



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS**  
**FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE**

**Standing & Ad Hoc  
Committee Reports**

**2014 – 2015**

**Vancouver, BC**

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## Report 2015 – Awards and Competitions

**Chair** – Sue Jones

**Members** – Tiffany Wilson, Karen MacDonald

**Mandate** – From the P&P: 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 and the Memorial Pedagogy Award.

Motions:

### **Meetings and Activities** – 2014-2015

There have been no meetings of the Competitions Committee. We have corresponded via email.

There are nine competitors in the July 2015 National Piano Competitions representing the following provinces: BC, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, New Brunswick, Nova Scotia and Newfoundland and Labrador.

One of my responsibilities is to contact the donors for the various prizes given at the Competitions. When I went to do so, I found there was no contact information on file. The exception to this was the Dorothy Buckley Prize. I thank both Charline Farrell and Pat Frehlich who offered their assistance with this problem. All donor contact information has now been obtained, the donors contacted (all will continue with their donations), and a list with contact information will be compiled of all donors to have on file with the President, Secretary and Awards and Competitions Chair.

### A request from Charline:

As you know, we receive \$3000.00 each year from The Personal. We use \$5000.00 every other year for the first prize at our Competitions. Courtney (from The Personal ) has asked how we use the other \$1000.00 since it is intended to be used as a prize in the name of The Personal.

Here are some possibilities for you to consider, and I would ask that you and your committee try to come up with some other ideas.

- 1) We could increase 1st Prize to \$6000.00.
- 2) We could use the extra \$1000.00 for another Competition Prize.
- 3) We could find a way to use this money for a new Award on the off years, or have a new \$500.00 award every year.

The Personal would also like to see their logo on some Competition communication. We would appreciate any suggestions and recommendations you might have to add to this short list. Please include this in your Awards and Competitions Report, and we will vote on your recommendations at the meeting in July.

Prize Information:

The following prizes are given at the National Piano Competition

\$1,000 – Dorothy Buckley Prize best performance of a Canadian composition – given by Dorothy Buckley, Judith and Paul Ammann

\$1,000 – Marek Jablonski Prize best performance of a Chopin composition – given by the Marek Jablonski Endowment Fund in Mr. Jablonski’s memory

\$1,000 – Willard Schultz Prize to the performer whose reading of Baroque music best communicates the intentions of the composer in the opinion of the adjudicator panel – given by Willard Schultz

\$1,000 – Willard Schultz Prize to the performer who shows the most promise overall as a performing artist, in the opinion of the adjudicator panel – given by Willard Schultz

Another suggestion for the \$1,000 from The Personal:

We do not currently have a prize given for any Classical era compositions, so we could either be general and give the award to the best performance of a classical era composition OR specifically name a Classical era composer. The amount could be \$1,000 which would keep it in line with the other awards given.

**Future Plans**

Once these competitions are complete and we have gone through the entire process, we need to take a good look at the information contained in the P&P and Convention Handbook concerning the Competitions in general.

**Recommendations**

That contact information for all Competitions prize donors be kept in the files of the President, Secretary, and Awards and Competitions Chairperson.

Respectfully submitted,

Sue Jones Awards and Competitions Chair



## Report 2015 – CFMTA Bylaws & Policies and Procedures

Chair – Marilyn Harrison

Members – Lorna Wanzel, Henry Klassen, Sue Jones

Mandate: As stated in the current Policy and Procedures manual

Motions: **I move** that the policy and procedures manual be accepted as circulated with amendments (in red)

Meetings and Activities – 2014-2015 We received emails throughout the year and have added all the recommendations in red.

Future Plans To continue to keep the Policy and Procedures manual up to date as directed by the Executive Committee

Recommendations I would like to thank my committee for all their assistance during the past year. However, due to circumstances beyond my control, I would like to resign as Chair and as a member of this committee. I would like to appoint Lorna Wanzel as Interim Chair for the year 2015-2016.

Submitted by  
Marilyn Harrison



## Report 2015 – Canada Music Week

Chair – Po Yeh

Members – Sue Irvine, Laureen Kells

Mandate: Programs under the Canada Music umbrella include: the Bill Andrews Awards, Call for Compositions, Student Composer Competition and Essay Competition.

Motions:

### Meetings and Activities – 2014-2015

The 2014 Call for Compositions (deadline March 1) received 24 entries: 11 grade 3-4 piano and 13 grade 5-6 piano works. The choral Call for Compositions was not offered this year, and will be offered biennially. The winning scores, along with audio recordings (if available), will be posted on the CFMTA website for download at no charge until November 30.

The Essay Competition (deadline May 1) continued to attract strong interest. The competition was promoted through an email campaign and mailout of posters to post secondary institutions. Essay Competition convenors in each province also assisted in promotional efforts. There were 17 submissions received: 1 graduate university level, 9 undergraduate and 7 high school. It was especially encouraging to see an increase in high school submissions.

The 2014 national Student Composer Competition received 39 entries and was adjudicated by Joanne Bender. The 2015 adjudicator is Martha Hill Duncan. CFMTA awards \$1350 in scholarships each year to promising young composers from across Canada. The deadline for the Student Composer Competition is June 1.

William Andrews continues to be a great supporter of Canada Music week, and generously donated two awards of \$250 to support Canada Music Week projects at the branch level. The recipients were the North Vancouver and Barrie Branches. The deadline for the William Andrews award is September 30.

### Future Plans

To increase the number of submissions for the Essay Competition through more promotion, such as two mailouts of information to Canadian Universities.

To offer a vocal Call for Compositions biannually and increase promotional efforts.

To support provincial Essay Competition convenors in their promotion of the Essay Competition.



## Report 2015 – Nominations

Chair – Lorna Wanzel

Members – none

Mandate – call for nominations as per Policies and Procedures current manual

Motions: I will ask for nominations from the floor three times. I would ask that someone would move that:

1. Tiffany Wilson be elected as Vice President
2. Cindy Taylor be elected as President

Meetings and Activities – 2014-2015 None

Future Plans None (to hand over to Charline Farrell as Past President next year)

Recommendations - none

Submitted by,

Lorna Wanzel  
CFMTA Nominations' Chairperson



## Report 2015 – Professional Development and Research

### Research

Chair- Pat Frehlich

Members- Gilles Comeau, Elaine Kellor, Dale Wheeler, Maureen Harris, Leslie Linton  
Lorna Wanzel, Louise Mathieu

International Advisory Board: Thomas Green, Midori Koga, Jane Magrath,  
Janet Scott Hoyt, Jennifer Snow

Mandate: “Focus on Research” was established to promote and encourage scholarly work in music pedagogy and to provide a forum for dissemination of research on music teaching and learning. Research papers or literature reviews in either English or French are submitted for evaluation by a peer review panel. Accepted manuscripts are posted on the CFMTA website and the abstract is published in the Canadian Music Teacher.

The goals are to:

1. Provide a new venue for dissemination of research
2. Strengthen connection between research and practice
3. Contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

### Motions

Acceptance of this report.

### Meetings and Activities

1. Prepared article for CMT advertising Focus on Research and requesting submissions.
2. Prepared an article for CMT, spring edition, announcing Dr. Gilles Comeau’s prestigious award for MTNA e-journal “Article of the year” which was presented at the March 2015 MTNA conference.
3. Arranged for a peer review panel to review a submission by Susan Mielke entitled “Away from the Piano Literature Review of the Role of Mental Practice.” The paper was accepted after minor revisions.
4. The Abstract was forwarded for publishing in the spring edition of CMT.
5. Ensured that the entire paper was posted on the Research page of the CFMTA website.



6. Promotional material and information regarding submissions to Focus on Research was prepared and on display at the MTNA conference in Las Vegas in March.
7. Replied to correspondence regarding submissions and poster sessions for the CFMTA convention in BC.
8. Answered numerous emails concerning a variety of questions regarding submissions, rules and regulations and general inquiries.

### Future Plans

1. The committee will explore other avenues that could be used to generate more submissions and promote our peer reviewed materials. This could include cross promotion with other organizations such as CMEA, who also promote research.
2. We will strive to bring greater awareness of Focus on Research publication possibilities to the Doctoral students of Canadian universities through email contact with various professors. A list of possible contacts is currently being compiled.
3. We continue investigating ways to promote this project on the international scene with groups such as MTNA and ISME.
4. ISME FORUM: This commission was established approximately 6 years ago as part of the ISME Conference to explore, gather, collate and disseminate information in the specialized field of independent music teaching. In its mission statement “ the Forum holds as a central value the dignity of the profession of the instrumental and vocal music teacher”. Its vision is to investigate methods and practises of teaching in the diverse contexts of global music making, with particular interest of the studio or peripatetic teachers who often work in isolation. The Forums current international chair is Dr. Gary Ingle.

There has been an invitation for a group of teachers from North America to submit a proposal for participation in the Forum Symposium in Glasgow, Scotland, July 24-29, 2016. There has been email discussion and two face to face meetings (during the MTNA conferences ;in Chicago and Las Vegas) with a potential group of teachers who have been invited to participate.

These include : Chair, Amy Rose Immerman (USA) , Vanessa Cornett (USA), Gail Berenson(USA), Lorna Wanzel( Canada), Leslie Linton( Canada) and Pat Frehlich (Canada).

The proposed topic of the symposium to date is:

**“PORTRAITS ON INNOVATIVE INDEPENDENT MUSIC TEACHERS IN NORTH AMERICA”**

The following topics would be discussed by the panel:

- Making Music Accessible to Everyone- Amy Immerman
- Nurturing Mental Health and Wellness- Vanessa Cornett
- Independent Music Teachers Conducting Collaborative Action Research- a New Paradigm- Lorna Wanzel
- Values, Ideology and Perspectives in the 21<sup>st</sup> Century: the Importance of Developing a Teaching Philosophy for Independent Music Teachers- Leslie Linton
- Dissemination of New Knowledge to Independent Music Teachers: with particular reference to the CFMTA Focus on Research - Pat Frehlich

\* because Gail Berenson currently sits on the Forum committee, she will not participate and a sixth teacher and topic is currently being selected\*

The deadline for submissions is September 30, 2015.

Recommendations:

1. That CFMTA provide funding for Research Chair, Pat Frehlich, to attend the 2016 ISME conference to participate in the symposium and promote the world class CFMTA Research Project: Focus on Research to an international audience.

The estimated cost (including flight and 3 nights accommodation) would be approximately \$2,500.00.

Respectfully submitted,  
Pat Frehlich

## **Professional Development**

Chair: Pat Frehlich

Members:

Mandate: 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 CMEA, MTNA and ISME.

Motions: Acceptance of this report.

Meetings and Activities:

**ISME:** The Board of CMEA(Canadian Music Educators Association) has undertaken a bid to host the 2020 International Society of Music Education World Conference in Toronto, ON. They requested the support of CFMTA, one of 17 Canadian music organizations, by means of a letter from our president , reflecting our support of this bid by February 15<sup>th</sup>, 2015. With the agreement of the officers, President, Charline Farrell sent a letter at the end of January.

The outcome as to the location of the 2020 conference will be decided at next years ISME conference, which will take place in Glasgow, Scotland July 24-29, 2016.

The CFMTA group membership in ISME has been renewed for another two years.

Dr. Gary Ingle approached me to discuss the future involvement of CFMTA with regards to ISME. As chair of the ISME FORUM, he and his committee desire more input from organizations such as CFMTA, that serve the independent music teacher. We have had several discussion as to how CFMTA could assist with this.

Dr. Ingle recommended that a first step would be to send a CFMTA representative to the next ISME conference in Glasgow in 2016.

Future discussions are planned.

### **CFMTA/MTNA Commemorative Conference: March 18-22, 2017, Baltimore Maryland**

Several meetings occurred during the March, MTNA Conference in Las Vegas.

#### **1. Steering committee meeting:**

Participates: CFMTA president, Charline Farrell, CFMTA vice president, Cindy Taylor, MTNA president Ken Christenen, MTNA president elect, Rebecca Johnson, MTNA Executive Director and CEO, Gary Ingle, MTNA COO, Brian Shepard, CFMTA PR and Marketing Chair, Pat Frehlich

Discussion: suggested formation of the Steering Committee, to include Rebecca Johnson, Scot McBride Smith, Gary Ingle, Brian Shepard, Cindy Taylor, Pat Frehlich.

Expectations and Responsibilities were discussed which included:

- : the MTNA planning process was explained, including establishing a Planning Committee, to choose guest artists, keynote speakers, review proposals and poster session Applications.
- : a 2016-2017 timeline was provided.
- : cross promotion on website, and in print material would be required by both organizations.
- : all registrations would be processed by MTNA in US dollars.
- : All contracts for venues and clinicians would be to responsibility of MTNA.
- : CFMTA was asked to examine their needs in attending this event, financial and otherwise, and report back to MTNA.
- : future meetings will be held during our perspective conferences: Vancouver July, 2015, San Antonio, April, 2016, and Cincinnati, June, 2016, as well as by email, conference call and video conference call.

## **2. Baltimore Room Block:**

Participates: Brian Shepard, Pat Frehlich

Discussion: Review of the convention facility and available space for the needs of both organization to include sessions, meeting space, luncheons, etc.. This work will be ongoing as the conference takes shape.

## **3. CFMTA Piano Competition requirements:**

Participates: Brian Shepard, Diana Viltrakis, Pat Frehlich

Discussion: Outline of the needs for our competition: because CFMTA has a new Chair for this event, Sue Jones, I will have discussions with her in July, to determine these and report back to MTNA. In following the MTNA lead, I will suggest that all CFMTA competitors photo and bios be displayed throughout the conference.

#### **4. Ceremonial events: for the Commemorate the Collaborative Conference**

*Meeting One: March 2015- Las Vegas*

Participates: Brian Shepard, Pat Frehlich

Discussion: it was agreed that the steering committee and planning committee offer input and that CFMTA would also seek ideas from the delegates in July.

*Meeting Two: May, 2015- conference call*

Participates: Gary Ingle, Brain Sheperd, Diana Viltrakis, Pat Frehlich

There was further discussion to clarify of the roles of MTNA and CFMTA for this event. There was consensus the CFMTA would be the invited guest and MTNA would be the host. MTNA is prepared to do all the conference preparation but would like input and participation from CFMTA committee with regards to the planning of special commemorative events. These could include the opening ceremonies, a keynote address, displays or videos, Gala and closing ceremonies. Constant communication will be imperative throughout the planning of this event.

*Meeting Three: May 2015- skype call*

Participants: Charline Farrell, Cindy Taylor, Pat Frehlich

The officers were brought up to date on the ideas that had been put forth from MTNA and were in agreement with all that was suggested.

#### **5. Conference Logo:**

The MTNA graphic design department has created a logo for the Baltimore conference and made it available for use in the CFMTA conference program book- announcing this to our members.

#### Future Plans

1. Follow through with all preparation regarding the 2017 Baltimore conference.
2. Investigate and incorporate more technology on our professional development page of the CFMTA website, and elsewhere.

This could include:

- iTunes University channel that posts professional development courses, videos of master classes etc., possibly in collaboration with MTNA. (Use the McGill channel as a reference)
- offer scheduled webinars on specific topics with experts. These could be done through "go to meetings", providing an opportunities for presentations and questions. These webinars could be archived and posted for future use. Investigate cost to set this up.

- although we are now on facebook, are there other social media streams we should investigate (twitter, etc.)?

### Recommendations

1. If funding is granted to attend ISME, it would provide me with an opportunity to further discuss and evaluate CFMTA' s possible contributions on an international level with other organization attending.
2. I recommend expanding this committee to include members who have a keen interest in expanding our professional development opportunities through technology.

Respectfully submitted,  
Pat Frehlich



## Report 2015 – Public Relations and Marketing

Chair: Pat Frehlich

Members : Barbara Long, Po Yeh, Dina Pollock

Mandate: to promote CFMTA and be responsible for establishing ongoing relationships with music organizations, both nationally and internationally and represent CFMTA in partnerships with these groups. Further, to liaison with universities and colleges, in an effort to attract new members.

Motions: Acceptance of this report.

Meetings and Activities:

1. **MTNA/CFMTA Ad Swap:** this was arranged to promote each others national conferences; the MTNA ad appeared in CMT in the fall edition, 2014 and the CFMTA ad appeared in the AMT in the spring edition, 2015.
2. **CFMTA Brochure:** Revision of the brochure occurred this past fall and a new printing was done. These brochures were made available to delegates upon request, and were part of our promotional material at the MTNA conference.
3. **MTNA conference promo:** An email advertisement was prepared and sent to all delegates to forward to their members reminding them of the early bird deadline and the special member rate for CFMTA members attending the 2015 MTNA conference in Las Vegas, in March.
4. **RCM meeting:** I meet with Donna Takacs ( RCM, VP of Marketing) and Christy Grey (executive assistant) in Toronto, Sept. 4, to update them on CFMTA initiatives such as: our new bilingual website, the CFMTA e-brochure and Focus on Research. RCM has hired Deb Hazelwood, as their social media person. They will be promoting their events using a great deal more social media such as twitter, facebook etc. Their new webmaster will be looking for ways to link CFMTA in several areas, including “new teacher” and “join us” in the coming months. They also discussed their new Complimentary Examinations project.
5. **CFMTA conference protocol:** Information with regards to invitations and protocol was provided to the BC conference chair, to assist with the special MTNA guests that will be attending the CFMTA conference in July, 2015. As is the case with the CFMTA special guests receiving a complimentary registration from MTNA, we reciprocate with a complimentary registration package for the MTNA guests.

6. **Membership:** On behalf of the CFMTA Strategic Planning Committee, I was asked to investigate MTNA teacher retention and recruitment which involved a meeting with Brian Shepard during the conference. Through an email blitz, MTNA offered a six-month trial membership for first time members and encouraged current members to get involved with recruitment.

Their new “Music For Everyone” program offers students of independent teachers the following: Music Achievement Awards, Music Study Awards Program and Studio Festival Program.

MTNA also has a power point video available on line discussing teacher retention and recruitment listed under Summit Resources 2014. More information about these initiatives can be found on the MTNA website at [www.mtna.org](http://www.mtna.org)

7. **Morneau Shepell Group Insurance:** At the request of the Strategic Planning Committee, to provide our members with a better understanding of the application process and benefits of the group health, dental and life insurance available to them through by Morneau Shepell, I contacted the company, requesting the necessary documents for a quote and completed a sample application.

My request was promptly answered and the necessary forms were provided within two weeks. I found the company to be very efficient in forwarding information and documents.

8. **CFMTA promotion:** A display of CFMTA materials was arranged at the MTNA Las Vegas conference. It included past editions of the Canadian Music Teacher, CFMTA brochures, information on Focus on Research and flyer promoting our 2015 CFMTA conference in Vancouver.

9. **Tuition Tax Credit:** A meeting was held during the MTNA conference with Mr. Clarke MacIntosh, National Director of the Royal Academy of Dance to further discuss the possibility of Tuition Tax Credit.

I provided a history on my work on this from 2003-2008, in working with MP, Mr. David Chatters, in creating a Private members Bill that was put forth in the House of Parliament. There was discussion about involving both the dance and music communities in this project. He will be investigating the possibility of finding a lawyer to do some pro bono work on this.

10. **Strategic Plan :** Investigation and information of the MTNA strategic plan was gathered and provided to the CFMTA Strategic Planning Committee, for review.

#### Future Plans:

1. To investigate discounted pricing for members. This could possibly include software, such as finale, logic.

2. Contact Apple, who offers educational pricing to teachers. They would need to recognize CFMTA members in this category, and discounts on their products would then be offered to our members.



3. Investigate possible discounts of sheet music sites.

4. Review the MTNA discounts offered to members. Is it possible that we could partner with them?

5. To continue with the current mandate, as well as follow through with the work on any new projects or initiatives as directed by the CFMTA officers, delegates and chairs on behalf of CFMTA.

6. New marketing and networking opportunities in Glasgow, if attending the ISME conference.

Recommendations:

Adding another committee member who would be willing to assist with the future plans.

Respectfully submitted

Pat Frehlich



## **Report 2015 – Advertising and Marketing Sub Committee**

Chair – Barbara Long

Members: Pat Frehlich  
Po Yeh  
Dina Pollock

Mandate :

- Initiate and coordinate the development of resources for including, but not limited to posters, certificates and press releases for all projects and competitions and resources for Membership Recruitment.
- Work with the webmaster to insure the CFMTA websites [English and French] are current and consistent with branding image and format.
- Work with the Translation Committee to determine priorities of French translation in CFMTA's public presentation.
- Make availability of resources known to National and Provincial Chairs, and encourage their use.
- Work with the Secretary and graphic artist to assist National and Provincial Chairs in updating templates and files as needed.
- Initiate and coordinate new ways of promoting CFMTA to current and potential members, other music organizations and the public at large, including social media.
- Work with the chairs of all committees to determine the advertising and marketing needs of their committees.

Motions:

No motions relating to the Advertising & Marketing Sub-Committee were undertaken at the 2014 Executive Meeting except the acceptance of the report for the previous year.

Meetings and Activities – 2014-2015

The Advertising & Marketing Sub-Committee corresponded by email and phone throughout the year in relation to updating various resources [posters, certificates and press releases] and the distribution of various competition files to delegates via email. Dina has taken over many of the poster updates for provinces/regions which has streamlined the process.

Competition and website update files submitted were forwarded for translation and then sent to the CMT Editor, Chairs and the CFMTA office for distribution to delegates.

We worked with the new webmaster on keeping the websites current. There continues to be some technical and timing issues with making updates. Various solutions have been researched and tried, with some success.

## Future Plans

1. We are proposing to move the website to a new platform that is “responsive” which means it adapts to being viewed on a tablet or Smartphone, which have become very popular in the last few years.

Our intention would be to move to a platform that is more easily updated such as *Word Press* or *Weebly* which would give the option for Officers and Chairs to update their own pages, if they were comfortable doing so. This should help address an on-going concern of updates not always being done in a timely fashion.

In the process of moving to a new platform, we would take the opportunity to update/refresh the look of the site without changing the layout too much. The goal would be to refresh the look without causing people to feel they had to start all over to learn where to find things. With the website on a more “user-friendly” platform, it would be easier to make incremental updates to the site to avoid site disorientation.

We propose paying for this move and update from the \$2000 budgeted to our committee for 2014-2015, and if necessary, from our 2015-2016 budget allotment.

We propose soliciting quotes on having the work done. Dina is researching platform options as well as hosting sites in regards to their features including ease of updating, security protection and back-up options. We expect we would need to make a decision on the platform and hosting options before sending out a request for quotes.

2. I am resigning as Chair of this committee, but will continue as a member. Dina Pollock has agreed to be Chair.

## Recommendations

1. That the Executive pass the following motion:  
“The Advertising & Marketing Sub-Committee” oversees the move of the CFMTA websites to a new, responsive platform, and update their look and functionality. The project will be undertaken after a call for quotes to do the work and will be paid for out of their budget allotment for 2015-2015, and if necessary 2015-2016.”
2. That the delegates evaluate how marketing resources are distributed to Chairs and delegates throughout the year to determine if changes can be made to streamline the process and encourage use of the resources to enhance CFMTA’s overall branding.
3. That the Executive pass the following motion:  
“That Dina Pollock be appointed the Chair of the CFMTA Advertising & Marketing Sub-Committee.”

Respectfully submitted,  
Barbara Long



## Report 2015 – Strategic Planning

Chair – Henry Klassen

Members – Stephanie Cole; Rémi Lefebvre (until March 2015); Laureen Kells; Pat Frehlich; Po Yeh

Mandate – The Strategic Planning Committee shall

2. be responsible, with committee and officer support, for investigating all aspects of the practices of CFMTA with a view to providing a guide for future directions.
3. be responsible, with committee and officer support, for pointing out how current practices will affect future directions of CFMTA.
4. along with the committee, prepare a working “multi year plan”, a plan that will regularly be amended and modified. This plan is to contain suggestions for future planning by the Executive Committee and Officers.
5. prepare, with committee support, resolutions and motions regarding changes to practices for presentation to the Executive Committee.

July 2013 –

Motion 13: I move that the strategic planning committee be made a standing committee.

Moved by Joan Woodrow, NL

Seconded by Karen MacDonald, AB

CARRIED

Meetings and Activities – 2014-2015

The committee met on the following dates using Skype initially and then GoToMeeting online software for these video and audio conferences:

- October 3, 2014
- November 16, 2014
- January 11, 2015
- February 2, 2015
- March 8, 2015
- April 12, 2015
- May 3, 2015.

Activities included discussion and/or implementation of the following:

- Who is permitted to present resolutions, motions and recommendations?
- Re-submission and presentation of resolutions from 2014 Executive Committee Mtg.
- Voting and methods of voting, including e-votes were discussed

- Who is authorized to make policy? It was noted that only the Executive Committee is by our By-Laws permitted to make policy; officers on their own cannot.
- Lines of authority: The Executive Committee has overall authority in CFMTA/FCAPM. The Provinces/Territories have overall authority to select their delegates.
  
- Ways and means to address survival and growth of CFMTA/FCAPM: this included a study of the book: “The End of Membership as We Know It” by Sarah L. Sladek. A significant part of our year was spent in pursuing this study and in interviewing selected individuals and their responses to questions arising from this topic. (summary of the book is appended)
  
- Promoting entrepreneurship among music teachers to make them more business aware (referred to P.D. Committee).
  
- Suggested a By-Law change regarding motions and resolutions from Standing committees which has been added on to the proposed P&P amendments under Committees.
  
- Discussion of adding members to the committee. It was decided not to do so. However, we decided to invite guests for a one-time session to future meetings, which did happen.
  
- Survival and Growth of CFMTA/FCAPM occupied a significant part of our discussions in the majority of the subsequent meetings. Details of these discussions became a part of the 5 year plan which is appended. Part of this discussion included demographics and numbers. Since 1998 (3401 national members) and 2014 (3360 national members) there has been a drop in membership in the individual jurisdictions and therefore in CFMTA/FCAPM.
  
- The need for a national research marketing project to push the idea of membership across Canada was discussed, also how to get finances and methodology together.
  
- Discussed was the need to speed up the decision making process at executive committee level. A resolution about “plenipotentiary authority” for delegates has been drafted for the July meeting.
  
- We discussed using the title ‘professional’ rather than ‘registered’ music teacher.
  
- Further discussion is needed on what is CFMTA/FCAPM’s ‘niche’ in the Canadian music scene. We have a mission statement that is a broad spectrum of aims. We need to have, online objectives listed, goals listed, business and strategic plans in place for financial sustainability.
  
- Tech ideas were discussed. These are also in the 5 year plan. Only select individual members use the tech resources which are currently available on-line.
  
- Guests were invited to some of our meetings: Feb 15, 2015: Barbara Long; March 8,

2015: Dina Pollock; April 12, 2015: Tiffany Wilson. These answered a set of questions which are in the 5 year plan. Others also responded by email to these questions. As well, items of discussion from these interviews will be included in the 5 year plan.

- Discussed was a budget for entering the digital age and a timeline for having a digital magazine as well as a digital information editor (see below).

- Management of digital information is important to the future health and growth of CFMTA/FCAPM.

- Attracting and contacting the younger non-members to become involved in their local associations was the focus of significant parts of each meeting. Getting access to the younger members across Canada is difficult because of Provincial guidelines.

- CFMTA/FCAPM needs to be aware that at any time a digital association may arise that will replace it and attract members from across Canada, since a digital association has no political boundary issues. Our association also needs to be aware that unless it enters the digital age whole-heartedly, it may disappear because of the age of the present membership and leadership.

- We re-confirmed that members are able to access medical/dental insurance through Morneau Shepell Corporation.

- The committee discussed a budget item that had to do with communications, including: start-up costs for an online magazine editor; costs for online meetings (we need more 'face-to-face' online meetings to better communicate); and, costs for preparing for technical upgrades to CFMTA/FCAPM. Total approx. \$2500-\$3000; re-evaluated yearly with a view to increasing it.

- Other, less weighty issues were discussed but are too numerous to list.

### Future Plans

The Strategic Planning Committee has developed a new 5 year plan (appended). This is a plan to which the delegates need to apply their critical thoughts for CFMTA/FCAPM to move forward so that it grows and develops.

### Recommendations

1. The Strategic Planning Committee recommends that a budget for online technical and digital upgrades, digital magazine and online meetings be set. This budget is to be approx. \$2500 - \$3000 in the first year and increased each year as necessary.
2. The Strategic Planning Committee recommends that the 5 year plan as attached, be approved as a working document and guide for the delegates and officers.

It has been my pleasure in chairing this committee for the past few years. I will be stepping down as chair following the conclusion of the Executive Committee and Annual meetings this July, 2015. I recommend Laureen Kells as my replacement to finish out the remainder of my term through July, 2016.

Henry Klassen, 2<sup>nd</sup> delegate, Yukon



## Report 2015 – The Canadian Music Teacher Magazine

Manager – Dina Pollock

Mandate – To publish three magazines issues annually

- |                             |                     |
|-----------------------------|---------------------|
| a) Canada Music Week (Fall) | deadline August 15  |
| b) Winter issue             | deadline December 1 |
| c) Spring issue             | deadline April 1    |

Motions – Motion 24: That the newsletter editor research the cost of production & mailing the newsletter in smaller quantities by September 1, 2014. Please find the “Digital versus Paper” report appended.

Meetings and Activities – 2014-2015

Three magazine were published on schedule and invoices for advertisers were sent out by the Secretary / Treasurer.

With the change to the Secretary and Treasurer position I requested that I take over the billing of the ads for the CMT – which was approved by the executive.

I was directed to do research on looking into digital versus paper for the consideration of moving to this format. I have attached my research.

Invited to join in a Strategic Planning committee meeting – discussed the digital versus paper research and difference in the formatting between these two layouts. At the moment I design the magazine for paper output and use the fonts that work best for print and then save for web display but do not change the fonts. If we want a magazine for display on a tablet, iPad or monitor, I should reformat the magazine and use different fonts.

For example:

For print output I use

Calibri for my titles and headers

*Garamond for my body text – easier to read on paper*

For digital output I would prefer to use

*Garamond for my titles and headers*

Calibri for my body text – easier to read on a screen

Designing a different second file for digital output is currently not part of the job description in the P&P.

Future Plans

I am looking into making the magazine that is uploaded to our Website a little more interactive, for example:

- Hyperlinks for our advertisers



### Recommendations

Keep the magazine in paper format.

I would like to recommend that we keep the magazine on the open part of the website

- To encourage advertisement in the magazine
- Easy access for our members
- To add a “view counter” on the Magazine page to see how many members view the magazine online

### Future Recommendations

If we have enough interest for the online magazine to expand the job description to include two different outputs one for print and one for digital in the P&P with an adjustment to the salary.



## Report 2015 – Translation Committee

Chair – Barbara Long

Members: David Côté  
Hélène Lord  
Lynne Gagné  
Rémi Lefebvre [resigned]

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: No motions relating to the Translation Committee were undertaken at the 2014 Executive Meeting except the acceptance of the Translation Report for the previous year.

### Meetings and Activities – 2014-2015

The Translation Committee corresponded by email throughout the year in relation to French content in the *Canadian Music Teacher* and the distribution of various French competition files to delegates via email.

We evaluated the current translator's work and agree unanimously that she provides quality work at a reasonable rate and in a timely fashion. There was discussion about a concern that was raised that the invoice for her work goes to an American company. Our translator, Annick Philbert, is a Canadian living and working in Canada. She works for an American company *Transl8* which matches translators of various languages and specialties with clients from around the world. The committee unanimously felt that the process of invoicing was irrelevant to our purposes and we should continue to use the same translator, providing consistency and increased effectiveness of the services as she is familiar with us, our programs, etc.

Files submitted by the CMT editor and chairs were forwarded for translation, and then sent back to sender and the CFMTA office.

The Translation Chair assisted the new secretaries with location of various French files.

We regretfully accepted Rémi's resignation from the Translation Committee. His passion and input will be missed.

### Future Plans

Continue to assist the CFMTA office and chairs in the updating of French files for the CMT and distribution to delegates

Continue to prioritize translation requests

Recommendations

- Continue to increase the presence of French in the CMT
- Transfer the cost for translating the President's message to the Translation Committee's budget

Respectfully submitted,  
Barbara Long



## Report 2015 – Young Artist

Chair – Lorna Wanzel

Members – Debbie Gallant, (Alberta) Susan Schleppe (British Columbia) Cathy Donahue (Western Tour) Susan Robinson (Ontario) Lynn Johnson (Atlantic) Quebec (TBA)

Mandate – as stated in the current Policy and Procedures manual

### **2015 National YA Report**

Each province runs on a different schedule. Ontario is the only one which currently holds a competition every year. The other provinces hold theirs every two years.

### **BC 2015 report**

Linda Ruan makes her home in Surry and studies in Richmond with Xiao Li. Her Young Artist Tour consisted of seven concerts: North Island Branch – Mar. 7<sup>th</sup>; Mid-Island Branch – Mar. 8<sup>th</sup>; South Fraser Branch – Apr. 26<sup>th</sup>; Nelson – May 1<sup>st</sup>; Trail/Castlegar May 2<sup>nd</sup>; South Okanagan May 3<sup>rd</sup>, and Vancouver May 9<sup>th</sup>.

Linda presented: Prelude #14 F sharp minor – J.S. Bach  
Sonata #4 E flat major Op. 7 – Beethoven  
Sonata 33 B minor Op. 58 I Allegro Maestoso – Chopin  
Sonate pour piano III Choral et Variations – Dutilleux

### **Alberta 2015 report**

In fall 2014, and again in February 2015, notices were sent to all branches in Alberta asking them to consider hosting a recital for the upcoming Young Artist in Alberta. These notices informed branches of the responsibilities and the rewards of being part of the Alberta Young Artist Tour 2015. Three branches responded favorably.

On March 7, 2015, ARMTA Provincial held their biennial Piano Competition in Red Deer Alberta. As first place winner of that competition, Allison Hillier, of Calgary, was invited to tour Alberta showcasing her repertoire as the Alberta CFMTA Young Artist 2015.

To date, Allison is slated to perform on the following dates in the following places:

- Calgary, Saturday, April 25 at 6 pm at Lipnicki Fine Pianos 6033 Centre St SW, Calgary
- Edmonton, Saturday May 30<sup>th</sup>, 2015 7:30 pm at Ascension Lutheran Church, 8405 83 St NW, Edmonton

- Grande Prairie, Friday, June 5th at 7:30 pm. Collins Recital Hall (L106), Grande Prairie Regional College.

Posters have been prepared by Dina Pollock and advertising is being done by individual branches.

### **Western 2015 report**

For the first time in several decades, the Young Artist 2014 winner was not one, but two lovely, very talented young women from Saskatoon. Lindsay Gable, mezzo Soprano, and Allison Walmsley, Soprano, shared this very prestigious honour of representing the Western region ( SK & MB) on the 2014 YA Tour. Both girls studied at the University of Saskatchewan with Dr.Garry Gable as well as with collaborating artist and teacher Kathleen Lohrenz Gable.

The tour began for the girls in Prince Albert, then they performed for their hometown crowd in Saskatoon. They were then off to Rosetown, Maple Creek, Regina, Brandon and Winnipeg. They played to very enthusiastic audiences in all centres and the reviews were more than glowing!

Just a few of the comments included:

- one of the most professional and entertaining YA concerts
- superb in every way- excellence, well chosen, well rehearsed
- “stellar” performance...amazing collaborative artist
- wonderful variety
- their voices and personalities complimented each other beautifully
- very polished, variety of repertoire high-lighted their various vocal skills.
- Audiences were enthusiastic and warm...very well received
- The girls were so musical and exuded confidence and professionalism
- Marvelous accompanist, impeccable balance with singers
- Beyond expectation!

Lindsay and Allison kept a journal of their very compressed and busy tour. They count this as the highlight of their careers thus far and those who were fortunate to hear the concert all know that they indeed have bright futures ahead of them. We thank them both and wish them the very best of luck.

### **Ontario 2015 report**

Our Young Artist for 2014 was Charissa Vandikas of Newmarket, Ontario. Her teacher is Michael Esch of Markham, Ontario.

Charissa's tour took place in the fall of 2014, and included 7 concerts in total.

### **Atlantic 2015 report**

Willem Blois was the Atlantic Young Artist for 2014. He graduated from Dalhousie University in the Spring of 2014, where he studied solo and collaborative piano with Lynn

Stodola. Willem's concerts took place in Fredericton, NB; Mahone Bay, NS; Antigonish, NS; Charlottetown, PEI; Wolfville, NS; Halifax, NS; Yarmouth, NS; and St. John's NL.

The Mahone Bay, Antigonish and Halifax concerts were 'extra' concerts, where expenses and honoraria were provided by the organizations which sponsored them. It was noted on all 'extra' concerts' publicity, posters and programmes, that Willem was performing as the CFMTA Atlantic Young Artist winner and the Mahone Bay sponsor gave a donation of \$200 to CFMTA for our Young Artist programme. All their programmes included a list of the Atlantic Young Artist winners since 1985 and detailed information about the Atlantic Young Artist Competition and Tour as directed by CFMTA.

My thanks goes to each of our provincial and regional co-ordinators for their hard work and conscientious efforts in makes this programme such a success.

Motions: I move that this report be accepted as circulated

Meetings and Activities – 2014-2015 I kept in touch by email and phone with the provincial and regional co-ordinators and made sure they were given the information required to follow the directions for Young Artist tours as stated in the Policy and Procedures manual. All financial transactions were directed to the current Secretary and Treasurer of CFMTA, who keep a record of these and send out the cheques.

Future Plans - to continue our current mandate and turn over the position of National Chairperson to Charline Farrell after the CFMTA Executive meeting in Vancouver in July. Charline will be the Past President at that time and as a part of her job description, she will inherit this position during her tenure.

Recommendations – that the policies continue to be reviewed each year for changes that could make this programme even more efficient and relevant.



## Report 2015 – Ad Hoc Committee Report

### Manitoba Discussions-August/September 2014

It was brought to the attention of the Executive Committee that Manitoba was dealing with struggles such as member participation and volunteers to hold office. During an informal discussion amongst the delegates, it was suggested that we might initiate a discussion group to offer support.

This Ad Hoc Committee was struck at the July 2014 meeting in Toronto to discuss ideas to assist Manitoba, and other Provinces, as they struggle with issues common to many of the eleven members of CFMTA/FCAPM, and also found in many similar associations.

The President added several members from across the country who would have suggestions to offer, and experience in the areas of discussion set out by the President.

Chair: **Charline Farrell**- President

Members: **Tiffany Wilson**-President-MB, **Eleanor Lwiwski**-Past President-MB, **Lorna Wanzel**- Past President-NS, **Cindy Taylor**- Vice President- BC, **Natasha Frid Finlay**- Secretary/Treasurer, **Barbara Long**-NB, **Patricia Frehlich**-Advertising and Marketing Chair.

**Frank Horvat** was asked to discuss websites because of his initiation of an interactive website for ORMTA, and **Susan Jones** was asked to discuss University Student Membership, initiated as a pilot project by ORMTA.

There were four main topics of discussion;

- 1) Websites
- 2) University Student membership
- 3) Fundraising
- 4) Dealing with Apathy

### Websites

It was suggested that interactive websites where applications for competitions and membership can be completed online, where annual fees and competition fees can be paid online, and association emails and invoices and receipts can be emailed to members easily, are ideal for associations such as Manitoba.

Frank Horvat explained how the ORMTA website, with its acceptance of email applications, had increased ORMTA membership applications faster than the ORMTA

Provincial Secretary could process them. It allowed for a monthly e-newsletter to be emailed to all members easily, which keeps members informed of all activities and events in a timely manner.

Many innovative ideas were shared, and this was very helpful to Manitoba in planning their new website.

### **University Student Membership**

Since the Provincial Music Educators Associations have worked with Universities and their Music Education students for many years, it was felt by ORMETA that this avenue of acquiring members should be explored. Sue Jones shared information about ORMETA's pilot project of University Student Membership. New graduates from the Conservatories with Associate Diplomas are no longer the norm. Most music students now seek University Music Degrees over Associateships. It was suggested that approaching University Music Professors would be effective in reaching the majority of new music students. This would also encourage more memberships from Music Professors. Sue shared the policy document that she had used to initiate this pilot project in Ontario.

Lorna Wanzel also offered many useful ideas to this discussion. Nova Scotia also has put this type of membership in place, and is having positive results.

### **Fundraising**

This is a challenge for all Associations-our provinces face this frequently as they strive to provide benefits to their member and their students. Barbara Long provided valuable input into this discussion, as did many other members. Manitoba already has an excellent fundraising annual event in place. This topic would be a valuable discussion point for all members of the CFMTA Executive Committee.

### **Apathy**

This is by far one of the biggest challenges for CFMTA, and for all provincial/territorial associations. Members join our associations for a variety of reasons, and many feel no obligation to support with their ideas or their time. Lorna Wanzel offered her thoughts on this problem. All committee members agreed that there are no clear answers to this problem.

The good news is that MRMTA is turning itself around with excellent leadership and with an enthusiastic and very capable Provincial Executive.

While CFMTA/FCAPM does not always have easy answers, our purpose remains to be supportive to the provinces/territories. That was our reason for formation many years ago, and we must keep this in mind in all decisions concerning finances and projects.

I recommend that this Ad Hoc Committee be dissolved at this time.

Submitted by Charline Farrell





## Report 2015 – Appended Reports

### **Appendix A – CFMTA/FCAPM Five (5) Year Plan presented by the Strategic Planning Committee**

*In the committee's discussion of the future survival and growth of our organization, it became very apparent that the current methods of operation and communications required a much greater scrutiny than has been made in the past few years. The committee, in studying documents of current organizational practices across North America and looking at demographics of CFMTA/FCAPM for the past 18 years, found that our organization was somewhat wanting. This was not in reference to the current efforts, energy, nor dedication of delegates and officers. It was in our organization's ability or inability to look beyond our spheres of current endeavors to see what is happening in the world we live in, both technically and administratively. CFMTA/FCAPM has followed a path of "what was done in the past" was the right and correct way, without asking the question of relevance. Is our organization really relevant in today's world and today's Canada? Or have we become an anachronism?*

*It is with these questions and many other corollary ones that the committee set out to try to develop a five (5) year plan which might help CFMTA/FCAPM survive and grow into the future. To that end, a document entitled "Summary of the Book: 'The End of Membership as We Know It'" was carefully studied and discussed. A summary of this document is appended.*

*Many of the comments and details contained below require much more input from delegates, individual members and Provinces/Territories in order to arrive at substantive changes to go forward. The committee is, after all, a planning and suggesting committee, not an implementation committee. Task forces have been suggested in some of the items below. It will become the charge and responsibility of the delegates to do the envisioning and acting on suggestions for implementation.*

*Not included in this document are all the decisions delegates have already made in the past and present concerning the workings of CFMTA/FCAPM such as French language translations, etc. etc.*

#### **GOALS and OBJECTIVES:**

The CFMTA/FCAPM executive committee should strive to make itself a truly national senate committee without the artificial boundaries now set by Provinces and Territories. These boundaries inevitably lead to divisions and confrontations, rather than cooperation and coordination.

CFMTA/FCAPM should 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 NWT and Nunavut to become members without a territorial association. It would also allow individuals in international countries the possibility to become members of a Canadian group.

CFMTA/FCAPM should establish/continue a positive environment of collaboration where members feel at ease discussing their ideas; where the organization encourages a sense of community and focuses on the greater good; where the organization increases the ability of everyone, regardless of income, to access quality music education by creating partnerships and serve as a voice for the value of music and the arts.

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

CFMTA/FCAPM should not be stuck moving at a slow pace in a world that, in both technical advances and new administrative structures, advances by leaps and bounds every week.

### **MEMBERSHIP QUESTIONS:**

CFMTA/FCAPM should help provinces/territories actively recruit members through a number of means. One would be to establish a task force to do this. This task force should be empowered to hire a consulting firm to do a cross-Canada survey to find how many non-registered music teachers there are. The consulting firm should also find out why these are not joining their provincial/territorial associations (and therefore CFMTA/FCAPM).

CFMTA/FCAPM should have more currency/value with the general public and should have a greater public face. This would help create an organization that younger music teachers would potentially be more interested in joining. New teachers are concerned with building their studios and may be more inclined to join if they felt that membership was something valued by themselves and parents (and the general public) of potential music students.

### **DECISION MAKING, OFFICERS and COMMITTEE STRUCTURES:**

CFMTA/FCAPM should have five (5) sitting table officers: President; Vice-President; Past-President; Secretary; Treasurer; all proceeding from former or current delegate status; all with voting power and all with duties rewritten to suit these new positions in the By-Laws.

CFMTA/FCAPM should have at least two (2) officers who would be under the age of fifty (50) immediately to represent the younger generations, with a goal to have all officers under that age by 2020.

Committees also should have chairs and some members under the age of 50 by 2020.

CFMTA/FCAPM should have a business administrator, simply called 'administrator' who is primarily competent in business and secondarily competent as a musician, to represent it on a national level. This person needs to have a new job description rewritten into the By-Laws.

CFMTA/FCAPM should have a Conference/Convention coordinator to oversee and work alongside the host Provinces for future events.

### **DELEGATE ISSUES and REPRESENTATION:**

CFMTA/FCAPM's decisions at the present are delegate driven. Delegates with plenipotentiary power can truly make decisions of national importance, rather than having to bend to jurisdictional

dictates. The senate approach should be continued to make CFMTAFCAPM a truly national organization.

Should CFMTA/FCAPM eventually or soon become an online organization, that fact would require a complete revision of the organizational structure presently in place. The current representation and delegate structure would (on a timeline) be gradually replaced by an electronic/digital organization so that by 2020-2025 there would only be online memberships. A task force would have to be set up to figure out how this would look and operate.

### **TECHNICAL REALITIES:**

CFMTA/FCAPM should upgrade all of its operations to include the latest in communications and in 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/FCAPM should prioritize its budget to make this happen so that a significant budget is there for online meetings using the highest quality transmission available.

Technology can facilitate sharing workshops, lectures, master classes 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. A CFMTA/FCAPM online presence should become a source of quality resources and information for teachers in both official languages.

CFMTA/FCAPM should place itself, in the next five years, in the mainstream of existing technology in all facets of its operations and communications.

### **POLICIES and FINANCES:**

CFMTA/FCAPM should have a budget so that officers could meet at least quarterly and face-to-face for important discussions. Corollary to that should be a budget to have quarterly delegate electronic meetings so that they stay current with association happenings.

A budget for all technical and communications matters should be set that would allow for innovative and creative activities and progress.

Further, a budget should be set to upgrade and bring our print and electronic/digital communications further into the 21st Century.

### **NAME:**

The word "professional" would seem to convey a greater sense of what we are about - more so than "registered". The name of the organization should have a certain degree of attractiveness to the general public and to the clients of CFMTA/FCAPM, eg. Professional Music Teachers (of) Canada = PMTC or some other similar designation.

Conversely, if our organization becomes a digital online one, the name could be eg. Online Music Teachers Canada = OMTC or Canadian Professional Music Teachers Online = CPMTA or something similar.

*Strategic planning cannot cover all aspects of an organization and with any new or innovative change there will be unintended consequences. As well there will be omissions of things the committee hasn't anticipated. This is what it is.*

Presented by the Strategic Planning Committee for the 2015, July Executive Committee Meeting.

Henry Klassen, Chair

These are the general questions that were given to guests to our meetings and to some other delegates:

1. Has your general membership in your provincial/territorial association (and therefore in CFMTA/FCAPM) helped you grow and develop as a professional music educator? If so, how has it helped?
2. What challenges do you expect to face in the next 5 years as a professional music educator?
3. How can CFMTA/FCAPM better connect with the various music communities across Canada?
  - . Give your idea(s) of how to attract the younger private music teachers in Canada?

We have included some of their responses in our 5 year plan.

## **Summary of the book: “The End of Membership As We Know It” by Sarah L. Sladek:**

We, at CFMTA/FCAPM, make the assumption that we want our organization to grow, become strong, and have a vision and a plan for the future. This is why we have a strategic planning committee. The committee investigated some of the details contained in the book identified above.

This book has to do with membership and how to get people to join. Another book, “Race for Relevance” subtitled ‘5 Radical Changes for Organizations’ by Harrison Coercer and Mary Byers, CAE is not summarized here. This second book has to do with bringing our organization into the 21st Century and deals with association management. There was enough material in the first book to deal with and we didn’t have the time to investigate the second one.

This Summary is related specifically to CFMTA/FCAPM and how the concepts in the book may apply to it.

### **“The End of Membership as We Know It”**

#### **Chapter 1: The Making of a Dominant Association**

**Changes 1:** The world is coming to the end of the “baby boomer” generation. These have supported associations throughout their lives. We are now living in generation X, Y & Z time. (X: born between 1965 & 1981; Y: born between 1982 & 1995; Z: born 1996 & later) These generations have essentially no job security (because that is the baby boomers’ playing field) so they think differently than baby boomers. Associations have to look forward to their futures and how to involve Gen X, Y, & Z.

**Changes 2:** Technology is changing how we communicate with each other. Gen X, Y, Z have never known a life without technology. Technology is a game changer. Therefore we (CFMTA/FCAPM) have to ask how relevant we are in this technological world.

**Changes 3:** The Gen X, Y, & Z-ers have dramatically different needs, values, interests, wants and expectations than baby boomers. They are individualists not conformists. They demand ROI (return on investments) of any activity they engage in. If an association cannot give them ROI, then they won’t join. So we have to change the rules for our (CFMTA/FCAPM) association.

**Must-Haves:** as an association we need to have the following elements.

**A Niche:** What is our target audience for membership, looking at our current and prospective membership? We cannot be all things for all people, musically. So who are we trying to attract as members? We need to be a meaningful association to someone in order to survive and grow.

**A Culture:** Our target generations evaluate the environment and experiences which we (CFMTA/FCAPM) create for our members. Is it positive, engaging, and service oriented or is it inclusive, close-minded and downright off-putting? Our target generations will not join the latter. They are driven by a search for personal happiness.

**Dues:** What are our prospective members getting for their money? (ROI) So what is CFMTA/FCAPM doing to give value for membership? Networking is NOT a bonus. Gen X, Y & Z have technology down cold and the little we can offer is not attractive to them. What our prospective members are looking for (ROI) is how does being a member make a difference, positively, in their lives. What do we (CFMTA/FCAPM) have to offer, which, if we didn't exist would be what our target generation would be looking for? Where is the 'bang for our buck'?

## **Chapter 2: Change**

Change is required if CFMTA/FCAPM is to last longer than 10 years from now. We need to anticipate the future. This involves planning. We need to be proactive and figure out what the prospective members want. Responding to change cannot be denial and fear. CFMTA/FCAPM must be accepting and embracing change.

We need to figure out our Association's life expectancy in terms of retention rate. Eg, if we lose 10% of our provincial/territorial individual membership in any year and continue that trend, CFMTA/FCAPM will not last 10 years from now. What is our membership turnover? How many baby boomers will retire from music teaching in the next few years? Who will replace them? Demographics really matter. Our association has, generally, an aging membership.

## **Chapter 3: Offering Better benefits**

Our Gen X, Y, & Z individuals don't respond well to professional development and networking, since they can mostly get it for free online. They demand a return on investment. What are we offering that is of benefit, where are the outcomes that benefit the members? Do we offer better business opportunities and that membership leads to increased studio income or more students, etc. etc.? Are we marketing and communicating to prospective members what those benefits might be? (We are not talking about a list of products or services here.)

We have to figure out what the needs are of the Gen X, Y & Z's. Then we need to focus on attending to those needs and therefore "delivering value". Membership has to have benefits.

In contrast to figuring out the future needs, we need to make sure the history of CFMTA/FCAPM doesn't go by the wayside when changes are made. Our association has already made history. However, if we want our legacy to live on, **we cannot live in the past!** There is only the future. Somewhere in there must be the foundation/roots of the association. This is a difficult problem.

Benefits could include freebies such as conferences and meetings for free, not only for the executive committee, the magazine (which we have), discounts on educational offerings, negotiating and getting distance learning at a discounted rate, etc. etc. (eg. CFMTA/FCAPM University could be formed, with online courses in pedagogy, studio management, etc.),

Our CFMTA/FCAPM is good at recruiting baby boomers and is governed mainly by baby boomers. How do we engage the next generation of members, leader, and volunteers? When our present baby boomer leadership retires or dies, what happens to our organization? What are the wants and needs of the under 45 years old crowd who don't or might not care about our history, insurance discounts and conferences?

### **Some benefits:**

1. Give the younger generation the opportunity to be in leadership. Make leadership tenure and terms much shorter, since Gen X, Y & Z individuals don't respond well to long tenure in positions. Let them do something that makes a visible difference. They don't want to sit for hours and debate. Give them leadership training; short-term leadership opportunities and recognition (publishing profiles of them in our magazine).
2. Give members a concrete professional development benefit such as, Webinars, Video/Audio recordings of association programs/events for downloading, Podcasts of case studies (teaching situations) mentoring programs, self-guided certification programs, etc. etc.
3. Pages 55-58 in the book deal with a member *Benefits Matrix*, which involves doing a member survey. **This is the hard part. What do members really want?** Here it is necessary to strike a committee or hire a company to do this survey. It will definitely need expert analysis, after it is done, to get an accurate read on peoples' wants and needs.

The book advises to take a serious look at what we (CFMTA/FCAPM) offer to its members. Is membership in CFMTA/FCAPM the most valuable, exclusive, problem-solving, people-loving membership that can be offered?

### **Chapter 4: Furthering Your Reach**

The USA Census Bureau and Bureau of Labor Statistics both predict that by 2015 (this year), Baby Boomers will cede the majority of the workforce to Generation Y. It will be the largest shift in human capital in history. Canada will experience the same fact. How do we engage Gen Y in CFMTA/FCAPM? The book recommends a multi-generational membership model.

**Who is the target market?** Generation X, Y, & Z! We already have all the baby boomers there are to recruit. If we don't recruit the newer generations, CFMTA /FCAPM will cease to

exist in less than 10 years. We need to invite the younger generations to help us make the changes that count for them.

**Generational differences do exist.** These are not age differences (which are behavioral differences), they are differences of world view and basic needs and wants. Generation X (those under 46 in 2011) are still not “joiners”. They will not be growing into being “joiners”. If younger generations are not joining your association, it has everything to do with your association’s inability to deliver value to them. What are their values? (See p. 65 in the book for a great chart on this.)

To belong, for a Gen X, Y, Z-er, means to have a secure relationship and ownership in something (an association). How does CFMTA/FCAPM achieve this?

- 1. Listen to their point of view.** There are no rights or wrongs, only differences. Treat them with respect.
- 2. Create solutions:** identify each other’s motives, goals and agendas. Clarify points of mutual agreement and interdependence.
- 3. Encourage feedback.** It is essential to create a space for people to contribute: over coffee; hosting online chats between members; a dedicated voice mailbox, etc. When the average member in rural Canada is able to contribute to discussions in this way, they will begin to trust the association and have a sense of belonging.
- 4. Be inclusive.** The younger generations may not have the expertise, but they are better educated, more tech-savvy and entrepreneurial, globally minded and very creative. Use those skill sets. They are very valuable. If our association’s leaders are all over 50, the voice of only one demographic is being represented.

We must target market potential of the next generations. They hold all the power. They have the potential to make or break our association. We need to develop a relationship with the next generations. People don’t really need associations to build relationships anymore. So where does that leave us? Will CFMTA/FCAPM exist in 20 years? We must cater to the needs of the Gen X, Y, & Z-ers.

## **Chapter 5: Building Online Communities**

Technology gives us a whole suite of tools and capabilities for communicating to members through audio, video, chats, blogs, and all types of media. It will never replace an in-person experience but is extremely valuable to connect when the in-person experience is out of the question (as it is for most individual members of CFMTA/FCAPM).

To Achieve building a community online requires a number of steps and people.

- 1. Appoint a leader** (a community manager, straw boss, construction foreman.) This will probably require a full-time online person, not just a webmaster.
- 2. Give up control** of the potential and current member’s comments. You can’t control the online conversations.
- 3. Find an Expert.** (see Leader, above)
- 4. Determine** what your online **mission** is.



5. **Tell your association's story.** (about members and their activities, through Twitter, Facebook, Webinars, blogs, etc.)
6. **Be timely.** Update regularly and often. Provide relevant information. This is critical.
7. **Engage your audience.** Deliver value (what makes the member's life better value).
8. **Use your influence,** to influence political and other decisions. Be a leader.
9. **Keep working on it.** (Don't launch it and leave it). Use an implementation plan, use phases in implementation over time, design a marketing strategy. This is always a work in progress.
10. **Just do it!** Don't just talk about jumping in, actually jump in! Technology is here to stay. Our association must have a relationship with our members to survive.

## **Chapter 6: Redefining Membership**

This chapter deals with membership models, which all centers around having access to our complete individual membership list and the demographics connected to it. It involves the generation of income and a description of the many types of membership models out there.

## **Chapter 7: Building a Next Century Association**

If you are not happy with the current state of your association, you have three choices. You can live with it (for only so much longer), close it, or change it. The author describes this book as the safety net to hang on to and consult in the process. The following steps are recommended:

1. **Focus:** Your association leadership must define, with absolute clarity, your association's reason for being and its niche. Don't chase after distractions.
2. **Goal setting:** It will take time to reach a consensus, so make sure you allow time to find a goal that motivates everyone.
3. **Marketing:** Who will benefit from membership? What differentiates CFMTA/FCAPM from other associations? What do we guarantee our members? What are our core benefits?
4. **Trouble-shooting:** What are the obstacles to growth and solutions to overcome them?
5. **Targeted Progress:** What gets done when? What are the top priorities? What are the budgetary requirements to achieve progress?

**Letting Go:** the six key points for building membership are itemized on p. 118 with a chart to help achieve them on p. 119.

**Sladek states: Change or die. There are no alternatives!**

## **Appendix B - Exploring the possibility of going digital versus paper**

**(As requested at CFMTA/FCAPM July 5<sup>th</sup> meeting)**

Research into going with the digital option for the CMT made me realize that going digital would not be the problem, but how to get it emailed to the members would be. There are a lot of new regulations and restrictions with Canada's Anti-Spam Legislation (CASL) that took effect July 1<sup>st</sup>, 2014. The new legislation targets bulk emails and texting to people in Canada. From what I have read, to send anyone an email we have to have to fulfill three requirements in each email.

1 - have a clear message in the subject line 2 - have a signature line which includes who we are and two different ways of contacting us 3 - have an unsubscribe feature in the email.

The other requirement is that we have an established relationship with this person and that we have implied consent to contact them by email even though they never requested that we email them and that is the one requirement we have to research more.

CFMTA/FCAPM has eleven members. So the questions are: Do we have an established relationship with the members of our members? Is that enough of an existing relationship to be considered giving implied consent? Is this implied consent enough that we can legally send an email to each member? Does Motion 38 from the CFMTA/FCAPM July 5<sup>th</sup> meeting in Toronto which passed, does this established the relationship? The wording "Be it resolved that CFMTA/FCAPM be enabled to email "select information" directly to CFMTA/FCAPM members who choose to use email to receive Federation information". How does a member choose this option? Is this done at the Provincial/Territory level or at the Federal level? Or Do we, CFMTA/FCAPM have to get consent from each member and at that point we can send emails?

I suggest that we consult with a lawyer or get a legal opinion in regards to the new Anti-Spam law to find out what we are legally allowed to do (or not). This is going to take more research, legal advice and discussion before we can make any informed decision. The penalties for not complying with this legislation are very expensive. Non-profit organizations or associations are not exempt.

After a lot of thought, another way is to use the method each province or territory has in place to send out the magazines and or correspondence to their members. Each province would have to email all of their members when the magazine was available or send them a hyperlink to the magazine on the website.

I did not hear back from all the members – so I did an estimation on how many are sent by mail or email. We would need about 1500 copies printed. BC only does printed, the rest have some print – some digital. These are the approximate costs for the upcoming Fall issue in both possibilities. Our printer has gone to a new printing press and can do 16 pages on a single sheet of paper which means they have to make less plates, less cost to

us. Paper is the cheapest part of printing a magazine, making the printing plates are where the costs are. The Fall issue is 64 pages, 16 full colour, 48 black and white. Prices do not include taxes. Mailing out the magazines with regular post is \$ 3.75 per magazine, we use publication rate which drops the cost to \$.52 to \$ .84 per magazine depending on where the magazine goes. Minimum quantity to get the publication rate with Canada Post is a 1000 copies.

Printing costs Mail-o-Matic Canada Post

Print – 3500 copies \$ 5,211.88 \$ 650.00 \$ 2,000.00

Print – 1500 copies \$ 3,753.65 \$ 360.00 \$ 900.00

Digital \$ .00 \$ .00 \$ .00

The difference in price per member \$ 2.25 for everyone to get a copy versus 1500 members get printed copies and 2000 members receive a digital copy for a cost of \$ 1.43 per member. The cost difference between the two is 82 cents per member. These figures do not take in account the advertising income. Digital costs - I am not sure if there are extra costs for the increase in traffic and security with the company we have our site hosted with. Would we need a better hosting package to increase download speed?

I would like to suggest a different option to try first – what if we offered the magazine as a print and digital version to our advertisers, make the magazine available on the website without a password and add hyperlinks to all ads. Still send all members a print copy. See if this option would get advertiser’s interest back to CMT.

It would be interesting to know the amount of visits we have on our site. The site I monitor, I can get a report on how many visits on any day and what pages were viewed. This information would be helpful when approaching advertisers.

Respectfully submitted Dina Pollock