Manitoba’s musical and cultural history
- All six competition jurors performed: Russell Braun, John Greer and Adrienne Pieczonka – Vocal; Douglas Finch, Scott Meek and Christine Vanderkooy – Piano.

#### Thursday, July 4

- Semi-final round of both piano and vocal competitions
- 11 Sessions were held – Highlight: *A New Dawn for Art Song Performance* collaboration between U of Manitoba/U of Toronto
- Trade show was open
- CFMTA/FCAPM Annual General Meeting and Lunch took place; Dr. Gary Ingle, Executive Director of the MTNA brought greetings

#### Friday, July 5

- 12 Sessions were held – Highlight: *Dalcroze Eurhythmics: Musical Connections through Movement*
- Trade show was open
- Piano and Vocal Master classes were facilitated for non-finalist competitors
- Vocal competition finals took place in the afternoon
- Piano competition finals took place in the evening

#### Saturday, July 6

- Strings Master Class with Eric Wilson was held in the morning; 5 local students participated
- Workshops/sessions concluded
- Trade show was open until noon



- A well-attended luncheon in the Crystal Ballroom featured Keynote speaker Michelle Sawatzky-Koop, an Olympic athlete and musician. Speeches were also given by MRMTA President Leanne Hiebert, Co-chairs Annette Hay and Evangeline Keeley, and CFMTA/FCAPM President Tiffany A. Wilson.

This conference was only possible with the hard work of the following committee members: Co-chairs – Annette Hay and Evangeline Keeley; Registrar – Gina Wedel; Treasurer – Alanna Courtney (until November 2018) then Lori Jede stepped in; Secretary and Vocal Competition Chair – Linda De Pauw; Piano Competition, Local Arrangements – Lee Houghton Stewart; Marketing and Fundraising – Leanne Hiebert; Website – Bernadette Geras; Workshops and Schedule – Evangeline Keeley; Trade Show – Glory St. Germain; Volunteer Coordinator – Eleanor Lwiwski; Ex Officio CFMTA/FCAPM President – Tiffany Wilson. In addition, we were fortunate to have assistance from Joanne Lougheed, Conference Resource Person, and Dina Pollock , Program Book Editor and go-to advisor for the website.

Many positive comments were received following the conference re: variety, quality and content of sessions, how well organized and smooth running everything was, the success of the Trade Show, and more. But the icing on the cake was the wonderful \$21,460 profit realized once all the finances were settled! This was the result of a great deal of hard work by the committee, MRMTA members, and, in true Manitoba fashion, wonderful community support.

In spite of our VERY limited experience (only Eleanor Lwiwski had previous conference planning experience at the national level in 1999) we pulled together to learn, stretch ourselves to new tasks, and plan, organize, and run this conference! The reward of a job well done, and the renewed vitality and stronger working relationships within the MRMTA make all the effort worth it.

Respectfully submitted,

Annette Hay and Evangeline Keeley  
Co-Chairs of “A Century of Sound Connections” Conference 2019



## Alberta Conference Committee Report

Chair – Marlaine Osgood

The 2021 CFMTA-FCNPM conference committee is meeting monthly, lately via video conferencing.

Plans we made before the March pandemic:

- The Chateau Lacombe and Grant McEwan University Alberta College campus create the conference venue sites.
- Noa Kageyama confirmed as our keynote speaker.
- Thursday strings day, with Dr. Kageyama running a strings masterclass and pedagogy session.
- Friday is voice day, with the voice masterclasses and pedagogy session(s) running amongst the piano and music pedagogy sessions.
- The piano jurors have been selected: Peter Green, Michael Esch and Patricia Tao.
- Peter Green and Michael Esch are running masterclasses and Patricia Tao will be performing at the Gala concert.
- The Call for Proposals has been distributed.

Once the Covid-19 restrictions were announced, the conference committee consulted with ARMTA Edmonton Branch, ARMTA Provincial and the CFMTA-FCAPM officers about our concerns and the available options.

Conference Committee:

Chair - Marlaine Osgood

Treasurer/Registrar – Vicki Martin

Website/webmaster – Carolyn Garritano

Hospitality/scheduling – Subash Giri, Judith Ammann

Gala – Judith Ammann

Trade show – Bev Moore

Sponsorship – Beth Raycroft

Sessions/call for proposals – Pat Frehlich

Voice Competition – Kimerica Parr

Piano Competition – Eleanor Tsui

Tourism – Naomi Parker



Dear CFMTA,

Based on consultation with University voice professors, and drawing comparisons with similar competitions (such as the BBC Cardiff Singer of the World, NATS, and the Meistersinger Competition), we'd like to make the following request that the CFMTA Voice Competition follow similar repertoire guidelines as such:

Each Singer will prepare 12 (or more) Vocal Selections

1 or more Must be an Aria

1 or more Must be a selection from Oratorio, Mass, Requiem or Cantata

1 or more Must be German Lied

1 or more Must be French Mélodie

1 or more Must be National Art Song (other than American, British and Canadian)

1 or more Must be American or British Art Song

3 or more Must be Canadian Art Song (French and/or English)

3 or more additional songs of the singer's choice - any language - may be art song/aria/other

Of the selections, one (or more) selections Must be composed prior to 1800

Of the selections, four (or more) languages Must be represented, one of which Must be Italian

At the semi-final round, the singers will sing 4 selections. The first selection is chosen by the singer, and the next three selections will be chosen by the panel of judges.

At the final round, the singers will sing a 20 to 30 minute program of their choice, based on the 12 (or more) selections submitted in their repertoire form. The repertoire list need **not** be thought of as comprising a complete recital program. Repertoire from the semi-final round may be repeated, based on the discretion of the singer.

All selections Must be memorized.

The selections should represent a variety of composers and eras. Repertoire should be of an advanced level such as Grade 10, ARCT and above. The selections need not be listed in any syllabus.

Nathene Arthur, Kimerica Parr and Rachel Goldenberg