



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

Standing & Ad Hoc Committee Reports

2020 – 2021



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Archives Report

Chair – Charline Farrell

Member(s) – Dina Pollock, Editor

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

There are eight boxes remaining in storage at Blue Pencil in Toronto. Unfortunately, the Greater Toronto Area has been a “hot spot” during most of the Covid 19 Pandemic. Chatham-Kent, where I reside, has had relatively few cases per capita, and travel from Toronto to our rural area has not been encouraged.

As vaccinations increase in Ontario, and the cases of this virus decrease, we have hope for more travel and less hospitalizations in the coming months. When movement around Ontario becomes safe, my plan is to have CFMTA/FCAPM arrange for shipment of the boxes at Blue Pencil to my residence in Chatham.

Click [here](#) for a list of the contents of the boxes in storage. I will work with the Officers in the disbursement of all CFMTA/FCAPM materials.

After the CFMTA/FCAPM contents are disbursed, the next step is to digitize our Association’s Archives presently stored at the National Archives in Ottawa, and to have these documents added to the Archives Website. I would like to present the following recommendations:

- To store and/or digitize the eight boxes being stored at Blue Pencil as soon as possible. CFMTA/FCAPM is being charged approximately \$1200.00 per year for this storage. It may be possible to hire a college or university student who could take this on as a project.



To visit the Archives in Ottawa and determine what should be digitized for the archives Website. No documents may be removed from the premises which means we must request boxes be located and determine at that location what should be copied and scanned to the website. Cost for copying which must be done there is \$0.20 per page. Cost of photographic prints are as follows: 4"x5" - \$12.95, 5"x7" - \$15.95, 8"x10" - \$19.95

- To request that the CFMTA/FCAPM Communications Coordinator have the Archives website added to the position and to compensate financially for the increased work. The Webmaster is the logical person to continue the Archives position.
- To add to the CFMTA/FCAPM budget an amount toward scanning documents and photographs on an annual basis to gradually build up the Archives website and to easily provide access to these documents to members.
- To send the Communications Coordinator to Ottawa on an annual basis to copy and scan archived documents and photographs.

My six years as Archives Chair will be up in 2024 and I have every hope that the new Chair will continue this work.

Respectfully Submitted,

Charline Farrell
CFMTA/FCAPM Archives Chair



Awards and Competitions

Chair – Lynn Ewing

Members – Annie Avery, Nick Arsenault, Devin Oxman

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.

Activities:

- Certificate for Recognition of Professional Achievement: approx. 3 were awarded during the last year.
- Hugheen Ferguson Distinguished Teacher Award: two applications have been received for this prestigious award.
- The committee in consultation with our President and Vice-President is continuing to consider the criteria for this award and will have a recommendation for our meeting in July.

Competitions:

- The award for the best performance of a work by Chopin is now called The Chopin Award and it will be supported by funds from the Hugheen Ferguson fund for this competition year. Work is ongoing to find a new donor for this award.
- A new award for the best performance of a work demonstrating some aspect of Canadian musical diversity has been created in the amount of \$500.00 for both the National Piano and National Voice competitions. Designed to harmonize with the theme of the 2020 Virtual Conference, it has been generously sponsored by Dalhousie University.
- Mr. Willard Schultz of Seattle, WA, continues to support the Baroque Award and the Most Promising Performing Artist Award.
- The Ernst Schneider Canadian Music Award will continue this year with funds from his original donation of some years ago.

With the pandemic forcing many restrictions it has been necessary to create a virtual competition. In consultation with the BCRMTA and Dina Pollock we have created submission periods for recorded videos of both the semi-final and final rounds of competition. We are very grateful for their advice. Competitors have been advised on regulations governing the creation of videos (one complete take, no editing, etc). Our adjudicators have been given judging periods. In an effort to keep the online competition as close to the original as possible we will be holding masterclasses for those pianists via a zoom meeting embedded in our Whova platform. The recorded semi-final performances will be available for viewing during the conference. The recordings of the finalists' programs will be included in the conference schedule. There are 7 entries in the National Piano Competition from: BC, Alberta, Saskatchewan, Manitoba, Quebec, Nova Scotia and the Yukon.



Members of the C&A committee have regularly attended the bi-weekly zoom conference meetings from November of 2019 until present.

Budget

Fees received for applications are down slightly this year with only 7 competitors (\$1750.00) but our expenses have been greatly reduced. Travel fees for our adjudicators, a large expense in some years, have gone to zero in this year of virtual competition. We have kept our adjudicators' fees at \$1000.00 for a total of \$3000.00. A small sum of \$250.00 will be allocated for postage, certificate and incidentals for the competition.

Future Plans

We hope to return to a normal format for our competitions in 2022. There will be more work done to secure funding for our awards.

Recommendations

We would like a discussion on the creation of a Co-Chair position for A&C if the National Voice Competition becomes a fixture at our conferences.

Respectfully submitted,

Lynn Ewing,
CFMTA/FCAPM Awards and Competitions Chair



Bylaws & Policies and Procedures

Chair: Marlaine Osgood

Members: Catherine Fitch Bartlett, Barbara Long, Kimerica Parr, Lauren Kells (ex officio), Laura Gray

The Bylaws and Policies and Procedures committee had a busy year. The Policies and Procedures Manual was updated after the Chair received a tutorial.

The “Preamble” was reviewed, (click [here](#) to view). Preamble to our P&P is designed to give a brief background to CFMTA and the historical development of the Articles of Continuance, By-Laws, Policies, Procedures and Regulations. This Preamble gives a strong indication of where power and authority lie in CFMTA/FCAPM. That is, that all matters are decided by vote of the Executive Committee. Our By-Laws, Policies and Procedures, by direct statement, and by inference, give the Executive Committee sole authority to make decisions on behalf of the Federation, including election of officers and committee chairs. The Preamble was developed to outline the chart of historical authority.

Delegates need to be aware of the reasons behind the decisions which are made from year to year. Since delegates change frequently, the Preamble was designed to inform them from where our decision making comes, historically. Hopefully it provides an anchor to CFMTA/FCAPM for continued growth and development.

We created a Human Resources Policy which is included in the Policies and Procedures Manual. The Officers reviewed and commented on the Policy before being placed in the Manual.

The largest project was the revision of the Policies and Procedures Manual. We met for 13 weeks, on a weekly basis, the main purpose being to provide consistency in wording, and duties and responsibilities. In most cases, content was reorganized, not added to or removed. Chairs were involved at each step.

If anyone is interested in viewing the working copy, please let the Chair know.

Changes that were made:

1. Competition Rules and Guidelines have been removed. A point is added to the Duties and Responsibilities of the Awards and Competitions Chair and Canada Music Week Chair to refer to the website. A note is added under “Forms,” directing people to the website.
2. Under the Memorial Pedagogy Award, the pedagogy exam is now defined as a Diploma Level Pedagogy Exam.
3. The initials FCAPM have been removed from the English version of the Manual, CFMTA from the French version.
4. The Standing Chairpersons (and Committees) expectations have been expanded.
5. In the National Piano Competition guidelines, stage time is included in the maximum time



allowance.

6. E-Festival Duties and Responsibilities are new.

Recommendations:

1. That the "Preamble" be placed on the website under History or Archives
2. That the Human Resources Policy be approved for inclusion in the Policies and Procedures Manual.
3. That the Essay Competition Ad Hoc Chair become a Chair position.
4. That the Treasurer become a member of the Finance Committee.
5. That the Honorary President be appointed following a vote by the Executive Committee.
6. If a Committee Chair resigns prior to the end of their term, the Officers will appoint a Chair until the next AEM.
7. If a Chair is elected at an Annual Executive Meeting in an odd year, the term will be one year, eligible for re-election for a further two terms.

Respectfully submitted,

Marlaine Osgood,
CFMTA/FCAPM Policies and Procedures Chair



Canada Music Week

Chair – Cynthia A. Taylor

Members – None

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

It has been a busy year for the Canada Music Week program. The Student Composer Competition administration activities were completed mid August; in the Fall CMW supplies were sent to teachers and branches requesting them; applications were received for the William Andrews Awards by October 15th and sent to the panel judges and decisions were made; Call for Compositions applications were received in the spring and sent to panel judges for decisions of the winners.

Throughout the process of each CMW activity, our webmaster Dina Pollack has been a great help by guiding me as to when and what information needs to be sent to her for the Canadian Music Teacher Magazine and the Website. Thankyou Dina!

Documents for winner's announcements, adjudicator bios, and Call for Compositions panel judge's bios, were sent to the Translation Committee in preparation for inclusion in the magazine and on the website. Applications for the up coming CMW programs, and CMW posters have also been updated. The CMW section of the Policies and Procedures has recently been updated.

Important Information: It is with sadness that I am resigning from the position of CMW Coordinator. A serious health issue this past year has made it clear to me that I need to re-evaluate how busy I have been. My health issue is now resolved however my focus moving forward is to lead a more relaxed life.

Much of the preliminary work with applications for each program is processed by our webmaster Dina Pollack, then sent on to the CMW Coordinator.

Throughout the year I have made many files and templates so that the person who takes over as CMW Coordinator in the future will have examples of the administrative tasks throughout each program process. I am willing to help the new Coordinator through the year while they transition through each CMW event task.

Recommendation: I would recommend that the CMW portfolio be divided into two sections with separate coordinators for each portfolio.

Portfolio One: Student Composer Competition Coordinator

Many Provinces already use this example of having a CMW coordinator plus a separate Student Composer Competition Coordinator.



This is the most time-consuming program in the CMW portfolio. The good thing is that the administrative work mostly needs to be done in the summer in the first half of August. Provincial / Territorial winners are sent in from Provincial coordinators by June 1st. Administrative work is to be done at that time in June. The compositions are then sent to the Adjudicator by July 1st, who has until August 1st to send in the adjudications to the CMW Coordinator. Then the final administrative work begins with participation and winner’s letters, certificates, and announcements to be made. Completed by approximately August 15th.

Portfolio Two: CMW Coordinator

The tasks associated with the CMW Coordinator position are spaced out through the year so that this is a very manageable portfolio.

CMW supplies are ordered and sent out throughout the fall.

The William Andrews Awards applications are due by October 15th, then applications are sent to a panel of judges who take time to look the applications over to make their decision. All completed by the end of November.

The Call for Compositions applications are due by March 1st. After the administration process, the compositions are sent to the panel of judges and decisions are made. Some small administrative work is done then announcements are made public. The administrative work is completed by April 1st.

CMW / Student Composer Competition is a program that is dear to my heart. I sincerely hope that someone will embrace this opportunity to help promote Canadian Music by stepping forward to cheerlead this program.

Thank you for giving me this opportunity as the CFMTA/FCAPM CMW Coordinator over the past year.

<u>Student Composer Competition 2020</u>		<u>Entries</u>
Prep Class 1	8 and under	7
Prep Class 2	8 and under	zero entries
A1	11 and under	8
A2	11 and under	1
B1	15 and under	10
B2	15 and under	3
C	19 and under	8
D	Open	5
		TOTAL: 42

Adjudicator: David L. McIntyre

Student Composer Competition 2021

Adjudicator for 2021: Stephen Chatman

William Andrews Awards



Recipient: North Island Branch of the BCRMTA

There were two applications. Only one award was given out. I encourage branches to read the William Andrews Awards application Guidelines carefully when applying.

Panel of judges: Joanne Woodrow – NLRMTA, Joyce Hein – PEIRMTA, Lauren Kells – SRMTA

<u>Call for Compositions</u>	<u>Entries</u>
Piano Solo Grades 3-4	11
Piano Solo Grades 5-6	7
TOTAL:	18

Panel of Judges: Rosemarie Horne – ARMTA, Ernst Schneider – BCRMTA

Peggy L’Hoir sent her regrets as she was unable to be a panel judge this year due to a prior commitment, however, she would like to remain as a judge next year.

Others were contacted by email or through their website inviting them to be a judge but I received no email responses from any of the people who were contacted.

CMW Supplies

12 orders were submitted and sent out.

- Pencils: 170
- Sticker Sheets: A 2, B 2, C 10, D 3, E 4

A new order will be placed to replenish the popular black CMW stickers before the fall.

Respectfully submitted,

Cindy Taylor
CFMTA/FCAPM Canada Music Week Chair



Communications Coordinator

Chair – Dina Pollock

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

Motions: None.

Corrections have been made to the Policies and Procedures to reflect the jobs and responsibilities of the Communications Coordinator. These include:

- Who will hold this position.
- That it is a volunteer position.
- Produce templates and/or a poster for all projects and competitions.
- 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.

New Business:

- Produced posters to reflect our new branding for all programs.
- Posters are available for download through the website.

Respectfully submitted

Dina Pollock,
CFMTA/FCAPM 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

Editor – The Canadian Music Teacher Magazine (CMT) - 2021

Four issues of the CMT were produced, mailed, uploaded to the app and posted to the website:

- Spring (Digital/Print)
- Fall (Digital/Print)
- Winter (Digital/Print)
- Year in Review (Digital)

Print Magazine

As of May 15, 2021, we have sold 95 subscriptions to our print magazine.

Copies are also sent to the winners of our programs (Student Composer, Call for Compositions, Pedagogical Award) advertisers, authors of articles, and the National archives.

Digital Magazine

CFMTA/FCAPM now has an Apple Developer License, and all information has been updated with the company that hosts our digital magazine.

Working with Andrew Kizas, the Professional Development & Research Chair, we have implemented a new online process for submitting and accepting papers/articles for the magazine. Any future papers/articles accepted will be included in the magazine. The length of the article will dictate if it will be included in the print version or only in the digital version of the CMT.

Respectfully submitted,

Dina Pollock

CFMTA/FCAPM Editor – The Canadian Music Teacher Magazine



Webmaster

Chair – Dina Pollock

Mandate Responsible for maintaining and updating the website(s)

Motions: None

Meetings and Activities – 2020-2021

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

Our websites are up to date with the current 2021 / 2022 programs that have been submitted. This includes:

- Online applications
- Posters
- Information about programs

As per my last year recommendations and approvals at the AEM in July 2020, I have purchased the following licenses for the website:

- Theme – *Lifetime license*
- Plugins
 - a. Updraft Plus – purchases the license and addition storage space to accommodate our 3 websites – English, French, and Archive.
 - b. WP Forms – we are still using my license.

The French website is being checked by the translation committee to make sure it is correct, and corrections are being done when notified.

Recommendations

To keep our website current and relevant, I would like to encourage all program chairs to think ahead. As one program comes to an end, we can upload the information for the guidelines for the following cycle. For example, when Canada Music Week is completed should we take down the current poster and upload the following years poster.

Respectfully submitted,

Dina Pollock

– www.cfmta.org



Conference Resource Person

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.

Our rhythm runs through it 2021

Due to the COVID-19 pandemic, it was decided to move the July 2021 conference held in Edmonton AB forward to July 2023. As a result, no further consultation was needed during the past year.

Connecting Canada – Musical Diversity from Coast to Coast to Coast

At the July 2020 AEM, it was decided to hold the 2021 National Conference in a virtual format. (Motion #30)

Initial planning for this conference started in October 2020 with Neven Prostran from NSRMTA heading up the committee. My involvement as the Conference Resource Consultant (CRC) began at the planning committee meeting on November 3, 2020 via ZOOM. As BCRMTA had not located a volunteer to be a member of the committee, my role as the CRC became combined with the role of 'member of the planning committee'.

As this is a virtual conference, my expertise does not lie in the area of technology. However, as there are common questions around finances, adjudicators, contracts, budgets etc., my input was provided as needed. Certainly my horizons have been broadened considerably - both in working with a truly national planning committee and being exposed to more technology than I will ever use! Therefore, it is impossible to determine just how much time can be allocated to the CRC position vs. just being a member of the committee who is happy to contribute whatever skills and knowledge I have.

As recommended in my July 2020 report, the Officers extended the term of two years by one year to ensure that future conference planning committees would not need to accommodate a change of CRC in the middle of the planning phases.

One item of the CRC job description (ensuring that the CFMTA/FCAPM website is updated with current conference material) remains to be completed. I will 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 three years.

Respectfully submitted,

Joanne Lougheed,
CFMTA/FCAPM Conference Resource Consultant 2018 -2021



E-Festival

Secretary's Note: This report was received on January 21, 2021. Since then, there have been meetings of this committee, but no chair selected. Recent activities include a poll distributed through Of Note E-Memo.

Chair – TBA

Members – Tiffany Pinhorn Smith, Barbara Long, Abigail Freeman

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.

Note: This report was received in January 2021.

Current Status of Committee

- Liz Craig, Chair and Festival Administrator, resigned January 9, 2021.
- Taryn Chaykowski resigned January 9, 2021.
- Tiffany and Barbara are willing to remain active on the committee to work through the challenges that surfaced post-festival.
- There has been no communication from Mimi Ho since the August 2020 planning meeting.

Evaluation of Fall 2020 CMW E-Festival

- Successful for students and teachers with 260 entries and 24 RMT adjudicators
- Efficient meeting in August of full committee; limited contact or input after that
- Trial of some news things – no seals, digital certificates, fewer restrictions on what repertoire qualified for submission [example improvisation], draw for gift certificate
- Financially the event covered its costs, with a small surplus, as per the approved budgeting model of having entry fees cover costs
- There was some unfortunate breakdown in communication and differing expectations that came to light during the wrap-up

Spring Festival

We feel very strongly that CFMTA should not offer a spring E-Festival. We feel it is important to clarify expectations, structure, and philosophy of the program.

Rationale:

- We do not have time in our schedules to run an E-Festival in the spring



- Proceeding with the program without the required clarifications is not wise or fair to CFMTA or a new administrator/Chair
- Fall 2021 E-Festival could be announced soon to keep momentum
- There is not an established expectation for a spring festival. Our understanding is the original intent of the E-Festival was to run in the fall of each year to promote Canadian music and CMW, not to run as a spring festival. The inaugural festival had 99 entries. In the fall of 2019 CFMTA Officers requested that an open festival be held in February 2020. That festival had only 40 entries despite larger repertoire base and more time to prepare. The unexpected 'COVID' festival held late spring 2020 was the most popular festival with 400 entries. The popularity was likely an anomaly as was the festival itself.

E-Festival as a Revenue Source for CFMTA

- The E-Festival Committee was surprised to learn post-festival that the event was expected to be a revenue source for CFMTA.
- The budget model for the original E-Festival [as understood by the original E-Festival Committee] was for entry fees to cover all costs. The model was approved by the CFMTA Officers.
- In March 2019, this issue was discussed [by email] by the original committee, including the CFMTA President and Vice-President at the time, when the suggestion was raised by the CFMTA Treasurer. The consensus of understanding was the E-Festival was not intended to make money for CFMTA [but should not lose money either] but rather it was intended to be a service for RMTs and their students, help promote CMW, and be a direct public relation connection between the organization and RMTs/students.
- The fall 2020 E-Festival Committee was working from the same understanding and budget model to cover expenses.
- We are concerned that revenue is expected to come from student registration fees, as this festival has not been advertised as a fundraising event for CFMTA.

Proposed Survey of E-Festival Stakeholders

- We would like to survey all CFMTA E-Festival stakeholders - students, teachers, and adjudicators to receive valuable feedback on the differing models used in the previous four festivals. e.g. seals vs random draw; paper vs digital certificates; timing of event – spring and/or fall
- The survey could be hosted on the CFMTA website's E-Festival page or distributed by other survey software.
- Barbara has experience with surveys on the same website format that CFMTA uses.
- We need clarification on the roles of both paid CFMTA staff and volunteers on committees, as well as approval and proofing procedure.

Questions for CFMTA Officers

1. Is there an expectation for all programs to make money? If yes, what is the expected percentage? If not, then why this one?



2. Do paid staff charge for additional time when providing support to other programming? e.g. preparing forms or posting results from other competitions.
 - If yes, what is the rationale for not including that work in their contracts?
 - If no, why is this program excluded from their contracts
 - Some programs run biennially – Young Artists, Conference and Piano Competition. Are staff contracts reduced on off-years of those programs?
3. If paid staff are expected to charge for additional time spent supporting various competitions and programs, could the specific perimeters of the paid staff contracts, as it relates to each program or competition, be included somewhere in the Policy and Procedure Manual, with a note under each Chair or program section of where to refer?
4. For the above-mentioned survey, whose responsibility is it to format the supplied questions and post on the website or distribute by a survey software?
 - If paid staff needs to do it, will it be billed as extra duties outside their contract?
 - If volunteers, would Barbara be given access to the CFMTA website to set it up?

Respectfully submitted,

Tiffany Pinhorn Smith and Barbara Long



Essay Competition

Chair – Catherine Fitch-Bartlett

Members – None

Mandate: Be responsible for the CFMTA/FCAMP Essay Competition.

I am pleased to report on the annual CFMTA essay competition which took place recently. The competition was founded in 2013 by Dr. Lorna Wanzel to promote scholarly writing in the fields of music pedagogy and to recognize a high quality of writing from young scholars across the country, giving them an opportunity to be recognized and encouraged. Dr. Wanzel has been the sole donor of the prize money each year to date.

The entries were due May 1 at midnight. We had a total of 5 entries across two levels from across the country. The entries were forwarded to a panel of adjudicators from across Canada to be evaluated. Adjudicators were asked to remove themselves from the panel if they were aware of any conflict of interest. The adjudicators were asked to respond to each paper and determine 1st place in each of the two categories: Masters and Doctoral levels to determine winners of the prize money. I am pleased to announce the winners in the 2021 CFMTA essay competition:

Graduate level: “She Sounds: Leveling Piano Music by Black, Indigenous and Women of Colour” Olivia Adams, University of Ottawa

Doctoral level: “Examining Whiteness in the Royal Conservatory of Music History Curricula” Anneli Loepp Thiessen, University of Ottawa

A change in the parameters of the competition this year resulted in a bit of confusion. Two levels of competition, the high school and undergraduate level were withdrawn from the competition during the CFMTA annual meeting last July. The donor has every right to determine the focus and parameters of the competition. This year, with a narrower focus, the competition included the graduate and doctoral level. This yielded fewer applications than in years past.

The clarification of the new guidelines/criteria was necessary in response to 3 inquiries our administration office received. The convenor received 6-8 inquiries from individuals searching for those levels on the website, in the updated guidelines. Although these were just inquiries, the existence of the other 2 categories that were withdrawn, might have resulted in an additional 10 entries.

We also had a music department head question the narrowing of the topic and the exclusion of the undergraduate level. This department head is willing to serve as an adjudicator in the future, if the competition is open once again to the younger scholars. I have permission to use the following quotes from an email exchange with that individual:



"I am glad to hear that the CFMTA Essay Competition is continuing, but very disappointed that you have decided to cut the high school and undergraduate levels from the competition. I also note that you have significantly narrowed the topics allowed to now include only "music teaching, pedagogy or performance practice."

You are correct that several Bachelor of Music students have entered the essay competition in past year, and at least two have won prizes. This was an excellent experience for them, and both these students went on to successful work in graduate programs. I hope that in the future you may choose to re-open the competition to undergrads in particular - it was a most valuable opportunity for our talented BMus students particularly those interested in continuing their studies in graduate programs in Music Theory or Musicology.

While I do not have time to volunteer to assist in the adjudication of essays this year, if you do bring back the undergraduate level, I would certainly be interested in doing so in a future year. I have a few colleagues who might be available to assist you, though none has expertise in all three areas which you list as possible topics."

"I am very glad to hear my email can be of use and you are most welcome to share it with your colleagues. You are absolutely correct that this competition has the potential to be a great boost to a young undergraduate musicologist or music theorist heading to graduate school - a boost of encouragement, but also a valuable addition for their CV and grad school application. But note that Music Theory and Musicology seem no longer to be acceptable topics, so I do hope that your committee may consider both re-opening the competition to younger students, but also widening the topics (especially given that few undergrads would yet have experience in such narrowly defined subject areas)."

I felt that information was important as preamble for our decisions moving forward. Therefore, it would be our desire to suggest the following:

1. Reinstate the undergraduate level of the competition.
2. Reinstate the high school level of the competition.
3. Approach the provinces about providing prize money, going forward, for the undergraduate and /or high school level of the competition; one competition or ongoing
4. CFMTA to consider taking on one level of this competition i.e. undergraduate level and provide prize money for this sought after opportunity for young scholars
5. Seek private donors to make a commitment to provide prize money for this competition.

The ideas above have been discussed with the founder and ideas to further extend the reach and impact of the competition will be applauded.

Respectfully submitted,

Catherine Bartlett,
Essay Competition Coordinator



Finance Committee

Chair: Laura Gray, CFMTA Vice-President

Members: Joanne Lougheed, BCRMTA 1st Delegate; Lois Kerr, CFMTA Treasurer; Laureen Kells, CFMTA President (Ex-Officio); Tiffany Wilson, CFMTA Past President.

Mandate: The Finance Committee is responsible for overseeing the Association's Fiscal Policies, and assisting the Treasurer in managing financial statements, investments, audits, and budgets.

Joyce Hein chaired the committee from August 2020 to October 2020. She implemented quarterly Zoom meetings to discuss the financial statements and reports.

Laura Gray joined the committee in October and was elected as Vice President/Finance Chair on November 22, 2020.

Activities and Meetings

Monthly bank reconciliation reports are presented to the committee by the Treasurer for review. Quarterly statements (Balance Sheet and Profit & Loss) are reviewed, discussed, and approved prior to being circulated to the Executive Committee. Investments are reviewed by the committee prior to renewal.

December 2020 and January 2021

- The Treasurer prepared several documents which outline CFMTA's Financial Responsibilities:
 - CFMTA Programs: Funding and Costs
 - CFMTA Committee Fiscal Policies.
 - CFMTA Funds Received & Disbursed by Program

February 2021

- The committee met on Zoom on February 10.
 - The above documents were discussed by the committee, and will be of assistance in preparing the upcoming budgets.
 - Remuneration for Chairpersons was reviewed with respect to:
 - Chairs that are in receipt of honoraria vs. those that are not
 - Whether or not honoraria is appropriate
 - A recommendation to implement an honoraria structure for all Chairpersons was forwarded to the Officers resulting in a resolution to be considered by the Executive Committee at the upcoming AEM



- The 2021 Connecting Canada Virtual Conference budget was reviewed and approved. The \$10,000.00 Conference loan was granted.
- At the request of the Treasurer, a discussion was had regarding a possible change of auditor.
 - Our current auditor had been doing the job for over 10 years and it is time for a fresh perspective
 - Time zones are becoming an issue – we would like a local firm to work with
 - The following motion was approved at the Special Meeting of the Executive Committee on February 28, 2021
 - That the firm of Tompkins Wozny LLP (www.twmca.com) located in Vancouver BC be contracted to do the CFMTA/FCAPM audit for the fiscal year 2020-2021 at the all-inclusive rate of \$5,500.00.

March 2021

- The committee met on Zoom on March 10.
 - Updates to the Finance Committee and Fiscal Policies sections of the Policies & Procedures Manual were discussed and prepared for the Bylaws, Policies & Procedures Chair.
 - With the 2021-22 and 2022-23 budgets to amend and prepare, discussion about future virtual meetings took place. The committee presented the following recommendations to the Officers for further discussions and the opportunity to present resolutions, if desired.
 - That all Chairs be required to **virtually** attend the Standing Committee Report portion of each AEM. Additionally, Chairs of P&P, Strategic Planning, PR & Marketing, Communications, and Nominations, be required to **virtually** attend the entire AEM.
 - An invitation will be extended to all Chairs to attend the entire meeting if they choose to. An invitation will be extended to Chairs to attend the AEM in person (at their own expense), when it is held as an in-person event for delegates and officers.
 - That no travel costs be included for committee Chairs, with the exception of the Conference Resource Consultant and the Awards and Competitions Chair in a competition/conference year.
 - That the 2022 AEM be used as a test for this form of a hybrid meeting with Delegates attending in person, and non-delegate Chairs attending virtually.
 - That, following 2022, a virtual AEM be held during a non-conference year. With the pandemic teaching us how to operate virtually, we feel that this is an opportunity to improve communication and fiscal responsibility for CFMTA.



- The Committee recommends that the Past President and the 2nd Vice President receive an honorarium of \$500.00/year.

May 2021

- The committee met on Zoom on May 13.
 - The audit will begin the week of May 17, 2021. Many thanks to our treasurer for ensuring that all the necessary information is made available to the auditors on time.
- Work is ongoing with respect to the development of an amended budget for Fiscal 2021-22 and new budget for Fiscal 2022-23. There are decisions that will need to be made by the Executive Committee with respect to income sources and expenses going forward. We encourage delegates to thoroughly review and consider the budgets prior to the July 2021 AEM and look forward to constructive discussions.

Respectfully submitted,

Laura Gray,
CFMTA/FCAPM Vice President
Finance Committee Chair



Nominations

Chair: Past President, Tiffany A. Wilson

Members: N/A

This has been a challenging year with many new chairpersons coming and going and several committees have been left on hiatus. At the moment, despite the numerous committee chair positions now open, no nominations have been put forward at the writing of this report. This year, all nominations will need to come from the floor, including that of the Vice President.

Considering Serving? If you or someone anticipate serving as chair in one of the following positions, a Nomination Form must be signed by the nominee, indicating her/his willingness to accept the nomination. This may be sent immediately to both the nomination chair and the secretary. For any nominations accepted from the floor at the Executive Meeting, please prepare a brief biography of the nominee and be prepared to present it.

Due to a need to keep track of the many new committees, a list of positions and end-of-term dates for each portfolio is currently being recorded and kept by both myself and the secretary to keep tabs on when positions are completed.

Officers Nominations:

1. President – Laura Gray has agreed to let her name stand.
2. Vice President – no nominations

In odd years, the Officer elections are usually the only elections necessary. This is not the case this year as many chairs have had to step down for different reasons.

Following is a list of positions that need to be filled and will be either appointed before the time of the AEM or will take nominations from the floor:

1. Canada Music Week/Student Composer Competition Chair – Cindy Taylor will be stepping down
2. E-Festival Chair – vacant
3. Nominations Chair – no longer the Past President's responsibility
4. Program Funding & Grant Application - vacant
5. Strategic Planning – vacant (this committee is on-hiatus)
6. Young Artist Chair – no longer the Past President's responsibility

The following positions are appointments:

1. Conference Resource Person – appointed after each conference in odd years.

I look forward to the upcoming election process.

Respectfully submitted,

Tiffany A. Wilson, Past President of CFMTA
Nomination Chair



Professional Development and Research

Chair – Andrew Kizas

Members: Chris Foley, Barbara Byczko, Alicia Mighty, Ani Essegulian

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.

Our focus has been as follows:

- To promote professional learning opportunities for members, particularly our National Conference which is taking place virtually in July.

One of our committee members is presenting at the CFMTA Conference. We have also reached out to the new Social Media Chair, Alessandra Matthews, regarding the need for social media posts that promote professional development opportunities and highlight upcoming deadlines.

- To secure submissions to the Canadian Music Teacher (research papers, literature reviews, pedagogical articles etc.).

Members of the committee have reached out to their CFMTA colleagues, and others in the field, to consider submitting an article to the Canadian Music Teacher magazine. We have an article pending, by Frank Horvat, detailing his recent "Music in Isolation Project," possibly for the Fall 2021 issue.

- To revise the "Guidelines for Contributors" to the Canadian Music Teacher magazine.

This has been revised and posted on the website: <https://www.cfmta.org/en/canadian-music-teacher-guidelines-for-contributors/>

- To invite colleagues to renew, or join, the Canadian Music Teacher Editorial Board for the 2021-2023 term.

The following have been invited to continue, or join, the editorial committee for the 2021-2023 term:

- Midori Koga, University of Toronto (renewed for 2021-2023)
- Isabelle Héroux, University of Quebec at Montreal (renewed for 2021-2023)
- Donald Russell, Carlton University (renewed for 2021-2023)
- Isabelle Cossette, McGill University. Stepping down this year, but available in an ad hoc capacity should an article be submitted that relates to her research area and expertise (music performance and biomechanics, with an emphasis on pedagogy)
- Jennifer Snow, Francis Clarke Center for Keyboard Pedagogy (invited to renew for 2021-2023)
- Ben Bolden, Queen's University (invited to renew for 2021-2023)
- Elaine Keillor, Carleton University (invited to renew for 2021-2023)



- Leslie Kinton, Western University (invited to join for 2021-2023)
- Leonardo Perez, Dalhousie University (invited to join for 2021-2023)

We are looking forward to 2021-2022.

Respectfully submitted,

Andrew Kizas
Chair, Professional Development and Research



Public Relations and Marketing

Chair – Amy Boyes

Members – Dina Pollock

Since taking on the chair position last July, I've sought to clarify the purpose of public relations within the organization and have developed specific marketing strategies:

1. Develop a consistent "look" or branding principles in conjunction with Communications Coordinator for all advertising and marketing materials, announcements, or publications, whether they be print or online.
2. Identify target audiences and specific messaging based on the organization's long-term goals.
3. Assist on the Virtual Conference Planning Committee as a liaison to businesses/organizations with whom a relationship had already been establish.
4. Continue to build relationships with affiliated organizations and educational institutions.
 - Hosted virtual Q and A with the RCM, Dec 7, 2020.

Please refer to PR and Marketing Strategies Chart

<https://drive.google.com/file/d/1vC4YSdmqiR7dVy7iTKHKrJDdRIduedfz/view?usp=sharing>

Audience	Goals	Strategies	Action Taken 2020/2021	Action Planned 2021/2022
RMTA Members	<i>Participation in CFMTA Programs</i>	Summary Page in Provincial RMTA Magazines. Reason: Ensure that each member of an RMTA is exposed to the entirety of programs and initiatives.	Summary Page was created (partnership with Communications Coordinator) and submitted to RMTAs for publication.	Update Summary page and send to RMTAs.
		Social Media Posts	Several posts were created for social media throughout the year. Announcement of "Promo Video," changes to VP qualifications, and welcome to NWT RMTA.	<i>Transition with new Social Media Chair.</i>



CDN Non-Member Teachers	<i>RMTA Membership</i>	“Become a RMTA Member” Advertisement	A couple of drafts were created. Reciprocal ad swap with FCMF Newsletter was done.	Arrangement with FCMF will be explored again. Interested to expand ad swaps.
General Public	<i>Find Music Teachers</i>	Social Media Advertising	“Find a Teacher” ads were tested in eight regions across Canada from Nov ‘20 to Feb ‘21.	The ad campaign will be modified and expanded.*
	<i>Awareness of CFMTA/FCAPM</i>	Introduction video to CFMTA/FCAPM English French	Video was created, posted to website and social media. Used in CFMTA/FCAPM’s Vendor Booth at the MNTA Virtual Conference 2021. Can be used in future as a simple introduction to the organization.	Will likely be used in some way for the MTNA 2022 Conference.
Outside Organizations	<i>Awareness of CFMTA/FCAPM</i>	“Who We Are and What We Offer” Sheet	The “Who We Are and What We Offer” document was emailed to approximately 20 Affiliate organizations. A modified edition was emailed to 70 contacts from secondary education institutions with music programs.	The documents will be updated and sent again in Fall 2021.
		Trade Show Materials	A vertical banner, roll up banner and selfie booth banner were created. English brochure draft was updated and 150 copies were printed.	Banner will be used for Measha Bruggergosman event. All materials to be used for MTNA Conference 2022.
	<i>Collaboration (Specifically 2021 Virtual</i>	Conference advertising, workshops, virtual	A Sponsorship/ Advertising document was created with	Event sponsorship and advertising goals for the



	<i>Conference-related)</i>	vendor space, and sponsorship opportunities.	Conference Chair and Communications Coordinator. Sent to over 150 contacts from organizations, businesses, vendors, and universities.	Virtual Conference were met.
		Reciprocal Ads	MTNA Conference ad swap	MTNA placed CFMTA's ad in June/July issue of AMT. CFMTA will place MTNA's ad in Fall issue of CMT.
		CFMTA-Purchased Ads	A small notice for the Connecting Canada conference was placed in Frances Clark Centre's "Piano Magazine."	No plans at the moment.

Budget-related discussion points for the 2021/2022 year:

1. "Find a Teacher" ad campaign.

- The ad points back to <https://www.cfmta.org/en/find-a-registered-teacher/> which lists each province/territory's website.
- The set demographic is men/women ages 30 to 50. Their interests may include classical music or performing arts. Parents are targeted.
- Tests from November to February of this past year showed that January was a strong month for ad response.
 - o Hypothesis is that August/September will also be strong months, possibly more so.
- Request for 2021-2022 Budget - **\$2500 total**
 - o \$1000 budget for Google Adwords for August and September (cross Canada).
 - o \$1000 budget for Facebook Ads for August and September (cross Canada).
 - o \$500 budget for miscellaneous advertising opportunities.

2. Prize sponsorship for the FCMF Competitions.

- History: CFMTA/FCAPM approved a directive in 2019 to donate \$500 to FCMF for 2020 competition prizes. The 2020 competition was cancelled. The sum was then deferred to their 2021 competition.
 - o Note, CFMTA/FCAPM was thanked for this donation in FCMF's advertisement in the Connecting Canada Digital Program.



- Current situation: FCMF is no longer a national organization (four eastern Canadian provinces are participating). Canada West Performing Arts Festival has sprung up (three western Canadian provinces are participating).
- Recommendation: The exposure for CFMTA/FCAPM through scholarship donation to either festival is limited and of questionable benefit to our member teachers. I recommend ending the scholarship donation to FCMF. Focusing our advertising funds on the “Find A Teacher” ad campaign may impact members’ financial health and satisfaction with CFMTA/FCAPM more directly.

Respectfully submitted,

Amy Boyes
CFMTA Public Relations and Marketing Chair

Click [here](#) for PR and Marketing Report - Accompanying Material



Social Media Interim Report

Interim Chair – Tiffany Wilson

Chair: Alessandra Matthews

This has been a very busy year for the Social Media Committee. We have been working to maintain all current event posted with all of the 4 platforms that are being maintained: Instagram, Facebook, Twitter and LinkedIn.

Michael Faulkner stepped down recently, and as the sole member of this committee, I agreed to help the committee and took over the responsibility of this portfolio. Mr. Faulkner writes: “I thank everyone I have had the privilege of working with at CFMTA the past 2 years and am grateful for the programs offered by this great organization I am proud to be a part of”. We wish him well as he continues to be a strong member of ORMTA.

As a result of a call for volunteers, Alessandra Matthews, an ORMTA member and their current Communication Chair joined me on the committee. We worked closely to get the posts to our many platforms in a timely manner. As we continued to work, it became clear that she would be an excellent chairperson for this committee and she graciously accepted the appointment from our President in April.

The following was submitted by the current Social Media Chair, Alessandra Matthews:

I am happy to take on the role of Social Media Chair and look forward to working with others to move CFMTA’s social media presence forward.

Since accepting the position I have established a few new accounts.

1. The LinkedIn account was set up as a personal profile, so I have created a Company Page (www.linkedin.com/company/cfmta-fcapm). The main difference between these accounts is that a profile has “connections” where a company page has “followers.” Company pages also allow you to create events or post job openings. Both pages are linked to each other, but any updates will be posted to the company page going forward.
2. Tiffany Wilson and I created a CFMTA Facebook Group (www.facebook.com/groups/cfmta.fcapm). The intention for the group is to be an online meeting place for RMTA members across Canada, where they can ask questions or share exciting news. Members must be approved to join the private group and are asked a few questions before joining (which association they belong to and if they have ever served on a Provincial, Territorial or National council or executive).



An account was set up with Buffer Publishing, a social media scheduling app. We obtained approval for a 50% nonprofit discount for the Pro Plan tier, which allows up to 8 social media channels and 100 scheduled posts for each channel. The cost was a very good deal and the app is easy to use and makes the work much more efficient.

Emails were sent to each Provincial and Territorial president to introduce myself and inform them that CFMTA would be happy to share their association's events and news on our social media pages. I also reached out to Professional Development and Research Chair, Andrew Kizas, to indicate that any PD resources he finds, which our members might appreciate, can also be shared online.

I'd like to thank both Mr. Faulkner and Ms. Mathews for their commitment to the CFMTA. I will continue on serve as a member of this committee until such time as there are at least 2 other members to help run the MRMTA Facebook Group and on other social media platforms as needed.

Respectfully submitted by:

Tiffany Wilson
CFMTA/FCAPM Social Media Interim Chair



Strategic Planning

On hiatus.



Translation Committee

Président du comité: David Côté

Membres: Barbara Long

Mandat: Selon le Manuel des politiques et procédures, le comité responsable des traductions est un comité permanent [Motion 14 de 2013]. Il est chargé de prioriser l'ordre dans lequel les documents sont traduits en français. [Directive 12 de 2012].

Motions: aucunes

Réunions: Il n'y a eu aucune rencontre ou réunion virtuelle au courant de l'année passée. Les échanges ont eu lieu par courriel.

Bilan: En tant que nouveau président du comité, je constate que tout s'est très bien déroulé et que nous avons atteint plusieurs de nos objectifs. La traduction de l'infolettre 'Prenez note' est une belle réalisation et tous les textes exigeant une traduction ont été réalisés rapidement. Je tiens à remercier madame Danielle Langevin pour son excellent travail en tant que traductrice. De plus, elle a aussi noté plusieurs erreurs sur le site Web de la FCPAM qui ont toutes été corrigées. La traduction entamée des politiques et procédures de l'Association va se poursuivre l'an prochain. Je remercie Barbara Long pour son aide à ce sujet et Lois Kerr, notre trésorière, qui s'est chargée du travail de la subvention fédérale. Merci également à Anita Perry et Dina Pollock pour leur aide et au comité exécutif pour son soutien et son encouragement.

Budget: Une hausse au budget de 1000 \$ (total 5000 \$) a été proposée pour 2021-2022.

Projets: Maintenir et développer les projets en cours et assurer des traductions obligatoires et bien identifiées afin que tous les responsables de comité soient au courant.

Respectueusement soumis,

David Côté, président du comité



Translation Committee Report - 2020-2021

Chair: David Côté

Members: Barbara Long

Mandate: As written in the Policies and Procedures Manual, the Translation Committee is a Standing Committee [2013 Motion 14]. It is responsible for prioritizing the order in which materials are translated into French. [2012 Directive 12].

Motions: None

Meetings: There have been no meetings this year either in person or virtually. All communication was done by email.

Summary: As the new chairperson, I am satisfied with the work done and I feel that we have achieved most of our objectives. The translation of the newsletter "Of Note" is a great achievement and all texts requiring translation were completed quickly. I would like to thank Ms. Danielle Langevin for her excellent work. In addition to the translations, Danielle also noted several errors on the CFMTA website which have since been corrected. The translation of the Association's revised Policies and Procedures Manuel will continue next year. I would like to thank Barbara Long for her assistance with this matter and Lois Kerr, our treasurer, for her work on the federal grant application. Thanks also to Anita Perry and Dina Pollock for their help and to the Executive Committee for their support and encouragement.

Budget: A budget increase of \$1,000 (total \$5,000) has been proposed for 2021-2022.

Future Projects and propositions: Maintain and expand ongoing projects and ensure clearly identified mandatory translations to the committee chairs.

Respectfully submitted,

David Côté - Translation Chair



Video Resource Library

Chair – Dina Pollock

Committee – Mimi Ho, Andrew Kizas

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.

As of writing this report on May 10, 2021 we have 21 videos in our library.

The Provinces that have submitted videos are:

- Alberta - 1
- British Columbia – 8
- Ontario – 2
- Manitoba – 6
- Saskatchewan – 3
- Prince Edward Island - 1

It has been a difficult year for all with Covid-19 and the lockdowns. We have added only two videos to the library this year.

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

Recommendations:

To have the Video Library be under the umbrella of the Professional Development and Research Chair.

Respectfully submitted,

Dina Pollock
CFMTA/FCAPM Communications 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

The Young Artist Series took a particular hit this year with everyone but the British Columbia Young Artist Tour taking place. Congratulations and a certificate of participation were sent to their YA winner, Johnathan Devey who recorded and performed six virtual recitals for several different branches of the BCRMTA.

This chair position will no longer be the responsibility of the Past President as we move towards a 2nd Vice President position. All of the Regional Tour Representatives have been informed of this opening. At the time of writing this report, there has been a lot of interest in taking over this portfolio from the YA Regional Reps although the nominations will come from the floor at the AEM.

Young Artist Series Regional Representatives as of May 14th, 2021 are as follows: Louisa Lu - Alberta Tour, Lynn Johnson - Atlantic Tour (NB, NF, NS, PEI), Sonia Hauser - British Columbia Tour, Vacant - Ontario Tour, Rachel Dueck - Western Tour (MB, SK), QB, YK - n/a.

The following has been completed over the past year:

1. Updating of the Branch Financial Statement Form to include accommodations and new suggested Artist's meal allowance based on the approval of last years' recommendations.
2. Updates for this portfolio were submitted to the P&P Committee to reflect the changes resulting from the 2020 recommendations. A collaboration with the By-Laws committee entailed a complete review of this program and resulted in a review of the language and comprehension allowing for more cohesive language and duties that merge with the overall style and configuration of the P&P.
3. A review of the budget was completed, and the following changes were made with the treasurer, Lois Kerr:



- For changes to the current year 2021-2022, we included the BC Tour Concert Revenue and three more concerts (6 BC plus 3 X \$75 = \$675). Expenses for three concerts, no change.
- The suggested budget for 2022-2023 is based on 16 concerts, with 4 needing a collaborative artist. Competitors should be preparing for the Edmonton 2023 Competitions. Some of the YA Tours will fall in the next year, 2023-2024.

I am looking forward to watching new artists in the future as this vital program continues to support our students and their musical journeys. A big thank you to all tour reps for their continued dedication to the CFMTA and its programming.

Respectfully submitted,

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



Ad Hoc Committee Reports

Alberta Conference Committee Report

Report from CFMTA 2023 Conference Committee – Edmonton, July 5-8 – Our Rhythm Runs Through It!

Chair – Marlaine Osgood

The Edmonton committee has continued to meet monthly, even if only for 20 minutes, to stay connected. Discussion has centered around the Gala Concert and fundraising approach. A two-point appeal for donations is in place, starting in fall 2021. Ethnic communities in Edmonton have been approached to participate in the Gala Concert.

Other plans remain the same, with Noa Kageyama as keynote speaker, and piano judges Patricia Tao, Peter Green, and Michael Esch confirmed. The strings masterclass and voice competition remain in place. No voice judges confirmed to date.

The contract with The Chateau Lacombe is signed with a pandemic/Covid Force Majeure in place.

Respectfully submitted,

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 – Twila Bakker

Voice Competition – Nathene Arthur

Piano Competition – Eleanor Tsui

Tourism – Naomi Parker



Executive Director Task Force

Motion: That a task force be struck to investigate all aspects of the ramifications of the position of Executive Director for CFMTA/ FCAPM in the next year and report back to the 2021 Annual Executive Meeting

Task Force Members – Marlaine Osgood, Kimerica Parr, Nick Arsenault, Laureen Kells (ex-officio)

The Committee met 5 times over the past year, Via Zoom. We consulted with the following organizations –

1. Maria Turnbull. Associate Executive Director, Vantage Point. Vancouver BC
2. Peter Wright. The Planning Group. Toronto ON

As a result of these meetings, the following questions arose from both Ms. Turnbull and Mr. Wright –

1. How much money do we have to spend in the hiring process? There is a cost here. (see below)
2. How much money do we have to pay an ED
3. What specific tasks would they be doing?
4. How does the role of the ED fit in with our current paid staff?
5. Do we hire from our current membership rank?

Maria Turnbull – her role is to “support the recruitment” and “provide tools in hiring”.

Cost - \$1500.00 she would prepare and facilitate

- a) A 60 – 90 minute presentation, open to the membership, to provide an outline of Vantage Point’s understanding of the current state of CFMTA, an explanation of the decision facing the membership in regards to considering an ED.
- b) An additional 60 – 90 minute meeting where Vantage Point would summarize the information gathered at the first meeting and facilitate discussion to come to a decision on whether to hire an ED. Further costs may then be added.

Peter Wright –

- A) Phase One
- a) Cost \$6800.00. Review background information. Ex. Governance, staff structure, budget, tasks done by existing staff.
- b) Terms of Reference or agreement with provinces
- c) Legal structure.
- d) Meeting to determine – CFMTA Budget in this regard. Where would the money come from? What are the specific services required. Expectations of ED?
- e) Draft an initial scope of services
- f) Determine if we are pursuing a “full service” model or “outsourced” model.



B) Phase Two

a) Cost \$3800.00

b) CFMTA negotiates with an associate management company with light assistance from Mr. Wright

To give this some frame of reference to where the money would come from – membership fees would be used to finance this process. Using 3000 members as a base point -

$3000 \times \$5 = \$15,000$

$3000 \times \$10 = \$30,000$



Pension Plan

Committee members – Marlaine Osgood, Joyce Hein, Annie Avery

ARMTA Resolution 2020 – Moved and Seconded by Marlaine Osgood and Kimerica Parr that the CFMTA pursue the possibility of a pension plan.

The committee contacted the Saskatchewan Credit Union, Sun Life, and the Canadian Federation of Musicians. As our individual members are self-employed and do not have an employer to contribute to a pension plan, it is not feasible for us to have a pension plan.

Further, the cost to administer such a program make it prohibitive.

Respectfully submitted,

Marlaine Osgood
Annie Avery
Joyce Hein



Vice President Recruitment Committee

Members: Tiffany A. Wilson, CFMTA/FCAPM Past President; Laura Gray, CFMTA/FCAPM Vice President; Joanne Lougheed, BCRMTA First Delegate

Mandate: to discuss, study and present ideas to aid the CFMTA/FCAPM to solve the current problem in both the provincial/territorial and national levels of our governing associations in finding volunteers to fill vacancies for office, particularly the Vice President.

Activities and Meetings:

January 2021

- Meetings were held via the ZOOM platform on January 7 and 13, 2021
- Many ideas were put forth regarding how we might expand the 'pool' of people eligible to be the Vice President of CFMTA/FCAPM
- as a result of these meetings, a survey was developed to determine how the provincial/territorial associations were managing their requirements for volunteers
- Survey was completed and circulated to the provincial/territorial associations for their response

February 2021

- Meetings were held via ZOOM platform on February 3 and 24, 2021
- Results of the survey were compiled and reviewed
- Recommendations were developed for the Executive Committee to consider
- The recommendations became motions that were voted on at a Special Meeting of the Executive Committee on February 28, 2021:
 1. To implement the position of a 2nd Vice-President
 2. To extend Vice-President eligibility to include RMTs who have held the position of Provincial/Territorial President
 3. To extend Vice-President eligibility to include any current RMT Chairpersons of CFMTA/FCAPM who have served in that position for a minimum total of four (4) years
 4. To extend Vice-President eligibility to include any past RMT delegate who has attended a minimum of two (2) CFMTA/FCAPM AEMs without the current three (3) year restriction

All motions were carried unanimously

March 2021

- Meetings were held via the ZOOM platform on March 3 and 24, 2021



- Suggested changes to the CFMTA/FCAPM Bylaws and Policies & Procedures were developed as a result of the passing of the motions at the February 28, 2021 Special Meeting of the Executive Committee and referred to the Bylaws, Policies & Procedures Committee for their review and any necessary actions
- The concept of honoraria being made available to all Committee Chairs was discussed and forwarded to the Finance Committee for their review and any necessary actions
- Looking forward, the committee discussed the importance of having engaged and involved Delegates and Committee Chairs.
- Recommendations regarding the following job descriptions were forwarded to the By-Laws, Policies & Procedure Chair and Officers for consideration:
 - Provincial/Territorial Delegates
 - Shall serve on one or more CFMTA Standing Committees as a member or Chairperson
 - Standing Committee Chairpersons
 - Chairpersons shall hold quarterly Committee meetings
 - Chairpersons shall attend the AEM virtually in order to be better informed about all business and programs, and to offer insight into the programs that they run.

RECOMMENDATIONS

1. To implement the position of a 2nd Vice President. This position would be elected in the even years and serve a 1-year term. In this same year, the Past President would retire after serving 1 year as past president (a common form of governance in not-for-profit associations)
2. To extend the Vice-President qualifications to include RMTs who have held the position of Provincial/Territorial President
3. To extend the Vice-President qualifications to include any current RMT Chairpersons of CFMTA who have served in that position for a minimum total of four (4) years
4. To extend the Vice-President qualifications to include any past RMT delegate who has attended a minimum of two (2) CFMTA AEMs without the current three (3) year restriction. (By-law Article VI.3 reads: Past Executive Committee members from the previous three (3) years are eligible)

The committee disbanded as our mandate had been fulfilled

Respectfully submitted,
Tiffany A. Wilson, Laura Gray and Joanne Lougheed



Virtual Conference 2021: *Connecting Canada*

2021 Conference Committee Members:

Chair – Neven Prostran

Secretary – Tiffany Pinhorn Smith

PR/Social Media/Marketing – Amy Boyes

Treasurer – Lois Kerr

Call for Proposals Committee – Joanne Lougheed

Scheduling – Evangeline Keely

Tech – Neven Prostran/Dina Pollock

Website – Dina Pollock

Other members: Rita Raymond, Laura Gray, Ellen Thompson, Nick Arsenault, Lynn Ewing, Lauren Kells, Kimerica Parr

Connecting Canada has been an incredible experience to organize. Our committee, which began with 2 members scratching their heads as to how to put on a virtual conference, has now grown to a group of nearly 15 meeting consistently across all time zones since October 2020. To say that this Conference planning experience was like no other is an understatement. The diligence from the committee in researching and rethinking every experience from the ground up has been incredible. We are all excited to hold this first of CFMTA/FCAPM's fully virtual events in just under 2 months' time! Here are some highlights from the planning and the conference itself:

- The Conference will be in a fully virtual hybrid format featuring live sessions, and pseudo-live pre-recordings that will be aired at scheduled times. Conference dates are July 8-10, 2021 wherein all live events will take place and be recorded to be made available until July 31, 2021. Registration is open until July 30 for those who wish to access material after the conference dates.
- The theme is *Musical Diversity from Coast to Coast to Coast* and aims to connect us all (hence the title) through the incredibly diverse musical landscape in our nation. The planning committee sought to provide resources and a platform for an ever-growing discussion of tremendous importance in our field and beyond
- A Call for Proposals yielded 21 accepted presenters. The conference also features 1 keynote speaker, 2 invited speakers, 8 workshops from sponsors/vendors, several provincially organized networking sessions, a vendor section, and more. Collectively, there are dozens of hours of conference material available for the all-inclusive price of \$49.
- Our Keynote Speaker, vocalist Measha Bruggergosman, is a maritimer of critical acclaim who will be delivering an exciting presentation to close the conference from The Peggy Corkum Music Room in Halifax, NS on July 10. Our invited speakers, Dinuk Wijeratne and Pat Carrabre, will be delivering workshops on diversity in creative approaches and diversity of revenue streams and finances for musicians.



- We will be hosting the National Piano and National Voice competitions during the conference as well. The performances will be available for watching and the winners announced live during the Conference. We are thrilled to offer two new Diversity Prizes of \$500 each (one for each competition) sponsored by Dalhousie University in Halifax.
- Our website continues to be updated frequently by the unmatched Dina Pollock and the full Conference program is also available, immaculately designed by Amy Boyes cfmta.org/2021ConnectingCanada
- So far we have collected over \$10,000 from advertising/sponsorship and donations alone for this virtual event and look forward to seeing the full balance sheet when we close the event.

Respectfully submitted,

Neven Prostran
Conference Chair



Addenda

Box Contents at Archive Site – Blue Pencil

Box #

1. CFMTA/FCAPM Binders with all reports, minutes and financials from 2008 to 2014
2. CFMTA/FCAPM Binders with all reports, minutes and financials from 1994 to 2007
Files – Novelties, Governor-General, Legal, Student Composers, Bylaws, Policies and Procedures
3. Two wood-covered albums of Canada Music Week and Student Composers
One Album of Canada Music Week and Student Composers - 1982-83-84
4. Two albums of Canada Music Week and Canadian Composers – 1982-1984 and 1993-1998
Canada Music Week winners – 2008-2009
5. Two Convention Binders – 2007 and 2009
Two albums of Canada Music Week and Student Composers – 1985-1991 and 1992-1999
6. Nine (9) Jubilee Repertoire books plus one display copy, 4 Teacher Guides and 32 CDs
60th Anniversary-Story of CFMTA – 2 copies
Paperback – CFMTA Retrospective-1 copy
CMT Newsletters – 1980s, 1990s – 5 copies
CMT Newsletters – 25 copies
CFMTA/FCAPM buttons – 500 to 700 (estimate)
7. Canada Music Week Albums – 2 1972-1978 and 1979-1982
Reel to Reel – 3
Several CMW Compositions
CDs and Cassettes of unknown compositions
8. Provincial Memorabilia

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Policies & Procedures Preamble

WHAT IS CFMTA/FCAPM?

The original founders of this federation somehow had a very clear vision of how to make a national music association of separate provinces work.

The CFMTA/FCAPM Executive settled on political (at first Provincial and later in 2011, Territorial was added) jurisdictional representation and settled on 2 representatives from each political jurisdiction to form an Executive Committee. This is a 'Senate' model. A Senate votes and acts on national matters, not on matters that belong to only one or a few more jurisdictions (provinces, territories).

Our name includes the word "Federation". A federation is "a political unity... of separate states or colonies or provinces or territories, so that each member retains the management of its internal affairs". In a federation, the self-governing status of the component states (Provinces, Territories) is typically constitutionally entrenched by its own provincial or territorial laws/bylaws/regulations and may not be altered by a unilateral decision of the central government (Executive Committee). Conversely, it is an organization formed by the act of uniting, or, of forming a union of [groups, colonies, states] Provinces/Territories by agreement of each provincial/territorial member to subordinate its power to that of the central government (Executive Committee), in matters that are national in scope. In our federation, the component provincial and territorial jurisdictions have chosen or appointed delegates to represent them on the "Executive Committee" and, by this act, have given to the delegates authority. Therefore, they have acknowledged that the "Executive Committee" is the sole authority to operate on a national platform. The number of delegates is 2 per Province/Territory.

The original group didn't plan how to specifically give a voice to individual members other than to say that they are acknowledged as individual (not Executive Committee or jurisdictional) members in the documents.

According to our Articles of Continuance, By-Laws and Policies and Procedures, the only voice and vote is to the delegates and some table officers. All authority for decisions within the federation currently is given to the "Executive Committee" which consists of the delegates and some table officers.

Each Provincial/Territorial member of CFMTA/FCAPM is an autonomous jurisdiction. Other Provinces/Territories are not permitted to prescribe anything to, or for, any of its other member jurisdictions. Each is autonomous. When each sends delegates to form the national Federation, each is giving the government of the Federation (Executive Committee) the authority to act for the common national good.

Individual 'Registered' members have a real voice and vote within their political (Provincial/Territorial) jurisdictions on matters brought to them from the CFMTA/FCAPM, and only there, not on the national level.



The delegates, some table officers and committee chairs do send materials to our individual and Provincial/Territorial members for their input. At that point, their feedback is communicated to their delegates. The delegates (Executive Committee) are the only ones who have a voice and vote in how this information is considered nationally.

Individual members have many positives to be gained from being 'Registered' and part of a national federation. They have liability insurance policies they cannot get elsewhere for the same costs. They have access to national programs such as piano, voice, compositions, writing and other types of competitions. They have access to workshops and training sessions at the Conventions and elsewhere. They have access to international groups and associations with the ability to attend these conventions as "Registered" music teachers. They have access to comprehensive medical and/or dental plans at affordable costs. They have access to home and automobile insurance for reduced costs. All of this and more is the result of having the designation "Registered" which is granted from their Provincial and Territorial Registered Music Teachers' Associations, which are members of the national Federation, CFMTA/FCAPM.

The CFMTA/FCAPM is operated by a set of by-laws, policies and procedures, and directives from individual delegates or from standing or ad hoc committees. Any changes to these must be approved by the Executive Committee by way of vote.

The text and details of these by-laws may be found on our website.

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