



CMEA | ACME

Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

Annual Report

July 1, 2009 - June 30, 2010



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1. President's Report

In 2009, we celebrated CMEA's 50th anniversary, marking the occasion in various ways. Our Past Presidents submitted reflections about the key issues they dealt with during their presidencies. Dr. Betty Hanley compiled and presented these retrospectives in several forms during the year. We also formally acknowledged our Past Presidents at two conferences (*Pan Can III* and *Con Brio*). A special 50th anniversary edition of the latest book in our biennial *Research to Practice* series, *Exploring Social Justice: How Music Education Might Matter* was launched. Drs. Nancy Vogan and Betty Hanley told our story in numerous public presentations and publications. In addition, we held a 50th anniversary song competition. The premiere performance of the winning entry, *I Am Song, Je Suis Chanson* by Jean McKen, took place at *Con Brio 2009*. All in all, we had a great 50th year.

Over the past 12 months we also participated in numerous important events: Music Industries Association of Canada (MIAC) Trade Show (Toronto, August 2009), *Promise of Music* (Toronto, October 2009), *Con Brio 2009* (Toronto, November 2009), Canadian National Arts & Learning Symposium (Toronto, December 2009), 2nd ISME North American Regional Seminar and Summit (Anaheim CA, March 2010), Carl Orff National Conference UNITE 2010 (Winnipeg, April 2010), and the concurrent conferences of the Canadian University Music Society and the Canadian Association of Music Libraries (Regina, June 2010). A concerted effort was made to forge connections with these organizations and others, including the Canadian Federation of Music Teachers' Associations and the Coalition for Music Education in Canada. We continue to strive to build a strong music education network across this country and beyond so that we can increasingly speak (and sing!) with united voices.

This has been a time of exceptional change. We had a major turnover within our Board and among our Contributors. In July 2009, we welcomed four new members to the Elected Board. In December 2009, Member at Large Kevin Merkley tendered his resignation. Following protocols outlined in our Policy Manual, the Board appointed Andrew Mercer to fill this vacancy on an interim basis. We also saw the end of an era as "the Lees" retired from their editorial roles (Dr. Lee Willingham, *CME* and Dr. Lee Bartel, biennial book series). Drs. Ben Bolden and Susan O'Neill very capably took up these torches. David Gueulette assumed the editorship of our *eNewsletter*, giving the publication a new look and mode of distribution. Dr. Shelley Griffin took over the Student Essay Competitions and Student Chapters portfolios.

Our look also changed. The familiar CMEA logo was retooled to accommodate the change to the French version of our name. New banners and brochures were designed and, most importantly, we re-launched our website with a much stronger and more contemporary online presence.

No doubt this year will be busy too. As of July 1, 2010, we begin the process of implementing the Restructuring Plan approved at the 2009 Annual General Meeting. This involves revising the Constitution and Policy Manual and a major reorganization of the Association. In August 2010 we will participate in the 29th ISME World Conference as Canada's national affiliate to this important international organization. We are exploring exciting possibilities regarding a national songwriting project, which will use technology to bring well-known Canadian songwriters into Canadian classrooms. Our next book will be launched at *Pan Canadian Symposium on Music Education IV*, at University of Lethbridge, June 9-12, 2011. Our 2008 Three-Year Strategic Plan comes to completion in 2011; therefore, we will once again evaluate our progress and prepare a Strategic Plan for 2011-2013.

CMEA/Acme, along with the MEAs and other organizations are vital to the well being of Canadian music education. Collectively, we serve unique and vitally important roles. CMEA/Acme deals with 'big picture' issues supporting Canadian music education in all its manifestations and provides a national

voice for music education in ways that the others cannot. Together we serve different yet essential needs within our profession. “Together we are CMEA/Acme!”

Finally, I thank the members of the CMEA Board of Directors and our Contributors who have worked hard over the past year to ensure that CMEA/Acme is well positioned to take on the challenges of the next 50 years.

We look forward to continuing to serve and connect those interested in music education and nurturing a vital music learning community throughout Canada.

Ed Wasiak, President CMEA/Acme

2. Vice President’s Report

As part of my portfolio, and in keeping with the Strategic Plan, a number of initiatives were undertaken during the past year.

A monthly communiqué was introduced to the MEA’s in order to provide a forum for interpersonal as well as professional exchange.

A column entitled *Voices from Quebec* in the CME Journal was created in order to introduce Quebec music educators to the rest of Canada and to include articles written in French in the Journal.

A survey entitled *Music Education in Canada: A snapshot report* was conducted in December 2009 at the request of the International Coalition. This is the first survey of its kind and offers insight into the Canadian provincial ministers’ level of support for music education. The report was presented at the January 2010 meeting of NAMM and was later published in the CME Journal.

A precious instrument bank was created in order to lend instruments not affordable to CMEA Performance Award winners. To date, a Montreal art patron has donated a violin valued at about \$20,000.

Finally, as Vice President during the coming year I will continue to support the voice of CMEA as a member of the board of directors of both the Canadian Network for Arts and Learning (CNAL) and the International Society for Music Education (ISME).

Theodora Statopoulos, Vice President

3. Past President’s Report

The Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs is known as a professional association that nurtures a vital music learning community throughout Canada. One of the ways CMEA/Acme achieves this is through its communication and collaboration with other national associations such as the Coalition for Music Education in Canada, the Canadian New Music Network, and the Canadian Network for Arts and Learning. This communication and collaboration also extends beyond the national boundary to encompass the international community via the International Society for Music Education (ISME). While CMEA/Acme has historically enjoyed a connection with ISME as the designated ISME National Affiliate (INA) for Canada, in recent years that relationship has evolved into more tangible and relevant engagement.

In 2007, the initiative to develop an ISME North American Region was set in motion when a North

American Planning and Steering Committee was appointed by then ISME president, Liane Hentsche. Since North America did not have a regional organization for music educators, the work of this representative committee was critical. The voice of Canada and CMEA/Acme epitomized, at that time, through Dr. Patricia Shand, ISME Board member. This initiative was part of the worldwide development of the five ISME regions (i.e., Africa, Asia-Pacific, Europe, Latin America, and North America) and with the support of NAMM, the North American Planning and Steering Committee was charged to gather North American music educators to identify the needs and issues in North America. Throughout 2008, several consultations were held with music educators in North America towards the identification of the needs and issues in the region as well as the goals, approaches, potential partners and committee formation for a North American Regional Seminar and Summit. CMEA/Acme representation and involvement, expanded at this juncture to include Mary Dinn, CMEA/Acme President. The main implication from these activities was that music educators in North America should work towards a regional infrastructure; identifying leaders and organizations, representative of the three nations, to pursue this path.

In 2009, a North American Regional Meeting Committee was established under then ISME President, Håkan Lundström. Again, this committee was formed strategically to include national representation from the three North American countries and again Canada and CMEA/Acme was well represented and involved via Mary Dinn, CMEA/Acme president, who also served as co-chair with Patrick Schmidt (U.S.A.) The committee member composition was indicative of an important step towards a more inclusive and grass-roots approach to future regional activities in North America.

The second North American Regional Seminar and Summit, took place March 25-26, 2010, in conjunction with the 2010 Biennial Music Educators National Conference in Anaheim, CA. The focus of this seminar and summit included developing leadership; facilitating communication amongst music educators across Canada, Mexico, and the U.S.A; and working towards the development of the first ISME North American Regional Conference. The ISME North American Regional Seminar and Summit (ISME NARS) spoke to the need for a continued and informed understanding of how music teaching within North America could be fortified and connected to a larger community, recognizing that the field of music education benefits from strong leadership organizations and institutions that address issues related to curriculum, pedagogy, assessment, advocacy and policy. The event aimed to identify the needs, challenges, and best practices originating from Canada, Mexico and the United States as well as essential components towards building continued collaboration between ISME's North American Regional Conference (ISME NARC) and other North American organizations.

The 2010 ISME NARS was successful in its mandate; cross-strand interactions and dialogue were rich; forward moving actions and strategies were presented and put into play; and there was evidence of a collaborative and energized North American music education community blossoming. Of particular significance was: i) the empowerment and commitment of Mexican delegates to explore the establishment of their own national association for music/arts education and ii) the expression of interest by Mexican delegates to staging an ISME event in Mexico, 2011.

In moving towards the realization of these goals, a representative planning committee was struck; CMEA/Acme hands on involvement manifested via CMEA/Acme immediate past president, Mary Dinn. Recent developments indicate that the first ISME Pan American Regional Conference –simultaneously embracing the 1st ISME North American Regional Conference and the 7th ISME Latin American Regional Conference – will be held in Mexico 2011. The organizational leadership of this Pan-American being lead by three co-chairs: Martha Gama Gomez (local organization) Ana Lucia Frega (Latin America) and Mary Dinn (North America).

International collaborations, such as this, underscore CMEA's efforts and commitment in nurturing a vital music learning community throughout Canada.

Mary Dinn, Past President

4. Financial Report

Eric Favaro, Secretary Treasurer

5. Website

The CMEA/Acme website is an integral component of the association supporting the vision, mission and goals of the association. To increase the effectiveness of the website and distinguish the important role it plays in communication it was decided during the October 2009 CMEA/Acme meetings to redesign the website to enhance the overall visual effect of the website and also to increase the ease with which new articles, links and news items could be added to the site.

Beginning in November 2009 a website design company was hired to design a custom theme for the website and move the old site into a content management system website (CMS). In advance of the website redesign two meetings occurred with the designer along with written communication. Once the basic redesign was complete additional meetings occurred to adjust certain aspects of the website. It was invaluable to have a website design company port the old site into a CMS site as much of the work was routine and time consuming. The website coordinator and other volunteers for the association were not in a position to do this sort of time consuming, routine work themselves. Finding a music education supporter who was also a website designer and who was also connected in other ways through school district work was beneficial. This helped to keep the cost low. The company completed a basic redesign of the website for \$1800 which was on budget. Other companies would have charged more than twice as much for the same work. It has been very rewarding to see the website redesign come to realization and it should be noted that the President and Secretary-Treasurer were highly influential in making this happen.

Training on how to add articles to the Blog section of the website for the CMEA/Acme President took place March 2010. At this time the President of the association has added a number of Blog articles to the website. The inclusion of online payment capacity for memberships and book purchases has also been successful. There is also an English-French translation tool integrated into the website.

Overall it has been a successful year for the CMEA/Acme website given the new design which better supports the vision, mission and goals of the association. To remain current the website requires input from CMEA/Acme Board members, as well as partners such as ISME and national and provincial music education associations. Future direction could include adding more interactive features to the website such as a forum section, article commenting, and social networking feeds.

David Ennis, Member at Large

6. eNewsletter

The CMEA/ACME eNewsletter (electronic newsletter) is published four times per year mid-month in January, October, April and June. It is distributed to the membership through email link and is posted on the main CMEA/ACME web site. The eNewsletter provides up to date information on items and events that are of interest to the Canadian music education community including conferences, workshops, research publications, scholarships and awards, and calls for papers and publication. All members of CMEA/ACME are welcome to submit items of interest by the first of each month of publication. The eNewsletter has recently undergone revision so that its appearance more closely matches that of the updated CMEA/ACME web site.

David Gueulette, Member at Large

7. Performance Awards

The CMEA/ Acme Performance Awards are given out every two years. The deadline for entry this year is June 30th 2011. In the past the following awards have been given out:

- The Christopher Gledhill Award – Orchestra
- The Robert Rosevear Award – Concert Band
- The Leslie Bell Award – Choir
- The Helen Litz Award – Children’s Choir (maximum age: 16 years as of entry deadline)
- The Don Wright Award – Jazz Ensemble; vocal or instrumental
- The Wallace Laughton Award – Post-secondary; vocal or instrumental
- The Wilfred Harvey Award – Small Ensemble; vocal or instrumental (max. 12 members)
- The Catherine Allison Award – Special (awarded at the discretion of the Awards Committee)

The CMEA/ACME is currently working on “revamping” the Performance Awards. Updates will be available via the website in the coming months.

Rebecca Brown, Member at Large

8. Reports from the Provincial MEAs

8.1 British Columbia

The BCMEA has four main goal areas to provide service to the music educators of our province:

Outreach and Communication, Service, Education and Advocacy.

Our Education cornerstone continues to be the hosting of the annual conference on the October PSA day. We endeavour to find clinicians from across the continent to provide valuable professional development to our members. Our honour group ensembles also meet during this time providing valuable experience for students, educators and audiences alike. Improvements to the conference for this year include the return to a hotel venue, the RiverRock Resort and Casino in Richmond, and a new initiative for working together with our industry partners. The BC Music Education Industry Committee will be working together with the table officers and conference committee to solidify a process which will be benefit both to our members and to our industry partners. Our journal, published four times a year, provides more opportunities for continued education. We would like to continue to encourage members to submit articles of interest to others for publication. We maintain a 25 portal NAXOS account which can be accessed by all BCMEA members. We recognize outstanding educators with our professional awards. In addition to the five honour ensembles which showcase the efforts of BC music educators and their students, our service to members includes the provision of five scholarships to worthy secondary school graduates pursuing post-secondary education. We encourage the development of pre-service through visits to both UBC and UVic schools of music and music education. Opportunities for volunteerism and a reduced membership fee provide incentive and opportunity for an active role for post-secondary students. In conjunction with the BCTF’s PSA council we are pleased to provide a free membership to any teacher in their first year of service and attend the BCTF Newer teacher conference in order to offer support to teachers in their rookie years.

In the area of communication we have continued with improving our websites. The dedicated conference website provides quick method for accessing information about the conference and also an efficient method of registration. We have added a resource page to the main BCMEA web-site this year and will use this as a method of publishing useful resources. We will expand this resource section as we receive submissions from members and clinicians. We use the list-serve and a province-wide fax network to

disseminate time-sensitive information of general interest to members. We also have a network of local specialist associations (LSAs) with whom we can communicate to provide support for local issues including those related to the school district budget process. The BCMEA continues to support LSAs through the provision of LSA grants for local professional development activities and the hosting of an Executive dinner in conjunction with the October conference. A new initiative will see the Table Officers inviting LSA presidents to attend Table Officer meetings held in their region to facilitate communication on a face to face basis about how the BCMEA can work to better support its members.

In terms of advocacy this year we are pleased to report that the BCTF Executive Committee has recognized elementary music teachers under the umbrella of learning specialist teachers. This may be of particular value as we enter the bargaining process this coming year. The BCMEA represented the views of music educators by communicating with several school districts this year who were considering cuts to music education. We value our partnership with the Coalition for Music Education in BC and as well as the national body. We were pleased to be a part of the effort of hosting Music Monday in Vancouver this past spring. We are also very pleased to be hosting the CMEA who are holding their annual meetings in Richmond this year.

Kathy Saul-Fowler, President BCMEA

8.2 Yukon

Professional development opportunities provided to members this past year: Music teachers in the Yukon rely mostly on visitations for professional development. We gather for afternoon collaborations or visit each other to observe and learn. Individual teachers are involved in many of the following: The Big Band, All-City Concert Band, Whitehorse Community Choir, various small instrumental performance groups, membership on Yukon Summer Music Camp Board, Yukon Music Teachers Association, Suzuki Strings Association, Rotary Music Festival Committee, private teaching, community jams and public performing. The Yukon Music Educators Association is an affiliation of the Canadian Music Educators Association. Teachers also continue to be involved with the BC Music Educators Assoc., BC Band Assoc., Carl Orff Canada, American Federation of Musicians and August Music Reading Clinics in Vancouver in order to review and choose newly published music, curriculum resources and computer music software for the year. There is funding for music teachers to attend out of territory conferences every two years.

Susan Phillips, President YMEA

8.3 Saskatchewan

As music educators, the past year has been filled with school musicals, band concerts, recorder ensembles, Orff arrangements, and drumming patterns. We are fortunate to be represented at the provincial level by the Saskatchewan Music Educators' Association, a dynamic, dedicated, and diverse organization that promotes music education within our province. Through this special subject council, we are able to exchange information and ideas; attend conventions, workshops and clinics that attend to our own musical development; and maintain high standards of music education across Saskatchewan. The following is a review of a selection of SMEA programs and recent highlights within each of them.

Saskatchewan Music Conference (SMC) has traditionally been a three way partnership among Saskatchewan Music Educators Association, Saskatchewan Band Association, and the Saskatchewan Choral Federation. In 2009, a decision was made to expand the SMC to include the Saskatchewan Music Festival Association and the Saskatchewan Orchestral Association as participants. This year's conference

hosted approximately 250 delegates from across the province. SMC 2010 will be held on November 4 to 6, 2010 in Saskatoon.

SMEA Honour Groups 2010 will be the inaugural year of using SMART music as part of the audition and rehearsal phase of the program. This program will help improve the audition process and give students tools to engage their musical creativity. Honour Groups 2010 will be held on November 4th to 6th in Saskatoon, with Clinton Marshall as band conductor and Scott Leithead as choir conductor.

Saskatchewan Junior Band (SJB) is a joint project between the Saskatchewan Music Educators' Association and the Saskatchewan Band Association to provide a provincial junior honour band for Saskatchewan students in grade seven or eight.

Kara Helms, President SMEA

8.4 Manitoba

The primary mission of the Manitoba Music Educators' Association over the past few years has been to unite all music educators in Manitoba. Previously in our province the various music organizations had been working independently, often duplicating efforts, at the same time as leaving some areas without clear or unified direction. This report highlights some current initiatives as well as annual events and projects.

We are currently developing a philosophy statement to guide our association. We feel that this is an important step as we set priorities and communicate with various levels of government. The MMEA meets annually with the Minister of Education to discuss relevant issues and to keep lines of communication open. This proactive approach has been invaluable. The Minister has designated April as Music Month in Manitoba and personally hosts a series of weekly concerts at the Legislature highlighting Manitoba school groups. Music Monday caps off the events and currently we are working with the Coalition to stage a national Music Monday event.

The Provincial Education Steering Committee on the Arts is fairly new. The committee includes representatives from the Department of Education, School Administrators, Superintendents, Universities, Parent Councils, the Manitoba Teachers' Society and the MMEA. With a wide range of stakeholders around the table, it is an influential group in promoting and guiding the arts and music education. This committee reports to the Minister of Education.

The Leadership in Education Conference is hosted each year in partnership with the Association of Music Administrators of Manitoba. Designed to focus on some bigger issues, past topics have included "Leading Curriculum Change" and "Assessment in Music". This year's conference focuses on "How Philosophy Statements Influence the Music Education Profession".

Our "Poster Project" seeks to recreate the Yamaha education poster of many years ago that featured prominent Canadians playing instruments. Ours will feature Manitobans and will be launched on Music Monday.

Taking place in October, the annual Manitoba Music Conference brings together roughly 500 music educators from across the province. This year's keynote speaker is Robert Duke, Director of the Center for Music Learning at the University of Texas at Austin.

The Manitoba Band Association, Manitoba Orff Chapter, Manitoba Classroom Guitar Association and the Manitoba Choral Association operate under the umbrella of the MMEA. These organizations facilitate

countless student focused projects and provide many Professional Development opportunities for their members. Overall the MMEA seeks to focus on the long term issues in music education uniting all Manitoba music educators in a common purpose.

Bill Kristjanson, President MMEA

8.5 Ontario

The Ontario Music Educators' Association has had an incredibly busy year! We celebrated our 60th Anniversary in November of 2009, and since then have been working with a fabulous team of over 50 writers to create lessons to support the newly *revised* elementary and secondary music curriculum for our province. Soon our *revised* website will be up and running and visitors will find over 200 lessons complete with teacher resources, black line masters, video and recordings posted for the elementary and secondary grades 1-12.

Our elementary lessons include unit overviews for each grade, a selection of Orff focussed lessons, a yearlong sequential performance program guiding differentiated instruction within the music classroom, called GPS! These *Grade Performance Steps (GPS)* will be available for Band, Strings, Primary Vocal Junior and Intermediate Vocal and also Junior and Intermediate Recorder.

The secondary lessons are arranged by focus course areas (i.e. vocal, strings, guitar, band, computers, composition etc.) and include a minimum of five lessons as well as course profiles for each course. Teachers will also be able to access the OMEA Guided Listening Project which will connect music educators with resources found on the Naxos Music Canada library that is now available to all public elementary and secondary schools in Ontario. The listening examples in this guide will assist music teachers from grades 1-12 in making connections to many of the expectations found in the newly *revised* Music Curriculum.

Laura Lee Matthie, President OMEA

8.6 Quebec

Over the course of the past year, QMEA's visibility, influence and involvement in music education has been bustling. We hosted workshops: *Developing Musical Competencies Through Rhythm* (Feb. 2009), *Developing Musical Competencies by the use of Interactive Technology* (Feb. 2010); and spearheaded the *Spotlight on the Arts Symposium* as part of the annual Quebec Provincial Association of Teachers (QPAT) Convention in November 2009. We also held our annual QMEA Music Festival with great success, enrolling over 200 participants, with many continuing on to compete in the 2010 National Music Festival.

With the financial support from the Quebec Minister of Education, QMEA will be organizing in 2010-2011 a full day conference: *Music Matters - Strengthening the Music Education Community in Quebec*.

In organizing such an event, we hope to continue to target our objectives: identify challenges facing music education in Quebec, promote social change through music, identify best practices and specialist expertise, network with other music organizations/associations/art groups, government departments and school boards from both the French and English sectors, and articulate the actions needed for the next years ahead.

Valerie Descombes, President QMEA

8.7 Nova Scotia

This report will give some insight as to how the NSMEA operates as well as highlight some of NSMEA's activities during the past year. The NSMEA is one of 23 professional associations of the Nova Scotia Teachers Union (NSTU). As such, it is governed by NSTU policy and must adhere to the NSTU constitution and operating procedures. NSMEA's mandate is to provide quality professional development opportunities for its members. It is funded primarily through membership dues and by a NSTU operating grant, provided NSMEA meets established NSTU criteria. NSMEA has 3 membership categories. Regular Membership includes active and active reserve NSTU members; Student Intern Membership is available to full-time university students enrolled in education programs; and Subscriber Membership is available to an institution or individual who is not a Regular or Student Intern Member. Currently, NSMEA has 309 members.

A large portion of the NSMEA's time and resources goes into planning the annual provincial conference held the second last weekend of October. Last year's conference, *Implementing the Curriculum and Sharing the Passion*, was held in Wolfville, Nova Scotia. It was great success thanks to the diligent work of the conference planning committee. This year's conference, *Inspiring and Engaging the Young Musician*, will take place in Dartmouth, Nova Scotia October 21-22. During the conference, NSMEA recognizes an individual's and/or an institution's contribution to music education in the province through the awarding of the NSMEA Musica Viva award and the NSMEA Honourary Life Member award. The 2009 Musica Viva award went to Red Castle Publishing from Nova Scotia and the NSMEA HLM award was given to Pat Wyman, a long-time and well respected string teacher. In January, NSMEA was featured by way of an article in *The Teacher*, a monthly NSTU publication. Only one professional association is highlighted each year. The article was written by Allan Gaskin, a retired teacher, long-time NSMEA member, and past NSMEA executive member. The article outlined NSMEA's contribution to music education in Nova Scotia over its 50-year history. To celebrate NSMEA's 50 years in existence, and after receiving a proposal from Brenda Porter, NSMEA commissioned composer Derek Charke of Acadia University to write a work to be premiered at NSMEA conference 2011. Another work has also been commissioned by Nova Scotia composer and music educator Donna Rhodenizer. NSMEA offers grants to music educators who wish to pursue personal professional development opportunities. There are also a number of summer study bursaries and scholarships available to students who wish to undertake further musical training. NSMEA is looking forward to yet another productive year facilitating and enhancing music education in Nova Scotia through its professional development activities.

Sean McLennon, President NSMEA

8.8 Prince Edward Island

The Prince Edward Island Music Educators' Association is small but mighty! We are proud to be the only province in Canada that continues to maintain a music specialist in every school. Our membership teach Elementary (general) classroom music to students in K-6, Instrumental music (Strings) to students in grades 4-9, Instrumental music (Band) to students in grades 7-12, Choral music in grades 10 – 12 and also offer music history appreciation courses at the senior high school level.

The PEIMEA Executive's primary responsibility is to organize our annual Professional Development Day. While the majority of our members feel isolated in their individual schools, this PD Day provides us with the important opportunity to join together in our collective pursuit for better pedagogical practices in music education. Some recent initiatives to make this day more meaningful for our membership include: a shift in emphasis to include more peer led PD, more involvement from our membership in

identifying their specific needs for PD, and a catered lunch event which allows us to celebrate our retired members (as well as serve as a fundraiser for the host school's music program or charity of their choice). Our 2010 PD Day will be in partnership with the Faculty from the Department of Music Education at the University of Prince Edward Island; the PEIMEA is going back to school! Sessions in conducting, new band and choral repertoire, and instrument and grade specific pedagogy will be offered in what we hope will be a meaningful day of Professional growth for our membership.

As the political climate continues to change on Prince Edward Island, the PEIMEA act as a united voice for all music educators on PEI. Recently, the inclusion of Kindergarten in Island schools created the potential for some significant staffing shortages for music specialists. After meeting with the Department of Education, the PEIMEA are pleased to report that most of these potential challenges have been resolved. Another new initiative recently undertaken by our Provincial Department of Education has been the introduction of External Music Credits for senior High School students who have achieved a specific grade level through private music study with an outside organization. Working closely with the Department of Education, the PEIMEA were able to include the professional suggestions of our membership, as well as offer specific insight as to how other Provinces address this issue, in the development of this new policy.

We continue to have much to celebrate in Music Education on PEI! In addition to our "PEIMEA Music Advocacy Award" that is presented to a nominated individual or group who have demonstrated their support for music education in our province, we have recently established the "PEIMEA Lifetime Achievement Award". This award has been created to honour those in our profession whose outstanding contribution and passion have greatly inspired and influenced our membership. As the Professional Association representing the dedicated individuals who teach music in our Island schools, we look forward to future celebrations of achievement in Music Education on Prince Edward Island.

Kirsten MacLaine, President PEIMEA

8.9 Newfoundland and Labrador

The Newfoundland and Labrador Teachers' Association Music Special Interest Council had a busy 2009-2010. We continued to promote communication and sharing among our members through such initiatives as the Teacher Share Series, a program of professional learning opportunities inviting teachers to come together to share resources and ideas on a variety of topics related to the teaching and learning of music. In October 2009, we hosted, "Tried, Tested and True: Music For Beginning and Intermediate Instrumental Ensembles," where members brought their favourite scores, played through the music, and engaged in lively discussion about the music's educational value and links to the provincial curriculum. The MSIC continued to develop and promote our online community, *The Virtual Teachers Centre*, as a forum for connecting with colleagues and sharing ideas and resources, and members were encouraged to contribute their expertise to our journal, *The Opus*.

In February, the Eastern Executive hosted a meet and greet for pre-service teachers, which allowed undergraduate music education students an opportunity to meet with representatives from the Department of Education, the Newfoundland and Labrador Teachers' Association, and Eastern School District. Our pre-service teachers were given valuable information about teacher certification, union services, and employment opportunities.

Our provincial conference will take place October 1-2, 2010, in St. John's. In addition to offering a great line-up of workshop sessions and holding our BGM, we are excited to be conducting a round table discussion regarding the future of instrumental music education in Newfoundland and Labrador. It is

hoped that this event will open the door to meaningful dialogue among stakeholders about the state of our instrumental programs and how we can ensure their growth and success.

Sarah Smith, President NLMSIC

9. Contributors' Reports

9.1 *Canadian Music Educator*

In June 2009 I was appointed editor of the journal, after filling the role for one year in an interim capacity. As of issue 52-1 (fall 2010), which is at the printer's as I write, I have been responsible for the past nine editions of the journals. I am greatly appreciative to all who have assisted me with this. I welcome any feedback the board or any other stakeholders might provide to me.

In addition to contributions from a slate of highly valued long-serving columnists, I have initiated some new regular columns: Ian Farish with "Songwriting in the Schools," Amy Clements-Cortés with "Music and Healing," Nancy Mitchell with "Examining Evaluation," Augusto Monk with "Improvisation," Lee Bartel with "Music Pedagogy Perspectives."

Sadly, June Countryman is no longer able to act as editor of the choral column. This role involves soliciting and submitting contributions from the choral domain. Neither June nor I have been able to find a replacement. Please let me know if you have any ideas of choral enthusiasts who may wish to take this on.

"Peer Review Corner" is up and running. This initiative, administered by former CME editor Lee Willingham, provides a process for the peer review and publication of scholarly articles within a designated section of the CME. Please continue to encourage colleagues to offer to review for Peer Review Corner, and to submit articles (to Lee Willingham: lwillingham@wlu.ca)

As of CME issue 51-2, CMEA policy now requires that contributors sign a transfer of copyright agreement. This appears to be working well. As of issue 52-2 (winter, 2011) all contributions must include a 50-100 word abstract of article content.

The CME relies on contributions from music educators; please continue to send contributions to me, and to encourage your colleagues and students to do so as well.

Benjamin Bolden, CME Editor

9.2 Student Initiatives

Student Chapters. I commenced my duties as Chair of the Canadian Music Educators' Student Chapters portfolio in October, 2009. During the past year (2009-2010), we had two submissions for grants to support initiatives from Canadian Student Music Educator Association Chapters. A \$250 grant was awarded to University of British Columbia (to support ongoing workshops throughout the year) and a \$250 grant was awarded to Brandon University SMEA (to support expenses for 1-day Da Capo Conference). Eric Favaro, CMEA Treasurer, distributed the appropriate cheques. Chloé Plamondon (2009-2010 president) provided a conference update from their January, 2010 Da Capo conference. This report was posted on the CMEA website for others to view the type of activities that are happening within student chapter organizations.

Early in 2010, the student chapter survey was updated and distributed through Betty Hanley's email list. It was also posted on the CMEA website. Responses were invited by March 15, 2010. This survey included providing: current contact information for the organization, affiliation with a faculty advisor, number of chapter meetings per year, number of members in the organization, whether or not the organization had a constitution, and briefly describing the activities planned for the upcoming year.

Through this process, I had various email conversations with student chapter presidents and faculty members across the country. Six chapters responded with information: Wilfrid Laurier University (Kailee Autton), Brandon University (Chloé Plamondon and Wendy McCallum), University of British Columbia (Peter Stigings and Sheryl Reinhardt), University of Toronto (Robin Elliott), University of Victoria (Nathan Jacklin), and University of Western Ontario (Alanna Birtch). It is our hope that the current organizations will remain active through the support of faculty members and students passionate about music education in Canada. University of Alberta (Bob de Frece) and Nipissing University (Carole Richardson) replied that they did not have a student chapter. It would be wonderful to have more response and student chapter involvement from various universities across the country. Hopefully this will be the case in the future!

Undergraduate and graduate Essay Competition. I commenced my duties as Chair of the Canadian Music Educators' Undergraduate and Graduate Essay Competition portfolio in October, 2009. This portfolio entails disseminating information regarding the annual competitions, compiling the submitted essays, distributing essays for blind review process, tallying the results, and publishing the results. During this process, there is a great deal of email communication and queries with those interested!

In January, 2010, the criteria were revised. The deadline for essay submissions was May 1, 2010. The call was disseminated through Betty Hanley's email list, posted on the CMEA website, as well as in the website blog section, and also submitted to the *Canadian Music Educator* Journal. Although this year all of the essays were submitted in English, there was some interest from a student to submit an essay in French. If it is the wishes of CMEA, it will be important for us to consider posting this information in the call for 2011. Depending on the origin of the essays, it may be a challenge to find reviewers who may review in French, but are not from the same institution as the applicant. However, since we do honour both official languages, we should consider means in order to facilitate this, should we have future submissions in French.

In 2010, there were 13 submissions in the undergraduate category and 5 submissions in the graduate category. There was great response this year! The blind review process was conducted with the following jurors for this year's competition: Dr. June Countryman, University of Prince Edward Island, Dr. Amanda Montgomery, University of Alberta, and Dr. Betty Hanley, University of Victoria (retired). Their time and expertise was greatly appreciated. Once the ranking and essay feedback was compiled, in September, 2010 all applicants were notified of the results. Individual emails were sent to award winners and a general email was sent to the 15 other participants. All applicants received a hard copy letter, along with essay feedback from the jurors. Betty Hanley disseminated the results through the email list, announcements were made on the CMEA website and blog, and Ben Bolden will disseminate this information through the *Canadian Music Educator* Journal in the Winter 2011 Issue.

This year, three prizes were awarded. The graduate winner (\$250) was Deanna Yerichuk, University of Toronto (Dr. Lori Anne Dolloff, Faculty Advisor) with her essay entitled "Learning as a Troubling Prospect: Considerations of Safety and Risk in Community Singing". The first place undergraduate winner (\$250) was Vanessa Williams, Memorial University of Newfoundland (Dr. Andrea Rose, Faculty Advisor), with her essay entitled "Setting Up for Success: Avoiding Teacher Burnout Before It Hits". The second place undergraduate winner (\$200) was Andrea Lane Gardner, Memorial University of

Newfoundland (Dr. Andrea Rose, Faculty Advisor), with her essay entitled “Thunderstruck! A Music Education Intern’s Experience with Composition and Creativity”. All award winners were offered the opportunity to take the reviewers’ commentary into account for the essay revision process and consider submitting their essays to the *Canadian Music Educator* Journal for potential publication. Cheques were distributed to the 2010 award winners by CMEA Treasurer, Eric Favaro.

Shelley Griffin, Chair Student Initiatives

9.3 Membership

Membership in the CMEA/ACME is through affiliated provincial/territorial MEAs (NLTA, NSMEA, QMEA, OMEA, MMEA, SMEA, BCMEA, YMEA) or, as an individual for non-affiliated province/territory (NB, QC [FAMEQ], AB, NT, NU). The Board has been working diligently to establish affiliation links with all provinces/territories, but the educational structure of each province and the geographical challenges of the territories provide unique challenges. In spite of these challenges, the CMEA/ACME has affiliated with QMEA, BCMEA and YMEA in the last decade.

Memberships have fluctuated between 2200 to 2600, with most members from Ontario and British Columbia. The vast majority of CMEA/ACME’s members come from the affiliated provinces, which are each responsible for their own membership drives. Members receive the *Canadian Music Educator* quarterly as well as e-newsletters. A few years ago, the journal moved from being a more academically oriented work to a magazine format that has garnered much praise from members. The hard copy Newsletter recently became a slick four-issue-e-newsletter and is most recently available on-line at <http://www.cmea.ca/resources/enews>.

In addition to memberships, 49 Canadian and international schools, universities, and libraries subscribe to the *Canadian Music Educator*. There has, unfortunately been a slight decrease in subscriptions over the past few years.

In spite of increased costs, the CMEA/ACME has not increased membership and subscription fees for a number of years.

Betty Hanley, Membership Coordinator

9.4 Biennial Book Series

Beginning in June 2009, Susan O’Neill was appointed as the new Senior Editor of the *Research to Practice* Biennial Book Series. The newly formed Publications Advisory Committee (PAC) consisting of Ed Wasiak, Andrea Rose, and Barbara Graham offered her the appointment after a national call for applicants. Dr. O’Neill is Associate Professor in the Faculty of Education at Simon Fraser University. Her background includes graduate degrees in three disciplines: music performance, education, psychology. She currently serves on the Editorial Board of *Research Studies in Music Education, Psychology of Music, and Gender, Education, Music and Society*. She replaces Lee Bartel who served as the Biennial Book Series Senior Editor for nearly a decade. Thank you to Lee Bartel for bringing his distinctive voice, vision, and leadership to this role.

The CMEA undertook publishing books to respond to its mandate to communicate with its members and demonstrate leadership in music education. The refereed chapters have been written by Canadian and international authors to provide a broad coverage of topics. The CMEA/ACME currently has 7 books for sale: *Leadership, Advocacy, Communication; Looking Forward; Musical Understanding; Creativity and Music Education; Questioning the Music Education Paradigm; Listen to Their Voices; and Exploring*

Social Justice. The most recent book, *Exploring Social Justice: How Education Might Matter* was published in 2009 in celebration of the CMEA/ACME 50th anniversary.

Betty Hanley manages the CMEA/ACME Biennial Book sales and distribution. Thank you to Betty Hanley for her efficient and longstanding service in this capacity. The books are being purchased by individuals and institutions from around the world, on-line, using PayPal or from CMEA Book Sales, PO Box 849, Terrace Bay, Ontario, P0T 2W0. Whereas the cost of publishing the first three books to the CMEA was \$2,000 thanks to grants, the CMEA has assumed the cost of publishing the biennial series. The revenues from book sales have helped support other CMEA initiatives. Thank you to the individual book editors (Betty Hanley, Brian Roberts, Lee Willingham, Timothy Sullivan, Lee Bartel, Katharine Smithrim, Rena Uptis, Elizabeth Gould, June Countryman, Charlene Morton, and Leslie Stewart Rose, series editors (Lee Bartel and Susan O'Neill), and all authors for their important contribution to music education scholarship.

In December 2009, a call for chapter proposals was announced for the next CMEA/ACME Biennial Book *Personhood and Music Learning: Multidisciplinary Perspectives and Narrative Voices*, to be edited by Susan O'Neill. A large number of high quality chapter proposals were received. A blind peer review process was undertaken to select chapters for the next publication. Contributors to the next volume include authors from Australia, Canada, England, Spain, and the United States. To assist with the timely publication of the book, the CMEA/ACME Executive Committee approved the appointment of an editorial assistant, Ian DeLong, who is a music teacher and graduate student in Arts Education at Simon Fraser University. The book will be published in Spring 2011.

Susan O'Neill, Senior Editor of the Biennial Book Series

9.5 Research Consortium

This past year, CMEA/ACME began a Research Consortium and allocated \$5000 to be awarded to researchers whose projects were approved by a specially formed jury. Dr. Willingham chaired this committee and out of five applications, totaling \$18,289 in requests, the following were awarded:

- \$3000 to Dr. Shelley Griffin fund the project entitled *Teacher Candidates' Music Experiences: Narratives Shaping Practice*
- \$2000 to Dr. Christina Grant, fund the project entitled *Enacting Differentiated Instruction in the Music Classroom, A Case Study*

Contracts were designed and signed by researchers and Dr. Willingham, and funding is being dispersed as updates are received. The following updates are the most current.

Project Title: *Teacher Candidates' Music Experiences: Narratives Shaping Practice*

Attending to teacher candidates' music narratives of their informal and formal music experiences is an essential means of comprehending the influences that shape music educators' identities. This music education inquiry involves an ongoing research project (2009-2011) inquiring into the breadth of music experiences that are often silently embedded as teacher candidates in a Faculty of Education cross the threshold into a 15-hour, primary/junior music education course. The goal of the study is to inquire into how the informal and formal experiences of music in educators' daily lives inform their teaching practices.

Project Title: *Enacting Differentiated Instruction in the Music Classroom, A Case Study*

University and Board level ethics approval were both secured in the spring. The research project commenced with the DI focus group meeting at the end of the past school year to set some goals and begin to plan for the fall semester. They have chosen to work together in various groupings according to

teaching assignments and schedules. There has been one larger group and one smaller group session already this Fall and planning has begun. In addition, the participants suggested an on-line discussion thread which they have been using to generate and share ideas around the ministry structures. The next whole group session is planned for the end of October. Participants will be meeting in pairs and one on one with me between now and then. Some participants have expressed a readiness to get into each others' classes. I received university funding for a research assistant and the job has been posted. The application deadline was October 12.

Lee Willingham, Research Chair

9.6 Coalition for Music Education in Canada

During 2010, the Coalition has been engaged in three main “external” activities, each of which is intended to raise public awareness of the importance of music in our schools.

Music Monday. Participation and media coverage across the country increased and the Showcase Concert took place in Vancouver. Our partnership with the CBC continued and grew this year; a new song for Music Monday 2011, co-commissioned with the CBC, will be announced shortly.

A Survey of Music Education in Canadian Schools. Conducted with Hill Strategies with support from Business for the Arts, *musiccounts* and The McLean Foundation. Results, being released at the beginning of October, provide a picture of how music education is being delivered on a province-by-province basis and the importance of a range of factors in producing strong programs.

Champions for Music. Sixteen new Champions for Music were announced in September. Including actors and business people from many industries and services as well professional musicians, our Champions serve as articulate spokespeople and as living embodiments of the value of music in our schools. Details of the now more than 50 Champions can be found on our website.

Behind the scenes we continue to strengthen our infra-structure, thanks in part to a grant from the Trillium Foundation that has permitted the addition of specialist staff. Chief among their efforts this year are:

- Development of new website. As part of our intention to clarify the branding of the Coalition, our new site will have a new url (name) and streamlined navigation and content. We should have gone live with this by the time the CMEA meeting has taken place.
- Improved database management and newsletter communications. Communication is paramount in advocacy. Being able to reach specific groups of supporters, stakeholders and others is crucial. A new program to facilitate this is now being implemented
- Extending partnership and funding relationships. The importance to our efforts of partnerships of many kinds will be clear from the above. We are currently seeing the benefits of long-standing relationships (such as with the music industry and the organizations already mentioned) as well as new partners such as TicketMaster who this year created ten \$2,500 grants for schools participating in Music Monday.
- CMEA/Acme. Our partnership with the CMEA has now been formalized with each body having a representative on the other’s Board, an arrangement designed to increase our already fruitful co-operation.

Finally, we are currently working through the implications of a new strategic plan developed in a full session of our Board in April. While essentially confirming our vision, mission and goals, the plan places an emphasis on the importance of greater community involvement.

Norm Mould, CMEC Representative