



## ARMTA PROVINCIAL BOARD MEETING

October 20, 2016  
12:30 PM – 9:00 PM

Kinnear Centre Room 301, Banff Centre of the Arts,  
107 Tunnel Mountain Drive, Banff, Alberta

### MINUTES

**1. CALL TO ORDER** **12:30 PM**

**2. WELCOME AND INTRODUCTIONS**

**Present:** Beth Olver (President), Marlaine Osgood (Vice President), Karen MacDonald (Past President, Lethbridge), Barbara Robertson (Calgary), Melodie Archer (Calgary), Michelle Everett Faunt (Calgary incoming rep), Debbie Gallant (Edmonton), Naomi Parker (Edmonton), Annette Bradley (Red Deer), Kathryn Seppala (Grande Prairie by phone 12:30-1:30 pm), Vicki Martin (Administrator)

**3. AGENDA APPROVAL**

**Motion:** To approve the agenda with the addition of 7. A ii. c. Student Composer Competition job description.

**Moved:** Karen, Naomi **All in favour**

Priorities: SOCAN (Barb), CFMTA Delegate expenses (Beth), Examining Board issues (Barb)

**4. MINUTES OF FEBRUARY 6, 2016 MEETING**

**Motion:** To approve the minutes of the February 6, 2016 meeting.

**Moved:** Barb, Marlaine **All in favour**

**5. BUSINESS COMPLETED BY EMAIL VOTING**

a) 2016 ARMTA Service Award

**Motion:** That Carol Mellors receive the 2016 ARMTA Service Award.

**Moved:** Marlaine Osgood, Annette Bradley

Naomi Parker, Yoana Kyurkchieva, Dustin Anderson, Melodie Archer, Joan Milton voted in favour.

None were opposed. Support from Beth Olver, Marlaine Osgood, and Annette Bradley.

**Passed**

**Motion:** To accept the results of email voting into the minutes.

**Moved:** Marlaine, Naomi **All in favour**

**6. BUSINESS ARISING FROM THE MINUTES** **12:40 PM**

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

- i. the use and recognition of RMT designation - have not followed up with Nathan Chan or any attempt to duplicate Saskatchewan legislation protecting RMT brand Beth

We do not have legislation like in Saskatchewan where there are fines established for unauthorized use of RMT.

We could try to push for government legislation, but since an acronym is not registerable, we don't think it is worth it.

ii. develop a strategy for contacting non-RMTs on the RCM teacher list Naomi  
Naomi did begin to compare the RCM teacher list to the ARMTA list. She got a few names that we could approach. She asked if RCM could share their list of teachers, but they won't. We could also look for potential members with university or college faculty or even by searching Kijiji.

iii. develop an information package volunteer needed  
Annette will put together a letter with the existing Benefits of Membership brochure as an information package that could be used to send to potential members.  
Annette & Naomi will work out who and how to send out this information package.

iv. [MTNA collegiate model for developing students who would become RMTs](#)  
At the college or university level, there would need to be a college or faculty member that acts as a faculty advisor for their club with their own executive. We would need to have a convenor to keep in touch with the collegiate chapters and welcome them to any continuing education workshops, conferences, and other projects. The only drawback or difficulty is that the MTNA model is that anybody can join MTNA but only some are credentialed. The PPG (Piano Pedagogy Group) in Calgary or STAFF in Red Deer would be similar to this collegiate model. There is also a Piano Club at the U of C. The first step to developing this would be to find an ARMTA member at a university/college who would provide incentive and drive to get it going. Potential staff: Patricia Tao or Jacques Despres (U of A), Karen King (U of C), Edwin Gndt (Ambrose), Milton Schlossar (Augustana).

The average age of a new member joining ARMTA in 2015-2016 is 39.1. The median age is 35.5, so we have not been attracting the new, young teachers. While in some ways this overlaps with sending out the information package, that is focused on teachers who are already teaching and this is focused on new or upcoming teachers.

Marlaine will approach the potential staff mentioned to see if they would be interested in doing this. Finding someone to take on this project will need to wait and/or be combined with Post-Secondary Promotion if there are faculty members interested in taking it forward.

v. Collect samples of studio policies, registration forms, interview questions to post on website Karen  
Karen has started working on this and will continue working on it. She intends to have something available to post in the Member's Area by Christmas.

vi. follow-up on October 2015 idea for website member pictures and "I belong to ARMTA because ...." volunteer needed  
Vicki can get photos and quotes at the AGM tomorrow or will request by email.

vii. first year memberships for free – Lethbridge & Calgary Vicki  
There is a discount code set up for Calgary (CALGARYFIRST) for new members to get their first year of branch membership free. Lethbridge also offers one year of free membership to their new members (discount code: LETHBRIDGE).

viii. [Examining Board issues with registered subjects](#) Vicki/Diane Ferguson  
Do we want to specialize in studio teachers or be open to those with a Bachelor of Education? Those with a B.Ed are expected to be able to teach anything in the school system.  
Our current designations do not recognize teaching experience or those who specialize in elementary levels. Why is it that people are looking to join ARMTA? Are they looking for the continuing ed, the insurance, or something else?  
If they are looking to join ARMTA, they should have a studio. We do not want to register in Concert Band.  
New question to be added to membership application: Are you planning on teaching in a studio? (generally one on one or small groups) (Vicki will refer to Edmonton FESST scholarship application for more exact nomenclature.)

The statement about a “recognized college or university” as a qualification for full membership is clear enough. Annette, Barb, Vicki, and possibly Dale will work out further details to make the application more clear, including a list of registered subjects on the application for new members to choose from. Barb may be interested in joining the Examining Board in a few months’ time.

b) [Updates to Mission Statement](#) [Beth](#)

Our Code of Ethics addresses what it is we promote, but it is quite long. Debbie will draft a succinct mission statement for our next board meeting. Debbie is dissatisfied and not in agreement with everything in the current Code of Ethics, though it was adopted by the ARMTA provincial board and is almost exactly the CFMTA Code of Ethics, and may bring forward possible changes to the next board meeting.

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

“Applicants enrolled in any Pedagogy study are encouraged to apply.” revised to “Applicants enrolled in any music pedagogy study are encouraged to apply.”

Rename the scholarship to ARMTA Music Pedagogy Scholarship.

Need clarification from the committee on what mark is used to determine their academic standing – what is the transcript for?

Need to clarify that ARMTA teachers are not eligible to apply.

- Be a permanent resident or citizens of Canada;
- Be a resident of Alberta for at least 6 months ~~or~~ **AND** be studying with a teacher in Alberta
- Be pursuing music studies ~~in any music genres~~ – practical, theory, advanced studies, etc,

Revised to:

- Be pursuing music pedagogical studies – practical, theory, advanced studies, etc,

This scholarship is intended to be open to students who are not studying with an ARMTA teacher.

OPTION: do not award the money until they have completed the course.

Marlaine, Judith, and Elizabeth Raycroft will continue working on details

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

Many thanks to Marie Gazzard and Naomi Parker for making it happen!  
Vicki will include a thanks in the next email update.

**2:58 - 3:03 pm – BREAK**

e) [RCM teacher certification](#)

Beth read a copy of the letter written by Cindy Taylor and Charline Farrell to The Royal Conservatory.

f) [New member survey and followup?](#) [Vicki](#)

Takeaway: conferences were not high on the priority list, so perhaps the priority should be on local workshops or other continuing education. Mentorship also came up as a priority.

g) [Proposed disclaimer for Find a Teacher](#)

Vicki with Carolyn will get this disclaimer put up on the Find a Teacher website and each of the branch Find a Teacher websites.

**7. NEW BUSINESS**

a) Policies & Procedures changes

Beth/Vicki

i. [Updated email voting procedure](#)

Also add:

- e. The motion will be decided by a simple majority of the Board Members.
- f. The President will notify the Board Members of the result as soon as it is determined.
- g. A record of this motion will be reported in the minutes of the following board meeting.

**Motion:** To approve the updated email voting procedure with the additions above.

**Moved:** Debbie, Annette **All in favour**

ii. Updated Job Descriptions

A. [CFMTA Representatives](#)

Expect 1st CFMTA delegates to attend CFMTA conference. Pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation at the conference hotel rate) and meals (\$50/day per diem) for the first delegate. Ask the home branch (if Edmonton or Calgary) of the 2nd delegate to pay the conference fee. Provincial will provide 3 additional nights of accommodation (based on shared accommodation at the conference hotel rate) and meals (\$50/day per diem) for the 2nd delegate. If the delegate is from a small branch, provincial will pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation) and meals (\$50/day per diem) for the first delegate.

**Motion:** To adopt the CFMTA job description as amended above.

**Moved:** Naomi, Karen **All in favour**

B. [Recognition Fund](#)

**Motion:** To accept the updated Recognition Fund job description.

**Moved:** Karen, Melodie **All in favour**

C. [Student Composer Competition](#)

Highlighted text replaced with:

*the appropriate ARMTA communication (including but not limited to Tempo Magazine and ARMTA email updates)*

Second and third place would be given a certificate but not a prize.

*Late entries may be accepted at the discretion of the convenor in consultation with the adjudicator.* (Note: But really, late entries should not be accepted, so don't advertise that late entries will be accepted!)

**Motion:** To accept the updated Recognition Fund job description.

**Moved:** Barb, Naomi **All in favour**

iii. New Job Description

A. [Media Convenor](#)

**Motion:** To accept the Media Convenor job description.

**Moved:** Melanie, Karen **All in favour**

b) [Request to add organizational memberships](#) [Vicki](#)

This is very similar to CFMTA's Affiliate 3 membership – a "friend" of ARMTA or group membership. The board recommends that we alter sponsorship so that sponsors have the option to receive email updates. If Edmonton Suzuki Piano wants updates, they could become a sponsor. Vicki will follow up with Amber.

c) Community Service Award clarifications

Marlaine

We will make hours cumulative, so that hours "left over" will carry forward to the next year. We will offer it twice a year – end of June and end of January

- d) Board Development
  - i. [Rosza Foundation Arts Management Program](#)
  - ii. [Michelle Morrell](#)

Of the two Board Development options, the Rosza foundation is the better option. It would be best to send a Vice-President since it involves 21 hours of coursework, but without knowing whether an upcoming Vice-president would be interested, we will keep this in mind for the future.

- e) [Home Schooling Preferred Service Provider](#)

The board has not heard of any other homeschooling teaching provider being requested to provide police checks or site assessments. Beth has drafted a letter to Field Services with Alberta Education with a request for more information about the directives driving the decisions to have more requirements for music teachers. The board approves sending it.

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

At the Calgary branch, they have their Awards recital recorded and broadcast by SHAW. Because they were looking into recording and selling it on DVD, they contacted SOCAN, who told them that they needed to pay \$35/recital in licensing fees. Churches and schools are exempted, but because ARMTA is not a school, we are not considered an educational institution. Beth has looked into copyright law, which does not specifically address private music education. According to MTNA with ASCAP, most of ARMTA's activities would not need to pay licensing fees. This is definitely a national issue, so to start with, Beth will follow up with Cindy Taylor (CFMTA President) since we have learned that BC has also looked into this. ARMTA will probably need to get legal advice on what to do about this.

#### 5:00 - 7:20 pm – BREAK FOR HOTEL CHECK-IN AND SUPPER

- g) ARMTA 85<sup>th</sup> anniversary in 2017

Should ARMTA do something in conjunction with Canada's 150<sup>th</sup>? Ideas:

- Article in Tempo
- Next AGM as an anniversary celebration
- ARMTA celebratory supper as part of APTA conference?

- h) [Elimination of Children's Arts Tax Credit \(CATC\)](#)

Information has been distributed to members about how this is the last year we need to provide CATC receipts. The topic came up at CFMTA, and they were going to ask the provinces what they thought. Since with Vicki's example, the new Child Benefit is vastly better for the majority of parents, we don't think it is worth fighting.

- i) CFMTA

- i. CFMTA Piano Competition: In the event that the Personal withdraws support from the CFMTA competition, would ARMTA be interested in providing scholarship money for CFMTA piano competition?

First, find out if it is a problem. Then, it could be a possibility for a single competition.

Personal is the insurance company just providing home & auto insurance discounts. Our liability insurance policy remains intact with Westland insurance.

- ii. Increase in membership fees from \$26 to \$30 starting June 2017.

**Motion:** To absorb the increase in CFMTA membership fees without raising ARMTA membership fees.

**Moved:** Debbie, Marlaine      **All in favour**

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

Members are not eligible to participate in the piano competition because the prizes come from the Recognition Fund.

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

- a) [President's report](#) [Beth Olver](#)

Beth is looking for new convenors!

- b) [Vice-President's report](#) [Marlaine Osgood](#)

- c) [Past-President's report](#) [Karen MacDonald](#)

- d) [CFMTA report](#) [Karen/Beth](#)

For every CFMTA person that attends the MTNA conference, CFMTA has been promised 30% of their conference fees, which they intend to distribute to the provinces. 40% remains with CFMTA and 60% goes to the provinces based on their members attending the conference.

- e) [Membership report](#) [Vicki Martin](#)

- f) [Financial report](#) [Vicki Martin](#)

**Motion:** To set aside \$20,000 in a six month to two year GIC.

**Moved:** Barb, Melodie **All in favour**

- g) [Administrator's report](#) [Vicki Martin](#)

**Motion:** To accept the Executive reports as presented

**Moved:** Melodie, Karen **All in favour**

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

- a) [Archives](#) [Naomi Parker](#)

- b) [ARMTA Piano Competition](#) [Dale Wheeler](#)

- c) [ARMTA Recognition Fund](#) [Judith Ammann](#)

- d) [ARMTA Student Composer Competition](#) [Christine Rogers](#)

The board recommends to Christine Rogers & Judith Ammann that the prizes be increased, perhaps to \$50, \$75, \$100, \$125/\$150 to be approved at the next budget meeting.

- e) [Canada Music Week](#) [vacant](#)

- f) [Community Service Award](#) [Marlaine Osgood](#)

- g) [Conference 2015/2016](#) [Viktoria Reischich](#)

One of the things discussed at the February 2016 board meeting was to see if APTA or AMEF would be interested in doing a conference just for studio teachers. Music Conference Alberta (MCA) is focused on classroom teachers, the tradeshow is for classroom, they plan and work on a school schedule, and the keynote is going to be band or choral. AMEF took a brief look at it but didn't discuss it. AMEF needs ARMTA because we bring in more people than any other part of their association.

APTA is not prepared to change what they have with their own conference.

We are feeling the time for MCA may be coming to an end. The board feels it would work better to have mini-conferences come to the members in their location. We would need to scale up continuing education, like perhaps:

- An additional day added on to CASSA (Central Alberta SSA in Lethbridge) – clinics offered annually.
- Sponsoring sessions with NATS
- Clinicians traveling to different branches, including smaller branches or pockets of teachers.

We still need to have an AGM, which could be attached to a professional development event moved around to different branches. We could also try online meetings.

Beth, Marlaine, and Viktoria will continue to discuss to come up with ideas. This will go near the beginning of the agenda for our February meeting.

- h) [Continuing Education](#) [vacant](#)
- i) [Examining Board](#) [Diane Ferguson](#)
- j) [Members at Large](#) [Christine O'Donnell](#)
- k) Policies and Procedures/Bylaws [vacant](#)
- l) [Post-Secondary Promotion](#) [vacant](#)
- m) [Provincial Festival Association Liaison](#) [Dorothea Johanson](#)
- n) [Publicity](#) [vacant](#)

Eric Nyland has worked with GoogleAds for Calgary branch. Vicki will consult with Eric to see how it worked. The branches should consider putting ads in their local Kijiji, which starts at free. The best publicity for Calgary branch was their Music Marathon in a public location.

**Motion:** To authorize Vicki to spend the remainder of the \$200 budgeted for online advertising.

**Moved:** Karen, Marlaine **All in favour**

- o) [Social Media](#) [Christina Kolos](#)
- p) [Sponsorship](#) [Amber Jorgenson](#)
- q) [Tempo](#) [Lisa Ng](#)

The board would like to have Lisa put together a budget proposal for a full-colour edition for the February budget meeting.

- r) [Webmaster](#) [Carolyn Garritano](#)

Some members would like to have a plastic official-looking membership card.

- s) [Young Artist Tour](#) [Debbie Gallant](#)

Whitehorse would like to have the Young Artist come up to give a concert.

**Motion:** To accept the Convenor reports as presented

**Moved:** Karen, Barb **All in favour**

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

- a) [Calgary](#) [Barbara Robertson, Melodie Archer](#)
- b) [Edmonton](#) [Naomi Parker, Deborah Gallant](#)
- c) [Grande Prairie](#) [Kathy Seppala](#)
- d) [Lethbridge](#) [Karen MacDonald](#)
- e) [Medicine Hat](#) [Betty Bischke](#)
- f) [Red Deer](#) [Annette Bradley](#)

**Motion:** To accept the Branch reports as presented

**Moved:** Annette, Karen **All in favour**

#### 11. **CORRESPONDENCE**

#### 12. **NEXT MEETING**

**Saturday, February 25<sup>th</sup> at 9:30 in Red Deer.** Annette will check availability at Liberty Christian Assembly.

#### 13. **ADJOURNMENT at 9:04 PM**

## 6. BUSINESS ARISING FROM THE MINUTES

### 6. a) Strategic thinking

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

See separate documents, [MTNACollegiateHandbook.pdf](#) and [MTNACollegiateStartUp.pdf](#).

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

With ARMTA applications up until 2012, when applicants were asked what subjects they wished to be registered in, there was a list of subject areas that applicants were asked to check from. It was a long list including subject areas that we would probably not register in anymore but consider subjects taught, such as Kodály and Alexander Technique. With the March 2012 application revisions, the application was simplified greatly. Instead of being given a list of subjects in which they could be registered, applicants were simply asked the open-ended question:

This application is for registration in (check as applicable)

Solo discipline (specify) \_\_\_\_\_  Theory

With the move to an online application,

Registered Subjects: List subjects you are CERTIFIED to teach (click the link below for a detailed explanation). \_\_\_\_\_

[Click here to learn the difference between Registered Subjects & Subjects Taught.](#)

In a separate window it states:

Registration in a SOLO discipline (e.g. piano, violin, voice) requires documentation proving that it is your major area of study.

If your degree/diploma does not state your instrument, please include a copy of your transcript.

If your transcript lists only “practical study” or a general term instead of a specific instrument, other documentation that can be used to show your major(s) may include recital programs (preferably junior or senior recitals as part of your degree), a reference letter from a teacher, recordings, or student recitals and/or exam results.

Evidence of pedagogy certification (study of how to teach) and/or teaching experience is desirable. New applicants are encouraged to provide proof of teaching experience if they have it. It is accepted that Affiliates and those who have just completed a diploma/degree may have little or no teaching experience.

For registration in THEORY (e.g. Advanced Theory, including Harmony and History, Composition, Pedagogy), a diploma or degree in this area is required. Otherwise these can be listed as “Subjects Taught.”

Registration is not granted in Rudiments since every Full member is qualified to teach Rudiments.

Even with examples of the distinction between registered subjects and subjects taught, we have seen over the past year requests for registration in subjects that are neither solo disciplines nor theory such as Music Education, Early Childhood Education (Dalcroze), and Concert Band.

In one recent example, we had an applicant with a Master of Music in Music Education, a Bachelor of Arts degree, a Bachelor of Education with a major in Music Education degree, and an RCM Grade 8 piano certificate. They requested registration in Advanced Theory, Harmony, Pedagogy, Percussion, Concert Band with additional subjects taught of Jazz, Brass, Woodwinds, and Steel Pans. When asked to narrow their requested registered subjects down, they requested Concert Band and Pedagogy. Their master’s transcript indicated that they had



studied music theory, but no specific instrument, which according to their undergraduate degrees was music studio classes in percussion.

In another example, we had an applicant with a degree from the Institutet for Rytmik in Denmark, a full-time 3-year college program that granted the equivalent of a North American Bachelor degree in Dalcroze Eurhythmics. They requested registration in Early Childhood Education.

As put by Dale Wheeler:

It is somewhat disingenuous to encourage people to apply for ARMTA membership, ask them to list the areas in which they wish to be certified, and then proceed to say “Well, actually you can’t be qualified in this area” or “You don’t have the necessary training in that area.” It makes us look foolish.

Once we get into approving areas that are more ensemble directing than studio teaching it becomes a slippery slope. The heart of ARMTA is the studio teacher — our web presence and all our promo materials tacitly (or not so tacitly) support that goal. Band and Choir directors have ABA and ACF and many are also part of ATF. Studio teachers ONLY have ARMTA. So, one part of me wants to narrow the focus of registration by stipulating some clear subject areas that are more specifically related to teaching “an instrument/voice”, something we traditionally associate with ARMTA. Another part of me realizes the need for inclusiveness and the desire to attract more members.

We have also noticed a growing trend towards members requesting registration in Theory or Advanced Theory or other theoretical subjects, and an increasing trend towards applicants not having associate diplomas or conservatory certificates but instead having B.Mus degrees, B.A. degrees, or B.Ed degrees. With degrees other than a B.Mus, even with a transcript it is often difficult to establish their level of proficiency to determine whether they should be given Affiliate Grade 9 or Grade 10 membership or whether they might not even have a Grade 8 equivalency.

There are some areas in which the examining board needs the direction of the board.

1. Historically, ARMTA’s focus has been on private studio teaching rather than classroom music teaching. There is, however, nothing in the bylaws or Policies & Procedures manual including our Mission Statement or Objectives that explicitly states whether that was or should be the intention. Would we like to keep our focus narrow on studio teachers, or should we include music educators who have a bachelor’s degree in music education focused on early childhood, elementary, or high school music education with registration in Music Education, School Music, Concert Band, or something similar?

2. On the application and in our Policies & Procedures it states that one of the requirements that can be used for full membership is “d) employment in a teaching capacity in the Music Department of a recognized College or University.” We had a recent applicant submit contracts with Mount Royal University Conservatory to this end. Since we believe the intention was to include faculty members in degree-granting programs rather than contract teachers, even though they may be involved with well-respected institutions such as Mount Royal Conservatory or MacEwan Conservatory, we wondered if this needs clarification, which would mean an alteration to Policies & Procedures and the application form.

With these broad issues narrowed down somewhat, we would suggest that a committee struck by the board work more specific details, including:

- More specific guidance for applicants on which subject areas are available for registration, including perhaps what qualifications are necessary for specific areas.
- Whether we can offer applicants with a B.A. in Music a minimum Affiliate Grade 9, since they have post-secondary studies in music, or continue to request that they provide documentation showing their performance abilities such as conservatory exam results, recital programs, or jury results and look at their transcripts for music courses to try to determine their equivalent to an RCM grade level.
- There are a few odd registered subjects that have cropped up, such as Accompaniment, Chamber Music, Instrumental Conducting, Suzuki Method, and Music Therapy. Should these be eliminated as Registered Subjects and instead be relegated to Subjects Taught, should they kept for those already registered in them but not for future applicants, or should we continue to register members in them?
- We understand that there has been a request for existing teachers to be able to be registered particularly in advanced theoretical subjects based on proven successful teaching experience, such as with providing student exam results. How much experience would be needed?

Because there is an inter-provincial transfer agreement between RMT associations, we need to be aware that whatever decisions we make have the potential to affect other RMT associations when our members transfer their memberships. The one member we currently have registered in Early Childhood Education is because they transferred their membership from Ontario with that registered subject. The only province with specific guidelines available as to what is required for specific areas of registration is Ontario (<http://www.ormta.org/become-a-member/membership-requirements>) who registers members in Early Childhood Music and School Music with a Bachelor of Music Education degree.

## 6. b) Updates to Mission Statement

Ted Isenor had initially agreed to help with formulating our mission statement, but has since declined due to poor health.

*Vicki*

## 6. c) Post-Secondary Pedagogy Scholarship

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

**Purpose:** The ARMTA Pedagogy Scholarship of \$1000 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 September 30th in the amount of \$1000 per recipient.
- Applications are reviewed and scholarships are awarded on a yearly basis.
- Applicants enrolled in any Pedagogy study are encouraged to apply.

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

- Be a permanent resident or citizens of Canada;
- Be a resident of Alberta for at least 6 months or be studying with a teacher in Alberta;
- Be pursuing music studies in any music genres – 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 August. 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
2. A transcript of your mark from the institution (including The Royal Conservatory)

to: Judith Ammann, ARMTA Pedagogy Scholarship Committee Chair

13 Circlewood Drive, Sherwood Park, AB T8A 0K5 780.467.9529  
[pjammann@shaw.ca](mailto:pjammann@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 program that the student is currently enrolled in:

\_\_\_\_\_

Check List:

- 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).
- Please attach transcript

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

## 6. d) Alberta education and private music study

On June 13, we set up a petition on Change.org. With every signature, a copy of the hard copy letter previously given to members to send in to David Eggen, Minister of Education, was emailed to both Mr. Eggen and Ms. Rachel Notley, Premier. A link to this email was emailed to our members, and it quickly had the attention of Mr. Mike Emery, Director of PASI and Student Records with Alberta Education, who called us on June 17. Initially, there was much confusion as Alberta Education claimed that post-secondary institutes (PSI's) were accepting RCM or CC transcripts in lieu of having the marks reported on the Alberta transcript. While some PSI's had confirmed they would accept RCM or CC transcripts where the course was directly applicable to the program they were applying for, none indicated that they could consult external transcripts to use the mark for a fine arts credit for general admission. The change had been made to make it clear to post-secondary schools which credits had been received directly through Alberta Education courses for which they could be responsible for what marks were received and which courses had been taken "out of province" for which they didn't want to take responsibility. While it was geared towards solving a problem with programs like sports programs or

homeschooling giving high marks which they did not deserve, penalizing private music study became an unintended consequence.

**Updates posted to the Change.org petition and to our members:**

**23 JUN 2016** — Thank you for your support for Alberta students receiving full credit with a mark for private music study! To date, we have had 389 people sign our petition, which has been enough to attract the attention of Alberta Education. We have been contacted by the Director of PASI and Student Records with Alberta Education. They have agreed to meet with ARMTA to better understand our arguments and to explain their rationale for the changes that have been made to date. There are also conflicting reports from post-secondary institutions that we each wish to clarify. We look forward to updating you with further information and developments!

**28 JUL 2016** — ARMTA executive and committee members met by conference call on July 8th with the Director of Student Records of Alberta Education and other representatives of Alberta Education. Our primary concern, to have the mark portion for Music 10, 20 and 30-level private music reinstated, was discussed, and Alberta Education informed us they will look into possible solutions.

As of April 2015, RCM and CC credits are listed on the Alberta transcript under "Other Credits" with the number of credits but no mark. We are aware under the present circumstances that this could cause students difficulty with their applications to post-secondary institutions, even if private study courses were completed prior to the decision.

If you or any Alberta student that you know of are experiencing difficulty because of how the evaluated credits for Music 10, 20, or 30 are being handled, particularly with regard to post-secondary admission, please contact the Student Enrollment and Marks Unit within Alberta Education Student Records at 780.422.9337 for assistance.

**2 SEP 2016** — We are very pleased to inform you that ARMTA has received a letter from Curtis Clarke, the Deputy Minister of Education, who let us know that Alberta Education has agreed to restore marks received for private music study to the Alberta transcript! To quote from his letter: "Alberta Education is aware that there are inconsistencies in the way the percentage mark is averaged or considered between admissions, specific faculties, and between post-secondary institutions. For this reason, we are proceeding with a change to the Guide to Education to include a percentage mark when Alberta principals evaluate private music study. Going forward, the Alberta transcript will report this percentage mark alongside the credit awarded in a new Private Music Evaluations section of the transcript. The percentage mark will be reported as an evaluated mark. This change will support accuracy and clarity in reporting of Alberta curriculum, while providing a mark for post-secondary consideration."

We are optimistic that this solution will work well for our students. We look forward to clarifying further details with Alberta Education and implementation of this plan.

**11 OCT 2016** - ARMTA is pleased to report that another meeting was held with Alberta Education regarding the reinstatement of marks for private music study. We can confirm that a new "Private Music Evaluations" section will be added to transcripts, with courses showing as "Choral Music and Instrumental Music 10, 20 and 30." In cases where a higher level course has been evaluated and awarded credit and a mark, any lower levels which are not included on the Royal Conservatory of Music or Conservatory Canada transcripts will be listed in the existing "Other Credits" section of the Alberta transcript without a mark. The percentage split will be evaluated as a combined mark of 70% Practical and 30% Theory as in the past.

High School principals will receive an addendum to the Guide to Education this fall informing them of these changes, and system changes to allow the submission of a mark are expected to be completed by the end of November 2016. We will also be notified once these system changes are complete and students can then proceed to submit their Royal Conservatory of Music or Conservatory Canada transcripts to their principal for evaluation. Students who previously received credit without a mark after the 2015 decision may also have their records updated at this time or in the future. Mark submissions will be included on transcripts starting in February 2017. If it is mandatory that a student receive their mark for post-secondary applications prior to this date, please contact Mike Emery, Director, PASI and Student Records at [mike.emery@gov.ab.ca](mailto:mike.emery@gov.ab.ca) or 780-427-6930.

We are grateful to Alberta Education for making these changes and giving our private music students the credit they deserve!

**Issue that came up in the process:**

Does ARMTA have a responsibility to keep post-secondary schools up to date on the RCM and Conservatory Canada requirements for grades/levels 6, 7, and 8 that may be used for high school credits? Refer to Naomi Parker's email of July 11 with respect to Concordia, however, it just goes to show that there is no good communication somewhere....maybe ARMTA could be more proactive in informing institutions of these changes. And being in touch with the music departments..... This could be something to show our public face and out concern for music education everywhere.

*Beth*

## **6. e) RCM Teacher Certification**

CFMTA discussed in July. The provinces have various opinions (see minutes pages 8-11). President Cindy Taylor and Past President Charline Farrell have had a discussion with RCM and sent a letter without consulting the national board. Board members were not in agreement with the contents of the letter.

*Beth*

## **6. f) New member survey and followup?**

See separate document, [ARMTA New Member Survey - Google Forms with edits.2016 09.pdf](#)

In addition, we had one other member who didn't answer the survey but had some comments:

I don't think a survey would not mean much coming from me as I am not an engaged member. I do this for the stamp (ARMTA) and the insurance. That's about all I get out of ARMTA. Don't get me wrong, I appreciate that very much.

ARMTA does little in the way of investing in things that fully reflect the modern music industry, which is where the sum total of my business resides. In short, this is a classic case of a network that doesn't wish to modernize as it would reduce the focus on the two current primary features of most members - classical music and piano (with a smidge of vocal music on the side).

Very little of what ARMTA does is relevant to my students. That will, however, be different for my wife, Jennifer Wong. She teaches a few students and will be doing her piano ARCT soon. Thereafter she will apply and I would assume ARMTA will hold great rewards for her studio.

Frankly, I would be glad to contribute and support an effort to modernize. However, from my perspective that looks like a long journey with ARMTA as it is currently constituted. I am 63 – closer to retiring than to the completion of a project of that nature.

I have high regard for those who choose to invest directly and wish ever success. Should you find something that suits me in particular, I would be approachable. I am just not sure where there might be a fit.

Thank you for your time and consideration.

Sincerely,

Tim Mallandaine

What, if any, specific follow-up is needed, or do we simply use the results of the survey to influence our strategic thinking?

*Vicki*

## **6. g) Proposed disclaimer for Find a Teacher**

“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.”

## **7. NEW BUSINESS**

### **7. a) Policies & Procedures changes**

#### **7. a) i) Updated email voting procedure**

##### REMOVE FORMER VOTING PROCEDURE:

18. E-mail Voting will occur only in the most urgent of situations. It is imperative that members confirm immediately that they have received communication at each stage. – Written e-mail responses are necessary for record keeping. Should an urgent issue come to the attention of the President (or the Vice-President in the absence of the President) the following steps will occur:

- a. The President will explain the issue by e-mail, will request a reply to confirm receipt of the message and will request that a motion be made. If no reply is received within 24 hours the President will follow up with phone contact.
- b. When a motion has been made, the President will inform the board of the motion and request that someone second the motion within 24 hours.
- c. When the motion has been seconded, the President will advise the board members that they have 48 hours to “Reply All” and discuss the issue.
- d. After 48 hours, the President will call for an e-mail vote. There are three options: In favor, opposed, abstain. Any members who have not voted within 24 hours of that call for a vote will receive a telephone call from the President encouraging them to reply immediately.
- e. The motion will be decided by a simple majority of the Board Members.
- f. The President will notify the Board Members of the result as soon as it is determined.

##### ADD PROPOSED NEW VOTING PROCEDURE:

18. Between regular board meetings, occasionally a matter arises that cannot wait for the next board meeting. In such cases, the president shall call a special meeting of the board, including the administrator who will keep a record the meeting for the next board meeting minutes. If via a medium like email, the president will

- a. Present the background information.
- b. Ask for a motion to be made and seconded.
- c. Set a time for discussion and receipt of votes (usually 24 hours after the motion has been seconded).
- d. Ensure, as far as reasonable, that all board members are aware of the information and the requirement to vote on the motion.

If via a medium such as a conference call or Skype, the presentation of information, the call for a motion and voting will occur as if at a regular board meeting.

## 7. a) ii) Updated Job Descriptions

### 7. a) ii) A. CFMTA Representatives

ARMTA P &P page 10 -11:

#### II. CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

Election of ARMTA members to the CFMTA Board is provided for as follows:

1. ARMTA members may be nominated and elected to serve on the CFMTA Board for a term of up to six (6) years in the capacity of 3rd Delegate, 2nd Delegate, and 1st Delegate. An additional term may be allowed if the Provincial CFMTA 1st Delegate becomes CFMTA 1st Vice-President.
2. All CFMTA delegates must have served a minimum of two (2) years on any Provincial Board, as a Board Member or Convenor. A CFMTA Delegate may simultaneously hold any current ARMTA Board position. Unless exceptional circumstances occur, ARMTA Provincial Delegates to CFMTA will hold the following positions on the Provincial Board: 1st Delegate – ARMTA Past President; 2nd Delegate – ARMTA President; 3rd Delegate – ARMTA Vice President.
3. The rotation of CFMTA delegates will be from 3rd Delegate (ARMTA Provincial Vice President) to 2nd Delegate (ARMTA President) to 1st Delegate (ARMTA Provincial Past President) and shall be automatic after having once been nominated and elected as 3rd Delegate (ARMTA Provincial Vice President).
4. When either the Provincial CFMTA 1st Delegate or the 2nd Delegate is unable to carry out his/her responsibilities, the 3rd Delegate shall assume the delegate's role from that point forward unless special dispensation has been granted by the ARMTA Board.
5. If a 1st or 2nd Delegate is unable to fulfill their obligations, and the 3rd Delegate cannot assume the responsibility, the Provincial Board will appoint a temporary (acting) 3rd Delegate replacement.
6. ~~CFMTA delegates serve on the Provincial Board and attend all meetings, will vote as instructed by the ARMTA Board with the provision that having heard all discussions they should be free to make amendments and vote accordingly.~~
6. CFMTA delegates serve on the Provincial Board and attend all meetings.
7. CFMTA delegates will present CFMTA resolutions to members of ARMTA board for direction. They will vote as instructed by the ARMTA Board with the provision that having heard all discussions they should be free to make amendments and vote accordingly.
7. ~~Each delegate shall provide full reports to the Board and the Branches of all CFMTA business.~~
8. The first delegate, in consultation with the 2<sup>nd</sup> delegate, shall provide a full report to the Board of all CFMTA business. The Branch representatives should carry the report to their branches.
9. CFMTA pays travel expenses for the National President to attend ARMTA's Annual General Meeting. ARMTA pays the balance of the expenses.
10. CFMTA delegates are encouraged to serve on a CFMTA committee during their tenure.

#### CFMTA 1st Delegate (Provincial Past President)

The CFMTA 1st Delegate serves as the liaison between CFMTA and ARMTA on all matters of mutual concern. This will include providing CFMTA with information generated from local opinion. When such information is requested, the CFMTA 1st Delegate must contact the President of ARMTA after which time, contact ~~might~~ **may** be made with Board Members and Branch Presidents. The CFMTA 1st Delegate must at all times use discretion in voting and not rely on his/her own opinion in matters of wide concern, but vote the wishes of the Provincial Board.

#### Further Specific Duties of the CFMTA 1st Delegate

1. ~~Bring Special Resolutions from ARMTA to CFMTA.~~

2. Write the Alberta Provincial Report for the CFMTA Executive Meeting which is also published in the spring issue of Canadian Music Teacher.
3. Attend the CFMTA National Convention and General Meeting and the CFMTA Executive Meetings in the non-convention year.
4. Prepare an annual report for the CFMTA to be given at the General Meeting in convention years and at the CFMTA Executive Meeting in the interim years.
5. Prepare a full report of CFMTA business and activities for the ARMTA Annual General meeting and Provincial Board meetings.

The CFMTA First Delegate shall act in accordance with CFMTA policies and procedures, specifically as regards the section "Provincial and Territorial Delegates".

In addition, the First Delegate will:

1. Bring Special Resolutions from ARMTA to CFMTA
2. In consultation with the 2<sup>nd</sup> CFMTA delegate, prepare an annual Provincial Report for the CFMTA annual Executive Meeting.
  - a. Gather news items from the branch reps and from their reports.
  - b. Seek items that reflect all areas of the province, that focus on music, opportunities for students, professional development for teachers
3. Attend CFMTA annual Executive Meetings and Annual General Meeting, and in convention years, attend the CFMTA National Convention.
4. In consultation with the 2<sup>nd</sup> delegate, prepare a report of CFMTA business and activities for the ARMTA Provincial Board meeting and the ARMTA Annual General Meeting.

#### **CFMTA 2nd Delegate (Provincial President)**

1. Prepare Provincial news reports for the CFMTA Newsletter using Provincial Branch reports.
2. It is expedient to have Branch Newsletters mailed to the 2nd Delegate; however, if not available, the 2nd Delegate is to contact the Branch Presidents.
3. News reports for CFMTA must be of a business nature and related to musical activities and not a report of social affairs.
4. It is important that news reports cover the entire province and not one area only.
5. Attend Branch meetings and provide rapport with that Branch and CFMTA.
6. Attend the Provincial Conference and accompanying Executive meetings and CFMTA meetings at the National Convention.
7. Prepare an article for the fall issue of the newsletter (Tempo).

The CFMTA 2<sup>nd</sup> Delegate shall act in accordance with CFMTA policies and procedures, specifically as regards the section "Provincial and Territorial Delegates".

In addition the 2nd Delegate will:

1. Assist the 1<sup>st</sup> CFMTA delegate with reports to and from CFMTA.
2. Attend CFMTA annual Executive Meetings and Annual General Meeting, and in convention years, attend the CFMTA National Convention.
3. Prepare an article for the summer issue of TEMPO: highlights from CFMTA meetings, services and programs provided by CFMTA.
4. Provide CFMTA administrator and The Canadian Music Teacher editor with updated information about ARMTA: delegates, administrator, and editor names and contact info for CMT and for the CFMTA website.
5. Encourage participation in "branching out" and other national programs.

#### **CFMTA 3rd DELEGATE (Provincial Vice President)**

The CFMTA 3rd Delegate shall:

1. Attend the Provincial Annual General Meeting.



2. Attend Branch Meetings and provide rapport with that Branch and CFMTA and communicate with Members At Large through their Provincial Board Member ~~This is their home Branch? Only one Branch will have the 3rd Delegate. See II #7 above. We also have Prov. Updates for all members to receive CFMTA news.~~

3. Act as an alternate if one of the other two Delegates is unable to attend CFMTA meetings.

**EXPENSES**

~~Expenses are covered for attendance of the 1st and 2nd Delegates at CFMTA Meetings, which occur annually as outlined below. The 3rd Delegate shall act as an alternate if necessary.~~

~~Expenses are covered for attendance of the 1st and 2nd Delegates at CFMTA Meetings, which occur annually as outlined below. The 3rd Delegate shall act as an alternate if necessary.~~

- ~~i. Receipts must be presented for reimbursement. Reimbursement requests are to be sent to Natasha Frid Findlay, CFMTA Secretary-Treasurer, 21 Allen Avenue, Toronto, ON, M4M 1T5, admin@cfmta.org. Receipts to be paid by ARMTA Provincial should be submitted to the Provincial Administrator.~~
- ~~ii. Travel reimbursements are based on the most economical form of travel, including travel insurance. (Current calculation is \$0.35 per km to a maximum equivalent of return economy airfare ticket.)~~
- ~~iii. Accommodation costs are reimbursed by CFMTA based on shared accommodation. If accommodation **cannot** be shared, ARMTA pays the difference.~~
- ~~iv. Delegates may request advance payment of expenses if necessary.~~

v. The following chart provides greater detail:

ITEM	1ST DELEGATE	2ND DELEGATE
<b>CONVENTION YEAR (odd years)</b>		
Convention fee (odd years)	Paid by ARMTA Provincial	Paid by local branch (if MAL, ARMTA Provincial pays)
Travel	As described in ii above, paid by CFMTA	As described in ii above, paid by CFMTA
Accommodation	Approximately 8 days based on shared accommodation. If accommodation <b>cannot</b> be shared, ARMTA pays the difference.	Approximately 8 days based on shared accommodation. If accommodation <b>cannot</b> be shared, ARMTA pays the difference.
Meals	Approximately 8 days @ \$40.00 per day — paid by CFMTA	Approximately 8 days @ \$40.00 per day — paid by CFMTA
<b>NON-CONVENTION YEAR (even years — Annual Executive Meeting only)</b>		
Travel	As described in ii above, paid by CFMTA	As described in ii above, paid by CFMTA
Accommodation	Approximately 2 days based on shared accommodation. If accommodation <b>cannot</b> be shared, ARMTA pays the difference.	Approximately 2 days based on shared accommodation. If accommodation <b>cannot</b> be shared, ARMTA pays the difference.

CFMTA covers CFMTA delegate expenses for travel and accommodation related to attendance at annual Executive Meetings, Annual General Meeting, and any special meetings of CFMTA.

**ARMTA provincial will cover meal expenses (with receipts) related to attendance at CFMTA annual Executive Meetings, Annual General Meeting, and any special meetings of CFMTA.**

or

**ARMTA provincial will cover meal expenses (on a per diem basis comparable to expenses for provincial board meetings) related to attendance at CFMTA annual Executive Meetings, Annual General Meeting, and any special meetings of CFMTA.**

**ARMTA needs to decide whether it expects CFMTA delegates to attend CFMTA conferences, and if so it should cover conference fees and additional accommodation and meals for the delegates. CFMTA conferences are held in odd number years immediately after the CFMTA executive meeting and in the same location as the conference. Some options:**

1. Do not expect CFMTA delegates to attend CFMTA conference. No conference expense allowance for CFMTA delegates.
2. Expect only one CFMTA Delegate to attend CFMTA conference. Pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation) and meals.
3. Expect both 1<sup>st</sup> and 2<sup>nd</sup> CFMTA delegates to attend CFMTA conference. Pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation) and meals for the both delegates.
4. Expect both 1<sup>st</sup> and 2<sup>nd</sup> CFMTA delegates to attend CFMTA conference. Pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation) and meals for the first delegate. Ask the home branch (if Edmonton or Calgary) of the 2<sup>nd</sup> delegate to pay the conference fee plus 3 additional nights of accommodation (based on shared accommodation) and meals for the 2<sup>nd</sup> delegate. If the delegate is from a small branch, provincial will pay.

**FYI – not for inclusion in ARMTA P&P:** From the CFMTA P&P page 6-7 from <http://www.cfmta.org/en/by-laws-policies-and-procedures/> password is *members1935*

### **Provincial/Territorial Delegates**

Each Delegate to the CFMTA/FCAPM from each Provincial/Territorial Registered Music Teachers' Association admitted to the Federation shall be member of the Executive Committee. Each delegate shall attend all Executive Committee, Annual General, and Special meetings of the CFMTA/FCAPM.

#### **Each Delegate to the CFMTA/FCAPM shall:**

1. serve as an ambassador for the CFMTA/FCAPM
2. prepare for the CFMTA/FCAPM meetings by
  - a) ensuring that the Secretary is notified of your CFMTA/FCAPM Delegate status including complete address, telephone and email address
  - b) making cost-effective travel arrangements
  - c) making timely travel arrangements so as to be present for all CFMTA/FCAPM meetings and social functions.
  - d) discussing with your Provincial/Territorial Association any resolutions to be presented at the CFMTA/FCAPM meetings garnering voting instructions from your province/territory. Resolutions must be sent to the CFMTA/FCAPM Secretary by April 1st.
  - e) familiarizing yourself with the CFMTA/FCAPM Bylaws, Policies and Procedures Manual, Minutes of the previous CFMTA/FCAPM meetings and all the CFMTA/FCAPM Reports for the current year.
  - f) acknowledging receipt of the CFMTA/FCAPM Reports and emails.
  - g) familiarizing yourself with the CFMTA/FCAPM quarterly Financial Statements and the CFMTA/FCAPM Audited Financial Statement.
  - h) bringing all pertinent material to the CFMTA/FCAPM meetings: CFMTA/FCAPM Bylaws, the CFMTA/FCAPM Policy and Procedures Manual, Reports, Resolutions, and the Agenda.
3. be prepared to serve on the CFMTA/FCAPM Ad Hoc Committees, as required
4. participate in discussion and decision-making, react to ideas and ask questions
5. foster an atmosphere of congeniality and cooperation among the Officers, Delegates, and Committee Chairpersons
6. present Provincial/Territorial archival material to the CFMTA/FCAPM Archivist

7. maintain confidentiality regarding business conducted at the CFMTA/FCAPM meetings until the receipt of the Minutes
8. report the CFMTA/FCAPM business to your Provincial/Territorial Association following receipt of the CFMTA/FCAPM Minutes

**The 1st Delegate shall:**

1. prepare an annual Provincial/Territorial Report which is to be submitted to the CFMTA/FCAPM Secretary for website posting by May 1 each year.

**7. a) ii) B. Recognition Fund**

**Please replace the Preamble with the following: Currently Pages 31-32**

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. A large donation received from the Rusconi (Weisbeck) Family through the Edmonton Community Foundation, \$4654 in 2012 and over \$10,000 in some following years, made it possible to increase the prize options significantly.

Donations of \$20.00 or more to this fund qualify for tax deductible receipts issued directly from the CFMTA Trust Account.

For donations of less than \$20.00, refer to “NOTES” section below.

The Donation Form is posted on the ARMTA Provincial website [www.armta.ca](http://www.armta.ca) and reads in part:

*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.*

*ARMTA acknowledges the past and continuing generosity of the Marek Jablonski Endowment Fund, Dorothy Buckley, the Thelma Johannes O’Neill Prize (donated by ARMTA Edmonton Branch), the Frank and Ethel (Weisbeck) Rusconi Fund, and many donations by individuals and organizations. They are acknowledged for one year, by name, in ARMTA Provincial programs and publications.*

*We invite donations from individuals, groups and branches. This could be an opportunity to celebrate or thank a colleague, remember a colleague who has passed away, or recognize anyone for any number of reasons.*

*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*

*A tax-deductible receipt for donations of \$20.00 or more will be issued by the CFMTA Trust Account.*

**Please make the following changes Currently page 32 Replace the current #4**

~~4. Cheques to prize winners are issued by the CFMTA Trust Fund and made out in the recipient’s name. For this reason, unless the recipient’s name is known in advance, the~~

**4. Withdrawals from the Fund**

Cheques to prize winners are issued by the CFMTA Trust Fund and **must be** made out in the recipient’s name.

a. **Competitions:**

- i. The Presentation Envelope at the time of the announcement will contain a generic letter of congratulations including information about the ARMTA Recognition Fund.
- ii. ~~a form to be filled out by the recipient and and returned to the Recognition Fund Convenor~~ The winner will be given a Thank You card or information about how to thank the donor of the prize.
- iii. The Recognition Fund Convenor will request a cheque from the CFMTA Treasurer as soon as they are notified of the name, address, email address, and other requested information concerning the recipient of the award, prize or scholarship. The *Official Form for Withdrawals* is available on the CFMTA website. This completed form may be scanned or mailed to the CFMTA treasurer.

~~iii. The Recognition Fund Convenor requests the cheques from CFMTA.  
CFMTA, c/o Natasha Frid-Findlay  
21 Allen Avenue, Toronto, ON, M4M 1T5~~

iv. The Recognition Fund Convenor directs the CFMTA Administrator to either:

send the cheque directly to the appropriate winner

OR to send cheque(s) to the Recognition Fund Convenor for distribution.

b. **CASSA/Branch Awards/other designated scholarships**

- i. The Recognition Fund Convenor is notified of the names and addresses of recipients by the director(s) of CASSA, the ARMTA Branch Awards convenor, or a member of ARMTA Provincial.
- ii. The Recognition Fund Convenor requests the cheque(s) from the CFMTA Treasurer as soon as they are notified of the name, address, email address, and other requested information concerning the recipient of the award, prize or bursary. Use the *Official Form for Withdrawals* which is available on the CFMTA website. This completed form may be scanned to CFMTA.
- iii. CFMTA sends the cheques to the Recognition Fund Convenor.
- iv. The ARMTA Recognition Fund Convenor sends the cheques to the recipient with the appropriate letter of congratulations from ARMTA Provincial. (See Templates: Congratulatory letters on the memory stick)
- v. Keep record of postage for reimbursement from Provincial Administrator

c. **Bursary Cheques**

- i. See Needs-Based bursary application information on the provincial website –Student Opportunities
- ii. After the Provincial Bursary Committee approves a needs based bursary, and recommends an amount value, the Recognition Fund Convenor requests the cheque(s) from the CFMTA Treasurer.
- iii. CFMTA sends the cheque to the Recognition Fund Convenor.
- iv. The Recognition Fund Convenor sends the cheque to the recipient with a letter and information about the ARMTA Recognition Fund. (see Templates: Needs-based Bursary)

5. ~~When a donation is received:~~ **Donations to the Fund** (DATABASES in use: Microsoft ACCESS 2007 and Excel 2007)

a. Enter the data on the spreadsheet.

b. Print the following:

i. Individual Donor Data Sheet

ii. CFMTA Remittance form ~~for merge~~

iii. Thanks to Donor (see Templates: Thank you letters)

c. Photocopy the CFMTA Remittance form and a copy of the donor's cheque.

d. Staple the following together and file in the binder:

i. Donor Data Sheet

ii. photocopy of the CFMTA Remittance with the donor's cheque

iii. original donation form (which was received with the donor's cheque)

d. Sign and mail original CFMTA Remittance form and cheque to the Treasurer of CFMTA who will send a tax deductible receipt to the donor.

- e. Sign and mail Thanks to Donor.
- f. If the donor has requested notification to someone of the donation, mail that notification and information about the ARMTA Recognition Fund as requested on the original donation form.
- g. Photocopy all correspondence for the ARMTA Recognition Fund Donor Binder. Photocopying both sides of a page is acceptable.

**Under NOTES: currently page 34 of Policies and Procedures**

2. Currently, the Dorothy Buckley Prize for **the Best Performance of a Canadian work in the Provincial Piano Competition** (\$250) is administered through the Recognition Fund. Dorothy **Buckley** should be contacted **by the Recognition Fund Convenor or the Convenor of the Provincial Piano Competition** several months prior to a competition to confirm that she will be continuing this donation. **Confirm with the Piano Competition who will make this contact.**

## **7. a) ii) C. Student Composer Competition**

For the following items, no. 2, 4, and 15, I would like to suggest that either of the following red information be substituted for the highlighted sections.

*the appropriate ARMTA communication (including but not limited to Tempo Magazine and ARMTA email updates)*

OR

*Tempo Magazine and/or appropriate ARMTA publications and/or ARMTA email updates*

2. announce closing date (April 1) and provide information on the Student Composer Competition in **Tempo Magazine**.

4. advertise the Student Composer Competition on the website, in **branch newsletters and in Tempo Magazine**.

15. announce Provincial (and National, if from Alberta) winners in **Tempo Magazine for the Fall edition**, preferably with copies of the winning Composition or part thereof.

---

We had so many entries this year (total of 41) I would like to add to number 8c as indicated below in red:

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, **2nd place, 3rd place and** honorable mentions may be awarded at the discretion of the adjudicator

---

There were quite a few late entries this year. I was wondering if it would make sense to try to put something in place about this or just leave it to the discretion of the convenor and adjudicator. There are no actual guidelines in the policies and procedures regarding late entries. I am okay accepting late entries, but it does get a bit annoying after you have already sent everything to the adjudicator and you get a couple more!

The following are two ideas to add to Policy No. 6. I would like some discussion/feedback on this topic. I don't know, maybe the first suggestion will encourage students/teachers to submit them on time?? Any ideas as to what might be appropriate? I don't want to discourage students, but at the same time, it is nice to make things practical for the convenor. Students work so hard on their compositions, I don't want to turn them away. This may also be something to post on the website instructions for teachers and students.

6. receive all compositions up until the closing date: April 1.

possible addition 1)

*At the discretion of the convenor, entries received after April 1st, may be adjudicated but not be considered for prizes.*

possible addition 2)

*Late entries may be accepted at the discretion of the convenor in consultation with the adjudicator.*

Submitted by Christine Rogers

Further questions by Beth Olver:

If the adjudicator is allowed to call 2nd and 3rd place winners, should there be an allowance for prize money? And are the current prize amounts still sufficient for 1st (only) prize? The under 11 prizes will be pretty insignificant if first is only \$30.

## **7. a) iii) New Job Description**

### **7. a) iii) A. Media 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 Social Media Convenor is responsible for giving ARMTA a face in social media including but not restricted to Facebook.

- a) Manage all social media platforms related to ARMTA.
  - i. Twitter: [https://twitter.com/armta\\_music](https://twitter.com/armta_music)
  - ii. Facebook: Public - <https://www.facebook.com/AlbertaRMTA/>
  - iii. Facebook: Private group - <https://www.facebook.com/groups/836232266487980/>
- b) Help manage: MCA - <https://www.facebook.com/MusicConferenceAlberta/>
- c) Reply to received messages, post pertinent updates, and monitor messages others have posted.
- d) Accept requests from fellow ARMTA members to join our private Facebook group.
- e) Promote Facebook page using budget to reach a wider audience.
- f) Start conversations within private Facebook group for more user participation.

## **7. b) Request to add request to add organizational memberships**

In early August, I was contacted by phone by Kim Greene from Edmonton Suzuki Piano (780.488.0548). They were wondering if it would be possible to join ARMTA as an organization. Some of their individual teachers are already ARMTA members. Her main reason was to see what is going on in the broader community of music teachers and could be all sorts of information to pass on to teachers and students. They are not looking for more students or marketing since they have 14-15 teachers who are quite full.

I informed her that ARMTA only offers memberships to individuals but that I would bring her request to the board for consideration.

*Vicki*

## **7. c) Community Service Award clarifications**

Follow calendar year but could they follow school year? *Beth*

Marlaine

## 7. d) Board Development

### 7. d) i) Rosza Foundation Arts Management Program

Rozsa Arts Management Program (RAMP) [www.rozsafoundation.org/](http://www.rozsafoundation.org/) (Phone message June 28 from Ainsley)

- **RAMP** is a customized Executive Education program which is the first of its kind in Alberta. As Alberta's artistic landscape continues to mature, diversify and thrive, the demands on arts administrators are growing. The Rozsa Foundation believes intentional investment in the education and professional development of the workers on the front lines of this vibrant sector will further support the sustainable growth of arts and culture in this province. This unique certificate program is designed to address the specific needs of arts administrators through customized content that is both relevant and practical, while providing an important opportunity for peers to network and learn together.
- Each participant will select an existing challenge within their organization and will work closely with a faculty mentor to design and implement a plan to address it. The program culminates with participants presenting their Action Learning Projects (ALPs), which are designed to move their work forward in an impactful and measurable way. ALP presentations have covered everything from new audience development, board succession planning, fund development, strategic planning, membership development, organizational sustainability, human resources, youth and community outreach, plus many more challenges faced by the arts sector. It is an exceptional professional development and networking opportunity for arts administrators.

Board should determine:

- Whether we should send someone to the course, how many, and who.
- What we would like our participants to focus on (action learning projects)
- How much we are willing to pay. The fee is subsidized and may be as little as \$100 per person. (refer to email from Andrew Long re fees). We should know what our maximum is for fees. And if travel and accommodation for someone outside Calgary or Edmonton is required what we can cover.

From: Andrew Long [mailto:[andrew@rozsafoundation.org](mailto:andrew@rozsafoundation.org)]

**Sent:** August 31, 2016 12:09 PM

**To:** Vicki Martin, ARMTA Administrator <[admin@armta.ca](mailto:admin@armta.ca)>

**Cc:** Geraldine Ysselstein <[geraldine@rozsafoundation.org](mailto:geraldine@rozsafoundation.org)>

**Subject:** RE: Rozsa Arts Management Program inquiry

Hello Vicki, and thanks for your interest in RAMP.

Based on these financials, I would expect your organization's portion of the RAMP fee to be \$100, and the Foundation would cover the remainder of tuition (unsubsidized it would be about \$2,200). We don't have firm numbers for next year yet, but I wouldn't expect much deviation from that. I should note that the fee is per person – some organizations do choose to send more than one person, and board members are also welcome to enroll.

I'm copying my colleague, Geraldine Ysselstein, who is taking on overseeing our arts leadership programs. She can let you know when we're approaching our next application cycle for RAMP, and also if we have any other professional development opportunities coming to Edmonton.

Feel free to give us a shout if you have any other questions.

Cheers,  
Andrew

## 7. d) i) Michelle Morrell

**From:** Michelle Morrell [mailto:michelle@morrellconsulting.ca]

**Sent:** October 4, 2016 1:15 PM

**To:** soundsofmusic@shaw.ca; tashi1944@gmail.com

**Subject:** ARTMA

Hi Elizabeth and Karen,

I am reaching out to you to inquire if the Alberta Registered Teachers' Association would benefit from additional support to reach current mandates and strategic goals. In consideration of the administrative and operational workloads currently undertaken by the board, additional assistance would greatly lessen the board's administrative burden and enable concentration on governance, education and advocacy. Additionally, this assistance would provide continuity of knowledge and a consistent point-of-contact for the association – something that presently leaves/changes each time the term of a board member ends.

I understand the financial constraints to further the association's mission and would be pleased to work within your budget to assist you in meeting your goals and to also build my client profile - we may also develop ways to increase revenue. Working in the non-profit sector is my passion - the only business concept that aims to help others and strengthen communities without personal profit. I would be honoured to assist the association to deliver its mission and programs and am certain I would provide a significant contribution.

I have a comprehensive background in association management and a commitment to assist organizations to reach their mandatory requirements and strategic goals through effective leadership and support. Examples of my areas of expertise include:

- Board and committee governance and development
- Legislative interpretation, review and compliance
- Policy/procedure/program analysis, development, implementation and management
- Strategic and operational planning
- Membership registration and compliance
- Marketing, communications, events and advocacy
- Budget development and financial management
- Day-to-day management of staff/volunteers and operations
- Stakeholder engagement

Would you be free for a brief, exploratory, telephone discussion or in-person meeting?

Best regards,  
Michelle Morrell  
(780) 904-5580

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On Tue, Oct 4, 2016, 2:01 PM Sound of Music <soundsofmusic@shaw.ca> wrote:

In light of considering the Rosza Fdn program and in light of our discussions around governance and strategic planning, would you be interested in pursuing this?

For now I would plan to reply that we are changing leadership and the new president and vice-president will decide how to follow up on this offer.

Beth

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On October 4, 2016 2:17 PM Marlaime Osgood <osgoodmg@gmail.com> wrote:

I am interested in pursuing this.

Your reply is appropriate.



## 7. e) Home Schooling Preferred Service Provider

See separate documents, [CFL@HOME Service Provider Application Fillable.pdf](#), [Service Provider Agreement.pdf](#), and [Service Provider Site Inspection.pdf](#)

We received the following letter from Kathleen Seutter, one of our members:

I have received a request from The Centre for Learning@Home to complete a service provider application for home school funding for one family I teach piano lessons to. It states in the request that these regulations are implemented due to new directives from Alberta Education.

As a qualified and experienced piano teacher, I am totally committed to providing a safe and caring learning environment for ALL the students I teach, and have absolutely no issues with providing a criminal record check, or ensuring that students have lessons in a safe environment. However, I do have questions and concerns regarding the following three items.

### 1. The Site Inspection Requirement

- a. I teach 4 home school families. They are all with different home school associations. Will I be subject, then, to inspections by four different agencies every year? This seems to be an onerous invasion of my privacy, particularly in view of the fact that my place of business is also my home.
- b. If I teach the children in their own home, will their home also be subject to inspection?
- c. Are parents not to be trusted with choosing a safe piano teacher/environment for their own children? Is an outside inspection necessary when, as in this case, the parent has been in my home every week with her children for the past four years, and certainly would have more sense of the safety of her children and my home than any outside party?
- d. When parents come to interview me as a piano teacher, I assume that one of their primary concerns is the safety of their children. Do you not trust home school parents, or any parent, to ensure that their piano lessons are held in a place of safety?
- e. Parents are welcome at all times to be present during the lessons. Is the site inspection requirement undue interference by the government in the private lives of its citizens?
- f. I am unaware of any incidents at piano lessons. What prompted this requirement?
- g. I have no issue with the site requirements. Is it, however, the role of government/educational institutions to inspect piano teachers' homes? I think that, if necessary at all, it would more properly be the role of a professional organization for piano teachers, such as the Alberta Music Teachers' Association.

### 2. The Limitation of Choice for home school families and the quality of instruction provided to students.

Home school families may only receive funding if they take lessons with a "preferred service provider." As a professional piano teacher I have the following qualifications:

- Two Bachelors' degrees in Music and Education
- A.R.C.T. in Piano Pedagogy from the Royal Conservatory of music, for which I received the highest mark in Canada.
- A.R.C.T. in Piano Performance
- Professional Teaching Certificate in Alberta
- Twelve years experience teaching in the public education system.
- Fifteen years experience teaching piano
- Students of mine have won awards at Local and Provincial Music Festivals, as well as for top marks on Royal Conservatory exams.
- Membership in several professional organizations, including the Alberta Registered Music Teachers' Association (ARMTA), which also provides \$5,000,000 liability insurance for all aspects of my business.

Even though I am a very qualified teacher, would home school students who study with me not be reimbursed for funding if I don't agree to a home inspection because I trust that parents are more concerned for the safety of their own children than any government institution is? And would home school

children receive funding for studying with a far less qualified teacher who agrees to the site inspection?  
How is this in the best interest of the education of the child?

### 3. The Right of Professional Organizations to Govern their Members

When I taught in the public school system, the Alberta Teachers' Association required from me the professional qualifications and conduct of the teaching profession, and also recourse for me regarding evaluation of my professionalism.

As a piano teacher, I feel that my membership in the Alberta Music Teachers' Association required me to meet the rigorous requirements of the profession, and that ANY student who studies with me should be confident of my professionalism and that they are entering into a safe, caring, and valid learning environment.

- As a stakeholder whose members will be greatly impacted, was ARMTA consulted in any way before these directives were put in place?
- Should not membership in ARMTA give any parent or organization confidence that they are studying with a competent teacher in a safe environment?
- Should it not be the governing professional organization, in this case ARMTA, which puts in place requirements for the profession?
- Should not membership in a professional organization such as ARMTA be an umbrella certification that would guarantee qualification to all parties and all educational institutions across the province, without me having to go through separate qualification for every home school association?

My membership in ARMTA ensures that I have met standard criteria for my profession, and also provides me with \$5,000,000 liability insurance in all aspects of my business, whether on site or off site. Why should this be duplicated many times over by asking me to register with individual school associations, repeatedly supplying the same information? I strongly feel that this is creating a huge amount of needless bureaucracy and paperwork on the part of the government and that it is not an effective use of the taxpayers' dollar.

## 7. f) SOCAN (Society of Composers, Authors and Music Publishers of Canada) licensing

*Michelle*

## 7. g) ARMTA 85<sup>th</sup> anniversary in 2017

## 7. h) Elimination of Children's Arts Tax Credit (CATC)

Does this require any further action?

<http://www.taxtips.ca/filing/childrensartscredit.htm>

Line 370 Federal Children's Arts Amount Tax Credit (CATC)  
*Reduced for 2016, eliminated for 2017 taxation year*

### **Income Tax Act s. 118.031, Regulations s. 9401**

The 2011 Federal Budget introduced this [non-refundable tax credit](#) starting in 2011. The legislation is included in [Bill C-13](#), which received Royal Assent (became law) on December 15, 2011. The [2016 Federal Budget](#) proposes to **reduce the 2016 Children's Arts Amount Tax Credit** to \$250 from \$500, and **eliminate this credit for 2017** and later years. The additional tax credit for a child with a disability will remain at \$500 for the 2016 taxation year.

This tax credit is available to individuals for registration and membership costs of up to \$500 per child, for prescribed programs of artistic, cultural, recreational or developmental activity for their children who are, at the **beginning** of the taxation year

- under 16 years of age, or
- under 18 for a child with a disability (i.e., when any person is able to claim a disability amount tax credit for the child on line 318 of the federal tax return)

The tax credit is calculated using the lowest tax rate of 15%, so the maximum tax credit per child will be \$75. An **additional tax credit** is available to an individual for a **child with a disability**. The additional credit is \$500 x the lowest tax rate, if the total of eligible costs for that child in the year is \$100 or more. This brings the maximum tax credit to \$150 for a child with a disability.

Example of calculation of children's arts tax credit for 2011 to 2015 taxation years:

Total cost for prescribed programs for the child	\$80	\$100	\$200	\$300	\$400	\$500	\$600
Children's arts tax credit @15% to maximum \$75	\$12	\$15	\$30	\$45	\$60	\$75	\$75
<b>Additional tax credit</b> for child with disability \$500 x 15%	0	75	75	75	75	75	75
Total tax credit for child with disability	\$12	\$90	\$105	\$120	\$135	\$150	\$150

The tax credit may be claimed by either spouse, or apportioned between them.

**Eligible programs** include the following, which are **not part of a school's curriculum**:

- a. a weekly program of 8 or more consecutive weeks in which all or substantially all of the activities include a significant amount of artistic, cultural, recreational or developmental activity;
- b. a program of 5 or more consecutive days, if more than 50% of the daily activities include a significant amount of artistic, cultural, recreational or developmental activity;
- c. a program of 8 or more consecutive weeks, offered to children by an organization where participants in the program may select from a variety of activities if
  - i. more than 50% of the activities include a significant amount of artistic, cultural, recreational or developmental activity, or
  - ii. more than 50% of the time scheduled in the program is scheduled for activities that include a significant amount of artistic, cultural, recreational or developmental activity
- d. membership in an organization for 8 or more consecutive weeks if more than 50% of the activities offered to children by the organization include a significant amount of artistic, cultural, recreational or developmental activity
- e. for a program of 8 or more consecutive weeks, which does not meet the 50% requirement of (c) above, offered to children by an organization where participants in the program may select from a variety of activities, **the portion**
  - i. that is the percentage of those activities that include a significant amount of artistic, cultural, recreational or developmental activity, or
  - ii. that is the percentage of time scheduled in the program that is scheduled for activities that include a significant amount of artistic, cultural, recreational or developmental activity
- f. for membership in an organization for 8 or more consecutive weeks, where the 50% requirement of (d) above is not met, **the portion of membership** that is the percentage of all the activities offered to children by the organization that are activities that include a significant amount of artistic, cultural, recreational or developmental activity

**Artistic, cultural, recreational or developmental activity** means a supervised activity suitable for children (other than a physical activity) that

- is intended to contribute to a child's ability to develop creative skills or expertise, acquire and apply knowledge, or improve dexterity or coordination, in an artistic or cultural discipline including:
  - literary arts,
  - visual arts,
  - performing arts,
  - music,
  - media,
  - languages,

- customs, and
- heritage;
- provides a substantial focus on wilderness and the natural environment;
- assists with the development and use of intellectual skills;
- includes structured interaction among children where supervisors teach or assist children to develop interpersonal skills; or
- provides enrichment or tutoring in academic subjects.

The cost of accommodation, travel, food or beverages are not included.

Any costs which qualify as [child care costs](#) must first be claimed as child care costs, with the remainder of eligible costs then claimed through the arts credit.

Any costs which qualify for the Children's Fitness tax credit cannot be claimed for the Children's Arts credit.

For more information, see Canada Revenue Agency (CRA) [Line 370 Children's Arts Tax Credit \(CATC\)](#).

#### **Provincial Arts Tax Credits**

[BC Child Arts Tax Credit](#) started in 2012.

[Manitoba Children's Arts and Cultural Activity Tax Credit](#)

[Ontario Children's Activity Tax Credit](#)

[Saskatchewan Active Families Benefit](#)

## **7. i) CFMTA**

### **7. i) a) CFMTA Piano Competition**

In the event that the Personal withdraws support from the CFMTA competition, would ARMTA be interested in providing scholarship money for CFMTA piano competition?

### **7. i) b) Increase in membership fees from \$26 to \$30 starting June 2017.**

## **7. j) Provincial Piano Competition: eligibility of members to compete**

Email July 22 Judith Ammann from Louisa Lu: "I am interested in joining ARMTA as a member, but at the same time, I am also interested to participate in the ARMTA Provincial Piano Competition. I am wondering that if I plan to join ARMTA, will it affect future plans to enter in competitions or apply for awards as a student? Louisa Lu LRCM, ARCT" Does this require any further action?

Barb Robertson email July 26: "This raises the questions as to whether an ARMTA member who is not studying with an ARMTA teacher, but who is within the age limits would be eligible. There was a possible issue in Calgary about this a few years ago. Also, is it OK to compete in the ARMTA competition more than once?"

Dale Wheeler email July 26: "My thought: the only requirement is that a competitor is a student of an ARMTA teacher. There is no stated rule that a competitor cannot also be an ARTMA member. Perhaps this topic is something that needs to be discussed at the Board level for future years, but for this year I think the decision is clear-cut."

## 8. REPORTS

### 8. a) President's report

This past year I have had opportunity to talk with many of you as I trolled for conveners. I am so thankful to those who were able to say yes and begin a new journey with us:

- Viktoria Reisch (Edmonton) -- Conference Convener,
- Sandra Joy Friesen (Calgary) -- Continuing Education,
- Diane Ferguson (Whitcourt) -- chair of the Examining Board;
- Christine O'Donnell (Ft McMurray) -- Members at Large;
- Jill Kotchon (Calgary) -- Policies & Procedures Manual and Bylaws,
- Christina Kolos (Edmonton) -- Social Media – join our Facebook page,
- Amber Jorgenson (Edmonton) -- Sponsorship Convener,
- Elizabeth Raycroft (Edmonton) is developing a voice competition plan,
- Chrysanthea Pashunkova (Calgary) and Fiona Carney (Calgary) a string competition plan and Naomi Williams (Calgary) will try to coordinate these with the piano competition.

I am also very grateful to all the conveners who are continuing to serve. (see <http://armta.ca/armta-executive/>).

The area of publicity has yet to have a convener. I feel strongly that ARMTA needs to do more to publicize and develop a reputation for quality music education among families seeking private music education. If families are seeking RMTs, good music teachers will want to be ARMTA members. Good teachers will enhance the reputation of ARMTA.

Last fall it came to ARMTA's attention that Alberta Education was no longer giving a numerical mark for private music study on high school transcripts. On behalf of ARMTA, I wrote a letter to Minister of Education David Eggen explaining our disappointment and requesting a return to including a numerical grade. I want to thank Marie Gazzard, Naomi Parker, and Vicki Martin who have spent countless hours following up and lobbying on behalf of all private music students wishing to use their exam marks on their high school transcripts. Thanks to everyone who supported them with petitions and letters. At time of writing, we seem to have been successful in restoring a numerical mark on high school transcripts, and are in the process of clarifying how the mark will be determined and where it will appear on the transcript.

As my term as president draws to a close, I want to thank Vicki Martin for her energy, efficiency, and time she spends supporting the president and our association. I also want to encourage each member to be active in the association: as you work together developing performance opportunities for students, continuing education, and supporting studio teachers, you will be fostering your own skills in leadership and communication and growing relationships with colleagues.

We can accomplish so much for our students when we work together. It is time well spent growing skills in leadership and communication, and in growing relationships with colleagues.

*Beth Olver*

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

Beth and I revised the Executive's duties in the Policy and Procedures Manual in preparation for her meeting with Jill Kotchon (Policy and Procedure convener).

With our petition regarding percentage marks successfully gaining the attention of Alberta Education, I was involved in discussions as an ex official.

Other duties included editing the Dorothy Buckley article for inclusion in Tempo magazine, inviting both Service award and Milestone awards recipients to the AGM, and working with the bursary committee.

Respectfully submitted,

Marlaine Osgood

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

Well it was with mixed feelings that I realized that this would be my final report! I have enjoyed my time on the ARMTA Board very much, especially for the people it has brought me in contact with as well as the changes that are being wrought! This year due to the almost superhuman efforts of a few people, the Alberta Government has agreed to re-instate the specific marks for transcripts. Good job!

Along the way are the housekeeping activities that keep the organization going, implemented almost solely by Vicki Martin. We have been extremely lucky to have her vigilance and talents being used on our behalf; a big vote of thanks, Vicki! Keep up the good work.

A sombre note was instilled by the passing of my good friend and colleague Joan Milton. She was always a thoughtful window on events, and a great friend and servant to ARMTA over the years – she will be missed by many.

I wish the upcoming Boards all the best as they attempt to keep abreast with these challenging times.

Respectfully yours  
Karen MacDonald

## 8. d) CFMTA report

First CFMTA delegate, Karen MacDonald, and second CFMTA delegate, Beth Olver, attended CFMTA meeting in Toronto July 5-7, 2016 along with delegates from each province and Yukon.

**Branching Out 2017:** Happy Birthday Canada! This project will run during the calendar year January 1, 2017-December 31, 2017. A \$100 subsidy will be available to all RMT Branches for a Happy Birthday Canada onetime event within the calendar year.

CFMTA MTNA joint **conference March 18-22**, plus pedagogy Saturday, March 18

- Conference hotel is Baltimore Marriott Waterfront, \$174 USD per night
- December 2 Early bird conference fee \$345 USD (is MTNA member rate extended to CFMTA – watch for a code for CFMTA members), additional fee for Pedagogy Saturday.
- Featuring
  - Igudesman & Joo is a duo comprising classical musicians Aleksey Igudesman and Richard Hyung-ki Joo, whose shows combine comedy with classical music and popular culture.  
<https://www.youtube.com/watch?v=0jiu0RNizU8>
  - Leon Fleisher
  - Keynote speaker: David Cutler, author of *The Savvy Musician*
  - CFMTA piano competition Monday March 20 and Tuesday March 21

MTNA has agreed to give CFMTA 30% of registration fees paid by CFMTA members. CFMTA has agreed to divide this amount: 40% to CFMTA and 60% to the provinces (prorated by number of registrations from each province).

CFMTA executive officer meeting will be Thursday March 16, 2017 in Baltimore and the annual board meeting on Friday March 17, 2017. MTNA is providing meeting rooms.

The 2019 conference host is Manitoba RMTA.

**Canada's 150 Birthday:** To mark this occasion, CFMTA annual "Call for Compositions" will result in a unique compilation of music by **Canadian composers**, works suitable for performance by musicians of various levels of ability, published in electronic format with scores available as free download via CFMTA.org. At the Baltimore conference, MTNA members will be offered the collection as a gift from Canada.

**CFMTA financial records** are once in again in good order thanks to hours of diligent forensic back checking from the finance committee and the current treasurer and bookkeeper. Lois Kerr has become the treasurer, re-combining the treasurer and bookkeeper duties.

**CFMTA fees** will be raised for the first time in more than a decade. Beginning 2017-18 fiscal year the fee will be \$30. CFMTA has consistently had a significant budget shortfall over each of the last four years and there is no reason to believe this trend would change given increased costs for hotels and fair compensation for paid staff (secretary and treasurer). Since the fee is included in ARMTA provincial fees, ARMTA needs to determine whether the \$4.00 increase will be shown in our provincial fees beginning in 2017.

The **Translation Committee** will seek Federal Government Grants to support translating the Policy and Procedure manual into French. This is the last major document to be translated.

CFMTA is investigating using a professional consultant to help with **strategic planning**.

For the past five years **The Personal Insurance** has been a sponsor of CFMTA. The chief benefit has been \$6000 first prize award in CFMTA piano competition. The relationship is up for renegotiation. They have been disappointed in the number of RMTs that have taken insurance plans from them, and in the provincial boards' unanimous decision not to give them access to our membership lists. Charline Farrell is continuing to negotiate with them.

The cancellation/phasing out of **CATC** was considered. The provincial boards will be polled about their level of concern.

**RCM teacher certification** program: President Cindy Taylor and Past President Charline Farrell had a conversation with the academic department of RCM re: the certification program. The provinces are not in agreement in their views about this program.

The delegates from Yukon talked to Alberta and BC delegates about possibly extending our Young Artist Tours with a stop in Whitehorse.

*Beth Olver, CFMTA 2<sup>nd</sup> delegate*

## 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
Angela	Cavar	Full	Voice, Piano
Lucie	Alaimo	Full	Flute, Music History
Kimerica	Parr	Full	Voice
Jordana	Hudak	Full	Piano
Mark	Mitchell	Full	Composition, Advanced Theory
Dorothy	Beyer	Full	Piano
Tara Marlana	Laberge	Full	Voice
Darren	Hogue	Full	Music Education
Alison	Kilgannon	Full	Piano, Advanced Theory
Kaylee-Rose	Read	Full	Voice
Treana	Baker	Affiliate Grade 10	
Amanda	Noulette	Affiliate 9	
Aimee	Argueta	Full	Piano
Mingmei	Xu	Full	Violin
Lorne D.	Pankratz	Full	Piano, Advanced Theory
Tom	Mirhady	Full	Cello
Edith	Chu	Affiliate 10	
Mingmei	Xu	Full	Violin
Twila	Bakker	Full	Advanced Theory, Music History
Scott	Arnold	Full	Guitar
Ruth	Ferster	Affiliate 10	

Carol	Schellenberg	Full	Flute
Galen	Noland	Full	Piano, Advanced Theory, Composition
Miriam	Mahood	Full	Piano, Advanced Theory
Karen	Porkka	Full	Saxophone
Laura	Whitehead	Full	Piano, Music History

#### Reinstatements

Daphne Kulaskere	Full	Piano
Julie Sackey Forbes	Full	Piano
Susan Clow/Elfner-Clow	Full	Piano
Erica Sorensen	Full	Piano
Shannon Boyle	Full	Voice

#### Transfers

Sylvia Zavzavadjian transferred her membership to Quebec.

Carol Schellenberg will be transferring her membership to Saskatchewan.

#### Deaths

Joan Milton passed away August 18, 2016

#### Membership Upgrades

Rachelle Eggert upgraded from Affiliate 9 to Affiliate 10

Angela Cavar added additional registered subject of voice

Shannon Boyle added registered subject of voice

#### Rejections

Rejections are usually rare. While there have not been any membership rejections since at least August 2013, since our last board meeting there have been two membership applications which were rejected, plus an additional application which was withdrawn after they were unable to provide the additional documentation requested by the Examining Board.

#### **Membership totals:**

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

#### **Branch membership totals:**

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

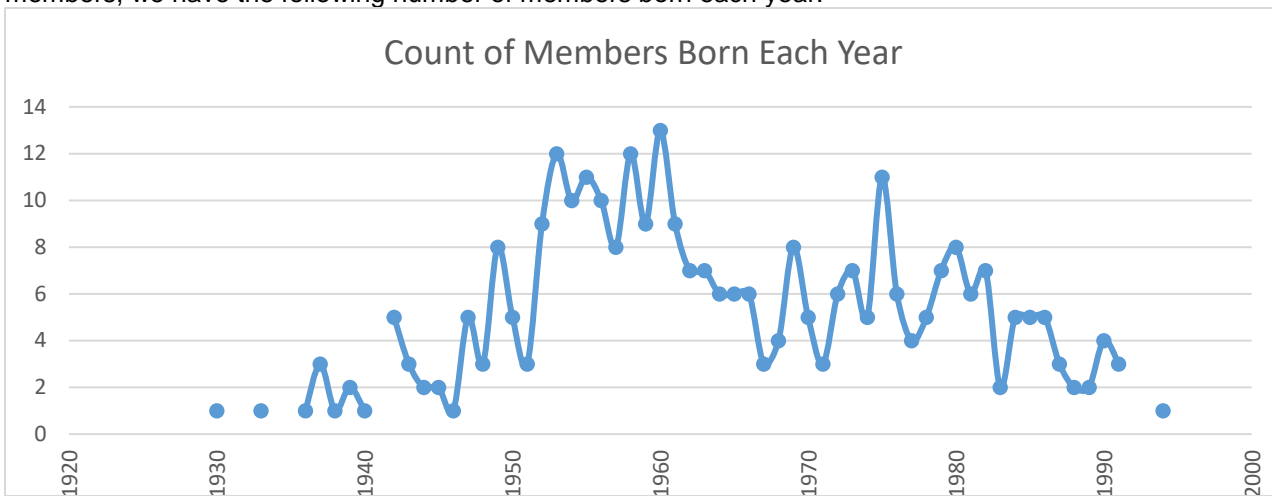
#### **Statistics as of June 2016**



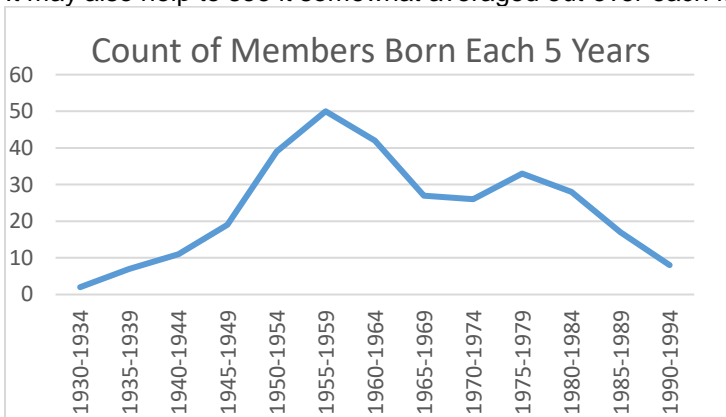
This was the first year that we offered online payments for membership renewals. We guessed that about half would pay online. Of the 413 members who had renewed by May 16<sup>th</sup>, the following number of members paid in the following ways:

Cheque	165	40 %
One-time online payment	223	54 %
Automatically recurring online payment	25	6 %

This was also the first year that we asked members to give us their year of birth. It was required for anyone who renewed online, and while it was included on the paper renewal form, many members didn't notice and didn't add it. In the end, we got year of birth information for 309 of those 413 members, which means we don't have complete data (and it may be that those that renewed by paper and skipped it are also the older members, so take this all with a healthy dash of skepticism) but more than enough to be reasonably accurate. Of those members, we have the following number of members born each year:



It may also help to see it somewhat averaged out over each five-year span:



As you can tell and probably to no one's surprise, our biggest bubble is born between 1950-1965, which is 51-66 years old and soon to retire – although music teachers are known to keep teaching beyond what would normally be considered retirement age! Reassuringly, there is another smaller bubble in the 1975-1985 (31-41 years) as well, so there is another generation coming up behind.

Overall, the average ARMTA member is 51.6 years old. The median age is 54, which means that half of our members are over the age of 54 and half are under the age of 54.

We touched on it briefly at our last board meeting, but this is the number of members with each registered subject out of the total 413 members. There is some overlap, since some members are registered in more than one subject. We are by the vast majority a group of piano teachers.

Subject	Members who have as a Registered Subject	Percentage of members
---------	--	-----------------------

Piano	306	74.1 %
Voice	38	9.2 %
Violin	18	4.4 %
Advanced Theory	11	2.7 %
Composition	8	1.9 %
Flute	7	1.7 %
Organ	6	1.4 %
Cello	5	1.2 %
Guitar	4	1.0 %
Pedagogy	4	1.0 %
Viola	4	1.0 %
Suzuki Method	2	0.5 %
Trombone	2	0.5 %
Accompaniment	1	0.2 %
Accordion	1	0.2 %
Chamber Music	1	0.2 %
Clarinet	1	0.2 %
Early Childhood Music	1	0.2 %
Euphonium	1	0.2 %
French Horn	1	0.2 %
Harpsichord	1	0.2 %
Instrumental Conducting	1	0.2 %
Music Education	1	0.2 %
Music Therapy	1	0.2 %
Speech Arts	1	0.2 %
Trumpet	1	0.2 %
TOTAL STRINGS (Violin, Viola, Cello)	27	6.5 %
TOTAL INSTRUMENTAL (Flute, Guitar, Trombone, Accordion, Clarinet, Euphonium, French Horn, Trumpet)	18	4.4 %

Vicki Martin

## 8. f) Financial report

As of October 3, 2016, ARMTA is in a very sound position financially. Full details are below in the Profit & Loss Statement and the Balance Sheet for the current fiscal year, of which there are a few things worth noting:

1. With almost \$50,000 in cash in our chequing account and an expected \$26,501 worth of expenses still to be paid out for this year, we could set aside up to \$20,000 in short-term GIC's and still maintain cash flow.
2. To the best of my knowledge, it is working well to have online payments collected by provincial and distributed to the branches about once a month by cheque.
3. There were several categories renamed to better reflect our current budget. The Piano Competition was renamed the Piano, Strings, & Voice Competition and the separate Vocal Competition Entries income category was made inactive. CASSA has been placed into a Partnerships Category rather than being included in scholarships since the \$500 annual donation we make does not go towards scholarships.
4. In our last fiscal year ending March 31, 2016 we ended with a profit of \$4,556.56 even though we had budgeted a deficit of \$-2,324.90. Much of this can be attributed to an additional \$2,219 received for Sponsorship (formerly Advertising) revenue, \$2,357.90 in additional membership income, and a \$1095 donation. However, on the other side, there was also \$2,635.17 that was budgeted to be spent on projects and services that went unspent, most notably in Continuing Education (\$1,083.54) and the Vocal Competition (\$750) which never materialized. Website hosting was overspent by \$695.39, but this is because they were offering a deal for a three-year hosting plan at a lower rate before rates were increased, so our website hosting is already paid for the next three years.

5. In our current fiscal year, most of our budget has not yet been spent. The Student Composer Competition had both greater expenses and greater income because of the higher number of students participating. The Piano, Voice, and Strings Competition is not expected to spend quite a bit of their budget since the Vocal & Strings component won't be running this year. If you've got money available in your budget, spend it! It does not benefit our members to "save" their money and not use it for projects & services.

Vicki Martin

### Profit & Loss Budget vs. Actual As of October 7, 2016

	April 1, 2015 - Mar 31, 2016			April 1, 2016 - Oct 7, 2016		
	Budget	\$ Over Budget	Budget	\$ Over Budget		
<b>Income</b>						
Advertising Income	120.00	350.00	-230.00	0.00	0.00	0.00
Conference Income	20.00	600.00	-580.00	20.00	0.00	20.00
Donations	1,095.00	0.00	1,095.00	0.00	0.00	0.00
Interest Income	74.39	235.00	-160.61	291.24	275.00	16.24
Membership Income	57,117.90	54,760.00	2,357.90	56,861.50	57,190.00	-328.50
<b>Projects Income</b>						
CFMTA Student Composer Comp.	280.00	95.00	185.00	900.00	95.00	805.00
Piano, Voice, Strings Comp.	0.00	0.00	0.00	0.00	150.00	-150.00
Travelling Workshops Income	95.00	0.00	95.00	0.00	0.00	0.00
<b>Total Projects Income</b>	<b>375.00</b>	<b>95.00</b>	<b>280.00</b>	<b>900.00</b>	<b>245.00</b>	<b>655.00</b>
Service Fee Income	85.00	1,050.00	-965.00	0.00	0.00	0.00
Sponsorship Income	2,449.00	0.00	2,449.00	1,200.00	2,450.00	-1,250.00
<b>Total Income</b>	<b>61,336.29</b>	<b>57,090.00</b>	<b>4,246.29</b>	<b>59,272.74</b>	<b>60,160.00</b>	<b>-887.26</b>
<b>Expense</b>						
<b>Administration</b>						
Administrator Contract	7,800.00	7,800.00	0.00	4,900.00	8,400.00	-3,500.00
Administrator Expenses at AGM	113.40	0.00	113.40	0.00	0.00	0.00
Bank Fees	1,438.40	1,250.00	188.40	249.50	1,250.00	-1,000.50
Computer Expenses	279.99	285.00	-5.01	89.99	280.00	-190.01
Mileage	214.90	225.00	-10.10	85.82	225.00	-139.18
Office Supplies	331.81	300.00	31.81	415.03	400.00	15.03
Post Office Box	326.55	314.00	12.55	326.55	326.00	0.55
Postage	22.85	75.00	-52.15	0.00	50.00	-50.00
Rent	600.00	600.00	0.00	350.00	600.00	-250.00
Telephone and Fax	854.69	550.00	304.69	287.31	576.00	-288.69
<b>Total Administration</b>	<b>11,982.59</b>	<b>11,399.00</b>	<b>583.59</b>	<b>6,704.20</b>	<b>12,107.00</b>	<b>-5,402.80</b>
Advertising & Publicity	2,519.76	325.00	2,194.76	179.11	575.00	-395.89
<b>Board Expenses</b>						
<b>AGM Expenses</b>						
Hotels	1,103.90	1,950.00	-846.10	0.00	1,925.00	-1,925.00
Meals	143.22	480.00	-336.78	0.00	400.00	-400.00
Travel	447.30	1,589.50	-1,142.20	0.00	1,626.00	-1,626.00
<b>Total AGM Expenses</b>	<b>1,694.42</b>	<b>4,019.50</b>	<b>-2,325.08</b>	<b>0.00</b>	<b>3,951.00</b>	<b>-3,951.00</b>
Board Meetings Travel & Meals						

	<b>April 1, 2015 - Mar 31, 2016</b>			<b>April 1, 2016 - Oct 7, 2016</b>		
	<b>Budget</b>	<b>\$ Over Budget</b>	<b>Budget</b>	<b>\$ Over Budget</b>		
<b>Catering</b>	764.44	800.00	-35.56	0.00	800.00	-800.00
<b>Hotels</b>	0.00	125.00	-125.00	0.00	140.00	-140.00
<b>Meals</b>	0.00	40.00	-40.00	0.00	40.00	-40.00
<b>Travel</b>	324.10	470.40	-146.30	0.00	470.00	-470.00
<b>Total Board Meetings Travel &amp; Meals</b>	1,088.54	1,435.40	-346.86	0.00	1,450.00	-1,450.00
<b>Meeting Room Rental</b>	258.75	300.00	-41.25	0.00	250.00	-250.00
<b>Total Board Expenses</b>	3,301.71	5,754.90	-2,453.19	0.00	5,651.00	-5,651.00
<b>Member services</b>						
<b>CFMTA Delegate Expenses</b>	870.34	490.00	380.34	196.02	490.00	-293.98
<b>CFMTA Dues</b>	11,284.00	10,920.00	364.00	10,998.00	11,414.00	-416.00
<b>Conference/AGM</b>						
<b>Catering</b>						
<b>Meal payments</b>	-570.00	0.00	-570.00	-65.00	-200.00	135.00
<b>Catering - Other</b>	606.94	100.00	506.94	0.00	1,200.00	-1,200.00
<b>Total Catering</b>	36.94	100.00	-63.06	-65.00	1,000.00	-1,065.00
<b>Conference Registrations</b>	295.00	295.00	0.00	0.00	295.00	-295.00
<b>Printing, Postage, and Supplies</b>	18.69	100.00	-81.31	0.00	100.00	-100.00
<b>Sessions &amp; Seminars</b>						
<b>Clinician Travel Expenses</b>	684.44	2,100.00	-1,415.56	479.43	1,200.00	-720.57
<b>Session Honorariums</b>	1,100.00	1,000.00	100.00	0.00	1,600.00	-1,600.00
<b>Sessions &amp; Seminars - Other</b>	477.75	0.00	477.75	0.00	200.00	-200.00
<b>Total Sessions &amp; Seminars</b>	2,262.19	3,100.00	-837.81	479.43	3,000.00	-2,520.57
<b>Total Conference/AGM</b>	2,612.82	3,595.00	-982.18	414.43	4,395.00	-3,980.57
<b>Directory</b>						
<b>Directory Postage</b>	448.56	490.00	-41.44	504.32	450.00	54.32
<b>Directory Printing</b>	322.72	380.00	-57.28	341.78	325.00	16.78
<b>Total Directory</b>	771.28	870.00	-98.72	846.10	775.00	71.10
<b>Honoraria &amp; Gifts</b>	571.27	731.00	-159.73	25.00	350.00	-325.00
<b>Insurance</b>	12,660.00	12,600.00	60.00	13,225.00	14,805.00	-1,580.00
<b>Members Postage</b>	262.47	140.00	122.47	246.54	250.00	-3.46
<b>Membership Renewals</b>						
<b>Membership Renewals Postage</b>	392.08	400.00	-7.92	0.00	200.00	-200.00
<b>Membership Renewals Printing</b>	85.99	0.00	85.99	34.44	0.00	34.44
<b>Total Membership Renewals</b>	478.07	400.00	78.07	34.44	200.00	-165.56
<b>Tempo</b>						
<b>Editor Honorarium</b>	500.00	500.00	0.00	500.00	500.00	0.00
<b>Postage</b>	377.37	400.00	-22.63	340.61	400.00	-59.39
<b>Printing</b>	553.35	400.00	153.35	509.25	560.00	-50.75
<b>Total Tempo</b>	1,430.72	1,300.00	130.72	1,349.86	1,460.00	-110.14
<b>Website and Database</b>						

	April 1, 2015 - Mar 31, 2016			April 1, 2016 - Oct 7, 2016		
	Budget	\$ Over Budget	Budget	\$ Over Budget		
Database Developer Fees	1,833.00	2,000.00	-167.00	0.00	0.00	0.00
Webmaster Contract	750.00	750.00	0.00	1,000.00	1,000.00	0.00
Website Hosting	2,135.39	1,440.00	695.39	634.58	1,310.00	-675.42
<b>Total Website and Database</b>	<b>4,718.39</b>	<b>4,190.00</b>	<b>528.39</b>	<b>1,634.58</b>	<b>2,310.00</b>	<b>-675.42</b>
<b>Total Member services</b>	<b>35,659.36</b>	<b>35,236.00</b>	<b>423.36</b>	<b>28,969.97</b>	<b>36,449.00</b>	<b>-7,479.03</b>
<b>Partnerships</b>						
CASSA	0.00	0.00	0.00	0.00	500.00	-500.00
<b>Total Partnerships</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>500.00</b>	<b>-500.00</b>
<b>President's Expenses</b>						
CFMTA President Visit	0.00	0.00	0.00	0.00	400.00	-400.00
Conference Registrations	0.00	300.00	-300.00	0.00	300.00	-300.00
General	0.00	100.00	-100.00	0.00	100.00	-100.00
President's Expenses at CFMTA	0.00	0.00	0.00	0.00	0.00	0.00
Visits to Branches	0.00	400.00	-400.00	0.00	400.00	-400.00
<b>Total President's Expenses</b>	<b>0.00</b>	<b>800.00</b>	<b>-800.00</b>	<b>0.00</b>	<b>1,200.00</b>	<b>-1,200.00</b>
<b>Projects</b>						
ARMTA Recognition Fund Donation	100.00	100.00	0.00	0.00	100.00	-100.00
Community Service Certificates	0.00	100.00	-100.00	0.00	100.00	-100.00
Continuing Ed./Travelling Work.	416.46	1,500.00	-1,083.54	250.00	1,500.00	-1,250.00
Piano, Voice, Strings Comp.	821.54	1,500.00	-678.46	250.00	5,250.00	-5,000.00
Recognition Fund Postage	34.02	100.00	-65.98	0.00	100.00	-100.00
Student Composer Competition	579.29	550.00	29.29	1,277.22	600.00	677.22
Voice Competition	0.00	750.00	-750.00	0.00	0.00	0.00
<b>Total Projects</b>	<b>1,951.31</b>	<b>4,600.00</b>	<b>-2,648.69</b>	<b>1,777.22</b>	<b>7,650.00</b>	<b>-5,872.78</b>
Scholarships	1,365.00	1,300.00	65.00	800.00	800.00	0.00
<b>Total Expense</b>	<b>56,779.73</b>	<b>59,414.90</b>	<b>-2,635.17</b>	<b>38,430.50</b>	<b>64,932.00</b>	<b>-26,501.50</b>
<b>Net Income</b>	<b>4,556.56</b>	<b>-2,324.90</b>	<b>6,881.46</b>	<b>20,842.24</b>	<b>-4,772.00</b>	<b>25,614.24</b>

### Balance Sheet Comparison

As at October 3, 2016

	October 3, 2015	October 3, 2016	\$ Change
<b>ASSETS</b>			
Current Assets			
Chequing/Savings			
ATB Chequing	47,649.27	49,059.63	1,410.36
ATB Savings	0.08	0.00	-0.08
GIC	8,480.24	0.00	-8,480.24
GIC 2	10,043.15	0.00	-10,043.15
GIC 3	0.00	18,802.00	18,802.00
Stripe	282.66	410.97	128.31
<b>Total Chequing/Savings</b>	<b>66,455.40</b>	<b>68,272.60</b>	<b>1,817.20</b>
Accounts Receivable			

Accounts Receivable	52.15	0.00	-52.15
<b>Total Accounts Receivable</b>	<b>52.15</b>	<b>0.00</b>	<b>-52.15</b>
<b>Total Current Assets</b>	<b>66,507.55</b>	<b>68,272.60</b>	<b>1,765.05</b>
<b>Fixed Assets</b>			
<b>Computer Equipment</b>			
Computer Equipment Cost	662.44	662.44	0.00
Computer Equipment Depreciation	-200.00	-400.00	-200.00
<b>Total Computer Equipment</b>	<b>462.44</b>	<b>262.44</b>	<b>-200.00</b>
<b>Total Fixed Assets</b>	<b>462.44</b>	<b>262.44</b>	<b>-200.00</b>
<b>TOTAL ASSETS</b>	<b>66,969.99</b>	<b>68,535.04</b>	<b>1,565.05</b>
<b>LIABILITIES &amp; EQUITY</b>			
<b>Liabilities</b>			
<b>Current Liabilities</b>			
<b>Other Current Liabilities</b>			
<b>Branch Fees Collected</b>			
Calgary Branch	65.00	0.00	-65.00
Edmonton Branch	235.00	65.00	-170.00
Red Deer Branch	25.00	0.00	-25.00
<b>Total Branch Fees Collected</b>	<b>325.00</b>	<b>65.00</b>	<b>-260.00</b>
<b>Total Other Current Liabilities</b>	<b>325.00</b>	<b>65.00</b>	<b>-260.00</b>
<b>Total Current Liabilities</b>	<b>325.00</b>	<b>65.00</b>	<b>-260.00</b>
<b>Total Liabilities</b>	<b>325.00</b>	<b>65.00</b>	<b>-260.00</b>
<b>Equity</b>			
Opening Bal Equity	31,913.31	31,913.31	0.00
Unrestricted Net Assets	11,282.93	15,839.49	4,556.56
Net Income	23,448.75	20,717.24	-2,731.51
<b>Total Equity</b>	<b>66,644.99</b>	<b>68,470.04</b>	<b>1,825.05</b>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>66,969.99</b>	<b>68,535.04</b>	<b>1,565.05</b>

## 8. g) Administrator's report

The society's annual return was submitted to Corporate Registry and they have acknowledged that it has been received and filed.

Updates are going out to provincial members about once a month (more or less frequently depending on the amount of news and relevant dates) by email using MailChimp. I prefer not having hard dates or deadlines and hope that this continues to work for the rest of the executive.

Hours worked averaged 44.4 per month over the October 2015-September 2016 period, slightly less than the 47.0 hours per month for the prior year period. Hours dropped significantly in March and April which can be attributed to efficiencies with online payments and renewals, including not sending hard copies of renewal forms to the branches. There is no single attributable reason for the drop in September hours.

	2014-2015	2015-2016
October	66.75	68.73
November	35.08	36.33
December	19.25	16.67
January	59.50	52.83
February	63.17	62.17
March	56.50	38.58
April	57.00	49.58
May	37.42	33.92
June	37.17	40.08
July	36.17	38.33
August	36.92	33.00
September	59.17	34.75
<b>Average</b>	<b>47.00</b>	<b>44.44</b>

Vicki Martin

## 9. CONVENOR REPORTS

### 9. a) Archives

This year I have visited the archives once so far on behalf of the provincial ARMTA.

I deposited thank you notes from award winners, recital programs, photographs, newspaper clippings. Branch reports and other textual material from 2014 to 2016 which I received this past year from members.

The accession numbers from deposits in the last two years are PR2012.0575, PR2012.0828, PR2014.2239. I have also delivered material that has not yet been fully accessed. This process is carried out by the Archivist every one or two years.

I am happy to receive hard copy submissions from members at any time. However, they are to be in hard copy form when I receive them, according to the guidelines for the ARMTA Provincial Archives Convenor. In addition, the Provincial Archives does not accept material in electronic form, as electronic files do not last as long as paper files.

Respectfully submitted,  
Naomi Parker

### 9. b) ARMTA Piano Competition

Saturday, November 26, 2016

Gaetz Memorial United Church, 4758 Ross St, Red Deer

To date there have been several enquiries from students/teachers about some of the finer points of the competition and the application process. One entry has been received thus far. This is our first year using the online entry and payment system. Going forward there are a couple of things we can do to provide greater clarity for applicants.

Dale Wheeler

### 9. c) ARMTA Recognition Fund

The ARMTA RECOGNITION FUND is being well used this year. It would be remiss for me not to acknowledge the work of the past CFMTA Treasurer, Lynda Baechler and the present CFMTA Treasurer, Lois Kerr. Their interest and efficiency with the CFMTA Trust Funds make Recognition Fund work a pleasure.

#### AWARDS AND WITHDRAWALS:

- **2016 Provincial Piano Competition:** Approximately **\$4,000** will be awarded in November 2016 at the Biennial Piano Competition in Red Deer.
- **CASSA: \$300 TOTAL AWARD MONEY** - Three \$100 hundred dollar prizes were awarded:
  - Georgeanne van Helden – student of Linda Kundert-Stoll
  - Riley Ngo – student of Colleen Athparia
  - Jonah van Helden – Student of Linda Kundert-Stoll
- **Branch Awards: \$300 PER BRANCH AWARDED** - In October-November 2015, five Branches requested the \$300 awards for a total of \$1,500.
- **ARMTA Provincial Student Composer Awards:** a total of \$155 was awarded.
  - Sophia Wang Div. A1

- Angela Li Div. B1
- Natasha Arthur Div. C
- **BURSARY (Needs Based) – UP TO \$500 at the discretion of the Bursary Committee**
  - Four requests came to the bursary committee and the members agreed that each applicant should receive \$500. for a total of \$2,000. I think that this new use of ARMTA Recognition Funds is particularly helpful at this time in the Alberta economy.

**DEPOSITS:**

- Thank you to the branches who honored members by making a donation to the fund.
- The annual cheque from the **Rusconi Foundation**, administered through the Edmonton Community Foundation, is generally given at the end of September. At the time of this writing, I do not know what the amount will be for 2016. You will recall that the amount was \$17,600 in 2015. This annual donation continues to open many new avenues of opportunity for ARMTA Provincial.

The present total in the fund, as of September 30, 2016, is \$31,737.47.

Respectfully submitted,

*Judith Ammann*

## 9. d) ARMTA Student Composer Competition

### Summary

There were 41 entries this year submitted from 9 teachers. This is a marked increase from the 12 entries in 2015! Adjudicator Jesse Plessis (currently pursuing his doctorate at Université de Montréal) awarded three first place prizes presented in A1, B1, and C Divisions which were entered in the CFMTA national competition.

**ARMTA Provincial** winners were awarded in 3 Divisions:

Division A1 (11 years and under)

Sophia Wang Composition: *Cool Cat* Teacher: Susan Maxwell (Ft. McMurray)

Division B1 (15 years and under)

Angela Li Composition: *Nocturne* Teacher: Susan Maxwell (Ft. McMurray)

Division C (19 years and under)

Natasha Arthur Composition: *Friar's Lantern* Teacher: Susan Maxwell (Ft. McMurray)

### **CFMTA Results**

Category A (11 years and under) Second Place: Sophia Wang

### Financial Summary

Income	<b>TOTAL entry cheques</b>	\$900.00	(41 entries)
Expenses	Adjudication Fees	\$1030.00	paid to Jesse Plessis
	Adjudicator Expenses	\$26.93	paid to Jesse Plessis
Award money		\$155.00	paid to 3 – 1 <sup>st</sup> place winners
Convenor Expenses		\$130.29	postage, printing
Entry fees for CFMTA level		<u>\$ 90.00</u>	CFMTA Student Composer Competition
<b>TOTAL</b>		<b>\$1432.22</b>	

### Detailed Financial Report

#### **Entries and Fees**

**Division A1** (11 years and under) \$20 each, 25 entries X \$20 = **\$500**

Alexander Bai\*

Oliver Burton



Ethan Chai  
 Haoyan Cheng (7)  
 Haohan Cheng (10)  
 Shanna Chew  
 Hailey Cryderman  
 Charlie Eaton  
 Hayden Greep  
 Adam Hoag  
 Shawn Jiang  
 Isaac Johnston  
 Sophia Lavigne  
 Jerry Li

Liam Mitchell  
 Jessica Sun  
 Ruben Thomas  
 Daniella Uche-Ezeala  
 Olivia Wang  
**Sophia Wang (winner)**  
 Rambert Weng  
 Alan Xu  
 Tiffany Young  
 Arthur Zhang  
 Kathie Zhou

**Division B1** (15 years and under) \$25 each, 11 entries X \$25 = **\$275**

Rachael Chew	Gabriel Reinberg-Abernethy
Chloe Gretz	Sai Shankar
Lucas Haines	Krithika Venkataramadas
<b>Angela Li (winner)</b>	Michael Wang
Gary Luo	Tammy Young
Aaron Quan	

**Division C** (19 years and under) \$25 each, 5 entries X \$25 = **\$125**

<b>Natasha Arthur (winner)</b>	
Chardaye Castel	Micah Sudom
Dawson Lu	Steven Sztraube

**Division D** (Open) \$30 no entries this year

**Total: \$900**

**Adjudicator Fees**

The Adjudicator was Jesse Plessis (currently pursuing Doctoral studies at the Université de Montréal)

\$20 for Division A X 25 entries	\$500
\$30 for Division B X 11 entries	\$330
\$40 for Division C X 5 entries	\$200

**Total: \$1030**

**Adjudicator Expenses**

Postage to mail back adjudications	<b>\$26.93</b>
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**First Place Awards**

Division A1 (11 years and under)	\$30
First Place Sophia Wang	
151 J. W. Mann Drive	
Ft. McMurray, AB	
T9H 5G7	(Phone 780-666-9937)
Teacher: Susan Maxwell	
Composition: <i>Cool Cat</i>	

Division B1 (15 years and under)	\$50
First Place Angela Li	
167 Windsor Drive	
Ft. McMurray, AB	
T9H 4R1	(Phone 780-972-5998)
Teacher: Susan Maxwell	

Composition: *Nocturne*

Division C (19 years and under) \$75  
First Place Natasha Arthur  
204 Huberman Way  
Ft. McMurray, AB  
T9K 0Z8 (Phone 780-743-4155)  
Teacher: Susan Maxwell  
Composition: *Friar's Lantern*

**Awards Total \$155**

#### **Entry Fees for 2016 CFMTA Student Composer Competition**

Category A Class 1 (11 years and under)  
Sophia Wang (**Second Place**) \$20  
Category B Class 1 (15 years and under)  
Angela Li \$30  
Category C (19 years and under)  
Natasha Arthur \$40  
**Total: \$90**

#### **Convenor Expenses**

Postage	
Express Post: scores to Jesse Plessis	\$22.44
Entry Fee Cheques to ARMTA	\$11.34
CFMTA Entries to national convenor	\$11.27
Letters, Certificates and Receipts to Students	\$77.49
Certificate and Receipt Printing	\$7.75
<b>Total:</b>	<b>\$130.29</b>

Respectfully submitted,  
*Christine Rogers*

## **9. e) Canada Music Week**

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

The national Essay Competition continued to attract strong interest. The Competition was promoted through an email campaign and mailout of posters to post secondary institutions. Two Calgarians were amongst the winners: Evelyn Verhoef, from Coalhurst Alberta, won Second Place in the High School category for her essay *Music Therapy and the Autistic Child*, and Louisa Lu, who attends the University of Alberta, won Second Place in the Undergraduate University category for her essay *Music Therapy as an Alternative and More Desired Treatment for Alzheimer's Disease*.

Three first place provincial winners from the Alberta Student Composer Competition were entered in the national Student Composer Competition, adjudicated by John Burge and Lesley Hinger. Congratulations to Sophia Wang, from Fort McMurray, who received Second Place in Class A for her work *Cool Cat*. Thank you to Christine Rogers for facilitating the Alberta Provincial Student Composer Competition.

William Andrews continues to be a great supporter of Canada Music week, and generously donates two awards of \$250 to support Canada Music Week projects at the branch level. The recipients in 2015 were the Kitchener-Waterloo and Swift Current Branches. The entry deadline for the William Andrews award is October 15.

CFMTA celebrates Canada's 150<sup>th</sup> Birthday in 2017 with a unique compilation of music, to connect with our past, celebrate our cultural diversity and build a legacy for the future. CFMTA invites Alberta composers to create original musical works that explore new ideas, and interpret and reflect the Canada we live in. We encourage works for musicians ranging from beginner to advanced, with the ability to appeal to a diverse audience.

The collection will be published in electronic format with scores available for free download via the cfmta.org website. This project will also serve to showcase Canadian creativity at the collaborative conference in Baltimore in 2017. Deadline is 5pm MST on December 1, 2016. Visit the cfmta.org website for guidelines.

Thank you to all the provincial and branch executives, and program coordinators for their continued support and assistance in promoting Canada Music Week activities.

Sincerely,  
*Po Yeh*

\* Note: Po has submitted her resignation as Canada Music Week convenor.

## **9. f) Community Service Award**

This year was the first year for the Community Service Award. Five students earned awards, 4 bronze and 1 gold. Four teachers were involved.

Respectfully submitted,  
*Marlaine Osgood*

## **9. g) Conference 2015/2016**

Committee members: Beth Olver, Judith Ammann, Chrysanthema Pashunkova, Po Yeh, Viktoria Reiswich-Dapp.

Our clinicians for Music Conference Alberta 2016 October 20-22 at the Banff Centre are Greg Chase (Regina) and Luca Buratto (Italy). Greg Chase is presenting two sessions each on "Cracking the Boy Code" and "When the Volcano Erupts" on Friday and Saturday for a total of four sessions. Luca Buratto presents a masterclass for advanced piano on Friday for a total of 75 minutes.

ARTMA pays clinicians \$250 for each one-hour lecture session, plus expenses including one night's hotel. Clinicians are able to attend the conference without cost. AMEF (Alberta Music Education Foundation), ACF (Alberta Choral Federation) and ABA (Alberta Band Association) cover the facility and promotion costs.

We hope that ARMTA members will also find many other inspiring speakers at MCA 2016.

ARMTA relies on sponsors to assist with the costs associated with MCA clinicians. We are continuing to combine sponsorship for clinicians at MCA with advertising needs of Tempo (see separate report). Our gold sponsors are Red Deer College School of Creative Arts, Long & McQuade, and Steinway Piano Gallery (Calgary, Tom Lee Music); silver sponsors are My Music Staff and Westland Insurance.

Our ARMTA AGM is once again being held during MCA on Friday evening, this time at Tony Roma's in Banff: thanks for suggesting this Judith Ammann and for making the arrangements.

Who would you like to see at MCA 2017? We are already looking for suggestions for clinicians.

*Viktoria Reiswich-Dapp*

## **9. h) Continuing Education**

It is with sincere regret that earlier in September, I very swiftly had to resign from my duties as Continuing Education convenor for ARMTA. I could not foresee how to accomplish the tasks for ARMTA while maintaining a full work load. I believe in all the good work that ARMTA does for teachers and students, and I recognize that it

only operates successfully with committed people giving of their time. I am so very sorry that I could not properly fulfill what needed to be done.

To report on the end of the 2016 spring and summer season:

1. Lethbridge Branch was granted \$300 for their February Keys to Piano workshop with Derek Chiu and Ross Osman.
2. Lethbridge Branch has been granted \$250 for workshop clinician Michèle Wheatley-Brown, to be held this November 2016.
3. I had discussion with and agreement from Jacques Després to be the touring clinician for this season (in early February), with his enlightening presentation on the works of Claude Debussy. As I have removed myself from the duties, no further action was completed.
4. I had discussion with Lethbridge, Edmonton and Calgary Branches to host Magda Adamek in May 2017. Plans are underway for her visit to Edmonton and Lethbridge. Magda's presentations to these Branches could serve as the "touring clinician" because the planning has been going along with those two Branches.

Respectfully submitted,

*Sandra Joy Friesen*

## **9. i) Examining Board**

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

Our committee is still searching for one new member. We have been operating on 4 members for a year now. My attempts to obtain someone have not been successful. However the committee has not had a problem where we needed to break a tie. We usually agree on an application.

Our biggest difficulty is applicants who have a University degree but not necessarily in music. They want full status but when you look at their transcripts, it is not supported. In fact we still have one applicant pending. Having grade 8 piano and a degree in Education does not make you eligible for Full status in ARMTA.

Submitted to the ARMTA Board,

*Diane Ferguson*

## **9. j) Members at Large**

I had sent out an email earlier this year just introducing myself so people would know to send any concerns or complaints my way. I have been working with Beth to come up with a plan to use this position to help people in the district create branches.

*Christine O'Donnell*

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

Vacant

## 9. l) Post-Secondary Promotion

*Vacant*

Note from the administrator: Before Ivea Mark's resignation, there was progress made on creating PowerPoint presentations highlighting the benefits of membership to three target audiences: university students, private teachers, and school teachers. These are adapted from materials put together by NBRMTA. Other materials put together for use in Post-Secondary Promotion include the Benefits of Membership brochure, a "coupon" with a discount code for \$25 to cover the equivalent of their application fee if used by a certain date (now past), and ARMTA pencils.

From one of the last emails about getting this to the Lethbridge branch for use at the U of L:

From: Christine Rogers <c4rogers@telus.net>

Sent: April 25, 2016 8:48 AM

To: Ivea Mark

Cc: ARMTA Administrator Vicki Martin; Deanna Oye

Subject: Fw: ARMTA Promotion and Presentation

Hi Ivea:

Thanks again for all the ARMTA promotional materials. I just wanted to update you on what's going on in Lethbridge. I have been working with Deanna Oye, one of our members who is a professor at the University of Lethbridge to increase awareness of ARMTA. We have designed a poster and put them up along with an ARMTA brochure in various places in the Music Department. Deanna has taken a number of ARMTA brochures to have available to hand out to interested individual students. Also, we are in the process of putting together a post for the online student opportunities on the U of L's Fine Arts webpage. We are also looking at having a short presentation and materials available for the first music student meeting in the fall.

Thanks,  
Christine Rogers  
Lethbridge Branch

## 9. m) 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.

Respectfully submitted,  
*Dorothea Johanson*

## 9. n) Publicity

*Vacant*

Note from the administrator: Since there was \$200 budgeted for online advertising and nobody else is looking after publicity, I started looking into and set up a Google AdWords account with a budget of \$2 a day from June 8 through to July 18, which over about eight weeks got us 33630 impressions (which meant that we showed up on a webpage that many times), but only 128 clicks. A total of \$79.78 was spent on this campaign. I should not have done so without further involvement of the board or executive. Between feeling the need to get more advice on how to set up AdWords effectively (since optimizing keywords and bids can be rather complicated) which I've been unable to obtain so far, and my own lack of conviction that it's particularly effective, no further action has been taken.

If we are going to spend any money on online advertising, Google AdWords is probably the way to go. Both Facebook and Kijiji offer their own online advertising, but both have a \$5/day minimum budget. (For Kijiji, each branch could put up their own ad for free to however much they wanted to spend, but to have an ad in multiple cities, then you either have to use Kijiji's aforementioned \$5/day advertising or if we want to be considered one of the "Sponsored Links" like at <http://www.kijiji.ca/b-music-lessons/edmonton/c8611700203>, then we actually use Google AdWords to get there.) If we really want to dive in to the world of online advertising, we're probably going to need more than \$200/year, but I had felt that June through summer was the best time to be doing it.

*Vicki Martin*

## 9. o) Social Media

Since going live last spring our number are as follows:

Facebook Public Profile – 75 page likes

Facebook Closed Group – 38 members

Twitter – 11 Followers

I've linked the Facebook and Twitter accounts so that posts made to one will show up immediately on the other. Our closed group is getting good traffic among the included members with lots of quality interactions while our public profile has been averaging around 30 views per post. Our most impressive post being about the issue of marks from private lessons appearing on transcripts, which amassed over 2500 views and had 25 shares.

I'm continuing to look for ways to increase traffic on all fronts. One way to increase the spread of visibility would be to add a budget for boosting posts so that they are placed in the news feeds of most people. Also having people submit information that they would like to be made public on our page would help balance content and provide more interaction with the community.

*Christina Kolos*

## 9. p) Sponsorship

The position of sponsorship convenor was a newly created position for 2016; however, the work involved had been done in previous years by ARMTA executive members. Sponsorship request letters, along with a personalized email, were sent out to all of our sponsors from 2015, as well as to a number of other potential sponsors. These requests were then followed up by a phone call. Potential sponsors were considered businesses and organizations who had a provincial or national presence in music, rather than simply a local one, as well as businesses and organizations who had sponsored ARMTA in the past or advertised with us.

We received positive responses from five sponsors this year.

### Gold level sponsors for 2016:

- Long & McQuade
- Steinway Piano Gallery / Tom Lee Music
- Red Deer College School of Creative Arts

### Silver level sponsors for 2016:

- **My Music Staff**
- **Westland Insurance**

There were a few organizations who expressed an interest in sponsoring ARMTA in a future year, and there were few who expressed an interest in sponsoring ARMTA this year, but were unfortunately not able to make the commitment. We received sponsorship commitments totalling \$1600.00 this year. If anyone is able to support our sponsors and their businesses, they would greatly appreciate it!

The table below shows the 2016 sponsorship tier levels and recognition for reference:

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>
Sponsor	\$50-\$99			Business card size ad	Name in list of sponsors
Bronze	\$100-\$199		Business Name	½ page ad	Logo with live link to website
Silver	\$200 - \$399	Logo	Business Name	full page ad	Logo with live link to website
Gold	\$400 +	Logo, & verbal recognition at MCA sessions	Logo	full page ad premium location	Logo with live link to website

*Amber Jorgenson*

## 9. q) Tempo

Since Tempo turned into an annual publication with colour cover; we have received a lot of wonderful feedback. Thanks to our outstanding contributors, we have published some high-quality articles. This year with Amber Rose's hard work, we were able to secure a decent amount of advertisements to generate revenue for our journal.

That said, several challenges remain with the production of Tempo.

(1) Colour printing, especially the front cover design continues to be a big challenge. It involves getting the best resolution photos in a style that's suitable for a front cover, finding the right photo and using Photoshop for touch up (you may have noticed that Peter Jancewicz's photo in the recent issue has been transformed with an artificial reflection at the bottom; this requires hours of work). Another problem is that the inside black and white printing affects the quality of the colour design. I am hoping that we could either print the entire journal in colour in the future or turn it into a digital-only edition. Maybe this is something to be discussed.

(2) Acquisition of articles is an on-going work for me. I struggled up to the last minute to find contributors to write and was only lucky enough to get enough articles to publish for this issue. I would appreciate if board members could spread the words or suggest names of potential writers.

*Submitted by Lisa Ng*

## 9. r) Webmaster

### ARMTA Provincial Website Report

#### 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. Member Website Links:

This feature was be discontinued on April 1, 2016, since our new members area has many features to showcase our members. The page: <https://armta.ca/featured-members/> was be deleted.

### 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.armtaeddeer.org](http://www.armtaeddeer.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](http://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**

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. s) Young Artist Tour**

On August 13, 2016, I contacted the branches of Calgary, Edmonton, Lethbridge, Medicine Hat, Red Deer and Grande Prairie. I was also sent an e-mail from Danette Readman of Whitehorse, showing interest in the Young Artist series and in turn corresponded with Danette.

The ARMTA Provincial Piano Competition is being held in Red Deer on Saturday, November 26, 2016 at Gaetz Memorial United Church, 4758 Ross St, Red Deer. The winner of the competition will be offered the opportunity to perform their repertoire in various locations throughout Alberta as the CFMTA Alberta Young Artist. In the event the first prize winner is unable to participate in the Alberta Young Artist Tour, the second place winner will be given the opportunity.

As convenor of the CFMTA Young Artist for Alberta, I am looking for three branches to host recitals. The responsibilities of the branch are outlined fully in the attachment above. As convenor, I will be the liaison between the branch and Young Artist, and provide you with posters and programs for your recital — you only need to print them. CFMTA covers travel costs. The branch is responsible for one night's accommodation (as necessary), meals, rental of the concert facility, and \$75 or 50% of the net proceeds of the concert (whichever is higher). Because of the timing of the ARMTA Piano Competition, the recitals will have to take place during the months of December, January, February, or early March, and booked in conjunction with the Young Artist's schedule. Again, I will work with you and the Young Artist to make this work.

Calgary, Edmonton and Whitehorse have consented to hosting a Young Artist concert in their community. Lethbridge is unable to host this year, but would like to be contacted again when the next Young Artist series takes place.

Respectfully submitted,

*Deborah Gallant*

**10. BRANCH REPORTS****10. a) Calgary**Officers:

President	Michelle Everett Faunt
Past President	Barb Robertson
Vice-President	Alicia Romero
Vice-President	Lisa Kiernan
Secretary	Nathene Arthur
Treasurer	Sharon Carne

#### Internal Communication: (Treasurer)

Branch Administrator	Tanya Foster
Webmaster	Lindsay Inkster
E-mail & Telephone	Barb Robertson
Impromptu Editor	Lisa Ng
Impromptu Distribution	LaDona Ahenda
Sponsorship	Jacqueline Law

#### External Communication: (2nd VP)

Promotions Convenor	Eric Nyland
New Member Convenor	Melodie Archer
Archives	Nathene Arthur

#### Education, Students, Social (1st VP)

Workshops/Events	
Catering	Janet Porter-Chaudhry Lindsay Inkster
Music Marathon	Chrysanthema Pashunkova
Joint Recitals	Juanita Stauffer
Honours Recital	Rita Thurn
Outstanding Student Recital	Ron Proctor
Student Recitals (North)	Han Ding
Student Recitals (South)	Carol S. Moore
Strings	Chrysanthema Pashunkova

#### Delegates & Representatives (President)

PPG (Piano Pedagogy Group)	Alicia Romero, Advisor Gideon Choi, President
Civic Concerto Competition	Natalia Molochnikov
ARMTA Board 1	Melodie Archer
ARMTA Board 2	Michelle Everett Faunt
CFMTA delegate	Beth Olver

Since October 2015, some of our events included:

- ARMTA was proud to host a very successful Composers Showcase in November 2015 highlighting composers such as Michalis Andronikou, Paul Bagley, Kevin Chen, Peter Rudzik, Stephen Rogers, Roberta Stephen and others. Many ARMTA Calgary members were involved in the performances, such as Eric Nyland, Linda Kundert, Sandra Joy Friesen. Beth Olver organized this event.
- Honours Recital, January 24, 2016, where top students in voice, strings, piano and guitar, many with marks in the 90s, received medals, scholarships and a chance to perform. The entire event was recorded and broadcast on SHAW TV several times over the next 3 months. Thanks to Michelle Everett-Faunt for coordinating the recital.
- The Outstanding Student Recital on Feb. 7, 2016 was for our exceptional students (not included in the Honours Recital) many of which still have had marks over 90%.
- Our AGM in March included a speaker on income tax returns as they apply to music teachers.
- ARMTA members enjoyed a lunch, sponsored by ARMTA Calgary, organized by Rita Thurn, at the May GM. Bronwyn Schuman did a presentation on behalf of Palliser Music.
- ARMTA Calgary cosponsored a workshop with APTA May 31. Leila Viss presented a very informative session split into two topics: Group Improvisation On and Off the Bench and Creativity with Apps.
- Music Marathon was a huge success. Students of ARMTA members collect pledges and perform outside, downtown, for 8 continuous hours of music. Unfortunately the weather was not as great as last year, so this event was moved to a downtown mall. Shoppers were able to listen from all levels. Feedback was very positive, exposure for ARMTA was excellent, and money was raised for our various programs and scholarships.

- We had student recitals throughout the year in both North and South Calgary for students of any discipline to share a performance.
- ARMTA Calgary offers financial aid for teachers wishing to host joint recitals .
- ARMTA Calgary offered a Student Financial Need Scholarship which is intended for students studying an instrument (or voice), with a Calgary Branch Registered Music Teacher who has great potential, but has encountered financial difficulty.
- ARMTA Calgary offered a Teacher Continuing Education Scholarship for registered members of the Calgary Branch who wish to take further professional development.
- We are looking forward to our October GM with guest speaker Paul Dornian, from the Calgary Philharmonic Orchestra.

Submitted by

*Barbara Robertson and Melodie Archer*

## **10. b) Edmonton**

President: vacant

Vice-President: vacant

Secretary : Jessica Ginn

Treasurer: Lloy Williams

Past President: Deborah Gallant

Edmonton Branch Representatives: Deborah Gallant and Naomi Parker

We miss our faithful and capable president, Deborah Gallant! The executive is taking turns leading the monthly meetings.

There were four continuing education workshops this year. The topics included Canadian music, piano duet strategies, organizing the piano lesson time, and the music of Debussy.

Our annual membership appreciation event was held in February. Awards were given for long-standing membership and recognition was given to new members.

Other activities continued this past year. The Theory Etude group continued to meet monthly with helpful learning and consultation among the members. Student recitals were held with piano, violin and voice students participating.

We continued our monthly email updates rather than hard copy newsletters. One of the features is a "Meet our Members" section.

The Exceptional Service Award was presented to Gay Sangster who is a celebrated music teacher from Sherwood Park and the longtime RCM examination coordinator for Edmonton Centre. The FESST award was presented to Caroline Hamm-Bargen of Westlock.

Sixteen new members joined the branch from April 2015 to May 2016.

Our annual AGM was held in June. The featured speaker was Maura Sharkey- Pryma who gave an interesting presentation on the activities of AMEF. We had another delightful impromptu speech from our 60 year member, Ruth Nolan.

Respectfully submitted

*Naomi Parker*

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

Nothing to report.

*Kathy Seppala*

## 10. d) Lethbridge

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

Lethbridge members mourned the passing of long-time member, Joan Milton on August 18th. A Celebration of Life took place on Saturday, September 10<sup>th</sup>. Her commitment to ARMTA and her devotion to her students inspired those who knew her. She was Branch President from 1993-95 and Provincial President from 2008-2010.

On Saturday, May 28<sup>th</sup>, with the support of the University of Lethbridge Department of Music, the Registered Music Teachers held a harpsichord workshop in the Recital Hall at the University of Lethbridge. Dr. Deanna Oye, University of Lethbridge Professor of Music, worked with 26 students who had prepared pieces from the Baroque Era. Each student had the opportunity to play on the University's harpsichord and were introduced to playing techniques and stylistic practises of the harpsichord and its time. A recital followed the workshop in which students were free to choose to perform on either the piano or harpsichord.

Adult students gathered at the home of Christine Rogers on June 4<sup>th</sup> to share their music in an informal setting. Teachers in attendance offered encouragement.

Jesse Plessis, currently pursuing his doctorate at Université de Montréal, performed a fundraising recital in the ATB Financial Room at Casa on Friday, June 10<sup>th</sup>, which raised over \$1200 for the Lethbridge Branch's Student Awards Program. Jesse's impassioned and inspiring performance included works by Mozart, Claude Vivier and the B Minor Sonata by Franz Liszt. The following afternoon, Jesse worked with students in a masterclass.

The Lethbridge Branch will hold their annual Canada Music Week Recital and Student Awards Presentation on Saturday, November 26<sup>th</sup> at the Lethbridge Public Library. Other upcoming events include a workshop entitled *What Every Musician Needs to Know about the Body--Integrating the science of movement with the art of making music* presented by Michèle Wheatley-Brown, a licensed Andover educator in November, a Practise-a-thon in February to raise money for the Awards Program as well as the 4<sup>th</sup> 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.

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

Three new members were welcomed by the Lethbridge Branch this year.

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

## 10. e) Medicine Hat

The Medicine Hat branch has been somewhat in limbo the past year, due to dwindling membership. At one point, we considered disbanding as we were down to 4 members, but agreed to postpone the decision until the end of the school year.

At the end of May 2016, we were delighted with the attendance of a few new teachers to a group meeting and a motion was made to continue with the Medicine Hat branch of ARMTA. Our group executive is Betty Bischke, President, Nancy Dick, Treasurer, and Jamie Deibert as branch Secretary.

The biggest event of every year for our branch is the Annual Awards Presentation and Recital, held during Canada Music Week, where last year's award ceremony saw the presentation of 26 awards for highest exam marks in piano, voice and theory. We rely on donations from community businesses, groups and individuals to provide the funding for these awards. We are also fortunate that our facility rental for this event is covered by one of these groups.

Looking forward, we have plans for a revamped Awards presentation to be held in November, and recitals for Halloween and Christmas. We are excited to have new members, new ideas and a more positive outlook for 2017.

Submitted by

*Betty Bischke*

## 10. f) Red Deer

### 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

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. We were able to award many students with top examination marks this past year. In order to maintain our awards program we were in need of raising more funds. We had a successful student recital in March that assisted in raising the necessary funds to support our scholarship awards program for the next two years. Members submitted 2-3 top students from their studios who were honored to perform. Thank you to those teachers who organized and ran with it. Those who were able submitted students for the **Contemporary Showcase Festival** in November and sent students to perform in three **Hospital Evenings of Entertainment** throughout the year. We are pleased to welcome Treena Baker, Ruth Ferster, Alison Kilgannon, Deloras Tjart, and Ruth Ferster.

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. Last year from October through June various guests and local ARMTA members presented PD sessions for the student teachers ranging from **Accompanying and Collaborating with vocalists and instrumentalists**, watching **Amadeus (the movie)** and hearing about the facts versus fiction within its content, a workshop on composition, hands on harpsichord experience and demonstration of the use of ornamentation, holding a student recital for the Student Teacher's students, to a workshop presentation on the 4 Star Ear Training and Sight Reading books. 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.

Some PD ideas for this upcoming 2016-17 Season include **The Extras** (those other things to do in your studio with your students other than preparing for examinations, **Listening** (at different levels), some insight into the **Alexander Technique, Essentials of Practicing** and **The Question Jar** (which generates opinions and answers in a round robin approach from members in attendance). Other plans are in the works as well for further PD, including joining the STAFF Group to take a field trip to the National Music Centre in Calgary. We appreciate our members who are willing to share their expertise, wisdom and experience by presenting in these workshops.

Respectfully Submitted,

*Annette Poirier-Bradley*

## 11. Correspondence

From: Shelagh Scott [mailto:shelagh.scott@shaw.ca]

Sent: October 14, 2016 9:14 AM

To: admin@armta.ca

Subject: Marks Update

Dear Vicki,

This isn't news that needs to be shared, but I would appreciate if you shared this with the provincial executive at some point. Thank you to them for working to get the marks reinstated. It makes me proud that my organization can rally and work for the betterment of our students. This will make a difference to students applying for post-secondary scholarships, and since they work hard to earn those marks, and music studies add to their work load, it is gratifying that the marks will once again be included in transcripts.

I encourage my pedagogy students to join ARMTA as soon as they are eligible for membership, and this gives me one more reason to share with them.

Although we are mainly self-employed, and work in a form of isolation, together we can advocate for change and have our voices heard.

**Thank you to the board for listening, caring, and acting.**

Sincerely,

Shelagh Scott