



## ARMTA PROVINCIAL BOARD MEETING

February 25, 2017

9:30 AM – 4:30 PM meeting with lunch at 12:00 PM

Liberty Christian Assembly Church, 1B - 6315 Horn Street, Red Deer, AB

### MINUTES

**1. CALL TO ORDER 9:27 PM**

**2. WELCOME AND INTRODUCTIONS**

**Present:** Marlaine Osgood (President), Beth Olver (Past President), Kimerica Parr (Vice President), Vicki Martin (Administrator), Naomi Parker (Edmonton), Deborah Gallant (Edmonton), ~~Melody~~-Melodie Archer (Calgary), Annette Bradley (Red Deer), Gwen Bartek (Grande Prairie), Marilyn Sinclair (Lethbridge)

Joined by phone: Chrysanthema (11:00-12:00), Elizabeth Raycroft (11:30-12:00), Amber Jorgensen (2:20 pm – 2:40 pm)

**3. AGENDA APPROVAL**

**MOVED:** To approve the agenda for the February 25, 2017 board meeting

**MOVED:** Beth, Debbie All in favour

**4. MINUTES OF OCTOBER 20, 2016 MEETING**

**MOVED:** To approve the minutes of the October 20, 2016 board meeting

**MOVED:** Annette, Gwen All in favour

**5. BUSINESS COMPLETED BY EMAIL VOTING**

**MOTION:** To accept the business completed by email voting into the minutes

**MOVED:** Beth, Naomi All in favour

**6. BUSINESS ARISING FROM THE MINUTES 9:40 PM**

- a) Strategic thinking: How does ARMTA retain and develop relevance in the music community? Discuss with reference to:

- i. [develop a strategy for contacting non-RMTs on the RCM teacher list](#) Naomi

From Naomi:

These are names of teachers from Edmonton and from a radius of 100km around Edmonton. I believe there are approximately 130 names here.

I also have a list of approximately 150 names from Calgary and from a 100 km radius around Calgary. I have not typed them up yet with their addresses.

This task is far greater than I had ever anticipated, and it is not over. However, it was extremely interesting. I had to compare the RCM list with the provincial ARMTA list. The RCM list does not print in its entirety. My husband

**Commented [ARMTA1]:** This should have been moved by someone who was at the meeting, so we will revisit this at the next board meeting.

and I tried to print it several times and it is not possible. One gets only the Link to the website. The ARMTA list is very large to printing also but is printable.

I noticed several trends from studying the RCM lists :

1. Many instructors at Alberta College and Mount Royal conservatories are eminently qualified but do not choose to join ARMTA.
2. There are many teachers with excellent qualifications from other countries who have immigrated to Canada but perhaps do not know about our organization. I have encountered some of these myself. It would appear that we have not reached out to them.
3. There are several people who have been members in the past who are no longer members. One wonders why.
4. Some people who have received awards from ARMTA are not ironically not members.
5. People who have written textbooks which members and their students buy and use all of the time do not belong.
6. At first I thought that we would have to find lists from other conservatories, but when I looked at the magnitude of the RCM list I saw that HUGE numbers of teachers from all sorts of teaching situations have joined. This was a real eye-opener for me. I have estimated that there are between 400 and 500 people on the RCM list of certified teachers and from the National Directory of the RCM in Alberta alone. We need to ask ourselves why many of these teachers have chosen to register with the RCM and not with us.
7. I was shocked to find out that in order to be certified, a teacher can do it with a grade 8 standing, 10 hours of online instruction AND, of course, by having submitted students for exams. I had previously looked into only the equivalent standing requirements. Therefore, many of the people to whom we send these packages are not eligible to be full members. In my opinion, that is ok. But we perhaps need to be welcoming in a new way to all who are eligible.
8. The trend in number 8 is also represents a new reality for ARMTA. RCM seems to be putting examination numbers, or more importantly fees, above the standard qualifications for teachers that ARMTA has historically encouraged.
9. Many of teachers discussed in the points above have chosen RCM over ARMTA. The RCM fee is not as high but is still quite considerable. RCM also offers a free National Directory, if the teachers have entered candidates for exams....
10. So we have to decide what we have to offer that is really attractive and run with it in my opinion.

Calgary sends out invitations to those who have recently completed an associate diploma to join ARMTA. Edmonton would like to do the same to the students that they are aware of with ARMTA teachers.

In Fort McMurray, there are more students calling because they have found the teacher on the RCM teacher directory rather than the ARMTA teacher directory. In Red Deer, they don't want to spend any money on advertising because they all have full studios. It would speak to spending money on advertising our teacher directory. In Grande Prairie, they have found that ARMTA membership gives you a local in person connection that RCM doesn't offer.

In our letter to potential members, we need to emphasize the benefits of insurance and local connection. In our advertising, we need to emphasize that students need to study with a Registered Music Teacher. Eg. "Are you studying with a Registered Music Teacher?" In smaller communities, print advertising may work better but online advertising works better overall. For Kijiji, it would cost a lot to advertise provincially (\$5 per day minimum), but it costs nothing for each branch to put an ad in their local page or slightly more depending on additional features wanted. Vicki will send a small ad with the logo to each of the branches for them to post on Kijiji.

Kimerica is at the U of A, where they are just learning about ARMTA through starting up a collegiate group. In Red Deer and Lethbridge, the student groups are very popular and key to making sure that ARMTA is well known.

- ii. [develop an information package](#) [Annette/Naomi](#)

We have prepared a letter we can send out to the list of teachers Naomi has prepared.

Additional tweaks to make to the letter: make sure RMT is written out as Registered Music Teachers. Change to "studio management tips available on the website". Re-order so that benefits for teacher and students are grouped together. Include that we are an official voice of music teachers who got music credits back on the Alberta transcripts. Debbie will join the discussion with Naomi, Annette, Beth, and Marlaine to finalize the letter.

We can develop a brochure addressing "Why you should study with a Registered Music Teacher" designed to speak to parents. We can do it as a pdf to give to teachers to give to their students. Could also design a bookmark to give out with pencils.

We should make sure that our logo is available to teachers to use in their studio materials and websites. Vicki will send it out with the next email update.

We can also adapt the letter to send to those who have been members in the past.

- iii. [MTNA collegiate model for developing students who would become RMTs](#) Marlaine

The U of A group meets for the first time this coming Monday, which Kim is going to be part of.

Is there someone else at the U of C that we could approach? Karen King might be able to provide other names. Deanna Oye could start a chapter at Lethbridge, where she already promotes ARMTA. Ron Long is the NATS chapter president who teaches at Grant McEwan in both the conservatory and the two-year program. Carmen could also be approached at GPRC (Grand Prairie Regional College) and Dale Wheeler could be approached at Red Deer College.

- iv. [Collect samples of studio policies, registration forms, interview questions to post on website](#) Karen

We were hoping to have actual sample policies, not suggestions. Most of our teachers have already opened their studios by the time they join ARMTA.

Edward Parker has a bunch of sample policies in his book which Debbie will send to Vicki and Beth. Marnie Deschenes (current ARMTA member in Calgary) had given that to Red Deer at a workshop that Annette will send. We want different ideas for members to be able to pick and choose ideas, fonts,

- v. [follow-up on October 2015 idea for website member pictures and "I belong to ARMTA because ....."](#) Vicki

We'll do this over lunch!

- vi. [Examining Board issues with registered subjects](#) Vicki/Diane Ferguson

Tuba, Oboe, and Bassoon need to be added to the list of registered subjects.

Vicki will get the updated application posted on the website and get Carolyn to help update the online application

- b) [Updates to Mission Statement](#) Debbie

Most board members prefer the first option:

The Alberta Registered Music Teachers' Association unites professional music teachers in their aim to provide quality music instruction, and performance opportunities and scholarships for their students as well as providing continuing education events and supporting cultural events throughout Alberta.

We could possibly omit "and supporting cultural events" from this statement. We do support cultural activities, but it is not the primary thing we do.

Our Code of Ethics should be an ~~aspirational~~-~~inspirational~~ message, not a list of rules that must be followed or they will be removed from the organization. Debbie also liked the NATS and MTNA code of ethics which were written in a better format.

Debbie and Kim will work further on both the mission statement and revisions to the Code of Ethics to bring to the next board meeting.

- c) [Disclaimer for Find a Teacher](#)

No further action to take.

- d) [Request to add request to add organizational memberships](#) Vicki

No further action to take.

- e) [Post-Secondary Pedagogy Scholarship](#) Marlaine

We do want this to be open to RCM and CC students who are studying or have completed their pedagogy course. It will still need to be clarified which pedagogy course (RCM Elementary, Intermediate, or Advanced; any or all of them) will be considered. It should also be available to those taking a single pedagogy course at university.

This scholarship information needs to be sent to the music office of post-secondary schools to forward to students. We want this included in lists of scholarships available to students, so we could post it at [Studentscholarships.org](http://Studentscholarships.org).

The scholarship would be based on merit based on the mark received in the course after the course is completed.

The application needs to include something to the effect that "The scholarship committee reserves the right to withhold the scholarship if a suitable applicant is not found."

Remove the requirement of a letter from a teacher and instead require a signature from a teacher.

The letter from student should be a maximum of 500 words.

Marlaine will make recommended changes and send this out to the board for final approval. The goal would be to get it posted this summer for those who have completed courses in April or June.

SKIPPED TO 7. b) String, voice, and junior piano competitions for 2017  
to discuss with Chrysanthema & Elizabeth R.

BREAK from 12:00 – 1:00 PM for lunch

- f) [Alberta education and private music study](#) Naomi, Vicki

No further action to take other than tooting our own horn.

- g) Home Schooling Preferred Service Provider

Nothing new to report and no further action to take.

- h) Community Service Award clarifications Marlaine

This will be addressed with Policies & Procedures updates.

- i) Board Development

- i. [Rosza Foundation Arts Management Program](#)

Kimerica will look into whether it will work for her to be able to take the course in Edmonton on May 26-27. We will budget \$100 for tuition fees and arrange for her to stay with an Edmonton member.

Beth will forward an article from the Globe & Mail on leadership lessons to the board.

- j) SOCAN (Society of Composers, Authors and Music Publishers of Canada) Michelle  
licensing

No further action to take provincially. Branch reps need to take it to their branches that any performances that are open to the public need to pay SOCAN fees.

Vicki & Marlaine will figure out which information to post on the website and/or in the Member's Area to let teachers know what responsibilities they have.

- k) [ARMTA 85<sup>th</sup> anniversary in 2017](#)

Nothing further to add. Three contracts have already been signed and returned and two of the compositions are completed.

There were three vocal proposals and three piano proposals of which we only were able to include two of each. Kimerica was supportive enough of the third vocal proposal to be prepared to offer them a commissioning personally.

**MOTION:** I move that ARMTA extend the Canada 150/ARMTA 85 commissioning project with two Encore commissions. The Encore commissions will be published but the composers will not be included in MCA or other events around the compositions. The two Encore commissions will go to Damian Jordan for voice junior and Han Ding for piano junior.

**MOVED:** Beth, Kimerica All in favour

l) CFMTA

i. [CFMTA Piano Competition](#)

CFMTA turned down the offer of \$3000 for piano competition award money. Beth and Marlane are concerned that they chose to take the competition award money out of the principal of funds available for competitions rather than interest earned. They would like to take the motion to CFMTA as proposed so that this issue gets discussed. They would be prepared to withdraw the motion if an alternate solution is presented.

m) [Provincial Piano Competition: eligibility of members to compete](#)

Members could apply for the provincial piano competition as long as they meet the current conditions of studying with an ARMTA member and being under the age restriction.

Vicki will check to see if this is addressed on the Piano Competition application form and make sure that it is updated accordingly.

## 7. NEW BUSINESS

a) Policies & Procedures changes

Beth/Vicki

i. Updated Job Descriptions

A. [Student Composer Competition convenor](#)

**MOTION:** To increase the scholarship awards for the Student Composer Competition as presented

**MOVED:** Debbie, Marilyn All in favour

B. [Tempo editor job description](#)

Also need to replace "Tempo Advertising Manager" with "Sponsorship Convenor"

C. [Piano Competition convenor](#)

Add:

- The Piano Competition convenor shall invite an executive member to the competition to present awards. [The Young Artist Tour Convenor will be invited to present the Young Artist certificate.](#)
- The piano competition programs should include logos of sponsors obtained from the Sponsorship Convenor.
- Competitors and the adjudicator should sign a media release form to have photos used in ARMTA publications.

Also need to note in the Young Artist job description that the Young Artist certificate needs to be presented and that the Piano Competition award presentation is a good time to do this.

**MOTION:** To approve the updated job descriptions as amended

**MOVED:** Beth, Annette All in favour

ii. New Job Description

A. [Sponsorship Convenor](#)

Add: The sponsorship convenor will co-ordinate with the Conference Convenor, the Continuing Education Convenor, and all competition convenors to be sure that sponsor logos are included in programs.

B. [Community Service award convenor](#)

CHANGE: g. When a student initially starts collecting hours, the hours are in the calendar year up until the deadline (for example Jan. 1, 2016 - Jan.31, 2017 or Jan. 1, 2017 - June 30, 2017). After this initial year, there may be carry over hours from the previous year (typically, the hours will be those collected later in the year).

TO: g. Students can collect hours in any 12 month consecutive period.

**MOTION:** To approve the two new job descriptions as amended

**MOVED:** Beth, Naomi All in favour

iii. [General updates](#)

Changes to make:

- Add under Affiliate membership: An Affiliate member may vote at the national level, but may not hold a national office.

This and the fact that affiliate members may not use the designation RMT should also be added to the Become a Member information on the website and the application form. Vicki will make sure that it is.

- Members at Large Convenor – change to a Members at Large Representative appointed by the board.
- Update to the new Code of Ethics
- Application fees after October 1 - \$100 for new or reinstating members.
- "Special Recognition Award" changed to "ARMTA Service Award"
- Delete Post-Secondary promotion convenor and add new titles for new convenorships including String Competition Convenor, and Vocal Competition Convenor.
- Young Artist – add link to CFMTA job description.

Life memberships – Vicki will pull together a list of all members who have been members for 50 years or more to bring to the next meeting to decide what to do.

We will come up with an alternative to "present a balanced budget" for approval at a future board meeting. CRA allows for non-profits to hold between 6 months to 2 years worth of operating expenses in reserve.

We will address who can and cannot receive an award (student, ARMTA member with specific conditions, etc.) from the ARMTA Recognition Fund in future revisions. [Debbie will discuss this with Judith.](#)

- Board and email – spelling and capitalizations corrected

**MOTION:** To approve the general updates to the Policies & Procedures

**MOVED:** Marilyn, Gwen All in favour

Vicki will send a copy of the Policies & Procedures manual with all the updates to the Policies & Procedures manual clearly marked to the board for final approval before posting in the Member's Area.

iv. MAL convenorship converted to a board member position?

Already addressed in 7. a. iii) above.

b) [String, voice, and junior piano competitions for 2017](#)

Discussed at 11:00 with Chrysanthema (String competition) and Elizabeth (Voice competition) joining by phone.

Chrysanthema has investigated locations in Calgary to hold a joint competition but has not looked into church locations yet, which may be cheaper.

There is \$3000 available from the Recognition Fund to use for awards. Chrysanthema has asked for \$3000 to run the competition. Costs would be similar for Calgary or Edmonton locations.

Proposed dates: November 2018 or February 2019. There is probably not enough time to get ready for February 2018.

Chrysanthema has requested money available for a commissioning a solo work as well and has talked to Roberta Stephen about ~~compose~~ composing something for students to perform in the competition. It is not necessary, but it would be nice.

Elizabeth is willing work with a joint competition. In addition to the usual piano competition requirements, vocalists would also need rehearsal time in the same location, an accompanist, and possibly a change room. To do a junior piano competition with strings & voice is a little degrading since it gives the impression that voice & strings aren't as good or important. Voice students tend to be older than piano or string students, which would add to the disparity between a junior piano competitor and a voice competitor. The string & vocal could run independently since there isn't a CFMTA competition to send them to afterwards, so we could set our own parameters for what is required (about 20-30 minutes, we're thinking) including defining what "junior" means. We could let the string & vocal competitors decide whether they want to bring their own accompanist, use one provided, or pick from a list of possible accompanists.

We would want to start the vocal & string competitions with only senior levels and then add junior levels once things are up and running. We would also want to have a screening process so that there is a manageable number of students (4?) competing.

It would be possible to have all competitions on the same day if rehearsal time was split up or condensed.

Could we billet competitors or get hotels to sponsor students in exchange for advertising to help with accommodations if it was spread over a couple of days? If the community is more involved, they are also more invested in helping and coming out.

Chrysanthema and Elizabeth will continue to plan with a goal of running a joint strings & voice competition in November 2018 or February 2019 and bring in Alison Kilgannon (our new piano competition convenor) to the discussion of including piano in the same competition.

It would work better to do a junior piano competition the same year as the senior so that junior students can also hear the senior students.

c) [Future of ARMTA involvement in MCA](#) [Beth Oliver](#)

So far, attempts to bring in a big name to the October 2017 MCA have not got any results.

We could cut back on how much we do at MCA, or at least make sure that we do our sessions on the same day so that single day registrations would be more feasible.

Most of our piano members do prefer to go to APTA's conference, but APTA is not interested in a joint conference. We need to be careful not to duplicate what APTA has already done again. MCA is aimed at band and choral teachers in the school system, so while it's a challenge to make it relevant to our members, it is the only place that can bring all studio teachers together. It also offers our teachers the opportunity to learn about areas of music education outside their primary-primarily instrument (especially piano).

We still feel that it would be better for our members to do local workshops in each of the branches (including Calgary & Edmonton, not just smaller branches) and set up travelling workshops. If possible, it would be good to get people from out of the province to travel around. Red Deer prefers half-day workshops.

We should set up a request for proposals for both MCA and Continuing Education clinicians so that we can get a better sense of what our own members have to offer. This has the advantage of keeping travel and accommodation costs low.

**MOTION:** That we participate in MCA 2017 with at least two sessions held on the same day.

**MOVED:** Marilyn, Debbie All in favour

d) Liability insurance for the board Beth/Marlaine

The free legal advice included in packages is generally not considered to be very good.

Tabled to the next meeting after the board has had a chance to review the quotation. Vicki distribute a copy of the entire quotation to the board prior to our next board meeting.

e) Personal Information Protection Act (PIPA) Michelle Faunt

Vicki has been tasked with putting together a policy on how we handle our members' personal information.

Since one of the resolutions coming to CFMTA is to develop a media policy, we will wait to clarify issues with consent for media until after the CFMTA meeting. For audiences at events being recorded, a sign should be placed at the door stating that video will be recorded, but it is not necessary to have each audience member sign a consent form.

In regards to alcohol and insurance, ~~the executive~~ Marlaine and Vicki will put together information for members to inform them of how events with alcohol is treated by our insurance company. Branches need to be aware that if they are holding events with alcohol, they should get insurance for that event. This will be sent out in a monthly update and placed on the website. (With SOCAN information).

f) Advertising and sponsorship rates Amber Rose

Amber joined by phone from 2:20 pm – 2:40 pm to discuss advertising and sponsorship.

We don't want to remove the advertising portion from the sponsorship package but want to make it possible to get advertising without necessarily being a sponsor.

We would rather leave sponsorship levels alone as they are. If anyone wants to advertise in the email update, we can set up a separate payment for individuals or businesses who want to advertise in only ~~in~~-email newsletters or put business card or half-sized page ads in Tempo. We'd leave full-page ads for sponsors only. For now, we would not charge for advertisements on social media. Ad prices would be \$10 less than an equivalent sponsorship rate. Logos with a live link would only be available to sponsors.

Vicki will work with Carolyn & Amber to get online payments set up for advertising and sponsorship with the goal of having it set up before the next sponsorship drive this summer.

g) ARMTA service award nominee

Nominations:

- Teresa Allred (Annette believes she may have received this award in the past)
- Marie Gazzard
- Dale Wheeler

**MOTION:** That Teresa Allred receive the ARMTA Service Award for 2017.

**MOVED:** Beth, Marilyn Carried

Vicki will look up award recipients pre-2005 so that this information is available in the future to be sure that we have recognized everyone who deserves it and not duplicate awards.

h) Budget

- a. ARMTA operating budget Vicki

**MOTION:** To approve the 2017-2018 as amended

**MOVED:** ~~Melanie~~ Melodie, Kim All in favour



A close eye will be kept on actual expenses over the next few months to review at the October meeting, since we cannot have a budget with such a large deficit every year.

b. [Recognition Fund budget](#) [Judith Ammann](#)

The Student Composer Competition awards increase is approved. ([See 7. a\) i. A. Policies & Procedures Updated Job Descriptions: Student Composer Competition convenor](#))

A maximum of \$1000 is allotted for the new Pedagogy scholarship.

A maximum of \$500 per student up to a total maximum of \$5000 is allotted for needs based bursaries.

CFMTA Piano Competition prize money will not be needed.

Voice & String Competition awards are not needed for 2017-2018, but will be in future years.

No change to all other items.

**MOTION:** To approve the Recognition Fund as amended

**MOVED:** Kim, Naomi All in favour

#### 8. **REPORTS: sent out in advance; referred to; not read verbatim**

- a) [President's report](#) [Marlaine Osgood](#)
- b) Vice-President's report [Kimerica Parr](#)
- c) [Past-President's report](#) [Beth Olver](#)
- d) [CFMTA report](#) [Beth Olver/Marlaine Osgood](#)

The ARMTA board is in favour of secret ballots for voting on expenditures over \$1000.

Beth and Marlaine will need to see what "representation by population" means before deciding.

The board feels that a lawyer is not needed for copyright issues. We do need media guidelines, but not necessarily from a lawyer.

The board is in favour of strategic planning, although the budget is quite high.

- e) [Membership report](#) [Vicki Martin](#)
- f) [Financial report](#) [Vicki Martin](#)
- g) [Administrator's report](#) [Vicki Martin](#)

**MOTION:** To approve the executive reports as presented.

**MOVED:** Naomi, Debbie All in favour

#### 9. **CONVENORS: sent out in advance for reading**

- a) [Archives](#) [Naomi Parker](#)
- b) [ARMTA Piano Competition](#) [Alison Kilgannon](#)
- c) [ARMTA String Competition](#) [Chrysanthema Pashunkova](#)
- d) [ARMTA Voice Competition](#) [Elizabeth Raycroft/Naomi Williams](#)
- e) [ARMTA Recognition Fund](#) [Judith Ammann](#)
- f) ARMTA Student Composer Competition [Christine Rogers](#)
- g) [Canada Music Week](#) [Margaret King](#)
- h) [Community Service Award](#) [Marlaine Osgood](#)
- i) [Conference 2017](#) [Viktoria Reiswich](#)
- j) [Continuing Education](#) [Deanna Oye](#)

- k) [Examining Board](#) [Diane Ferguson](#)
- l) [Members at Large](#) [Christine O'Donnell](#)
- m) Policies and Procedures/Bylaws vacant
- n) [Provincial Festival Association Liaison](#) [Dorothea Johanson](#)
- o) Publicity vacant
- p) [Social Media](#) [Christina Kolos](#)
- q) [Sponsorship](#) [Amber Jorgenson](#)
- r) [Tempo](#) [Lisa Ng](#)
- s) [Webmaster](#) [Carolyn Garritano](#)
- t) [Young Artist Tour](#) [Debbie Gallant](#)

**MOTION:** To approve the convenor reports as presented.

**MOVED:** Debbie, Beth All in favour

**10. BRANCH REPORTS: representatives will summarize their submitted reports**

- a) Calgary Melodie Archer, Michelle Everett Faunt
- b) [Edmonton](#) [Naomi Parker, Deborah Gallant](#)
- c) [Grande Prairie](#) [Carmen Gorgichuk](#)
- d) [Lethbridge](#) [Karen MacDonald](#)
- e) [Medicine Hat](#) [Betty Bischke](#)
- f) [Red Deer](#) [Annette Bradley](#)

**MOTION:** To approve the branch reports as presented.

**MOVED:** Gwen, Annette All in favour

**11. CORRESPONDENCE**

- a) [Thanks from Carol Mellors](#)
- b) [Thanks from Ft. McMurray branch](#)
- c) Thank you cards from scholarship winners were read and will be submitted to archives.

**12. NEXT MEETING**

**Next meeting: Thursday, October 26<sup>th</sup> in Red Deer.**

Possibly at Liberty Christian Assembly with supper at the Vietnamese restaurant next door instead of at the Sheraton with MCA?

The ARMTA AGM will probably be held on Saturday, October 28<sup>th</sup> depending on the MCA schedule.

**13. ADJOURNMENT at 5:40 PM**

## AGENDA DETAILS AND REPORTS

### 5. BUSINESS COMPLETED BY EMAIL VOTING

MOTION: I would move that Kimerica Parr be appointed ARMTA vice-president, effective immediately.

MOVED by Elizabeth Olver on November 21, 2016 by email voting

SECONDED by Naomi Parker

In favour: 7 (Melodie Archer, Kathy Seppala, Michelle Everett Faunt, Karen MacDonald, Marlaine Osgood, Beth Olver, Naomi Parker)

Not in favour: 0

Abstain: 1 (Annette Bradley)

MOTION CARRIED on November 25, 2016.

---

MOTION: Move that ARMTA make a one-time offer of four \$50 scholarships for student compositions based on a Canadian folksong from the recognition fund for the Student Composer Competition 2017.

MOVED by Beth Olver on December 1, 2016 by email voting

SECONDED by Michelle Everett Faunt

MOTION CARRIED UNANIMOUSLY on December 7, 2016

---

MOTION AS AMENDED: 1. That to celebrate Canada's 150th and AMRTA's 85th birthdays in 2017, ARMTA commission a minimum of three composers (and a maximum of six composers) to compose a total of six works (16 - 32 measures) for students based on (or referencing) Canadian folk tunes: vocal, string, piano for elementary (grade 1-3) and intermediate (grade 4-6) students. The compositions will be available for free download to ARMTA, NATS, APTA, ASA, AMEF, and CFMTA members for up to 12 months.

MOVED by Beth Olver on December 1, 2016 by email voting

SECONDED by Michelle Everett Faunt

MOTION CARRIED UNANIMOUSLY on December 7, 2016

MOTION: 2. That a "call for compositions" be opened to Alberta composers (ARMTA and non-ARMTA members). Applications with expression of interest in the project will be accepted until February 1. A panel of 3-5 ARMTA board members will select the composers who will be given the six commissions by February 15. Compositions to be completed by April 30, 2017.

MOVED by Beth Olver on December 1, 2016 by email voting

SECONDED by Naomi Parker.

MOTION CARRIED UNANIMOUSLY on December 7, 2016

MOTION: 3. That ARMTA pay composers a negotiated fee based on the Canadian League of Composers rates for commissions (<http://www.composition.org/commissioning-rates/>), which for a solo instrument or 2 players is \$425 per minute of music. The total fees not to exceed \$2550 (6 x \$425) to come from our accumulated surplus.

- Since elementary pieces (level 1-3) are usually under a minute, we may be able negotiate a fee for under \$300

MOVED by Beth Olver on December 1, 2016 by email voting

SECONDED by Michelle Everett Faunt

MOTION CARRIED UNANIMOUSLY on December 7, 2016

---

MOTION: That ARMTA use the ARMTA Recognition Fund to provide CFMTA with a onetime \$3000 to be used towards the 2017 CFMTA piano competition first prize of \$6000.

MOVED by Beth Olver on December 13, 2016 by email voting

SECONDED by Melodie Archer

In favour: 8 (Debbie Gallant, Annette Bradley, Kimerica Parr, Kathy Seppala, Betty Bischke, Beth Olver, Marlaine Osgood, Melodie Archer)

Not in favour: 1 (Michelle Everett Faunt)

Abstain: 1 (Naomi Parker)  
MOTION CARRIED on December 18, 2016

---

MOTION: That

- ARMTA negotiate with Palliser Music Publishing to publish the Canada 150 ARMTA 85 commissioned six works under individual titles, under the conditions that there is no cost for publication to ARMTA, that ARMTA is acknowledged as the commissioner, and that ARMTA members each receive a free copy of the commission works.
- The sentence ("The compositions will be available for free download to ARMTA, NATS, APTA, ASA, AMEF, and CFMTA members for up to 12 months.") in the email motion B1 passed December 7, 2016 be rescinded.

MOVED by Beth Olver on January 5, 2017 by email voting

SECONDED by Michelle Everett Faunt

In favour: 9 in favour

Not in favour: 0

Abstained: 0

No reply: 1

MOTION CARRIED on January 8, 2017

---

MOTION: That ARMTA send the following resolution to CFMTA 2017

Preamble

The Personal Insurance withdrew its support of CFMTA Piano Competition (1st prize money of \$6000) late in 2016, ahead of the 2017 March competition.

CFMTA should consider how to ensure that prize money is reliably funded.

Resolution:

That the CFMTA competition levy (currently \$2 per member) be increased in order to fully fund all the expenses associated with the competition (prizes, jurors fees and travel & expenses, competitor travel & accommodation).

MOVED by Beth Olver on January 10, 2017

SECONDED by Michelle Everett-Faunt

In favour: 6

Not in favour: 1

Abstain: 1

No reply: 1

MOTION CARRIED on January 12, 2017

---

PREAMBLE:

"SOCAN (the Society of Composers, Authors and Music Publishers of Canada) is a not-for-profit organization that represents the Canadian performing rights of millions of Canadian and international music creators and publishers. SOCAN is proud to play a leading role in supporting the long-term success of its more than 130,000 Canadian members, as well as the Canadian music industry. Through licences, SOCAN gives businesses that use music the freedom to use any music they want, legally and ethically. SOCAN licenses more than 125,000 businesses coast to coast and distributes royalties to its members and peer organizations around the world. SOCAN also distributes royalties to its members for the use of Canadian music around the world in collaboration with its peer societies. In addition, SOCAN plays a leadership role in mentoring emerging creators on various aspects of the craft and business of music. We also advocate on behalf of our members to ensure that copyright is respected and that creators are appropriately remunerated for the use of their work." (excerpt from [www.socan.ca/about](http://www.socan.ca/about))

As members of professional music associations across Canada, it is imperative that we honour our legal and professional responsibility to obtain SOCAN licenses for applicable events that our organizations sponsor. It is important that we lead by example and support the composers and publishers that provide us with the repertoire that we use with our students. The non-profit status of our organizations does not automatically exempt us from paying for licenses for events where:

- admission is charged or donations are collected
- the event takes place in a venue that is accessible to the public, regardless of whether the public is explicitly invited to partake in the event or not

As music teachers, we do not have to pay for SOCAN licenses in order to host private music recitals in our homes, churches and/or community centres, as long as the events are closed events, admission is not charged and/or donations are not collected. If the intent of the event is "for the students, by the students", the event is without profit or donation, and is in a "private" setting, a license isn't needed.

The SOCAN licenses pertain more often to public events that our associations sponsor. In these situations, a license must be purchased for events where admission is charged, donations are collected and/or the event takes place in a venue that is accessible to the public (regardless of whether the public is explicitly invited). Each event must be individually evaluated with respect to whether a license should be purchased.

Therefore, it is up to each local music association branch to determine which annual events are subject to a SOCAN license and to purchase the licenses as needed. A SOCAN license can be purchased after setting up an account online, for a fee of \$35.00 per event.

An annual blanket fee system is available through SOCAN. However, in order to take advantage of this fee system, the sponsoring body must submit the dates, times, and locations of all events for the upcoming year in advance, in order for SOCAN to determine an appropriate annual fee. This would not be efficient nor would it be feasible for the provincial associations or the national association to take on this responsibility. Each local branch of the provincial music teachers' associations across Canada, should take on the responsibility of determining which annual events require SOCAN licenses and as such, purchase the licenses as needed.

RESOLUTION: "That as a professional courtesy, the CFMTA encourage each branch of Registered Music Teacher's Associations to pay appropriate SOCAN fees (purchase \$35 licenses) in support of composers and publishers."

MOTION: "That we accept the SOCAN resolution and that it be presented at the CFMTA meeting in March."

MOVED Michelle Everett Faunt

SECONDED by Beth Oliver

9 In favour

0 Not in favour

0 Abstain

MOTION CARRIED on January 5, 2017

## 6. BUSINESS ARISING FROM THE MINUTES

### 6. a) i. develop a strategy for contacting non-RMTs on the RCM teacher list

*Naomi Parker*

### 6. a) ii. develop an information package

Drafted letter to send out to potential members:

Hello!

Are you looking for music teaching colleagues? For professional development? Performance opportunities for your students?

Alberta Registered Teachers' Association supports over 400 private studio music teachers with

- Opportunities for professional development with clinicians at master classes and workshops in your local branch and at national and provincial conferences. See [www.ARMTA.ca](http://www.ARMTA.ca) events page.
- or...
- Professional development opportunities through workshops and master class clinicians by way of your local branch, and conferences both provincially and nationally. See [www.ARMTA.ca](http://www.ARMTA.ca) events page.
  - Professional publications: The Canadian Music Teacher (national) and Tempo (provincial)
  - Website ([www.ARMTA.ca](http://www.ARMTA.ca)) members area with studio management tips
  - Colleagues to call with your questions and concerns
  - Recognition of professional standing (RMT) through association with other qualified instructors of music. RMTs at a minimum have a Bachelor of Music or Associate diploma from Royal Conservatory or Conservatory Canada, or equivalent.
  - "Find a Teacher" connecting students to nearby music teachers
  - Recitals for students of all abilities and ages
  - Performance competitions and recitals for music career bound students
  - Scholarships for students some based on need, others based on achievement. The ARMTA Recognition Fund ([www.ARMTA.ca](http://www.ARMTA.ca)) provides thousands of dollars in scholarship each year.
  - Community Service Awards for students who volunteer in the arts. See [www.ARMTA.ca](http://www.ARMTA.ca)
  - \$5 million Liability Insurance (Westland) included in annual dues, plus special rates on home and auto insurance (The Personal) and life and health insurance (Morneau Shepell). See [www.CFMTA.org](http://www.CFMTA.org)

Get active in your local Registered Music Teachers' Association and grow a community of friends who share your experiences in operating a private music studio and your desire to provide the best instruction and support for your students.

*Annette Bradley*

### **6. a) iii. MTNA collegiate model for developing students who would become RMTs**

**Karen King** – U of C – Doctoral student – supports the idea but doesn't have the time.

**Edwin Gndt** – Ambrose College – Associate Professor – supports the idea but doesn't have the time.

**Milton Schlosser** – Augustana University College - Milton is on half year sabbatical next year, after which he may be interested in starting an ARMTA Collegiate Chapter. A music co-op course is available at Augustana which will work well with the Collegiate Chapter. The campus is also big on community service. He is thinking this over will contact us in 2018.

**Patty Tao** – U of A – Patty is interested and has spoken to a student who is very interested in getting this started. Patty will be meeting with the Music Students Association, hopefully at the end of February, to ensure there are enough interested students and make plans for next year after which she will apply to the University to form the group officially.

*Marlaine*

### **6. a) iv. Collect samples of studio policies, registration forms, interview questions to post on website**

[Things to Think About when opening a new Music Studio:](#)

When starting out to set up your music studio various areas come into play:

1. Probably the most important thing is to set out your policies clearly and in writing so there are no misunderstandings between the parents and yourself.

2. You will need a private area in your home to keep interruptions to a minimum.

3. One thing to be established at the onset should be payment: How much should I charge and how would I accept payment? It is good to have one policy in effect so that you don't spend a lot of your time bookkeeping. Careful records of all financial transactions should be kept.

When deciding your Rate of payment it may be useful to have samples of going rates: factors may include a) the geographical area you are teaching in, b) the number of existing teachers in that area, c) whether or not you are offering any special programs (i.e. Music for Young Children), and d) will you give a discount for Multi student families?

Terms of payment – could vary between per week, per month, per term or even per year.

A common financial arrangement is to ask for post-dated cheques for the year made out on the 1st of the month.

4. Lesson replacement policy: who is the onus on – you or the parent?

Most teachers prefer to replace a lesson if possible, rather than give a refund. You need to decide and state clearly an acceptable reason for replacing a lesson. Some things are unavoidable, such as illness or a family emergency. Convenience or social events such as a Birthday party might not seem so pressing. Will you under any circumstances refund their money? Some teaching bodies feel that lessons should not be replaced for any reason. Once again this is your choice, but it should be clearly stated in your communication with the parents at the beginning of the year.

5. Expectations – what can the parent expect? A professional attitude; expertise, both academic and practical; and a cheerful encouraging attitude.

What can you expect from the student. Do you want/need a written contract setting this out? Being present on time with the necessary materials seems a good start, but cannot be taken for granted. The work should be covered in a reasonable manner – perhaps a practise sheet or book can help set out the requirements from week to week. Should the parent participate in the practising? Certainly, to the extent of providing a suitable instrument to practice on and a good space with no interruptions during the practice time, as well as help if needed and a supportive attitude.

6. Damaged goods (hopefully only music!) Will you loan out music? What is your policy if books are damaged? Will you purchase music for the student on behalf of the parent or expect them to supply it?

7. Will you incorporate group lessons into your teaching year? How many will you have and are they included in regular fees, or charged a special rate? What is your policy on recitals? How many will you have a year, is participation mandatory, and is there a fee involved? Will you expect your students to take exams and participate in festivals?

8. Some people like to point out that the ½ hour or hour framework is just a guideline of the time needed to cover the work prepared by the student, and not a contract to "teach" for the time allotted.

Missed Lessons: Missed lessons will be made up at the teacher's discretion depending on the student's need and time available.

Further ideas can be gleaned from associates who have been teaching for a long time, or from many of the texts on Teaching that include Studio Management, such as those by Shaum & Cupp; Denes Agay, and Bastien to name a few.

*Karen*

## 6. a) v. follow-up on October 2015 idea for website member pictures and “I belong to ARMTA because .....”

I requested submissions from the board & convenors with reports and did not receive any. I will ask again after the board meeting when getting reports in will not take priority, but if there are no submissions from those most invested in ARMTA, I won't pursue this any further.

*Vicki*

## 6. a) vi. Examining Board issues with registered subjects

The following changes to the ARMTA application have been approved by the Examining Board:

1. Under Requested Registered Subjects, including the following:

Please choose from the following Registered Subjects:

Accompaniment	French Horn	Speech Arts
Accordion	Guitar	Trombone
Advanced Theory (Harmony, Counterpoint, Analysis, History)	Harpsichord	Trumpet
Cello	Music History	Upright Bass
Clarinet	Organ	Viola
Composition	Pedagogy	Violin
Euphonium	Percussion	Voice
Flute	Piano	
	Saxophone	

2. Adding the question on the first page: “Are you currently or do you intend to teach music in a private or commercial studio context?”

3. In the information preceding the application, adding that a B.Ed. is not typically sufficient for Full membership as follows:

1. FULL membership

One of the following qualifications is required:

- a) a music degree (e.g. Bachelor of Music or higher) from a recognized post-secondary institution. A B.A. or B.Ed. in Music degree or equivalent is typically not sufficient on its own unless **additional advanced study can be demonstrated documented.**

4. Under contact information, changing “Business/School Name” to “Business/Music School/Institution Name”

5. Under Required Supporting Documentation, removing the “Each document submitted must be signed and dated by the applicant.” requirement and changing “Photocopies are acceptable.” to “Digital copies are acceptable.” Removing “All supporting documentation signed” from the Final Checklist at the end.

We hope that all these changes will make it clear that we are an association of private studio teachers and not classroom music teachers.

*Vicki/Diane Ferguson*

## 6. b) Updates to Mission Statement

### Report on Mission Statement

In researching the purpose of a mission statement, I came up with the following:

1. The purpose of a mission statement is to “communicate the purpose of an organization.”

[https://en.wikipedia.org/wiki/Mission\\_statement](https://en.wikipedia.org/wiki/Mission_statement)



2. According to Forbes, the following questions must be answered in the mission statement. **"What do we do?"** The mission statement should clearly outline the main purpose of the organization, and what they do. **"How do we do it?"** It should also mention how you plan on achieving the mission statement. **"Whom do we do it for?"** The audience of the mission statement should be clearly stated within the mission statement. **"What value are we bringing?"** The benefits and values of the mission statement should be clearly outlined.

3. Questions to consider:

1. Who is your target client or customer (generalize if needed)?
2. Contribution: What product or service do you provide to that client?
3. Distinction: What makes your product or service unique, so that the client would choose you?

I also looked at the mission statements/purposes of several organizations:

I. NATS Purposes

The Association is organized to benefit the public good and generally enrich the public through: (i) encouragement of Members to achieve the highest standards in their teaching of singing; (ii) promotion of vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented; (iii) requiring Members' adherence to stated ethical principles in the teaching of the vocal arts; and (iv) organizing and affiliating its Members to provide nationwide accessibility to qualified teachers for all students of singing.

NATS, Code of Ethics , July 2014, <https://www.nats.org/code-of-ethics.html>

II. The Eastman School of Music strives:

- To create a musical community that is rich with cultural, social, and intellectual diversity.
- To give the student an intensive professional education in his or her musical discipline.
- To prepare each student with a solid foundation in music and an expansive education in the liberal arts.
- To develop an informed and inquiring mind that enables each graduate to engage the fundamental issues of his or her art and to become an effective cultural leader in society.
- And, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages.

III. Music Teachers National Association

The mission of Music Teachers National Association is to advance the value of music study and music making to society and to support the professionalism of independent and collegiate studio music teachers.

<http://www.mtna.org/about-mtna/code-of-ethics/revised-code-of-ethics/>

And after looking again at the present mission statement of the Alberta Registered Music Teachers' Association,

To enhance the quality of life by promoting the love and knowledge of music through professional music teaching and service in the community and to provide cultural events of a high standard.

and realizing that it does address some of the above criteria (however, it is a sentence fragment!), I came up with the following wording that I am hoping can be discussed by the group as a whole.

The Alberta Registered Music Teachers' Association unites professional music teachers in their aim to provide quality music instruction, and performance opportunities and scholarships for their students as well as providing continuing education events and supporting cultural events throughout Alberta.

or

The Alberta Registered Music Teachers' Association unites professional music teachers in their quest to promote the love and knowledge of music through teaching, service in the community and providing cultural events.

### **Report on ARMTA Code of Ethics**

I researched "Code of Ethics" with study of other organizations and their Codes of Ethics, and considered the statement of principles that was put together in the last two years by ARMTA.

The following are suggestions that might make the Code of Ethics more succinct.

1. Divide items under the three topics suggested at the opening:
  - 1) The profession
  - 2) the student, and
  - 3) the community.
2. Incorporate parallel sentence structure. (ie. Begin each sentence with: ARMTA members will .... , or Members of the association will endeavor to...). Presently, each sentence seems to jump from one topic to another and the subject of the sentence changes from student to music to members of the association.
3. Two specific items that I think could be re-addressed are:

"Members of the association may fairly compete with one another, but misrepresentation of one's own or disparagement of another member's professional standing or personal qualities is unethical conduct." (Present text)

Because this statement is in the Code of Ethics, I think that we could leave out the final words 'is unethical conduct' and replace this statement with something like,

(edit) Members of the association shall present themselves honestly, and in a dignified manner, and shall refrain from disparaging remarks regarding another members' professional or personal qualities,

and

"A fair and reasonable period of continuous instruction shall warrant a member's claiming a student."  
(Present text)

I would recommend that we omit this statement from the Code of Ethics. The wording of this statement seems vague and unreasonable. What constitutes a fair and reasonable period of instruction? How does one "claim" a student in a free marketplace?

If the board is interested in making revisions to the Code of Ethics, I would suggest that two or three members take on the task of looking at the statements of other organizations, and editing the present document to be more concise, and positive in tone. Unless we are going to remove members who do not follow this Code of Ethics (which may itself be illegal), I think it would be more beneficial to present our ethics in an aspirational manner.

Respectfully submitted,

*Deborah Gallant*

### **6. c) Disclaimer for Find a Teacher**

The disclaimer below has been added to the provincial Find a Teacher website, and the Edmonton & Lethbridge websites. Carolyn has sent an email to Calgary (Lindsay) & Red Deer (Ruston) to ask them to do the same.

"ARMTA members are accepted into membership on the basis of their education. It is the responsibility of the student and his/her parent or guardian to choose a teacher suitable for the learner."

*Vicki*

## 6. d) Request to add request to add organizational memberships

Kim Greene at the Edmonton Suzuki Piano was informed that they could receive Tempo and our email newsletters by becoming sponsors. We didn't receive a response, but Amber Jorgenson will contact them when she does her annual sponsorship drive this summer.

Amber contacted all our current sponsors to ask if they wanted to receive our email newsletters, and Red Deer College & Tom Lee Music (Steinway) took advantage of this offer.

Vicki

## 6. e) Post-Secondary Pedagogy Scholarship

### ARMTA Music Pedagogy Scholarship Pedagogy Scholarship from the ARMTA Recognition Fund

**Purpose:** The ARMTA Pedagogy Scholarship is offered to assist students, at an advanced level, who wish to further their musical studies through the pursuit of pedagogy. The basic requirements are:

- commitment to music study and teaching
- academic scholarship

**Description of the Pedagogy Scholarship:**

- One award is available each June 30th in the amount of \$1000 per recipient.
- Applications are reviewed and scholarships are awarded on a yearly basis.
- Applicants enrolled in any music pedagogy study are encouraged to apply.

**Applicants for the ARMTA Pedagogy Scholarship should meet the following criteria:**

- Be a permanent resident or citizen of Canada;
- Be a resident of Alberta for at least 6 months and be studying with a teacher in Alberta;
- Be pursuing music studies – practical, theory, advanced studies, etc,
- Have a desire to continue to share their musical talent through teaching.

**How the Pedagogy Scholarship is awarded:**

- A committee designated by the ARMTA Provincial Board will review applications each June. The decision of the committee is final.
- All cheques from the ARMTA Recognition Fund are made out in the name of the student/recipient. They cannot be made out to an ARMTA member, to the parents, to an institution of learning, or to the instructor of the student.

**Applying for the ARMTA Pedagogy Scholarship:**

An online application is found on the ARMTA website at [www.armta.ca](http://www.armta.ca) under Student Opportunities. To submit an application by mail, please fill out the following form on the following page and mail it with:

1. Letter of recommendation from your music instructor, which describes your aptitude and potential.
2. A transcript of your pedagogy course mark from the institution (University, Royal Conservatory, Conservatory Canada)

Students in a post-secondary music program will submit their university transcripts. Students graduating out of a post-secondary music program can submit their university transcripts and are eligible for a scholarship. Upon a tie, the committee will take into consideration the marks in other music classes.

to: Judith Ammann, ARMTA Pedagogy Scholarship Committee Chair 13 Circlewood Drive, Sherwood Park, AB

T8A 0K5 780.467.9529

[pjamann@shaw.ca](mailto:pjamann@shaw.ca)

### ARMTA Pedagogy Scholarship Application Form

Applicant's Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

City: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone Number(s): \_\_\_\_\_

Email address: \_\_\_\_\_

Student's Current Music Instructor(s):

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Pedagogical course that the student is currently enrolled in:

**CHECKLIST:**

- I am a permanent resident or citizen of Canada
- I have been a resident of Alberta for the past 6 months
- I am studying with a teacher in Alberta
- Please attach a letter of recommendation from your current Pedagogy instructor(s).
- Transcript – University, The Royal Conservatory, Conservatory Canada

The questions and comments below will assist you and your instructor in providing relevant information to the Pedagogy Scholarship Committee:

**Discussion points:**

1. The purpose of this scholarship is to make ARMTA more visible in the musical community at the post-secondary level. Do we still want to make this available to CC and Royal Conservatory pedagogy students? If not, we can give an earlier deadline date.
2. We can ask that the teacher or instructor apply for the student based on marks, aptitude and potential. This may limit applications from those instructors who have the time and interest to apply on their students behalf.
3. Pedagogy course or marks within the program?
4. Beth Raycroft: "Usually in an undergraduate music program, there is only one single pedagogy course for each instrument, it typically covers two semesters (so is very comprehensive). There are not many universities, esp. in Canada, that offer pedagogy as a major or even a minor and only in Graduate level, not undergraduate. So, I really think we are talking about a "course" here and not a program. Maybe we should be considering their marks within the "program", ie. the entire music program....".

*Marlaine*

## **6. f) Alberta education and private music study**

It's done! Alberta Ed has made the changes to PASI so that principals can submit marks for music credits and to the transcripts so that those marks can be used for post-secondary applications. The updates have been emailed to our members and anyone who left their email address when they signed the petition. The revised information from the new Guide to Education has been updated in the Parent Handbook on the ARMTA website.

**January 13, 2017 update:**

The Guide to Education has been updated! The changes have been made to allow a principal to enter a percentage mark for private music study. The transcript changes are on schedule for the end of this month so that percentage marks will be reported on Alberta transcripts starting in February. These changes will also be applied retroactively to the 2015–2016 school year.

Link to Guide to Education and Summary of changes: <https://education.alberta.ca/guide-to-education/the-guide-to-education/everyone/guide-to-education>

Link directly to the Guide to Education document:  
[https://education.alberta.ca/media/3272731/guide\\_to\\_ed\\_2016.pdf](https://education.alberta.ca/media/3272731/guide_to_ed_2016.pdf) (Refer to pages 62 & 63.)

Please encourage your students to take advantage of these credits by submitting their Royal Conservatory or Conservatory Canada transcripts with Grade/Level 6, 7, or 8 and accompanying theory to their principals for evaluation!

**February 11, 2017 update:**

Effective February 1, 2017, a new "Private Music Evaluations" section will be reflected on the Alberta Transcript of High School Achievement. This new section allows for reporting of both a percentage mark and credits as awarded by the principal.

This change will allow post-secondary institutes to distinguish credits awarded through Alberta curriculum from credits awarded for evaluated courses from non-Alberta accredited schools, while providing students with a percentage mark for post-secondary consideration.

If your students have previous private music study evaluations and corresponding credits on their Alberta Transcript of High School Achievement, they may wish to have their studies re-evaluated to include a percentage mark. In this case, they are required to contact the school/principal that awarded the credits previously to have their marks updated. Once updated, they can then order a new copy of their transcript and the percentage mark will automatically be included. For information on how to order transcripts, visit:  
<https://education.alberta.ca/transcripts/how-to-order/>.

*Vicki*

## **6. g) Home Schooling Preferred Service Provider**

## **6. h) Community Service Award clarifications**

*Marlaine*

## **6. i) i. Board Development: Rosza Foundation Arts Management Program**

COMMUNITY RELEASE  
Rosza Admin Fundamentals Training (RAFT) Call for Applications

Who should apply: Junior staff of arts organizations

What: Introduction to arts management

Where: Calgary and Edmonton

Dates:

In Calgary: Friday, March 24th from 1-4pm; Saturday, March 25th from 9-4pm, and Saturday, April 1st from 9-4pm

In Edmonton: Friday, May 26th from 1-4pm; Saturday, May 27th from 9-4pm; and Saturday, June 10 from 9-4pm

Cost: \$100/person

Description: Fundamental skills in arts management provides early career arts professionals (1-3 years of experience) an opportunity to learn what it means to work in a non-profit arts organization. The program is unique in that it will use the arts to teach principles and language of arts management.

We will use storytelling methods from theatre that acknowledges the complexity of humanity in how we approach our work and organization. And we will use different art forms that are tactile in our in-class exercises in order that the information learned is physically embedded in our memory.

The program will be co-taught by Darrell Pidner, Management Consultant, and Geraldine Ysselstein, Arts Leadership Director of the Rozsa Foundation.

Reason: We recognize that there are many paths into arts management. Some may enter the field as a practicing artist, a volunteer in an arts organization, or are passionate supporters of the arts. Wherever you are at – this program is for those who have recently started working (less than 3 years) in an arts organization and are looking to build their understanding and skillset in arts management.

Apply: Please fill out the online form at <http://rozsafoundation.org/ramp-application> (please check off RAFT).

Contact: Geraldine Ysselstein, Arts Leadership Director, Rozsa Foundation, 403-245-6063 or [geraldine@rozsafoundation.org](mailto:geraldine@rozsafoundation.org)

## 6. j) SOCAN (Society of Composers, Authors and Music Publishers of Canada) licensing

*Michelle*

## 6. k) ARMTA 85th anniversary in 2017

Members were informed of the board's December 7 vote to commission 6 works to celebrate Canada 150 and ARMTA 85. Through ARMTA, Canadian Music Center, Palliser publishing, AMEF, and New Music Edmonton, Alberta composers were invited to submit proposals by February 1. Proposals have been received from thirteen composers and are being reviewed by Beth Olver, Kim Parr, Helen Stuart, Martina Smazal, Sandra Joy Friesen, Katrina Fost Thompson, Etelka Nyilasi. A contract has been drafted based on the template offered by the Canadian league of composers <http://www.composition.org/commissioning/model-contracts/>. Composers will be paid based on the rate scale as suggested by the league of composers.

On January 8 an offer from Palliser Music Publishing to publish the six works was accepted by the board. This information was passed on to those composers who had already submitted applications and the change was made to the application.

The board should discuss additional ideas and plans around this initiative:

- Encouraging Alberta Contemporary Showcases to feature the works
- Performance of pieces at Music Conference Alberta: logistics of selecting students, whether to provide travel, pay accompanists, SOCAN, whether to invite composers, how their expenses are covered ....
- Publishing the works: what do we need to know from Palliser, what do they need from us, from the composers.
- Logistics of distributing free copies to members: Palliser will supply, does every member get all six or only the ones for their discipline(s)
- promotion and publicity

---

From: Sound of Music [<mailto:soundsofmusic@shaw.ca>]  
Sent: February 15, 2017 7:22 AM  
Subject: Canada 150 ARMTA 85 commissioned works

There were 13 applicants and a panel of six music teachers to review the applications. We were very pleased with the number and quality of applicants and are wishing we could include more of you in this project.

I am happy to announce that the following composers have been chosen to compose music for students in celebration of Canada 150 and ARMTA 85.

- Geoffrey Bell: String elementary -- Donkey Riding or Farewell to Nova Scotia
- Michalis Andronikou: String intermediate --- Taking Gair in the Night, A Fenian Song, or Hogan's Lake
- Linda Purves: Piano elementary --The Alberta Homestead, Inuit Lullaby, Song of the Sockeye, Smoky Mountain Bill, Donkey Riding, A Frog He Would a Wooing Go, Drill, Ye Heroes, Drill, The Fir Brigade, The Tenderfoot, or Klondike
- Peter Rudzik: Piano intermediate - The Gypsy Daisy or Riel's Letter
- Mark Mitchell: Voice elementary - A Scarborough Settler's Lament, but we could easily choose an up tempo song.
- Margaret King: Voice intermediate - I Went to the Market, The Blooming Bright Star of Belle Isle, or En Roulant ma Boule

## 6. I) i. CFMTA Piano Competition

### Letter received from CFMTA:

February 10th, 2017.

To Beth Olver and ARMTA,

Thank – you for your very generous offer to “provide the CFMTA/FCAPM piano competition 2017, \$3000.00 towards the first prize, replacing some of the funding that was expected from the Personal Insurance Company”.

We are most grateful for your offer, however the prize money for the competition has been taken care of through the Finance committee of CFMTA/FCAPM.

The Officers passed a motion at our January 4th 2017 Officers meeting:

Motion: That CFMTA/FCAPM withdraws \$6,000 from the Special Project Fund principle in order to provide money for the 1st Prize for the 2017 Piano Competition at Baltimore.

Please note that two of the Officers of CFMTA are also important members of the Finance Committee

Tiffany Wilson Finance Committee Chair

Lois Kerr CFMTA Treasurer

Some Historical background to the funding of the CFMTA/FCAPM Piano Competition:

Over the past five years the Personal Insurance Company has been providing \$5,000 for the Piano Competition 1st place prize with an additional \$1,000 from them added in on the fifth year. This was part of a five-year contract that CFMTA had with the insurance company. The reason for the funding being discontinued is because the Personal Insurance Company had fulfilled its five-year contract with us and the company did not renew for another term. The funds from the Insurance company, for the piano competition, have generally been donated just prior to the competition. With the contract not being renewed in the fall of 2016, the prize money was therefore not available to CFMTA.

The Finance Committee has been working very diligently researching our financials as to where the funds for the competition can be provided from and therefore had made a decision to take it from the Special Projects Fund principle.

In response to the concern in your email, CFMTA/FCAPM had always budgeted for the Piano Competition prize money in their annual budget prior to the Personal Insurance Company's donation.

To clarify some of your other concerns:

Adjudicator Fees, travel and accommodation have always been paid by CFMTA/FCAPM. When there is a CFMTA conference the Piano Competition expenses are paid for by CFMTA.

Competitor travel and accommodation has always been the responsibility of the competitor (and their Province/Territory if there is funding available from that avenue).

I hope that this answers some of your questions and concerns.

We are so very grateful to ARMTA for their wonderful offer to help with the prize money for the Piano Competition however the problem has been remedied. It is very reassuring to know that our Provincial Associations are willing and able to help when there is a need.

Thank- you for your generous offer which we very graciously decline at this time.

Sincerely, Cynthia (Cindy) Taylor.

## **6. m) Provincial Piano Competition: eligibility of members to compete**

Since our last meeting, it was clarified that money from the Recognition Fund can go to a member. Although it cannot be used for purposes that would only benefit members, it would be fine for a member to compete with others and receive it as the winner.

## **7. NEW BUSINESS**

### **7. a) i. A. Policies & Procedures Updated Job Descriptions: Student Composer Competition convenor**

**Annual budgets/requests must be submitted to the Provincial Administrator by January 10. Any changes in individual job descriptions should be noted and submitted to the Provincial Administrator.**

The CFMTA website [www.cfmta.org](http://www.cfmta.org) is the source of information.

The Student Composer Competition Convenor shall:

1. convene all activities on behalf of ARMTA.
2. announce the closing date (April 1) and provide information on the Student Composer Competition in the appropriate ARMTA communication (including but not limited to Tempo Magazine and ARMTA email updates).
3. provide entry forms upon request or direct applicants to [www.armta.ca](http://www.armta.ca) where the entry form may be found under Student Opportunities: Student Composer Competition.
4. advertise the Student Composer Competition on the website and in the appropriate ARMTA communication (including but not limited to Tempo Magazine and ARMTA email updates).
5. locate a judge who has an interest in, or is familiar with, children's creative music writing and has qualifications in Composition and/or Music Theory. **Fees for the judge's services based on Minutes of 2014 Board Meeting:**
  - a. \$20 for 11 years and under
  - b. \$30 for 15 years and under
  - c. \$40 for 19 years and under
  - d. \$50 for Open Class



6. receive all compositions up until the closing date: April 1. Late entries may be accepted at the discretion of the convenor in consultation with the adjudicator.
7. ensure that a cheque for each entry is given (or the required sum) and send them to the ARMTA Administrator.
8. deliver the compositions to the adjudicator and provide the following guidance:
  - a. A "winner" should be selected from each category.
  - b. If there is only one entry, it is up to the discretion of the adjudicator whether it is "strong" enough to proceed to round 2 (CFMTA National Student Composer Competition).
  - c. In the case of more than one entry in a category, 2<sup>nd</sup> place, 3<sup>rd</sup> place and honorable mentions may be awarded at the discretion of the adjudicator.
9. collect all pieces from the adjudicator about 2 weeks before the deadline for the second round entry. Pick up by May 15 for June 1 CFMTA deadline.
10. pick up any donations to be given to the participants.
11. make a copy of all the "winners" for possible publication in Tempo Magazine.
12. send a list of the winners to the Provincial Administrator who will make arrangements for students' monetary awards:
  - a. \$50 for 11 years and under winner (*note: previously \$30*)
  - b. \$75 for 15 years and under winner (*note: previously \$50*)
  - c. \$100 for 19 years and under winner (*note: previously \$75*)
  - d. \$150 for the Open Class winner (*note: previously \$100*)
13. send the originals of the "winners" and "runner-ups" (any other entries besides the winners that the adjudicator would like to recommend to the National level--dependent on whether ARMTA is willing to sponsor the extra National entry fees) to the chair of the CFMTA (round 2) by June 1 or the designated date listed on the CFMTA website.
14. send the originals of the rest of the music back to the other participants, and for every participant, include the adjudicator's comments, a participation certificate, and any donation (CD or other). First place award cheques may be included with adjudication and participation certificate or mailed separately at the discretion of the Provincial Convenor and the Provincial Administrator.
15. announce Provincial (and National, if from Alberta) winners in in the appropriate ARMTA communication (including but not limited to Tempo Magazine and ARMTA email updates), preferably with copies of the winning Composition(s) or part thereof.

## **7. a) i. B. Policies & Procedures Updated Job Descriptions: Tempo editor job description**

**Annual budgets/requests must be submitted to the Provincial Administrator by January 10. Any changes in individual job descriptions should be noted and submitted to the Provincial Administrator.**

Tempo is published annually. The publication date is September 1 and submission deadline is July 15.

Tempo is produced for the membership of ARMTA. It should include elements of professional development and information about ARMTA events and news of ARMTA members.

Tempo is available as a PDF on the ARMTA website to all members. Tempo is mailed to members via Canada Post for those who requested a hard copy.

The Editor is appointed/hired by the Board and reports to the ARMTA Board. The Editor is paid an agreed upon honorarium following the publication of each edition.

The Editor may act as the Tempo Advertising Manager and receives an honorarium based on a Board approved percentage of advertising revenue.

Selection of content for each edition is the responsibility of the Editor. Any concerns arising regarding content and/or advertising should be referred by the Editor to the President, and if applicable, to the Board.

The President and ARMTA Administrator proofread all copy in advance of publication. The editor is free to request others to proofread as well.

Payment of honoraria and reimbursement of expenses are issued by the Administrator following publication of each edition.

**MAJOR DUTIES:**

1. Gather articles\*, invite others to submit articles, or write articles for each edition.
2. Contact the president, conveners and branch representatives via email for potential submissions from individuals, branches, or the Board.
3. Develop a "house style" for submissions.
4. Confirm with Tempo Advertising Manager (or directly with advertisers) that all new advertisements have been received before the submission deadline. Work with the Tempo Advertising Manager to resolve or clarify any format or resolution issues arising.
5. Arrange (enter, type and format) content and advertisements and design the layout for each edition. The editor may use any publishing program that meets the requirements. The length of the newsletter should be kept to a maximum of 28 pages. A draft is sent (via email) to both the President and Administrator for proofreading and approval prior to printing.
6. Create PDF file for email distribution. This file should be emailed to the ARMTA Administrator. Create a master file for printing.
7. Select the printing company (based on the quality of printing, and a location which enables the ARMTA Administrator to receive the printed copies for distribution). A charge account at the print shop is preferable.
8. Confirm with ARMTA Administrator the number of copies required per edition.
9. Order the printing of the newsletter. Advise the ARMTA Administrator when the edition has been sent to the printer.
10. Report any expenses associated with the production and mailing of each edition to the ARMTA Administrator on the template provided by the ARMTA Administrator.
11. If acting as Tempo Advertising Manager, provide the Administrator with a copy of the invoices and a summary of advertising details for the purpose of calculating the percentage owed to the Editor.

**\*Tempo content may include:**

1. Articles about music education
2. Reviews of educational publications and methods
3. Interviews
4. Announcements (Detailed announcements and forms are encouraged to be posted on the website)
5. Up-to-date list of Board directory provided by the Administrator.

**7. a) i. C. Policies & Procedures Updated Job Descriptions: Piano Competition convenor job description**

**Provincial Piano Competition (CFMTA Piano Competition)**

Annual budgets/requests must be submitted to the Provincial Administrator by January 10. Any changes in individual job descriptions should be noted and submitted to the Provincial Administrator.

## PROVINCIAL ROUND OF THE CFMTA NATIONAL PIANO COMPETITION

This competition is held every two years. The winner represents Alberta in the biennial CFMTA National Piano Competition.

The convenor and committee shall:

1. Submit an annual budget request to ARMTA Provincial Administrator
2. Select date (recommend to Provincial Board and finalize)
3. Reserve venue
4. Confirm awards
5. Hire judge(s)
6. Update application package (online and downloadable on website)
7. Promote the event
8. Communicate with competitors
9. Run the competition on the day of the event
10. Follow up with CFMTA National Competition Coordinator
11. Interface with the Alberta Young Artist Tour Convenor
12. Submit reports as requested to ARMTA Provincial Board meetings

### 1. DATE

Spring seems best (mid March) – Saturday is likely the best day of the week.

Pros

- Students are in performance mode
- Teachers are well established (rules state that entrants must be students of an ARMTA teacher at the time of application and for at least the previous six months.)

Cons

- BUSY time of year with festivals, juries, etc.

### 2. VENUE

- Red Deer is an ideal central location.
- Deer Park Alliance Church and Gaetz Memorial United Church are good venues; both have concert grand pianos.
  - Gaetz United is easier to book, ie. more availability

### 3. JUDGE(S)

- Arrange for a judge (or several judges, as finances allow)
- Estimated costs for one judge

Fees (estimate 4 hours @ \$125.00)	\$500.00
Travel (from out of province)	\$500.00
Accommodation & per diem	\$200.00
<b>TOTAL</b>	<b>\$1200.00</b>

- Contracts will be issued by the ARMTA Office

### 4. APPLICATION PACKAGE

As this competition is closely linked to the CFMTA National Piano Competition, the applicable page on the CFMTA website ([www.cfmta.org](http://www.cfmta.org)) should be consulted to confirm the rules and to note any changes at that level (eg. application deadline, entry fee, etc.). Details are also traditionally published in the CFMTA Magazine.

- The application package was revised for the 2015 Competition. It will need to be updated for each competition re: date, venue, contact person etc. It is downloadable from the ARMTA website. Beginning

with the 2017 Competition competitors could submit the application online and upload their screening recordings as well.

- Performance of a Canadian work is required. Dorothy Buckley offers a prize for this.
- The first place winner must be prepared to represent the province of Alberta in the CFMTA National Piano Competition. The runner up must be prepared to replace the winner should circumstances make it impossible for the winner to compete at the National Competition.

#### **5. PROMOTION**

- This should be done by e-mail, regular mail, newsletter announcements, website postings and by personal contacts and should begin one year in advance,
- Information regarding the venue and date, the prizes, the judge(s) etc. can be shared as it becomes available.

#### **6. COMMUNICATIONS WITH COMPETITORS**

- This seems most easily handled by e-mail, with a CC to the teacher. It is recommended to request confirmation of receipt of e-mails.
- One committee member should be designated to receive the applications (whether hardcopy or electronically) and communicate as necessary with the applicants, their teachers, parents, etc. The name and contact information for this contact person should be clearly stated in the application package.

#### **7. COMPETITION FORMAT**

- Arrangements for tuning the piano should be made well in advance. The venue may have a preferred tuner.
- Warm up time needs to be scheduled for all competitors in advance and firmly adhered to once announced.
- During the warmup time and the actual competition, refreshments between competitors are appreciated by everyone. These can be sold for a nominal charge.
- One hour allotted to each competitor for a maximum 45 minutes playing time seems to work well. This allows for judging time, snack time, etc.
- Following the judge's deliberation, the decision is announced and envelopes are presented to the winners. NOTE: The actual cheques are not presented at this time. The envelope contains a letter of congratulations with some history of the award, and a Thank You card to be completed by the winner and mailed in stamped addressed envelope (also included) to the donor contact who will then issue the cheque.

#### **8. FOLLOW-UP TO THE NATIONAL COMPETITION**

- Immediately following the Provincial Competition, the convenor should direct the winner to the national level entry form available on the CFMTA website [www.cfmta.org](http://www.cfmta.org). It is the winner's responsibility to submit this form along with the entry fee by the deadline given.
- CFMTA makes all travel and accommodation arrangements. ARMTA will be billed for a portion of the travel costs.

#### **9. AWARDS**

- The major source of prize funding is the ARMTA Recognition Fund. The Dorothy Buckley (through Recognition Fund), Jablonski and O'Neill prizes have been ongoing as well but need to be confirmed prior to each competition.
- \$1000 is held back and presented after the National Competition to whomever actually plays in that competition – NOTE: the first place winner must be prepared to represent the province of Alberta in the CFMTA National Piano Competition. The runner up must be prepared to replace the winner should circumstances make it impossible for the winner to compete at the National Competition.

The following prizes have been awarded in recent competitions:

- 1st Place ARMTA Recognition Fund Prize \$1,000  
plus \$1,000 for representing ARMTA at the CFMTA National Competition

- 2nd Place ARMTA Recognition Fund Prize \$1,000
- 3rd Place ARMTA Recognition Fund Prize \$500
- Marek Jablonski Prize for 1<sup>st</sup> Place \$500
- Thelma Johannes O'Neill Prize for 1<sup>st</sup> Place

The Recognition Fund has sometimes provided a 4<sup>th</sup> Place prize of \$250.

There will be \$200 available to each participant to help to cover expenses associated with the competition.

#### **10. COLLABORATIONS**

- The 1st Place Winner will be given the opportunity to tour as the Alberta Young Artist. Tour details are to be arranged with the Alberta Young Artist Convenor in Alberta.

#### **11. SUBMIT BUDGET**

A budget request should be submitted annually to the Provincial Administrator by January 10. To allow for easier financial planning for ARMTA as a whole, the competition request should be submitted as follows:

- For non-competition years, the request will be for a lump sum (not itemized) of \$1500.00.
- For competition years, an itemized budget for the total of all expected income and expenses should be submitted and \$1500.00 deducted from the request.

#### **12. REPORT TO ARMTA PROVINCIAL BOARD**

A detailed report should be submitted following the competition, including recommendations for the next event and for the incoming committee.

### **7. a) ii. A. Policies & Procedures New Job Description: Sponsorship Convenor**

**Annual budgets/requests must be submitted to the Provincial Administrator by January 10. Any changes in individual job descriptions should be noted and submitted to the Provincial Administrator.**

The Sponsorship Convenor shall:

1. Identify sponsors to support ARMTA particularly the publication of TEMPO (professional magazine) and professional development (clinicians for example Music Conference Alberta)
2. Develop (revise) a sponsorship tier plan: dollar amounts matched to donor benefits.
3. Develop and maintain sponsor contacts from music stores, schools of music, insurance agents, and music publishers. Focus on those that have a provincial or national presence and avoid competing with the branches.
4. Contact sponsors in May and June (ahead of Tempo publication deadline) with sponsorship request for the year.
5. Work with the administrator to arrange payment of sponsorships.
6. Work with the Tempo editor to receive ad copy for Tempo.
7. Ensure that conditions of the sponsorship plan are met by ARMTA: e. g. logos in programs, links on websites.
8. Provide a report to the fall board meeting and to the Annual General Meeting.

### **7. a) ii. B. Community Service Award Convenor**

**Annual budgets/requests must be submitted to the Provincial Administrator by January 10.**

**Any changes in individual job descriptions should be noted and submitted to the Provincial Administrator.**

1. The Community Service Award Convenor is responsible for collecting application forms, preparing the certificates with the assistance of the ARMTA Provincial Administrator, and mailing the certificates. The Convenor is the contact person for this award. ARMTA Provincial Administrator has seals and stamps for certificates. Administrator will print the certificates.
2. Guidelines:
  - a. The certificates include the number of hours. They are “awarded” to the student.
  - b. Hours per level -
    - i. Bronze: 10 hours
    - ii. Silver: 35 Hours (10 hours from Bronze plus 25)
    - iii. Gold: 60 Hours (35 hours from Silver plus 25 hours)
  - c. In the case of helping at concerts or playing at churches, hospitals, etc., students will include the time at the location but not travel time.
  - d. A letter of congratulations with number of hours is sent only if requested.
  - e. Deadline to receive forms is January 31 and June 30.
  - f. Certificates are mailed to the teacher by March 1 (January 31 deadline) and August 1 (June 30 deadline). This ensures students receive the certificates in time to submit them to post-secondary institutions.
  - g. When a student initially starts collecting hours, the hours are in the calendar year up until the deadline (for example Jan. 1, 2016 - Jan.31, 2017 or Jan. 1, 2017 - June 30, 2017). After this initial year, there may be carry over hours from the previous year (typically, the hours will be those collected later in the year).

### **7. a) iii. General updates**

- Addendum to Affiliate Member definitions & duties:

The question has been raised recently by two independent parties as to whether an Affiliate Member is entitled to vote at a National level.

I would like to propose an addendum to our Policy & Procedure manual page 6 under “An Affiliate member of ARMTA:” to state clearly as quoted in the CFMTA P & P that an Affiliate MAY vote at the national level, but may not hold a national office. This would perhaps facilitate clarity in this matter. Thanks - *Karen MacD*

- MALs are represented by Christine O'Donnell. I'm wondering if that position should be moved from the convener list and included in the branch rep list – a policy and procedure revision.
- Piano Competition program should have sponsor logos: Sponsorship and competition convener descriptions
- Piano competition should invite president (all executive officers?) to the competition. President (all executive officers) should make effort to attend
- Piano competition (and others who take pictures of students at events) need media release forms (FOPI, PIPA)
- ARMTA Recognition Fund – who is responsible to make sure the branches know what they can apply for?
- P 4 Code of ethics should match the website which has been updated.

- P 6 Applications point 2 needs to agree with Membership fees 2nd paragraph re reduced fees for new members joining after October.
- P 12 flow chart - list of possible convenors should match list of convenor positions on website, also page 18 standing committees & job descriptions
- P 18 Branch reps --- point 16 change "Special Recognition Award" to ARMTA Service Award
- P 24 Tempo --- we are only publishing once a year now.
- P36 Post-Secondary promotion convener ---- we do not have one and are trying a collegiate program following MTNA plan
- Descriptions are needed for:
  - Young artist Tour representative
  - Auditors ??? is it under treasurer?
  - Voice competition, string competition, junior piano competition

Questions:

- Re life members Page 8.: should we be offering life memberships to members of more than 50 years. P&P says: "Life membership may be granted for: a. meritorious and long-standing service at the provincial and national levels. Or b. active membership and service with ARMTA for fifty (50) years.
- P 20 X Revenue and Finance point 2 "A balanced budget shall be presented each year." We've struggled with this. I wonder if we should consider something that reflects maintaining a reserve fund and not going into debt. To get a balanced budget, we end up fudging expected revenues or understating some expenses by not taking into account, for example, the full financial liability of conference and meeting expenses.
- P 28-31 ARMTA recognition fund does not clearly state who can receive awards from the fund. Updated from:
  - This fund was established in 2008 to fund prizes in the biennial Provincial Round of the CFMTA Piano Competition. In the fall of 2012, its scope was expanded to include prizes for the 2013 Provincial Voice Competition.

To the newer version found on the website:

- The ARMTA Recognition Fund was established in 2008 to augment prizes offered to participants in the biennial Alberta Round of the CFMTA National Piano Competition. Since 2012, the fund's scope has broadened and prizes and scholarships are presently awarded to students who study Voice, Strings and Piano.
- Presently, a donation to the ARMTA Recognition Fund supports prizes for the following:
  - participants in the biennial Alberta Round of the CFMTA National Piano Competition
  - winners of the ARMTA Student Composer Competition
  - ARMTA Branch Awards
  - Needs Based bursaries
  - specific awards designated annually by ARMTA branches and the Provincial Board

*Beth Oliver*

I noticed that the word "Board" was not consistently capitalized throughout the PDF document, so I took the decision to capitalize it in the section of the Editor's job description. Also I ran a search through the entire PDF and found that the word "email" is sometimes hyphenated and sometimes not. Since both spelling are correct; I

used the non-hyphenated form (which is a common usage selected by the Government and supported by the Oxford Dictionary) in the Editor's section.

Lisa Ng

## 7. a) iv. MAL convenorship converted to a board member position?

## 7. b) String, voice, and junior piano competitions for 2017

### From Provincial Vocal/Instrument Competition Report in February 2016 Board meeting minutes & reports:

I was asked to present a recommendation to the Provincial board of ARMTA regarding the feasibility of having a Provincial Competition for voice and other instruments.

Three years ago, almost four, the CFMTA National Conference was held in Nova Scotia. The local NSRMTA decided to include a vocal competition as well as piano. The competition was national, with each provincial/territorial association asked to provide a competitor (some were simply chosen, some had to compete). Despite some glitches in the organization of the event, a very high standard of singing was heard and the winner, from Saskatchewan, was excellent. Unfortunately, I felt that the repertoire requirements were far too demanding and the awards too small for the amount of effort required.

Because of this CFMTA initiative, a provincial vocal competition was held. The response was unfortunately small and the three semi-finalists were all from Edmonton. The winner went on to represent Alberta and is at present in a Masters program in Victoria.

After having spent some time with Dale Wheeler picking his brain and having attended the piano competition, I believe that ARMTA could better serve its membership by having a "Competition Day" that includes other instruments. I believe it would open the membership to other teachers and encourage thinking as "music" teachers and not just "piano" teachers. By having the competitions on the same day, it would encourage larger audiences and higher profiles in the music community, while utilizing the volunteers more effectively and efficiently. A larger, more inclusive competition could be held, alternating between Edmonton, Red Deer and Calgary. Regardless of whether these would end up with a winner going on to a national competition, it would also provide local chapters with a variety of student performers to engage for local concerts.

I believe that with present funding sources, budget increases would be feasible. To make a competition of this sort appealing to any instrument, however, the Provincial Board must consider the size of the awards they are offering. At present, local festivals offer awards of \$250-750 for vocal scholarship classes in which only three songs are required. Provincial Festival winners earn \$250 or \$500 for the Provincial National class. The National Festival provides winners with a \$5,000 award. The Provincial Board must consider that for a Provincial Competition, with much more repertoire required, the awards will have to be more substantial and worthy of a student's efforts and abilities. The First Prize Awards should be equal across all instruments.

I don't believe that it would do any justice to the competitions themselves to be alternated by instrument; i.e. having piano one year and voice/instruments the other. It would be more efficient financially to have the competitions all at the same time, in the same place and thus being able to use some of the same supports, such as volunteers, printing, marketing, etc. It is my hope that CFMTA will encourage hosting organizations to include a vocal competition again at some point in the future, and maybe even other instruments. This would also make having the piano/voice competitions on alternating years inconvenient.

A proposed budget of a combined competition could look like this:

Judges	\$1,000 (2)
Postage	\$ 150
Expenses for Judges	\$3,000 (2)
Prizes	\$3,000
Venue	\$ 600*
	=====



Expenses	\$7,750
Income	\$500
Audience	\$100
	====
Income	\$600

This will always be a deficit project.

\*At the moment the venue is donated or rented at a very low price. This would change if we included Edmonton and Calgary in the rotation of venues. It also includes the cost of piano tuning. By tying the judges with masterclasses at Red Deer College, the competition was able to keep expenses down. This kind of partnership could be formed with organizations in Edmonton and Calgary as well. It may also be an idea to hold the Competition Day in various cities, as the National Festival does, and create partnerships with a variety of Conservatories/Colleges/Universities.

Marketing and postage would be the same as all information would be sent out together.

I don't believe that the number of volunteers would have to change drastically. At the moment, volunteers at the competition cover refreshments, handing out programs, photographs, recording, lighting, and competitor wrangling.

*Respectfully Submitted by Elizabeth Raycroft*

## 7. c) Future of ARMTA involvement in MCA

Annette provided some feedback about ARMTA's presence at Music Conference Alberta that causes me to rethink my view of MCA.

At our board meetings February 2016 and October 20 2016, we discussed ARMTA's participation in MCA

- MCA is focussed on school music teachers, elementary, choral and band. The timing of the conference and planning works around school teachers: They don't think about conference registration until September, while studio teachers are starting to plan which conferences they will attend in May.
- One of the goals for ARMTA at MCA is to be part of the music teaching community and to raise the ARMTA profile among school music teachers. We began presenting the ARMTA recognition award at the MCA awards luncheon to give ARMTA more visibility.
- Annette has pointed out that ARMTA presence at MCA seems to be attracting school teachers who also take private students. Our publicity goal is to attract new members.
- Although MCA generally provides a wide variety of sessions including voice (choral), piano, and string, our members have not been attending the conference in large numbers. We are not meeting our professional development goals through MCA
- Members tend not to want to travel to a conference wherever it is, unless there is a presenter that they recognize and are strongly attracted to
- On behalf of ARMTA, I approached APTA (Alberta piano teachers' association) and AMEF (Alberta Music Education Fdn) about doing a conference focussed on private studio music teachers. The response was lukewarm at best.
- At the October board meeting we agreed to focus our efforts and dollars on continuing education and travelling workshops. These are planned to be very low cost for individual members particularly as compared to the cost for an individual to attend a conference (fees, travel, & accommodation).

Annette believes (and I have to agree) that for the publicity and public pro

file we gain from MCA that we should continue to sponsor sessions at MCA. We can limit the budget for MCA to \$1000-\$2000 (clinician fees at \$250 per session plus their expenses plus equipment rental) by reducing the number of sessions we sponsor to two: we have been doing 4 or 5 each year, and we focus on piano while AMEF

covers voice and string. Our agreement with AMEF & MCA, is that at least 12 ARMTA members will attend the conference or there are additional charges to ARMTA. (The 12 can identify as being members of other groups in addition to ARMTA and still count in our 12).

The 2017 MCA is back in Red Deer at the Sheraton Oct 27-29.

A decision will need to be made at the 2017 February budget meeting. The Conference convener and committee may need some direction before then in order to begin selecting a presenter.

Whether or not we continue with MCA (for the publicity), we will also need to determine whether we continue to have our board meeting and AGM in conjunction with MCA.

*Beth Oliver*

### **Red Deer Branch Feedback regarding MCA:**

#### **Concerns:**

- The Alberta Piano Teacher's Conference is for piano teachers specifically
- it falls first so the money is spent on it
- the APTA conference is cheaper
- one can pay less per session than MCA
  - this year, the clinician brought in for APTA and MCA etc.
  - APTA and MCA are too close together
  - too many of the MCA sessions of interest to private studio teachers fall at the same time as other sessions . Why does this happen?
  - it's clear, that for the majority, ARMTA members aren't attending MCA
  - people vote with their wallets
  - childcare is an issue for two full days and two full evenings off for a conference; if they have to chose, they pick APTA
  - losing teaching time is money; two full days and two full evenings off for a conference is too much time away for teachers with large classes or who teach on Saturdays too. There isn't time for the "make-up " lessons
  - they feel piano teachers are picking APTA

#### **Ideas:**

- Approach APTA about joining in their conference and then ARMTA add an afternoon with a couple of vocal sessions before or after the piano sessions.
- Twelve teachers at the Red Deer branch meeting (of which none of them came to MCA this year except Annette Bradley), said they all agreed that they would prefer that ARMTA Provincial pay to bring a session/clinician into the branch centre ie. Red Deer, Medicine Hat and then they would attend for a morning or an afternoon (a full day isn't wanted or necessary!). It should be free to members or ARMTA Provincial could charge a nominal fee which would include a catered lunch for example. Something like a \$15.00 charge (ARMTA Provincial pays the clinician, venue, mileage and meal for the clinician) Our teachers felt that then, they would be getting something of value out of ARMTA Provincial!

*Annette Bradley*

## **7. d) Liability insurance for the board**

From: Bill Nilsson [mailto:bnilsson@westlandinsurance.ca]  
Sent: December 30, 2016 11:18 AM  
To: 'Vicki Martin, ARMTA Administrator' <admin@armta.ca>  
Cc: Debbie Barlow <dbarlow@westlandinsurance.ca>  
Subject: RE: Application for executive insurance

The D & O covers those individuals who are responsible for the direction and financial part of the non-profit organization only. (Bill's further responses in red in message below.)

---

From: Vicki Martin, ARMTA Administrator [mailto:admin@armta.ca]  
Sent: Friday, December 23, 2016 1:26 PM  
To: Bill Nilsson  
Cc: Debbie Barlow  
Subject: RE: Application for executive insurance

Hi Bill,

Indeed, we do have questions!

1. Who will be covered? Do they need to be named in the policy, or just the position they hold in ARMTA?

Position only.

2. We would assume the administrator and the executive officers would be covered. Are the other board members (branch representatives)? The conveners and committee members (e.g. the examining board members, jurors for competitions)? The executive officers and boards for the branches? Or does each branch need its own policy?

NO. We do not insure the Branches only the teachers in those branches. The only people who should be on the board should be those that are dealing with the finances and administrative direction the Membership is heading.

3. Re: the deductible, is the \$2500 applied to each officer involved in an incident, or just for each incident regardless of how many officers/employees/volunteers are involved? This would be applied if there was a claim issued against the organization not the individuals on the board. I have spoken to the company and they have agreed to reduce the deductible to \$ 250.00 only.

4. Can you please explain page 8 re: additional limit of liability in case of exhaustion? The policy has a limit of \$ 1,000,000.00 for coverage if a claim is made. In the event the claim exceeds the \$ 1,000,000.00, they have added an additional \$ 1,000,000.00 at no additional cost. Please remember that this is a CLAIMS MADE POLICY. This means that coverage is only applicable if the insurance company is notified in the year that the incident happened and is reported.

5. Do we need or do we have to include "pollution defence"? We don't see how it would be relevant to teaching music. As a music teacher it is highly unlikely that this would apply, however this being a generic application, they have added it in, and if you delete it, it would not bring down the premium.

And one other question I had from a member about our general liability insurance for all our members:

1. Does the Molestation Exclusion Endorsement mean that if a member was wrongfully accused of harming one of their students that there would be no insurance to cover that or legal fees associated with defending themselves, or would the exclusion only apply if they were found to be guilty? In all claims, they are reported to the company, an adjuster is assigned and they would go through the policy coverages and determine if there is coverage for the claim reported. If the coverage for the claim reported is excluded, the adjuster would not go any farther. If this type of claim happened then the teacher would be on their own for defence costs and or settlement.

No rush – enjoy your holidays! If you'd rather call than email, after today I'll be taking next Monday-Wednesday off and back on Thursday.

Vicki

Hope that helps. We look forward to a great and prosperous new year.

---

From: Sound of Music [mailto:soundsofmusic@shaw.ca]  
Sent: December 23, 2016 12:09 PM  
To: 'Vicki Martin, ARMTA Administrator' <admin@armta.ca>; 'Marlaine Osgood' <osgoodmg@gmail.com>; 'Kimerica Parr' <kimericap@hotmail.com>  
Subject: RE: Application for executive insurance

Hi

This is what I understand from the insurance documents

- The annual premium is \$600
- There is a deductible of \$2500 per claim which would come out of ARMTA's pocket first and then the insurance would cover up to a million dollars per year
- Through Legal Guard, we would be able to ask a lawyer questions (say like understanding how SOCAN applies to us, or copyright on commissioned works) ---- I like this service!!
- The policy includes "pollution defence" ----- hard to think of when ARMTA could get into trouble there
- This is liability insurance should ARMTA or an officer/director/employee be sued or criminally charged for something done in the course of carrying out ARMTA business. It would cover legal fees, "damages" and "loss" awarded in a settlement against ARMTA, but not any fines or penalties ---- Although I do not see anything in the document that specifically says so in simple language.

Questions for Bill

- Who will be covered? Do they need to be named in the policy, or just the position they hold in ARMTA? If they are named, keeping an updated list could be problematic.
- I assume the administrator and the executive officers would be covered. Are the other board members (branch representatives)? The conveners and committee members (e. g. the examining board members, jurors for competitions)? The executive officers and boards for the branches? Or does each branch need its own policy?
- Re deductible: is the \$2500 applied to each officer involved in an incident, or just for each incident regardless of how many officers/employees/volunteers are involved?
- I don't understand page 8 additional limit of liability in case of exhaustion
- Do we need, do we have to include "pollution defence"?

Beth

---

From: Bill Nilsson [mailto:bnilsson@westlandinsurance.ca]  
 Sent: December 22, 2016 1:09 PM  
 To: 'Vicki Martin, ARMTA Administrator' <admin@armta.ca>  
 Cc: Debbie Barlow <dbarlow@westlandinsurance.ca>  
 Subject: RE: Application for executive insurance

Vicki

Attached please find our quotation for the D & O coverage you ask for. Should you have any questions please do not hesitate to call. The annual premium for this coverage is \$ 600.00.

Regards  
 Bill Nilsson

---

From: Vicki Martin, ARMTA Administrator [mailto:admin@armta.ca]  
 Sent: Tuesday, December 20, 2016 10:48 AM  
 To: Bill Nilsson  
 Cc: Debbie Barlow  
 Subject: Application for executive insurance

Hi Bill & Debbie,

This got put off for a while, but I've attached our application for executive insurance. Just a few explanations to add, since there are a few things that may change depending on definitions:

Under employees, I included myself, though technically I am not an employee but hold a contract position. I didn't include our webmaster or magazine editor, who receive honorariums of under \$1000/year.

Under volunteers, I included the 28 people who hold named volunteer positions, including our board members. (See attached list, if that helps. Only executive and board hold voting power, but the conveners admittedly do more of the work.) There are others that would help out in small ways. This is also only including those that volunteer at the provincial level. We also have six branches across the province, and each of them have their own executives and volunteers. For now, let's just base this on provincial alone, and if we decide to include branches as well, I'll need to ask around to get those numbers.

I am unsure how much coverage we want or whether we even want employment practices liability coverage (since I'm not entirely sure what that would cover, or if it's even applicable if I'm not technically an employee). If possible, I think the board would appreciate a quote for each. Hope that helps more than it confuses things! Please let me know if you have any further questions.

---

## 7. e) Personal Information Protection Act (PIPA)

From: ARMTA-Faunt Piano Studio [mailto:fauntpianostudio@gmail.com]  
Sent: October 13, 2016 10:24 PM  
To: Sound of Music <soundsofmusic@shaw.ca>  
Cc: Barb Robertson <barbrob@telus.net>; Sharon Carne <scarne@telus.net>; Alicia Romero <aliciaromero@shaw.ca>; Kiernans <kiernans@shaw.ca>  
Subject: Re: SOCAN Licensing Requirments

Hi Beth,

Vicki and I had a conversation a while ago about whether there are any provincial policies in place for video recording workshops and posting them to youtube etc. She suggested that this be brought up at the board meeting in Banff.

I was concerned about the fact that we recorded the Leila Viss workshop but didn't get any media release forms from members of the audience....not all were ARMTA members. In any case, I contacted PIPA (Personal Information Protection Act (PIPA)...non profit organizations are subject to PIPA. Best practise is that all audience members should sign media release forms and we must have a sign at the event being recorded stating that the event is being recorded, for what purpose the event is being recorded, and a contact name and number if people have questions. We have to give people the opportunity to opt out before the recording takes place.

Vicki and I also talked about our insurance coverage at events...I found out that if we serve alcohol at any events, our insurance coverage through ARMTA is void. So that was another point she suggested could be brought up at the board meeting.

Cheers!  
Michelle

---

Vicki asked Bill Nilsson, our insurance rep: One of our members heard that our insurance would be void if we served alcohol at any of our events. I looked through our policy and couldn't find any reference to alcohol. Could you please clarify? His response:

Vicki,  
There is some truth in what your board member said. Anytime you service alcoholic beverages a red flag rises as this does not have an Alcohol endorsement included. If the event does include liquor you would need to get a SPECIAL EVENT policy to cover the Alcohol that will be served. I have advised those that have ask in the past to service juice or water. I look forward to hear from you after your meeting.

Regards,  
Bill Nilsson  
\*\*\*\*\*

And what would be involved with getting a special event policy? If one of our members wanted it for a wine and cheese that they were doing with their adult students, how might that work? Any different if it were an ARMTA event for our members?

Vicki  
\*\*\*\*\*

The policy that we have in place for the registered music teachers is designed for that purpose in teaching music. Although the policy does show a liquor exclusion, as I mentioned before, if there is going to be Alcohol serviced regardless of what it is, it is recommended that a SPECIAL EVENT policy be obtained. The cost would be based

on the number of those attending, the length of the event and the occasion for the event. If a teacher were to host in their own home then their home policy would respond. If it were held in a public gathering location, then the special event coverage would be recommended. Any Broker in the community in which the teacher hosting the event would be able to help. Hope that helps.

Regards  
Bill Nilsson

---

From <http://servicealberta.ca/pipa-overview.cfm>:

The Personal Information Protection Act (PIPA) is Alberta's private sector privacy law.

PIPA applies to provincial private sector organizations, businesses and, in some instances, to non-profit organizations for the protection of personal information and to provide a right of access to an individual's own personal information.

Organizations that are subject to PIPA must develop and follow policies that are reasonable to meet its obligations under the Act.

When PIPA refers to any thing or any matter as 'reasonable,' it is that which a reasonable person would consider appropriate in the circumstances.

---

From <http://servicealberta.ca/2825.cfm>:

#### **What organizations must do**

Holding personal information is a responsibility, and under PIPA organizations must take reasonable measures to protect personal information and personal employee information.

#### **Reasonable security measures**

PIPA requires organizations to take reasonable security measures against unauthorized access, collection, use, disclosure, copying, modification, disposal or destruction of information.

Organizations must develop policies and practices including those that protect personal information. These policies should be available in writing for an organization to provide to individuals, if requested. They should include information about how the organization handles and protects information in its care. For example:

- Physical security, such as locked doors and alarms
- Technological security, such as password protection and encryption on computers and mobile devices
- Administrative security, such as confidentiality agreements and terms of use for information technology
- How your organization will manage privacy breaches (see 'privacy breach reporting' section below)
- How your organization will meet your breach notification requirements
- How your organization processes access requests
- How your organization responds to inquiries and complaints
- Limiting the amount of personal information your organization collects in the first place makes security arrangements easier. Security should be appropriate to the level of sensitivity of the information.

#### **PIPA violations**

Anyone who believes an organization has violated PIPA may notify the organization and, if necessary, report it to the Office of the Information and Privacy Commissioner (OIPC)

Organizations cannot take action against employees who refuse to act in violation of PIPA or who report an alleged violation of PIPA.

There are offences and penalties if a person fails to comply with PIPA or deliberately contravenes it:

In the case of an individual, to a fine of not more than \$10,000, and

In the case of a person other than an individual, to a fine of not more than \$100,000.

Note: The term "individual" applies when the entity appears as a living, breathing human being. The term "person" is applicable when it appears as an entity that is a legal person; this includes individuals and corporations, and any other entities with personhood.

#### **Using a service provider outside Canada**

If an organization uses a service provider outside of Canada for the collection, use, or disclosure of personal information, your policies and practices must include:

- the country where this is occurring or may occur
- the purpose(s) for which the service provider is authorized to collect, use, or disclose the information

When an organization uses a service provider outside Canada to collect personal information, or transfers personal information directly or indirectly to a service provider outside Canada, the organization must notify the individual in writing or orally:

- how they can obtain access to policies and practices with respect to the service provider; and
- the name, position name or title of a person who is able to answer questions on behalf of the organization with respect to the service provider

#### **Mandatory privacy breach reporting**

When personal information is inappropriately collected, used, disclosed, stored, accessed or disposed of, it is a privacy breach and the responsible organization has failed in its responsibilities under PIPA.

The cost of a privacy breach includes:

- "soft" costs like damage to brand and reputation that are hard to measure,
- "hard" costs like staff hours spent fixing any problem that contributed to the breach, and
- the out of pocket cost of litigation including claims that may arise for damages

#### **Privacy breach reporting**

The Office of the Information and Privacy Commissioner (OIPC) has many resources to assist an organization in determining what to do when there is an actual, suspected or alleged breach and also to understand how risk is assessed.

If an actual privacy breach occurs and a reasonable person would consider the breach poses a real risk of significant harm to individual(s), the organization must notify the OIPC. Reporting a breach to the OIPC is necessary even if only one individual is at risk.

A breach report to the OIPC must be in writing and include the following:

- circumstances of the breach
- date or time period when incident occurred
- personal information involved
- risk assessment of harm to individuals as a result
- estimated number of individuals' impacted
- steps taken to reduce risk of harm
- steps taken to notify impacted individuals
- a contact person

The OIPC may require the organization to notify individuals. When notifying individuals, organizations need to provide the following directly to the individual:

- circumstances of the breach
- date or time period when incident occurred
- personal information involved
- steps taken to reduce risk of harm
- a contact person

#### **Accuracy, retention and destruction**

Organizations need to keep personal information as accurate as is reasonable depending upon the purpose for which it is collected, used or disclosed. For example, if information is likely to be outdated, an organization should take steps to ensure it is still valid.

Organizations must keep personal information only for as long as it is reasonable to carry out business or legal purposes. After it is no longer needed for those purposes, personal information should either be securely destroyed or made anonymous.

## **7. f) Advertising and sponsorship rates**

### **Topic 1) how current and potential sponsors have responded to sponsorship requests in regards to the advertising recognition they receive.**

- Some sponsors or potential sponsors prefer to view the expenditure within their company as advertising and have difficulty receiving the funding if it is viewed as sponsorship
- There was only one company last year (The Personal Insurance Company) who absolutely required the sponsorship letter to be replaced by an advertising package list last year. I produced an advertising package letter for them (which I would not normally do, but just did in this specific instance) Unfortunately, they did not end up committing anyways.
- There were several of our actual sponsors who did not have trouble with it being worded as "sponsorship" but still required a formal invoice before sending a cheque - Red Deer College, for example. I found a way to word the invoice so that it invoiced for "gold level sponsorship." This way it was not seen as simply payment for advertising.
- Of our current sponsors, it is quite possible that some like to see themselves as sponsors and that this is important to them, and it is also possible that others see it simply as a means to an end for getting advertising.
- My conclusion: it may be helpful for certain sponsors or potential sponsors to change "sponsorship packages" back to "advertising packages," but I suspect that for the majority of our sponsors, they will be content to leave things the way they are now in terms of the appeal being for sponsorship rather than advertising.

### **Topic 2) how adding more packages or different advertising services might affect the current situation**

- Having more advertising possibilities might increase advertising revenue, and also increase readership of relevant ads for our teachers
- Having bundled advertising packages might be an attractive way for potential advertisers to commit to a bit more. On the other hand there are probably a lot of groups who would prefer simply to buy one service. With bundled advertising available, there also might be competition with sponsorship packages.
- Changing our sponsorship recognition to include ads with our email updates might increase readership of the ads, but it also increases the job of whoever is collecting ads and sending them to our administrator (and I'm not entirely sure if I'm able to commit to this position for next year yet).



- Collecting ads for the website seems like the thing to do, but we would need to discuss ad size and whether offering packages with advertising on the website included would be in conflict with the recognition we currently give our sponsors -they currently get their logo with a live link on the website if they commit at least \$100. If there is a conflict between advertisers and sponsors, then we will not be able to promote sponsorship as something special.
- If we offer more of a variety of advertising - including possibly ads on the website and ads going out with our email newsletter, it's possible we may get too many ads (though this may not realistically be a concern, I'm not sure). Will we run out of space for ads on the website? Another thing to consider is that the sponsorship convenor has been seeking out sponsors with a provincial or national presence, rather than local, but as far as I know, email updates are largely local in nature.
- If we offer single services for advertising, no package deals, but offer package deals to our sponsors, there may be one or two companies who don't like it but it might be great for the majority of our sponsors, who would feel they are getting something special by getting advertising recognition at a cheaper rate than they would get by purchasing individual services.
- Some sponsors are very interested in ads with live links (My Music Staff in particular) and they would also be interested in tracking ad clicks. This is something that more companies may be interested in in the future.
- Social media is an area where ads could possibly be expanded into - is it possible to set up links in social media through our website? I am not currently on social media so I would not be able to do this myself, but advertising on social media could be an area we expand into in the future.
- We can keep trying to expand sponsorship by contacting new corporate sponsors both inside and outside of the music field.
- Suggestion from Lisa Ng - another possibility is separating advertising for the newsletter and raising the advertising rates. There could be a pay-per-ad in each issue with a selection of size and placement location (front, back middle, etc.). This may simplify things.
- We are already placing sponsors' logos in other ARMTA brochure and event programs.

**My conclusions, but of course it is still open to discussion:**

My suggestion would be to start small, but to offer a little more online advertising, and see whether this is working for us and for our advertisers and sponsors. For instance, we could continue the website logos for sponsors, and enable advertisers to buy the same type of logo with link ad, for a slightly higher price. (Then we may remove the heading: "Visit our Sponsors," as the section would represent sponsors and advertisers.)

We could increase rates for advertising and sponsorship bundles just slightly and continue to offer bundled ad recognition for sponsors but not for advertisers. This would continue some sort of incentive to business for being a sponsor.

Perhaps we can offer our sponsors, in addition to the advertising recognition they already receive, one ad going out with a local email newsletter of their choice. If their ad could be clickable, I'm sure this would make them very happy, but I would not be the person who is knowledgeable about this technical matter. What I do know is My Music Staff is very interested in both having ad clicks and being able count them, so we may wish to look into how this might work at some point in the future.

We can monitor the situation and see how advertisers and sponsors respond, and we can look into whether it would be practical to have some sort of social media type advertising or links available in the future.

I have put a suggestion for advertising prices and sponsorship bundles for 2017 on the following pages.

**Recommended ARMTA Advertising Rates for 2017**

Digital announcements or advertisements distributed by email

Our goal is to keep our members informed about events and resources that are of interest to them and to limit the number of announcements that would be for personal or corporate profit.

Advertising rates will be available upon request, but are not bundled, so as not to conflict with the sponsorship advertising recognition bundles.

DESCRIPTION	Third party rate per announcement	Member Rate per announcement
Concerts, masterclasses, or musical events	Free	Free
Competitions or scholarships	Free	Free
New online resources (free)	Free (limit 1 per year)	Free (limit 1 per year)
New online resources (subscriptions or payment required)	\$50	\$20
Materials (CD's, sheet music, pianos, etc.) for sale	\$50	\$20
Summer schools, camps (other than those already supported by ARMTA)	\$50	\$20
Employment opportunities	\$20	Free
Full Page Ad in Tempo Magazine	\$200	
Half Page Ad in Tempo Magazine	\$110	
Business Card Sized Ad in Tempo Magazine	\$50	
Logo with live link on our website (for up to a year) basically coordinated with our sponsorship drive cycle - ie. beginning of August till end of July, or some part of this time charged the same way	\$60	

Announcements that are location-specific (such as events held in Calgary or Edmonton) and unlikely to be of interest to the entire province are referred to the local branch to distribute at their discretion.

I am not sure about how we should handle this...

These announcements are distributed once a month, not on demand.

ARMTA shares our mailing and email list only with CFMTA and our branches and will not distribute it to third parties.

**Suggested Sponsorship Bundles for 2017:** (I have basically increased the price of each tier by \$20, and added one additional service - one ad sent out with a local monthly newsletter of the sponsor's choice, for bronze, silver, and gold sponsors)

Tier	Amount	Recognition in MCA program	Recognition on ARMTA programs	TEMPO * Deadline July 15, 2015	Appear on <a href="http://www.armta.ca">www.armta.ca</a>	One newsletter ad, sent with a local monthly newsletter
Sponsor	\$50-\$119			Business card size ad	Name in list of sponsors	
Bronze	\$120-\$219		Business Name	½ page ad	Logo with live link to website	one ad with the electronic newsletter
Silver	\$220 -\$419	Logo	Business Name	full page ad	Logo with live link to website	one ad with the electronic newsletter
Gold	\$420 +	Logo, & verbal recognition	Logo	full page ad premium location	Logo with live link to website	one ad with the electronic newsletter

		at MCA sessions				
--	--	-----------------	--	--	--	--

Amber Rose

### 7. g) ARMTA service award nominee

Deferred nomination from February 2016 meeting: Teresa Allred

### 7. h) a. ARMTA operating budget

See 2017-2018 Budget Planning.xlsx.  
Vicki

### 7. h) b. Recognition Fund budget

The recommendations below are indicated as follows:

- Black** is unchanged from past budgets and may not require (much) discussion
- Red** is for **changed** or **new** items that may require discussion - board approval
- Blue** is for funds that have been in place but have not been accessed in past years

2017 Projects	Budget		
Biennial Piano Competition \$4,000 every 2 years	\$2,000 annually		unchanged
CASSA (Calgary Arts Summer School) Scholarships	\$300 Annually		unchanged
Provincial Awards to the Branches	\$3,000 Annually		unchanged
<b>Calculated at \$750 for Calgary and Edmonton \$500 for Small Branches</b>			
Student Composer Competition Awards	<b>\$500 increased by \$100</b>		
<b>Depending on possible increases in prize money and Canada 150<sup>th</sup> Project prizes</b>			
Bursaries (Needs Based)	max. \$3,000 - 5,000 *		limit number available?
<b>See * below and * below</b>			
Post- Secondary Scholarships	max. \$3,000		New
CFMTA Piano Competition First Prize	\$3,000		one time award
Provincial Voice Competition	\$1,500 Annual		incentive for future
Provincial String Competition	\$1,500 Annual		incentive for future

**\*In 2016, the board recommended:** ...Needs-based scholarships would need to be given out frequently such as every three months. Ideally, it would be around \$250-300 each, and 10 awarded each year. If there were more applications than scholarships available, then criteria would need to be established on who would receive it.

**\*Judith's comment:** For a person in need, \$250-300 would pay for 6-7 lessons at \$40/hour. I think that while the fund is strong and the Alberta economy is not, \$300-500 is more realistic. In this regard, there have been no requests since November 2016. I hope that is a sign that economic recovery is starting.

Submitted by Judith Ammann

## 8. REPORTS

### 8. a) President's report

The executive has been busy with a number of online votes. Spear-headed by Beth Olver, we approved a celebration of ARMTA's 85th Anniversary and Canada's 150th Anniversary with the commissioning of arranged folk tunes for piano, strings and voice at the junior and intermediate levels. Along with this, Christine Rodger's has organized a Student Composer Competition for arranged folk tunes, also in celebration of the ARMTA 85th and Canada 150th Anniversaries.

With the Personal Insurance Company not renewing an agreement to sponsor the \$6000 first place award for the biannual piano competition, the executive, through an online vote, voted to sponsor \$3000 from the ARMTA Recognition fund for the 2017 competition.

Two resolutions to be presented at the CFMTA meeting in March 2017 were also passed through online votes. Through discussions Michelle Everett Faunt had with SOCAN, she prepared the preamble and resolution "That as a professional courtesy, the CFMTA encourage each branch of Registered Music Teacher's Associations to pay appropriate SOCAN fees (purchase \$35 licenses) in support of composers and publishers." Beth Olver prepared the resolution: "That the CFMTA competition levy (currently \$2 per member) be increased in order to fully fund all the expenses associated with the competition (prizes, juror's fees and travel & expenses, competitor travel & accommodation)".

Louisa Lu won the Provincial Piano Competition and will represent Alberta nationally at the MTNA conference in March.

Through the work of Marie Gazzard, Naomi Parker and Vicki Martin, a Private Education Evaluation section is now on Alberta Education High School transcripts allowing for percentage marks and credit for private music study to be placed on the transcript. As of February 1, students can give their mark from private music exams to their principal who will award them credit and a percentage grade for the transcript.

We are happy to welcome Kimerica Parr from Fort McMurray as our new Vice President. We also welcome 3 new convenors:

Alison Kilgannon - Piano Competition Convenor  
Margaret King - Canada Music Week Convenor  
Deanna Oye – Continuing Education Convenor  
Two members have joined the examining board:  
Ruston Vuori and Peter Fielding

*Marlaine Osgood*

### 8. b) Vice-President's report

*Kimerica Parr*

### 8. c) Past-President's report

I have had continuing communication with President Marlaine Osgood, Vice President Kimerica Parr, and Administrator Vicki Martin regarding day to day operations of ARMTA. I find that memory for what has been discussed in the past becomes very useful.

My first initiative has been to identify a member (outside of Calgary and Edmonton) to serve as Vice President: Thank you Kimerica Parr! Since then I have worked to identify members who are willing to serve as convenors for various projects and programs of ARMTA. In the process, I have emailed or spoken on the phone to more than half of our members, a good way to get to know many for the first time and to catch up with old friends.

Thank you to new convenors:

- Deanna Oye for Continuing Education (replacing Sandra Joy Friesen)
- Alison Kilgannon for ARMTA Piano Competition (replacing Dale Wheeler)
- Margaret King for Canada Music Week (replacing Po Yeh)
- Ruston Vuori and Peter Fielding joining the examining board

I am currently working with three or four prospects to become Policy and Procedure or Publicity conveners. These each require particular skill sets which have not been easy to find among our members who, in addition, have the willingness and time to serve.

While not having a convener for Policy and Procedure, I have taken time to review the P & P manual and have conferred with Vicki about updates and made an attempt to contact conveners who do not have a job description or whose description needs updating.

I have also followed up on ideas and plans to Celebrate Canada's 150 and ARMTA's 85 birthdays.

*Beth Olver*

## 8. d) CFMTA report

The two resolutions regarding SOCAN and our obligation to be fair in our dealings with composers and their music, and regarding funding the CFMTA Piano Competition have been submitted to CFMTA for the March 2017 CFMTA board meeting.

CFMTA has also been informed of ARMTA's offer to provide \$3000 towards the 2017 Piano Competition first prize to be awarded in Baltimore in March 2017. There has been no reply. (*Update: See [6.1\) i. CFMTA Piano Competition](#)*)

*Beth Olver/Marlaine Osgood*

## 8. e) Membership report

Since our last board meeting, there have been the following changes in our membership:

### New Members

NAME		MEMBERSHIP TYPE	REGISTERED SUBJECTS
Joel	Windsor	Full	Advanced Theory, Pedagogy, Percussion
Heidi	Behrenbruch	Full	Violin, Viola
Sara	Gobrail	Full	Piano
Jan	Janovsky	Full	Piano
Mandy	Loban-Joran	Affiliate 10	
Nathan	Eisentraut	Full	Piano
Jane	Ballantyne	Affiliate 10	
Jennifer	Wolsey	Full	Voice
Nola	Meier	Full	Piano

### Reinstatements

Linda	Purves	Full	Piano, Advanced Theory
Adela	Wedler	Full	Piano
Claire Zhan	Huang	Full	Piano
Helve	Sastok	Full	Piano, additional subjects added of Advanced Theory, Composition
Benjamin	Lahring	Full	Guitar

### Transfers

Kristin	Dahlem-Belfour	Full	Piano
---------	----------------	------	-------

Transferred in from Saskatchewan

Deaths

Daphne Kulasekere

Leave of Absence

Jerry Ozipko is currently on a leave of absence to expire at membership year end. He has informed me that he wishes to have his leave extended for an additional year, but has not submitted a letter to that effect yet.

Out of Province Members

One thing that is of interest is that one of our new members, Jane Ballantyne, is from BC. She joined ARMTA as an Affiliate member because BC does not offer affiliate memberships. Since Alberta residency is no longer required for membership, there is no reason not to accept her. I was in contact with Joyce Janzen, the BC Registrar, when this came as a theoretical possibility last year when another BC resident inquired about applying as an affiliate and again when Jane applied. Joyce wrote:

BCRMTA membership has taken several months to explore expanding our membership to include Affiliate members. As you can imagine, there was a lot of debate. Branch delegates were charged with coming to the September [2016] meeting with a vote from their branch. The motion to include Affiliates was soundly defeated. I don't foresee the issue being brought up again anytime soon.

It is with the understanding of BCRMTA, ourselves, and Jane Ballantyne that if BC does offer affiliate membership in the future that we would transfer Jane's membership to her rightful province.

**Membership totals:**

	<b>January 26, 2016</b>	<b>October 10, 2016</b>	<b>February 17, 2017</b>
Full	402	394	400
Affiliate Grade 10	14	16	18
Affiliate Grade 9	5	5	5
Retired	12	14	15
Honorary Branch Members	2	2	2
Provincial Life Members	2	2	2
<b>TOTAL</b>	<b>437</b>	<b>433</b>	<b>442</b>

**Branch membership totals:**

	<b>January 26, 2016</b>	<b>October 10, 2016</b>	<b>February 17, 2017</b>
Calgary	184	188	190
Edmonton	137	134	138
Lethbridge	22	23	23
Red Deer	20	19	19
Grande Prairie	6	5	5
Medicine Hat	6	8	8
Members at Large	62	56	59
<b>TOTAL</b>	<b>437</b>	<b>433</b>	<b>442</b>

Vicki Martin

**8. f) Financial report**

Overall, we are well within budget and our biggest financial problem is that we aren't spending all the money that is budgeted which is resulting in an accumulated surplus.

Signing authorities have been changed so that any two of the following three must sign cheques and authorizations at the bank: Marlane Osgood (President), Kimerica Parr (Vice-President), Vicki Martin (Administrator).

\$20,000 was placed in a GIC for 24 months at 1.65% non-redeemable on January 20. We also have \$18,802 in a 1.4% for 15 month non-renewable GIC maturing July 20, 2017, so if some of these funds were needed for a project in the next year, we could reinvest only a portion of it to keep back what would be needed. Since membership fees for the next year are already coming in, the \$23, 236 currently in our chequing account is about as low as our balance will go over the course of the year, even if we spent the \$13,976 remaining in our budget before the end of our fiscal year on March 31<sup>st</sup>. We have not yet been invoiced for our costs at MCA from AMEF, but even with those and the expenses for the our February board meeting, we're not likely to spend everything remaining in our budget.

The Balance Sheet and Profit & Loss as of February 18<sup>th</sup> are below, and breakdowns of transactions within each budget category are available upon request.

*Vicki Martin*

### Balance Sheet – as of February 18, 2017

	18 Feb 17
<b>ASSETS</b>	
<b>Current Assets</b>	
<b>Chequing/Savings</b>	
ATB Chequing	23,236.74
GIC 3	18,802.00
GIC 4	20,000.00
Stripe	14,312.95
<b>Total Chequing/Savings</b>	76,351.69
<b>Other Current Assets</b>	
Undeposited Funds	2,267.50
<b>Total Other Current Assets</b>	2,267.50
<b>Total Current Assets</b>	78,619.19
<b>Fixed Assets</b>	
<b>Computer Equipment</b>	
Computer Equipment Cost	662.44
Computer Equipment Depreciation	-400.00
<b>Total Computer Equipment</b>	262.44
<b>Total Fixed Assets</b>	262.44
<b>TOTAL ASSETS</b>	<b>78,881.63</b>
 <b>LIABILITIES &amp; EQUITY</b>	
<b>Liabilities</b>	
<b>Current Liabilities</b>	
Other Current Liabilities	

<b>Branch Fees Collected</b>	
Calgary Branch	2,665.00
Edmonton Branch	2,560.00
Lethbridge Branch	175.00
Red Deer Branch	<u>100.00</u>
<b>Total Branch Fees Collected</b>	<b>5,500.00</b>
Deferred Income	16,390.00
Suspense	<u>34.00</u>
<b>Total Other Current Liabilities</b>	<b><u>21,924.00</u></b>
<b>Total Current Liabilities</b>	<b><u>21,924.00</u></b>
<b>Total Liabilities</b>	<b>21,924.00</b>
<b>Equity</b>	
Opening Bal Equity	31,913.31
Unrestricted Net Assets	15,839.49
Net Income	<u>9,204.83</u>
<b>Total Equity</b>	<b><u>56,957.63</u></b>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b><u>78,881.63</u></b>

**Profit & Loss – Budget vs. Actual – as of February 18, 2017**

	<u>1 Apr '16 - 20 Feb 17</u>	<u>Budget</u>	<u>\$ Over Budget</u>
<b>Income</b>			
Advertising Income	50.00	0.00	50.00
Conference Income	30.00	0.00	30.00
<b>Donations</b>			
Donations of Gifts in Kind	0.00	0.00	0.00
Donations - Other	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
<b>Total Donations</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
Interest Income	297.95	275.00	22.95
Membership Income	57,856.50	57,190.00	666.50
<b>Projects Income</b>			
CFMTA Student Composer Comp.	900.00	95.00	805.00
Piano, Voice, & Strings Comp.	200.00	150.00	50.00
Travelling Workshops Income	0.00	0.00	0.00
Voice Competition Entries	0.00	0.00	0.00



Projects Income - Other	0.00	0.00	0.00
<b>Total Projects Income</b>	<b>1,100.00</b>	<b>245.00</b>	<b>855.00</b>
Service Fee Income	0.00	0.00	0.00
Sponsorship Income	1,600.00	2,450.00	-850.00
<b>Total Income</b>	<b>60,934.45</b>	<b>60,160.00</b>	<b>774.45</b>
<b>Expense</b>			
<b>Administration</b>			
Administrator Contract	7,700.00	8,400.00	-700.00
Administrator Expenses at AGM	0.00	0.00	0.00
Bank Fees	343.81	1,250.00	-906.19
Computer Expenses	89.99	280.00	-190.01
Mileage	147.35	225.00	-77.65
Office Supplies	484.90	400.00	84.90
Post Office Box	326.55	326.00	0.55
Postage	26.78	50.00	-23.22
Rent	550.00	600.00	-50.00
Telephone and Fax	536.36	576.00	-39.64
Administration - Other	0.00	0.00	0.00
<b>Total Administration</b>	<b>10,205.74</b>	<b>12,107.00</b>	<b>-1,901.26</b>
Advertising & Publicity	179.11	575.00	-395.89
<b>Board Expenses</b>			
<b>AGM Expenses</b>			
Hotels	1,381.09	1,925.00	-543.91
Meals	24.78	400.00	-375.22
Travel	1,646.20	1,626.00	20.20
AGM Expenses - Other	0.00	0.00	0.00
<b>Total AGM Expenses</b>	<b>3,052.07</b>	<b>3,951.00</b>	<b>-898.93</b>
Archivist Travel & Expenses	0.00	0.00	0.00
<b>Board Meetings Travel &amp; Meals</b>			
Catering	268.14	800.00	-531.86
Hotels	0.00	140.00	-140.00
Meals	0.00	40.00	-40.00
Travel	0.00	470.00	-470.00
Board Meetings Travel & Meals - Other	0.00	0.00	0.00
<b>Total Board Meetings Travel &amp; Meals</b>	<b>268.14</b>	<b>1,450.00</b>	<b>-1,181.86</b>
Meeting Room Rental	0.00	250.00	-250.00
Teleconferencing	0.00	0.00	0.00

<b>Board Expenses - Other</b>	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
<b>Total Board Expenses</b>	3,320.21	5,651.00	-2,330.79
<b>Member services</b>			
CFMTA Delegate Expenses	196.02	490.00	-293.98
CFMTA Dues	10,998.00	11,414.00	-416.00
<b>Conference/AGM</b>			
<b>Catering</b>			
Meal payments	-130.00	-200.00	70.00
Catering - Other	<u>549.91</u>	<u>1,200.00</u>	<u>-650.09</u>
<b>Total Catering</b>	419.91	1,000.00	-580.09
Conference Registrations	128.84	295.00	-166.16
Printing, Postage, and Supplies	99.33	100.00	-0.67
<b>Sessions &amp; Seminars</b>			
Clinician Travel Expenses	1,386.66	1,200.00	186.66
Session Honorariums	1,375.00	1,600.00	-225.00
Sessions & Seminars - Other	<u>0.00</u>	<u>200.00</u>	<u>-200.00</u>
<b>Total Sessions &amp; Seminars</b>	2,761.66	3,000.00	-238.34
Conference/AGM - Other	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
<b>Total Conference/AGM</b>	3,409.74	4,395.00	-985.26
<b>Directory</b>			
Directory Postage	504.32	450.00	54.32
Directory Printing	341.78	325.00	16.78
Directory - Other	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
<b>Total Directory</b>	846.10	775.00	71.10
Honoraria & Gifts	280.17	350.00	-69.83
Insurance	13,225.00	14,805.00	-1,580.00
Members Postage	246.54	250.00	-3.46
<b>Membership Renewals</b>			
Membership Renewals Postage	123.27	200.00	-76.73
Membership Renewals Printing	34.44	0.00	34.44
Membership Renewals - Other	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
<b>Total Membership Renewals</b>	157.71	200.00	-42.29
<b>Tempo</b>			
Editor Honorarium	500.00	500.00	0.00
Postage	340.61	400.00	-59.39
Printing	509.25	560.00	-50.75

Tempo - Other	0.00	0.00	0.00
<b>Total Tempo</b>	<b>1,349.86</b>	<b>1,460.00</b>	<b>-110.14</b>
<b>Website and Database</b>			
Database Developer Fees	0.00	0.00	0.00
Webmaster Contract	1,000.00	1,000.00	0.00
Website Hosting	1,068.92	1,310.00	-241.08
Website and Database - Other	0.00	0.00	0.00
<b>Total Website and Database</b>	<b>2,068.92</b>	<b>2,310.00</b>	<b>-241.08</b>
Member services - Other	0.00	0.00	0.00
<b>Total Member services</b>	<b>32,778.06</b>	<b>36,449.00</b>	<b>-3,670.94</b>
<b>Partnerships</b>			
CASSA	500.00	500.00	0.00
Partnerships - Other	0.00	0.00	0.00
<b>Total Partnerships</b>	<b>500.00</b>	<b>500.00</b>	<b>0.00</b>
<b>President's Expenses</b>			
Catering	0.00	0.00	0.00
CFMTA President Visit	352.86	400.00	-47.14
Conference Registrations	0.00	300.00	-300.00
General	0.00	100.00	-100.00
President's Expenses at CFMTA	0.00	0.00	0.00
Visits to Branches	0.00	400.00	-400.00
President's Expenses - Other	0.00	0.00	0.00
<b>Total President's Expenses</b>	<b>352.86</b>	<b>1,200.00</b>	<b>-847.14</b>
<b>Projects</b>			
ARMTA Recognition Fund Donation	100.00	100.00	0.00
Community Service Certificates	22.66	100.00	-77.34
Continuing Ed./Travelling Work.	550.00	1,500.00	-950.00
Piano, Voice, Strings Comp.	1,600.63	5,250.00	-3,649.37
Recognition Fund Postage	43.13	100.00	-56.87
Student Composer Competition	1,277.22	600.00	677.22
Voice Competition	0.00	0.00	0.00
Projects - Other	0.00	0.00	0.00
<b>Total Projects</b>	<b>3,593.64</b>	<b>7,650.00</b>	<b>-4,056.36</b>
Scholarships	800.00	800.00	0.00
Uncategorized Expenses	0.00	0.00	0.00
<b>Total Expense</b>	<b>51,729.62</b>	<b>64,932.00</b>	<b>-13,202.38</b>

Net Income

9,204.83

-4,772.00

13,976.83

## 8. g) Administrator's report

Hours vary widely, but have averaged out to 44 hours per month over the last year:

February	2016	62.17
March	2016	38.58
April	2016	49.58
May	2016	33.92
June	2016	40.08
July	2016	38.33
August	2016	33.0
September	2016	34.75
October	2016	95.67
November	2016	36.08
December	2016	25.5
January	2017	40.75
AVERAGE		44.03

Vicki Martin

## 9. CONVENORS REPORTS

### 9. a) Archives

Nothing to report.

Naomi Parker

### 9. b) ARMTA Piano Competition

The 2016 Competition Committee was comprised of Dale Wheeler (Chair) and Ruston Vuori, with support and advice from Judith Ammann.

In view of the March 2017 CFMTA/MTNA joint conference it was necessary to hold this year's competition earlier in order to have an Alberta competitor selected in time. I canvased a dozen or so teachers of advanced students (who might be potential competitors) asking whether late 2016 or early 2017 would be the best time. The response was fairly evenly split so it was determined that late fall would be the best given weather potentialities and also allow for the greatest lead time. The date was set for Saturday, 26 November 2016.

Four entries were received:

Louisa Lu, Edmonton	(teacher, Wolfram Linnebach)
Jessica Ma, Edmonton	(teacher, Wolfram Linnebach)
Georgeann van Helden, Calgary	(teacher, Linda Kundert)
Bronwyn Schuman, Calgary	(teacher, Edwin Gndant)

Dr. Alison Kilgannon was engaged as the impartial screening judge to vet the competitors' entry recordings. (This year competitors were able to upload their recordings on the ARMTA website.)

The competition was held this year at Gaetz Memorial United Church in Red Deer. This venue worked well – it was easier to book than Deer Park Alliance Church and it has a lovely rebuilt 9' Baldwin grand.

Approximately 10 individuals attended the competition. (It is sad that only these few took advantage of the free opportunity to hear four lovely recital programs.)

Dr. Chris Hahn from the University of Montana served as the competition judge. He provided excellent written and verbal comments to each of the competitors.

The prizes were awarded as follows:

ARMTA Recognition Fund Prize 1 <sup>st</sup> Place	\$1000	Louisa Lu
Marek Jablonski Prize 1 <sup>st</sup> Place	\$500	Louisa Lu
Thelma Johannes O'Neill Prize 1 <sup>st</sup> Place	\$250	Louisa Lu
ARMTA Recognition Fund Prize 2 <sup>nd</sup> Place	\$1000	Jessica Ma
ARMTA Recognition Fund Prize 3 <sup>rd</sup> Place	\$500	Georgeann van Helden
ARMTA Recognition Fund Prize 4 <sup>th</sup> Place	\$250	Bronwyn Schumann
Dorothy Buckley Prize for the Best Performance of a Canadian Work	\$250	Louisa Lu
CFMTA Piano Competition Participant Award (to be awarded in March in Baltimore at CFMTA/MTNA Joint Conference)	\$1000	Louisa Lu

During the next few months Louisa will perform in several Alberta locales as part of the Young Artist Tour. Thanks to Debbie Gallant for her leadership in this.

The competition expenses totaled \$1600.63 – substantially less than the \$3000 budgeted. (\$1500 is allotted each year although the competition is biannual.) *(note from Vicki: There was also \$821.54 the previous year for our portion of the competitor flights to the CFMTA competition.)*

After being involved in four competitions I have indicated that I am stepping down as Competition Chair. Alison Kilgannon, who lives in Red Deer, has expressed interest in becoming involved. I would be happy to mentor and work with her in the transition.

*Submitted by Dale Wheeler, Competition Chair*

## 9. c) ARMTA String Competition

This is the follow up from the last year conversation we had with Beth Olver, Elizabeth Raycroft, Dale Wheeler and I over Skype.

As far as my notes show, we talked about a joint competition - Strings/Voice/Piano to be held in Calgary. I had also to research for an affordable venue including a hotel ball rooms.

### Steinway Pianos:

I talked to Steinway Pianos, and Kevin Anderson confirmed that a Grand piano will be provided for the competitions, in case we choose to held the events in a hotel ball rooms.

### Venue:

#### 1. **The Fairmont Palliser** downtown Calgary

There are two Ball rooms with hardwood flooring:

- Alberta Ball room with capacity for 250 people
- Crystal Ball room ..... 450 people

There is option for reduced rates as sponsorship for the event/s and contracting room/s for the judges

I am waiting for rental rates

2. **Cardel Theatre** (180 Quarry Park Blvd. Calgary)

Capacity - 150 seats (<http://www.cardeltheatre.com/index.php/about>)

\$100/hr donation rate. All proceeds go toward supporting their charities – community programs and assistance of other charities. NOT available Sundays.

3. **LEACOCK Concert Hall** - 305 = Daily rental: \$2050.00 (Minimum [half-day] rental: \$1240.00)

4. **WRIGHT Theatre** - 265 = Daily rental: \$1960.00 (Minimum [half-day] rental : \$1175.00)

**Dates:**

Because of very busy Competition/ Festival scheduling in the Spring of each year, I suggest the Provincial competition to be held in November or early February. I was browsing the CMC dates for AB - April 7-10/11, 2017, and Festivals, starting March 5 (MH) - May 4 (Calgary) and Provincials/Nationals - Kiwanis/CMC till June 30th. Obviously March is NO NO Competition month.

**Budget:**

As far as I know The ARMTA Recognition Fund has an annual allowance for scholarship awards: \$1500 for string or \$3000 every other year.

1. My question is: are these money are for Judges, Prize winners - 1st, 2nd, 3rd place plus diplomas?

2. One more thing: Like I mentioned during the Skype conversation, I consider planning the First Provincial in format of two age groups: Juniors (15 and under) and Seniors (19 and under). For Juniors I would like to have a one 2 - 3 minutes piece written especially for the competition.

Because we talked about Calgary, I would like to feature Roberta Stephen for her contributions.

My question is: how much we can afford for commissioning her work - \$600-700?

3. I am also working on additional sponsorship with the biggest String retailers.

I expect from the Board to make final decisions for the dates, venue and confirming the budget.

Thanks,

*Chrysanthema Pashunkova*

## 9. d) ARMTA Voice Competition

Nothing to report.

*Elizabeth Raycroft/Naomi Williams*

## 9. e) ARMTA Recognition Fund

The ARMTA Recognition Fund continues to be very active. Thank you to Provincial and to the branches that donate to the fund when honoring members who serve and in memory of past members.

**2016 Revenue** (Donations)      \$19,324              of which \$18,299 is the Rusconi donation

**2016 Expenditures** (Disbursed Funds)

ARMTA Provincial Student Composer Competition	\$ 155	
CASSA (Calgary Arts Summer School) Scholarships	300	
Branch Awards from ARMTA Provincial	2,600	
Provincial Piano Competition	2,700	* see below

D.Buckley Prize (covered by cheque from Dorothy)	250
Needs-based Bursary \$500 x 10	5,000
TOTAL	\$11,005

Balance in the ARMTA Recognition Fund (to January 2017) is \$42,411.47

\*In March 2017, \$1,000\* will be presented to Louisa Lu as the final installment of the 1st Prize of the ARMTA Piano Competition. Marlaine Osgood has this cheque for presentation in Baltimore after Louisa plays in the first round of the CFMTA National Competition.

I have not, at this time (January 7, 2017) heard whether some ARMTA Recognition Funds will be used for the CFMTA 1st Prize as discussed in recent a recent email motion and approved by the board. It will hardly be noticeable if some funds are donated to the CFMTA Competition to help them out.

There is money for new projects. In 2017, a Post-Secondary Scholarship will be available. There continues to be money for competitions in voice and/or strings.

I would like to remind the Branch Representatives that they should tell their Branch executives how much money is in the ARMTA Recognition fund for the Branches each year. It is important that the Branch acknowledges, at the awards presentations, that this money comes from ARMTA Provincial and the ARMTA Recognition Fund. In 2016, the board approved \$500 for small branches and \$750 for Edmonton and Calgary. I left these amounts the same in my proposed budget.

Special thanks to the Treasurers of CFMTA, Lynda Baechler and now Lois Kerr. The ARMTA Recognition Fund has been very active which means that they write many cheques; they are efficient and generous with their time and support.

*Judith Ammann, Convenor*

## 9. f) ARMTA Student Composer Competition

*Christine Rogers*

## 9. g) Canada Music Week

I don't really have anything to report other than to remind the membership of two upcoming deadlines. The first is the National Essay Competition, deadline May 1 and the second is the National Student Composer Competition, deadline June 1.

*Margaret King*

## 9. h) Community Service Award

Six students completed between 10 and 60 hours of community service to receive the following certificates:

Bronze:	Jillian Nicole Mah	Teacher - Nathan Chan
	Ava Chai	Teacher - Martina Smazal
	Leilani Vorasane	Teacher - Martina Smazal
	Melisa Urton	Teacher - Martina Smazal
Gold:	Eric Essendrop	Teacher - Martina Smazal
	Louisa Lu	Teacher - Wolfram Linnebach

BRONZE CERTIFICATE: 10 hours

SILVER CERTIFICATE: 35 hours (25 more than Bronze)

GOLD CERTIFICATE: 60 hours (25 more than Silver)

*Marlaine Osgood*

### 9. i) Conference 2017

I contacted Janina Fialkowska and Jane Coop but haven't heard anything yet. I will reach out one more time in a few days and then contact other people we have identified as possibilities.

*Viktoría Reischwich*

### 9. j) Continuing Education

The events for 2016-2017 had already been planned or finalized when I took up the role of Continuing Education Convenor in late December. Since then, I have not received any new requests for this period.

#### Fiscal year ending March 31, 2017

Lethbridge, November 5, 2016 Michèle Wheatley-Brown, "What Every Musician Needs to Know About the Body"	\$250.00
Calgary, February 5, 2017 Jacques Després, Debussy workshop	\$300.00
Lethbridge, March 3-4, 2017 Keys to Piano Workshop, Krzysztof Jablonski and Deanna Oye	\$300.00
TOTAL ALLOCATIONS TO DATE:	\$850.00

#### The following events have been requested/allocated for the fiscal year ending March 31, 2018

Magda Adamek Tour Edmonton, May 6, 2017 (\$250) Calgary, May 7, 2017 (\$250) Lethbridge, May 8, 2017 (\$250)	\$750.00
Grande Prairie Music Teachers' Workshop Clinic and Master Class, May 2017	\$500.00
TOTAL ALLOCATIONS TO DATE:	\$1250.00

I will be actively pursuing potential tours/workshops for next academic season and will be communicating with branches to see what their needs are. My hope to is develop many more activities for the coming year.

Thank you for the opportunity to work on the Continuing Education portfolio. I look forward to working closely with the chapters and clinicians to create excellent learning opportunities for our students and teachers.

*Deanna Oye, Lethbridge AB*  
*Continuing Education Convenor*

### 9. k) Examining Board

#### September 2016:

Piano	Full-6
Affiliate	10-3
Affiliate	9-1
Strings	Full-2
Voice	Full-4
Adv. Theory	Full-3
Guitar	Full-2



Flute Full-2  
Other Full-1

#### February 2017

Piano Full -5  
Affiliate 10-4  
Affiliate 9-1  
Strings Full-1  
Voice Full-1  
Adv. Theory Full-1  
Guitar Full-1  
Saxophone Full-1  
Reinstated Full-1 Voice  
Rejections 3

Reasons for rejection:

2 were not qualified to be part of ARMTA because of their education. 1 was rejected because of their website that overstated (lied) about their qualifications. This was something that Vicki looked up and caught. Bravo Vicki for an excellent job!!!!

Diane Ferguson

### 9. I) Members at Large

Nothing to report.

*Christine O'Donnell*

#### CONVERSATIONS WITH FORT MCMURRAY:

---

On Sun, Jan 8, 2017 at 12:14 PM <dgazzard@telus.net> wrote:

Dear Marlaine, Beth & Vicki:

FMMTA held its meeting on Friday, January 6th, at which time we discussed and voted on our association membership going forward. FMMTA will not reinstate at this time, but we will reconsider our options in June.

Many thanks for your information and support!

Sincerely,

Marie Gazzard

---

From: Marlaine Osgood  
Sent: Monday, January 09, 2017 10:46 AM  
To: dgazzard@telus.net ; Provincial ARMTA ; Sound of Music  
Cc: Kimerica Parr  
Subject: Re: Fort McMurray Decision

Hi Marie,

Sorry to hear this. Is there something Provincial can do to encourage teachers to join?

All the best,

Marlaine Osgood

---

Dear Marlaine -

I greatly appreciate your asking. In the 27 years I have been in Fort McMurray, sufficient members or lack thereof has been an issue off and on due to people coming and going from Fort McMurray. There have only been a few years where we have had in excess of the 5 ARMTA members, and occasionally we have even dropped to 4. During Judith's presidency, she came to Fort McMurray and did everything she could to encourage other qualified people in the community to join ARMTA, and I went through similar discussions more recently with Beth. It seems

primarily a dynamic of our community, and we keep doing the best we can with the people we have. There is also a great demand for teachers here, leaving everyone possible with a very busy studio and less time to be involved in our organization.

I keep hoping that we will have an influx of people interested in joining, but that remains to be seen. In the meantime, we have a couple of members who would not qualify at the moment even as affiliates, but who are great assets to our association. Without them, we would not be able to operate the programs we currently have in place.

Please feel free to call me anytime (Thursdays/Fridays are best) if you have any further questions.

Thanks again.

Marie

## **9. m) Policies and Procedures/Bylaws**

Vacant

## **9. n) Provincial Festival Association Liaison**

The Provincial ARMTA presents four \$200.00 scholarships to winners of the Provincial Music Festival. Each winner sends us a bio and a picture which is printed in the TEMPO magazine. Each winner receives a copy of the magazine.

This year the winners were:

Class 933 Musical Theatre Ballade--Katie McMillian of Calgary. She acts with Storybook Theatre.

Class 924 Vocal Solo Girls 16 and under--Katie also won this class. Her voice teacher is Jacquie Serpas.

Class 702 Piano 16 and under--Liam Pond of Calgary. He is currently studying with Rolf Bertsch.

Class 312 Cello Solo 16 years and under (Vera Marchuk scholarship)—Ine-Wilmé Coetzee. She is currently studying cello with John Katz and Johanne Perron.

The 2015 winner of the Vera Marchuk Scholarship for Class 312 Cello Solo 16 years and under was Luka Coetzee. This information did not reach us until the winter of 2016. Thus, her bio and picture were included in with this year's winners.

*Dorothea Johanson*

## **9. o) Publicity**

Vacant

## **9. p) Social Media**

We've reached our one year anniversary (live as of: January 29th 2016) of having a social media presence. Our numbers are as follows:

Facebook Public Profile – 89 page likes

Facebook Closed Group – 40 members

Twitter – 13 Followers

Our public facebook profile has been mainly averaging around 25-60 views per post, with the occasional post making it into the 200-500 range. Considering that no money has been spent on advertising as of yet, we've had a steady climb in our reach. Hopefully we can continue to increase our exposure in the future.

*Christina Kolos*

## 9. q) Sponsorship

Nothing to report.  
*Amber Jorgenson*

## 9. r) Tempo

Nothing to report.  
*Lisa Ng*

## 9. s) Webmaster

### ARMTA Provincial Website Report – FEBRUARY 2017

#### 1. ARMTA Provincial Website Maintenance:

I have been making changes & updates to the information on the website as instructed by the administrator & the past president.

Continue sending me photos. If you have a photo of something ARMTA related please email it to [web@armta.ca](mailto:web@armta.ca)

#### 2. Public Member Profiles:

Some members have made use of the public member profiles included in our member directory. I will remind members of this feature & provide small tutorials so more members can take advantage of this.

#### 3. Find a Teacher Disclaimer:

The following statement has been added to the find a teacher page of our website:

"ARMTA members are accepted into membership on the basis of their education. It is the responsibility of the student and his/her parent or guardian to choose a teacher suitable for the learner."

#### 3. ARMTA Website Theme

We continue to use WordPress for our content management system. Our current theme is "responsive" meaning it works well with computer, tablets & phones & will automatically adjust depending which device you are using.

If any branch needs help moving to a more responsive theme contact [web@armta.ca](mailto:web@armta.ca).

#### 4. Local Branches Hosted under ARMTA provincial (shared hosting):

ARMTA Provincial can host unlimited websites on their account for no additional hosting fees. This means that branches can eliminate website hosting fee from their budgets & use the money for something else. The website's branch is only responsible for their domain name registration fee (usually \$10-\$15 per year). Send an email to [web@armta.ca](mailto:web@armta.ca) if your branch would like to do this.

Local branches taking advantage of this:

Edmonton Branch [www.armtaedmonton.ab.ca](http://www.armtaedmonton.ab.ca) Lethbridge Branch [www.lrmta.com](http://www.lrmta.com)  
Calgary Branch [www.armta-calgary.com](http://www.armta-calgary.com) Red Deer Branch [www.armtareddeer.org](http://www.armtareddeer.org)

#### 5. Website SUB-domains: READ THIS if your SMALL BRANCH would like a website!

ARMTA Provincial can host sub-domains for NO additional charge, not even a name registration fee. An example of a sub-domain is lloydminster.armta.ca

As part of my general website duties, I would be willing to set up very basic websites for smaller branches for no set-up cost. Contact [web@armta.ca](mailto:web@armta.ca) to get started.

#### **ARMTA Provincial Database Report – FEBRUARY 2017**

I have continued to help members with login problems & other database issues.

Since April 2015 we have been using a membership management system for storing our provincial member's information called Member Find Me (MFM). [www.memberfind.me](http://www.memberfind.me)

In August 2016 Member Find Me changed its name to Membership Work (MW)s: <https://membershipworks.com/>

Everything else about it is the same.

This is a subscription based service that is currently \$79 USD / month. The benefit of using a subscription based, non-custom, system is that Membership Works will continually be upgraded to meets the need of many users. We pay a small amount every month rather than a huge amount every few years so our system will not get outdated & not need rebuilding from scratch every few years.

The old database is still intact if we need to access any information that was not transferred over to the new system.

Some main features of Membership Works:

- online payment of membership fees
- mail integration with MailChimp to send formatted emails with new members being automatically subscribed to the mailing list
- our find-a-teacher page includes a map with specific locations of teachers clearly marked
- members can create directory profiles witch include photos, links & any descriptive text they would like to include (like a 1 page website for every teacher of ARMTA).
- online payment for our ARMTA events
- member's only pages on our website

#### **NEW this year: Printable Membership Cards**

We now have a printable membership card in the member's area. If you login to the member's area & click on "manage profile" you will find your membership card. There is a print button to print the card.

#### **Admin Access:**

Any branch can have a Branch Admin set up to gain access to their Branch member's information & set up events for registration & online payment. So far Calgary, Edmonton & Red Deer branches are making use of this.

If your branch would like admin access contact [web@armta.ca](mailto:web@armta.ca).

#### **Event List:**

Any branch can post their events in Membership Works so members can register online (& even pay online if you choose). Membership Works keeps track of registrations & payments received. You can put the registration from right on your own branch website.

Contact [web@armta.ca](mailto:web@armta.ca) if you would like to start using this feature.

*Submitted by:  
Carolyn Garritano*

## 9. t) Young Artist Tour

The CFMTA Young Artist, Alberta is offered to the winner of the Alberta Piano Competition which is held every two years. The winner of this year's Alberta Piano Competition is Edmonton pianist, Louisa Lu. Louisa was chosen out of four competitors to perform at the Canadian Federation of Music Teachers' National Piano Competition. This year this Canadian competition will be held in Baltimore in March at the Music Teacher's National Association Conference. Louisa will showcase her competition repertoire in preparation for the national competition as the Alberta Young Artist 2017.

Louisa loves to play piano and violin and particularly enjoys exploring Canadian music. Louisa holds ARCT Diplomas from the Royal Conservatory of Music in both Piano and Violin Performance, and received the Licentiate in Piano Performance (LRCM) at the age of 14. In 2016, she placed 1st in the Canadian Music Competition National Finals in the 18 years category.

Louisa currently studies Honors Neuroscience at the University of Alberta. She plans on integrating her musical background into her university studies, using her talent to give back to community. Her interdisciplinary research essay, titled "Music therapy as an alternative treatment for Alzheimer's disease" was awarded 2nd place at the 2016 CFMTA National Essay Competition.

Louisa's music teachers include Wolfram Linnebach, James Keene and masterclasses with Mr. Michael Massey.

Three concerts have been arranged:

- The first took place in Edmonton on Sunday January 29th at 2 pm at Ascension Lutheran, 8405-83 Street. This recital was a success with an audience of about one hundred persons. Louisa played selections by Bach, Haydn, Liszt, Rachmaninoff, Ligeti, and Marc-Andre Hamelin. Marlaine Osgood, representing CFMTA presented a certificate to Louisa congratulating her on being the Alberta Young Artist 2017. A reception followed. Admission was by donation.
- Louisa is excited to travel to Whitehorse for the second concert of her CFMTA Alberta Young Artist concert tour. It will be held on February 19th at 3:00 pm at the Yukon Arts Centre, Studio Theatre. Contact is Danette Readman for this recital.
- She will also perform in Calgary on Friday February 24 at 7:30 pm at Michael Lipnicki Fine Pianos, 6033 Centre Street South, Calgary. The contact for this concert is Eric Nyland.

It has been a joy to work with Louisa and the other branches in planning the CFMTA Alberta Young Artist 2017. Special thanks to Dina Pollock and Carolyn Garritano for their help in editing and preparing posters and programs. Thanks to William Andrews for arranging travel to Whitehorse and to the local conveners, Danette and Eric for arranging concerts in their branches.

*Respectfully submitted,*  
*Deborah Gallant*  
*CFMTA Young Artist Alberta Convenor*

## 10. BRANCH REPORTS

### 10. a) Calgary

ARMTA Calgary has been very busy over the last few months.

On Jan. 28, 2017 we held The Honours Recital at Hope Lutheran Church. This continues to be our flagship event and gets longer each year. Because we have so many excellent students' who don't make the extremely high marks to qualify for Honours we hold the ARMTA Outstanding Student Recital. This year it was Feb. 4, 2017 at St. David's United Church

We held our annual Music Marathon last May 28, 2016. Some of the money raised was put towards a teacher bursary, student need scholarships and scholarships for the Outstanding Student Recital. We also held Recitals for Member's students:

3 North Student Recitals and  
2 South Student Recitals

**Workshops:**

Leila Viss held a Workshop on May 31, 2016 on group improvisation and creativity on and off the bench. Jacques Despres was with us from Edmonton on Feb. 5, 2017. He discussed Debussy, played a short recital of Debussy and held a master class for two students.

**Guest Speakers during the last year:**

Bronwyn Schuman of Palliser Publishing; regarding Canadian composer resources for teachers.  
Paul Dornian, President of the CPO.

We had a guest speaker during our Spring GM on income tax for sole proprietors.  
Another guest speaker was the resident conductor from the CPO.

**Some concerns we have been dealing with:**

-Recognition of the need to pay SOCAN fees for applicable events  
-clarified that we need signs at events that are being recorded to inform the audience they are being recorded and the purpose of recording the event/contact name and number of organizer, media release forms need to be signed by any identifiable person in the recording.

**We compiled a survey to define what members want from workshops. Results:**

1. Aspects of teaching within a specific level (beginner, intermediate, advanced)—60%
2. Principles, theories, and methods from other fields (education, psychology, sports, etc.) that can be incorporated to improve music instruction—52%
3. Technique—44%

We started a new program: ARMTA Calgary Chamber Music Program run by Chrysanthema Pashunkova. The ACCMP is designed to expose young instrumentalists and aspiring musicians to the art of performing together in a small group setting. It also offers 10 intermediate and advanced students, aged 9 to 17, excellent opportunities to study and perform with established chamber music professionals.

*Report Submitted by Melodie Archer*

## **10. b) Edmonton**

This year we continue to operate without a president or vice-president. The executive members have been sharing the president's duties and we are fortunate to have Debbie Gallant as our past-president to help us in so many ways.

We have had four new and former members join our branch recently. Our branch membership now stands at 138.

The new members, as well as longtime members, will be honoured at the branch Membership Appreciation event to be held on Sunday, February 26. This is always an elegant and entertaining afternoon where members have a chance to greet one another in a social setting.

The Continuing Education Committee arranged for a lovely evening in November where branch members and friends performed a variety of Canadian music celebrating Canada Music Week. A second very helpful activity was offered in January, in the form of a workshop, was led by Faye Stollery, who spoke on Confidence Building and Stage Presence.

The annual Awards Recital was held in December at which certificates and scholarships were presented to approximately one hundred students for achieving high examination marks.

The finals for the Northern Alberta Concerto Competition were held in January, this year involving instrumental participants. The winners were violinist Jack Forestier of Calgary in the intermediate category and violinist

Gabrielle Despres of Edmonton in the senior category. They will be performing with the Edmonton Orchestra on March 5.

We were privileged to host the Edmonton segment of the Young Artist Recital Tour where we heard this year's provincial winner, Louisa Lu, of Edmonton.

We are fortunate to have a very capable executive with excellent ideas and skills.

*Respectfully submitted,  
Naomi Parker and Deborah Gallant*

## **10. c) Grande Prairie**

### **News from the Grande Prairie Branch**

In 2015-2-16 our branch had several social events held at the homes of members Beth Peters, (secretary) and Kathy Seppala (treasurer). There was also a wonderful piano workshop organized by Kathy Seppala with guest clinician, Michael Oike, February 15-16, 2016. The workshop focused on performance skills for performance and exams, lecture for teachers 9-12 noon; student master class 1-4 pm. That calendar year, Dustin Anderson held the post of president of our branch while beginning a Master's degree at University of Victoria. We wish him well in his studies.

We have held three meetings as of this fall. On October 20th, 2017 we elected or renewed executive positions for our ARMTA branch 2016-17:

President: Carmen Gorgichuk  
Vice- President- Gwen Bartek  
Treasurer: Kathy Seppala (this position will be up for election this spring)  
Secretary: Beth Peters  
(Local branch – Social Convener- Alison White)

We have held two other meetings to date: Alison White's home Dec 11, 2016 and a workshop-planning meeting January 28, 2017. The Grande Prairie ARMTA branch has made a budget request of ARMTA for our upcoming teacher workshop/master class projects.

Planned Events for 2017:

Our branch has been invited to the Fine Arts Department at GPRC's upcoming solo piano recital and lecture presentation with Emilio de Mercato, conductor of the Alberta Symphony Orchestra. There is a College Piano Master Class at 4:30 on March 14 followed by a lecture and piano recital on March 15 at 7:30 pm. Both events are in the Collins Recital Hall on the Fine Arts Department and are part of a yearlong celebration of the 50th Anniversary of Grande Prairie Regional College. The recital also features the new Steinway 9-foot concert grand piano. (\$20 per adult, \$15 for children & seniors, under 12 free.)

We are currently planning a spring teacher's workshop tentatively for May 13th with a guest local guitar clinician. Jeannie Pernal, director of the Grande Prairie Boys Choir, offered discount tickets to our branch to attend "Symphony in the City" May 12, 2017. This is a concert that mentors local young musicians to perform alongside members of the Edmonton Symphony Orchestra.

For the fall, we hope to hold a joint piano/vocal choral workshop with suggested clinicians: John Brough and perhaps future events with Janet Scott Hoyt as well as duo pianists Marnie and Joachim Seeger. Scheduling with the Royal Conservatory for a workshop on the new Theory syllabus is in progress.

We look forward to many exciting events for our branch in the coming year. We are very pleased that our Vice-President Gwen Bartek will be able to be our representative from Grande Prairie at the upcoming Budget Meeting in Red Deer this February. Many thanks Gwen and best wishes to all our provincial colleagues.

**Budget Report  
February 9, 2017**

Budget Summary as of January 1, 2016	872.18
Dues	170.00
Payment	14.18
Young Artist tour (2015)	40.32
Balance as of Jan. 1/2017	\$1018.32

Currently we have 10 members in our local chapter of Grande Prairie Music Teachers' Association (GPMTA) They all belong to a variety of professional associations primarily ARMTA but also inclusive of: APTA, ACF or NATS. We continue to attract new members and expect to have a few new applications for ARMTA ready this spring.

*Submitted by:*  
*Carmen Gorgichuk*  
*President, GP Branch ARMTA*  
*Fine Arts, Music Instructor, GPRC*

## 10. d) Lethbridge

**Executive 2016/17:** President – Christine Rogers; Vice-President – vacant; Secretary – Kate LaRocque; Treasurer: - Karen MacDonald; Corresponding Secretary – Mary Lee Voort

The branch currently has 24 members.

Lethbridge members mourned the passing of long-time member, Joan Milton on August 18<sup>th</sup>, 2016. A contribution to the ARMTA Recognition Fund was made by the branch in her memory. Memorial Student Awards are in the process of being established which will be presented at the branch's annual awards presentation at its Canada Music Week Recital on November 25<sup>th</sup>, 2017.

Michèle Wheatley-Brown, licensed Andover educator and member of ARMTA presented a workshop and masterclass entitled *What Every Musician Needs to Know about the Body--Integrating the science of movement with the art of making music* on Saturday November 5<sup>th</sup>. 15 teachers and students attended.

The Lethbridge Branch held their annual Canada Music Week Recital and Student Awards Presentation on Saturday, November 26<sup>th</sup> at the Lethbridge Public Library. At the conclusion of the recital, \$1800 was presented to over 40 first class honours students in practical and theory exams including 5 ARMTA Student Recognition Awards of \$100 each to students receiving outstanding marks in both theory and practical exams.

An adult student gathering was held on Saturday, December, 10<sup>th</sup>. These are held twice a year to provide adults with a supportive environment in which to share their music.

A Practise-a-thon was held February 6<sup>th</sup> to 11<sup>th</sup> to raise money for the Lethbridge Branch Awards Program.

Upcoming events include the 4th annual **Keys to Piano** workshop which will take place on March 3<sup>rd</sup> and 4<sup>th</sup>, 2017. This workshop will be presented by The Lethbridge Branch in collaboration with the University of Lethbridge Conservatory of Music. Dr. Deanna Oye and Krzysztof Jabloniski, both of the U of L Music Department will be the clinicians. The Lethbridge Branch is grateful for the support of ARMTA Continuing Education. A spring recital will be held on March 18<sup>th</sup> at the Lethbridge Public Library. Andy Sun, an ARCT student of member Linda Dickey, will be the guest artist. Practise-a-thon prizes donated by community members and organizations for the most money raised and the most time practised in 4 age categories, will be presented at the conclusion of the recital. The Lethbridge Branch is in the process of finalizing a workshop with Magda Adamek on May 8<sup>th</sup>. Once again they are very grateful for the support of ARMTA Continuing Education.

Every month during the teaching term the Lethbridge Branch holds a Coffee and Conversation get-together at the home of member, Linda Davies.

*Prepared by Karen MacDonald, ARMTA Rep and Christine Rogers, President, Lethbridge Branch of ARMTA*



## 10. e) Medicine Hat

*Betty Bischke*

## 10. f) Red Deer

The Red Deer ARMTA Branch continues to strive to provide support and professional development (PD) for its members and to provide excellence in teaching music in the studios in which the members come from. Our executive worked hard in providing opportunities for growth and development of its members and when possible, for their member's students. October's Professional Development portion was presented by Ted Isenor on the topic of Essential of Practicing. Ted presented some wonderful standard practices and new initiatives on this topic. A detailed handout was provided. December's Professional Development portion of our meeting was presented by Michele Wheatley-Brown from High River. The Topic was the Alexander Technique and Integrating the science of movement with the art of making music. This too was an Excellent Presentation! We will have a Student Scholarship Fundraising recital in April 8, 2017 that will hopefully assist raising the necessary funds to support our scholarship awards program for the next few years. Members submitted students for the **Contemporary Showcase Festival** in November and will send students to perform in three **Hospital Evenings of Entertainment** throughout the year.

Red Deer Branch continues to support our Student Teacher Advancement for the Future group (STAFF) has been very active. It is such a fun and viable group. This year there are interesting monthly workshops on topics such as September 2016 - RCM Theory Workshop, November - Presenter: Ted Isenor : How to Introduce Students to Intermediate and Advanced Technical Elements, January 2017- Presenter: Teresa Allred Topic: The Benefits of vocal skills to help with Ear Training, February - STAFF Student Recital & Student Awards , March 4 - Presenter: Dale Wheeler Topic: Pedaling - Pedaling for different periods of music and for early levels, April - Presenter: Ted Isenor Topic: Part 2: How to Introduce Students to Intermediate and Advanced Technical Elements, May - Presenter: Annette Poirier-Bradley Topic: Duets and Ensemble Music for multiple keyboards, June 3 – Trip to the Bell Music Centre in Calgary (STAFF will cover admission to the Bell Centre). As well, the STAFF group's students participated in the **Contemporary Showcase Festival** held in November and submitted students to perform in the **Hospital Evenings of Entertainment** along with the Red Deer ARMTA Branch members.

### **2016-17 Executive:**

President - Deborah Protsack

Vice-President - vacant

Treasurer – Ruston Vuori

Secretary – Sandy Edey

Provincial Board Representative – Annette Bradley

Events Coordinator – Estelle Carpenter

Past President - Ted Isenor

Student Teacher Advancement for the Future group (STAFF) Coordinator - Joyce Emms

*Respectfully Submitted,*

*Annette Poirier-Bradley*

## 11. CORRESPONDENCE

### 11. a) Thanks from Carol Mellors

December 27, 2016

To: Beth Olver ARMTA President soundsofmusic @shaw.ca

Vicki Martin admin@armta.ca

Dear Beth,

I must apologize for not getting this note off sooner. For some reason as I get older life seems to be busier than ever, maybe it just takes us longer to do things. Would you please pass on my thanks to you and the ARMTA Board for the honour you gave me at the Alberta Music Conference.

It was wonderful and the certificate is hanging in my studio at MacEwan Conservatory of Music, Alberta College Campus. The necklace is exquisite. I have had occasion to wear it several times since receiving it. It was also very special for Gerry Haythorne and I to attend the Honour Concert. It is so heartening to know that the caliber of playing and singing is so high and the Future of Music in the young generation so bright.

My heart will always be with the ARMTA Board. as I sat on that board in one capacity or another for at least 20 years. I look on with great interest to see you moving forward and embracing the 21st Century challenges of the professional music teacher. Working with the Alberta Music Conference and being involved with the Alberta music community as a whole by providing monetary help for national clinicians, possibly starting (or helping fund) the Musicamp Piano Section in Red Deer once again thus becoming part of the Music Boards involved, the more vital ARMTA will be and the enthusiasm will spread to the individual branches. It is not about what ARMTA can do for us, but what we can do to bring fine teaching and music to the community. Another project might be for ARMTA to become involved in bringing back the Fort McMurray Branch. Is Susan Maxwell still teaching there? Some flexibility may be involved but it might be important to approach the music teachers at the College, Festival Committee, to form a group and encourage these teachers to further their requirements by ARMTA providing Pedagogy Workshops, or helping sponsor them. It would require the ARMTA President to make contact and go to Fort McMurray to see what could be done. (Just a thought!).

Anyway, my Thank You note turned into a letter. Thank you so very much once again. My very best wishes to you and yours for the New Year 2017. It is such an honour to be an ARMTA member.

Sincerely, Carol Mellors

### 11. b) Thanks from Ft. McMurray branch

November 17, 2016

Attention: Beth Olver, Past President

Dear Beth,

On behalf of the Fort McMurray Music Teachers' Association and its Members at Large, we wish to express our sincere thanks to ARMTA's Executive Members and Administrator for reaching out to us so quickly after our evacuation commencing on May 3, 2016. Little did we know that the Fort McMurray wildfire, which has devastated much of our community, would displace its residents for so long.

As a result of ARMTA's support efforts, members across Alberta reached out to provide access to music books and accompanists. Many opened their studios for practice sessions. Others provided coaching and/or lessons for those students still wanting to participate in Provincial Music Festival and their RCM examinations. After a recent conversation with our Oilsands Rotary Music Festival President, 16 soloists in 19 categories all attended and performed in Edmonton for Provincial Competition (with one placing First and two placing Second). Further, many students were able to complete their theory and practical exams in the Spring and Summer sessions thanks to the

coordinated support across the province. These combined efforts allowed students and their families to focus on a positive goal during a time of displacement and unknowns.

In addition to the assistance for our students, we are personally grateful for the e-mails and phone calls received from members. Your support makes us proud to be Albertans, and thankful to have such a wonderful organization as ARMTA in our province!

Sincerely,

Marie Gazzard, ARCT, RMT

FMMTA