

ANNUAL REPORT



TABLE OF CONTENTS

About Us

| | |
|---|---|
| SMEA Vision Mission Values Statements | 3 |
| Board of Directors | 4 |
| President's Message | 5 |
| Executive Director's Message | 6 |

Professional Development

| | |
|--|----|
| Saskatchewan Music Conference | 8 |
| Junior Band | 10 |
| Saskatchewan Honour Group | 11 |
| Saskatchewan Arts Education Conference | 12 |
| New Curriculum Resources | 14 |
| Scholarships & Awards | 15 |
| Member Funding | 22 |
| HCPP | 22 |
| Regional | 23 |
| Professional | 26 |
| USMES | 29 |
| Saskatchewan Orff Chapter | 30 |
| Registered Music Teachers' Association | 31 |

Diversity & Inclusion

| | |
|--|----|
| Sponsored Professional Development | 33 |
| African Drumming Tour to Celebrate Diversity | 34 |

Equity & Accessibility

| | |
|--|----|
| Resonate and Resonate Junior 2024 | 37 |
| Learn English Through Singing | 40 |
| Smea Music Outreach Program Report | 41 |
| Northern Saskatchewan Music Outreach | 42 |

Truth & Reconciliation

| | |
|---------------------------------------|----|
| Prairie Roots Creative Workshop | 44 |
| Downie Wenjack Fund | 46 |





Advocacy

| | |
|--|----|
| Saskatchewan Music Education Day | 48 |
|--|----|

Financial Statements

| | |
|---|----|
| SMEA Financial Statements Year Ended June 30, 2024 | 50 |
|---|----|

Contact Us:

-  Box 24, Cudworth, SK S0K 1B0
-  306.256.3618
-  smea@sasktel.net
-  www.saskmea.ca

Connect With Us:

-  facebook.com/saskmea
-  instagram.com/saskmea
-  pinterest.ca/smeapr/boards
-  twitter.com/SaskatchewanMu1

VISION

- Strong, vibrant relationships with educators teaching music, striving for quality and excellence.

Our vision of music education:

- Music is seen as a valuable tool for resiliency and mental health.
- Music is valued in the broader community.
- We have impacted the community.

MISSION

- Developing capacity for all educators who have responsibility for music education in Saskatchewan schools and communities.

VALUES

Accessibility:

- Actively engaging and interacting with others, seeking input, and listening to concerns.
- Building positive relationships that benefit the organization.

Caring:

- Showing concern and empathy in a supportive manner to agency staff, members, and colleagues.

Inclusion/Diversity:

- Promoting an inclusive environment by engaging successfully with a wide variety of individuals.
- Encouraging diverse perspectives and music styles.

Innovative:

- Exercising creativity, balanced with a focus on quality, to address challenges and opportunities.

BOARD OF DIRECTORS



SHARON BATES
PRESIDENT



GRAHAM GILMORE
VICE PRESIDENT



KATLYN REDDING
PAST PRESIDENT



COLLIN JOLLY
DIRECTOR, REGION 1



SHELBI MRYFIELD
DIRECTOR, REGION 2



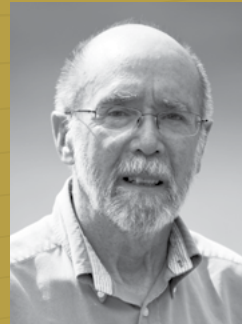
RACHELLE HUGG
DIRECTOR, REGION 3



BRENT PITTMAN
DIRECTOR, REGION 4



KAYLEIGH SKOMOROWSKI
DIRECTOR, REGION 5



GENE AULINGER
DIRECTOR, REGION 6



CADE EASTWOOD
DIRECTOR, REGION 7

We are looking for you!

Each board member contributes a great amount to the education of music within our beautiful province creating a rich cultural sector, that would be missing without their invaluable input as a board member of SMEA. For more details please visit our website at www.saskmea.ca!



MESSAGE FROM THE PRESIDENT

Dear Members of the Saskatchewan Music Educators' Association,

It has been an honor to serve as your president this past year. Despite the challenges we've faced in education, I am incredibly proud of the resilience and dedication shown by all our teachers. Thank you for your unwavering efforts.

I hope for a more predictable year ahead for all of us. Your feedback and volunteerism are invaluable in helping us determine how best to support our members. Please don't hesitate to reach out to us with your ideas and suggestions!

At SMEA, we remain committed to providing relevant and impactful opportunities. Our recent strategic plan overhaul will guide us in focusing on our goals. We are pleased to continue offering our signature programs like the SK Honour Groups, Junior Honour Groups, and the Saskatchewan Music Conference now re-branded to the Saskatchewan Multi-Arts Conference. I'm delighted to announce that all Honour Groups have almost fully recovered from the challenges of recent years, with full rosters for fall 2024. We look forward to the leadership of conductors Dr. Jennifer Lang, Ms. Kerry Lindsley, and Mr. Kenley Kristofferson.

The SK Music Conference, scheduled for November 1st and 2nd in Saskatoon, is already in the planning stages. We are hoping to collaborate with other PGN's (Professional Growth Network) to expand our conference offerings to include other arts sessions. The SMEA supported and ran the first Saskatchewan Arts conference since the early 2000s at the end of March. It was a rousing success, and we hope to continue this as part of our regular SK Music Conference.

Our commitment extends to supporting diverse programs such as the Music Outreach Program, LETS Program (Learn English Through Singing), Northern music camps, African Drumming Workshops, Cultural Intelligence Workshops, Heart of the City piano program, and sponsorship of Back to Batoche music tent. These initiatives have been warmly received and continue to make a significant impact.

In our dedication to inclusivity, the SMEA board participated in IDEA training with Mr. Mandart Chan from British Columbia, which has provided us with valuable insights for moving forward in a more inclusive manner. We have also offered workshops to our members to foster greater understanding and action on inclusion, diversity, equality, and accessibility.

To support your professional growth, remember that SMEA offers member funding for professional development opportunities. Visit our website for more details. And a reminder that all STF members are eligible for a free SMEA membership. Sign up through our website or the STF site and select SMEA as your PGN!

I wish each of you the very best in your musical endeavors. Together, let's continue to make a positive impact through music education in Saskatchewan.

Warm regards,

Sharon Bates, President
Saskatchewan Music Educators' Association



EXECUTIVE DIRECTOR'S MESSAGE

The 2023-2024 season was a dynamic and successful year for music educators in Saskatchewan. We began with the second Saskatchewan Music Education Day in September, celebrating the importance of music in our schools. This campaign, in collaboration with the Saskatchewan Arts Alliance, enabled access to advocacy letters sent to key education leaders.

We introduced new virtual professional development workshops focused on IDEA – Inclusion, Diversity, Equity, and Accessibility, which were well-received by school administrators and staff across three school divisions. A week-long tour by JUNO award-winning artist Garth Prince included engaging African Drumming workshops celebrating diversity.

In partnership with the Global Gathering Place, we offered the Learn English Through Singing (LETS) program virtually, enhancing language learners' articulation and pronunciation through song. The Music Outreach Program brought music educators to senior homes, daycares, and assisted living homes, providing music education directly to residents. Additionally, the Cultural Intelligence Workshop series traveled to Northern Saskatchewan, including a special two-day event in Uranium City that combined music education with a cultural exchange.

Our Junior Band Program in Saskatoon saw excellent participation, boosting student confidence and skills among northern Saskatchewan's talented young musicians. The Honour Choir rejoined the Saskatchewan Honour Groups after a hiatus, featuring renowned conductors and showcasing young musical talent. This event was a highlight of the concurrent Saskatchewan Music Conference, which focused on professional development for music educators.

SMEA embraced revitalization with a new strategic plan and mission statement, highlighted by the successful inaugural Saskatchewan Arts Education Conference in March, which energized arts educators across the province.

Fostering our commitment to Truth and Reconciliation we were proud supporters of Back 2 Batoche's music tent musician, Prairie Spirit School Division Reconciliation event as well as a one day Prairie Roots Workshop which delivered art, dance, music and drama with an Indigenous focus. Both Conferences offered sessions which addressed TRC in the music classroom and were well attended by attendees.

Throughout the year, members also created impactful workshops tailored to their communities. We encourage everyone to explore these accomplishments for inspiration and to request similar events in their areas. Funding opportunities are available for professional development and regional workshops.

A heartfelt thank you to SaskCulture and Sask Lotteries for their support. The funding from lottery ticket sales enhances our province's vibrant cultural life.

To everyone who has supported music education, you are superheroes. Thank you for all you do!

Kindest regards,

Jennifer Jungwirth
SMEA Executive Director

*Professional
Development*

SASKATCHEWAN MUSIC CONFERENCE 2024

A Harmonious Celebration of Education and Achievement

The Saskatchewan Music Conference recently concluded in Regina, nestled within the Treaty 4 land and the traditional territory of the Metis. The event, which drew in 88 enthusiastic delegates, showcased the rich tapestry of musical education with three distinct streams and a total of 22 sessions focusing on Band, Choral, and Orff streams. It also hosted Annual General Meeting for the Saskatchewan Music Education Association, the Saskatchewan Choral Federation and the Carl Orff of Canada – Saskatchewan Chapter.

One of the notable features of the conference was the diverse range of sessions available to the delegates. From engaging discussions on Work-Life Balance to insightful panel discussions on choral curriculum renewal, the conference aimed to cater to the varied interests and professional needs of its attendees. Music 'n Yoga, a session featuring a guest clinician from Africa, added an international flair, while warm-up and ensemble development exercises provided practical insights for band music educators.

The conference attracted a commendable attendance, with 88 delegates participating in the full conference, 6 joining on Friday, and 3 on Saturday. The opening ceremony set the tone for the event, incorporating cultural greetings from the Red Dog Drum Group. Musical performances were woven into the fabric of the conference, including the Saskatchewan Intra-university Jazz ensemble, the Weber-Graham Duo, and various other duos showcasing the versatility of musical expression.



A unique element was the spontaneous musical coffee break, fostering camaraderie among delegates. Additionally, a refreshing yoga break during these interludes provided a holistic approach to the conference, acknowledging the importance of well-being in the world of music education.



Friday afternoon commenced with a remarkable event—the Saskatchewan Honour Groups concert. Delegates attending celebrated High school band and choir students from across the province collaborated to deliver an inspiring performance, showcasing the talent and dedication of young musicians in Saskatchewan.

The conference also provided a platform for student researchers with three compelling student posters. Andrea Johnson delved into the connection between music participation and human well-being, spanning from prenatal stages to palliative care. Daly Haas addressed the critical topic of injury prevention and health promotion for post-secondary musicians. Hanna Hashi's research shed light on the compositions of Julia Perry, a Black female composer for wind instrumentation before the 21st century.

A particularly engaging delegate poster by Spencer Krips sparked thoughtful discussions. Titled "More than Music – An Open Discussion on Specialization in Music Education," Krips explored the impact of specialization on the student learning experience. By addressing recent research findings on the pitfalls of specialization while advocating for growth in teaching practices, the poster challenged educators to reflect on their pedagogical approaches.

In recognition of outstanding contributions to music education, several awards were presented. Jillian McLeod received the Canadian Music Educators Builders Award for her efforts in advancing music education through community building and collaboration. Jana McGonigal was honored with the SMEA Music Outstanding Achievement Award, acknowledging her significant impact on music education in the province. Dave Monette was granted the SMEA Honourary Lifetime Award for elevating the profile of music education, while Pat Kelly received the Sylvia Yam Award of Teaching Excellence, celebrating his passion for the Orff approach and his inspirational leadership.

In essence, the Saskatchewan Music Conference 2024 was not merely an assembly of music enthusiasts but a celebration of education, diversity, and achievement in the realm of music. As delegates return to their respective schools, they carry with them the knowledge, inspiration, and connections forged during this harmonious gathering. The conference's success lies not only in the sessions and performances but in the collective commitment to advancing music education in Saskatchewan.

JUNIOR NORTH HONOUR BAND

The Junior North Honour Band event held at Aden Bowman Collegiate in October stands as a testament to the exceptional talent and dedication of young musicians in Northern Saskatchewan. This report encapsulates the positive outcomes and overall success achieved during this remarkable musical gathering.

Participating students exhibited unwavering commitment, dedicating long hours on both Thursday and Friday. Their hard work translated into outstanding progress, showcasing a level of focus and determination that left a lasting impression on all involved.

The event's success was significantly influenced by the exceptional leadership of Scott Adelman, the director of the band. Under his guidance, students not only achieved exceptional results but also delivered a memorable performance that resonated with the audience.

A total of 75 students registered for the event, and it is noteworthy that there was 100% attendance. This high level of participation underscores the students' enthusiasm and unwavering commitment to their musical pursuits.

The repertoire performed showcased the students' skill and versatility. Notable pieces included "Jungle Dance" by Brian Balmages, "Fanfare for the Unsung Hero" by Matt Conaway, "Dark Ride" by Randall D. Standridge, "Home-ward Bound" by Marta Keen and Brant Carrick, and "Sand-castles Suite for Band" by James Curnow. The addition of a guest performance by the jazz duet of Weber & Graham added a delightful musical variety to the event.

Throughout the event, students engaged in full rehearsals with Mr. Adelman, participated in world drumming with Andrea Pittman, and benefited from two one-hour sectionals led by a team of talented instructors. The roster included Ann Salmon, Stephanie Unverricht, Gilles Turcotte, Thecla Anderson, Julia Macpherson, Christa MacBride, Arlene Shiplett, Tiess McKenzie, Spencer Krips, and Brett Graham.

The success of the Junior North Honour Band event was made possible through the generous support of the Saskatoon Public School Division, providing a valuable donation in kind. The dedicated staff at Aden Bowman Collegiate played a pivotal role in ensuring the event ran smoothly and effectively.

In conclusion, the Junior North Honour Band event was a resounding success, reflecting the dedication and talent of young musicians. The students' commitment to their craft, coupled with an outstanding performance and the invaluable support of the community, including the Saskatoon Public School Division and Aden Bowman Collegiate, collectively contributed to making this event a memorable and inspiring musical experience. The Junior North Honour Band event truly celebrated the harmony of talent, dedication, and community spirit.

Special thanks to band coordinators Andrea and Brent Pittman, whose dedication and efforts made this event possible.

A total of **75 students** registered for the event, and it is noteworthy that there was **100% attendance**.



76% of participants rated their experience as excellent

SASKATCHEWAN HONOUR GROUPS



The Saskatchewan Honour Groups Program is a prestigious opportunity for musically talented students across the province to come together and participate in an immersive, high-calibre musical experience. The program is accessible to all Saskatchewan students enrolled in Grades 9-12 at the commencement of the school year in September 2024. Participants are selected based on their proficiency in various musical aspects, demonstrating skills at a high school level or above.

This past year, the Honour Groups Program proudly welcomed back the Honour Choir, marking its return with outstanding success. The program spanned three days, offering a unique opportunity for some of the province's most talented students to collaborate and perform under the guidance of renowned conductors. The Honour Groups Program is designed not only to enhance musical skills but also to foster a sense of community and excellence among young musicians.

Rehearsals commenced at noon on Wednesday, led by Dr. Jason Caslor (Band) and Frank Lee (Choir). The three-day program was intensive, with students engaging in rigorous practice sessions aimed at refining their musical skills and preparing for the final performance.

Feedback from students, parents, and teachers was overwhelmingly positive. Parents and teachers expressed how thrilled their children and students were to be part of a select, highly skilled ensemble comprised of top students from across the province,

offering a level of performance beyond what is typically available in their regular school bands. The experience not only honed their musical abilities but also boosted their confidence and enthusiasm for music.

The event culminated in a Friday afternoon concert held in conjunction with the Saskatchewan Music Conference, attracting over 250 guests. The concert showcased the remarkable talents of the participants and the impressive outcomes of the intensive rehearsals.

The 2023 Saskatchewan Honour Groups Program was a resounding success, providing an exceptional platform for young musicians to excel and connect with peers across the province. The program continues to uphold its mission of nurturing musical talent and fostering a vibrant musical community in Saskatchewan. We look forward to furthering this tradition of excellence in the coming years. The Honour Groups Concert is recorded by SaskTel Max Local on Demand and available to watch on our YouTube Channel @saskmea and music from the concert is available for a one year period and can be found on all streaming services. We would like to thank SaskTel, Intact Insurance, Pro AV and Saskatchewan Lotteries for making this event possible.

Special thanks to band coordinator Sharon Bates and choral coordinator Kayleigh Skomorowski, whose dedication and efforts made this event possible.

The 2023 SMEA Provincial Honour Band and Choir featured:

- 61 band students and 41 choir students from 30 communities across Saskatchewan.
- Dr. Jason Caslor as the band conductor.
- Frank Lee as the choir conductor.

SASKATCHEWAN ARTS EDUCATION CONFERENCE

The Saskatchewan Arts Education Conference was a vibrant and enriching event designed to foster creativity and enhance teaching practices in the arts. This conference was part of the Saskatchewan Music Educators Association (SMEA) Strategic Plan renewal, aligning with the mission statement: “Developing capacity for all educators who have responsibility for music education in Saskatchewan Schools and communities.” The event aimed to engage generalist classroom teachers in integrating arts education, particularly those who may not be specialists in music, drama, visual arts, or dance.

The conference was open to current members of the following Professional Growth Networks (PGN):

- Saskatchewan Music Educators Association
- Saskatchewan Drama Association
- Saskatchewan Art Education Association
- Dance Saskatchewan Inc.

Members of these associations attended the conference at no additional cost, as a token of appreciation for their membership. Non-members, including those not affiliated with the Saskatchewan Dance Members, were also welcome to participate by selecting a PGN through their STF (Saskatchewan Teachers Federation) account, with membership provided free of charge to all current STF members.

The keynote speech, delivered by Zhe the Free, emphasized the importance of self-expression through the arts and highlighted the crucial role that arts education plays in the lives of students. The address underscored how artistic engagement is essential for personal and community well-being, especially in fostering resilience and creativity among young learners.

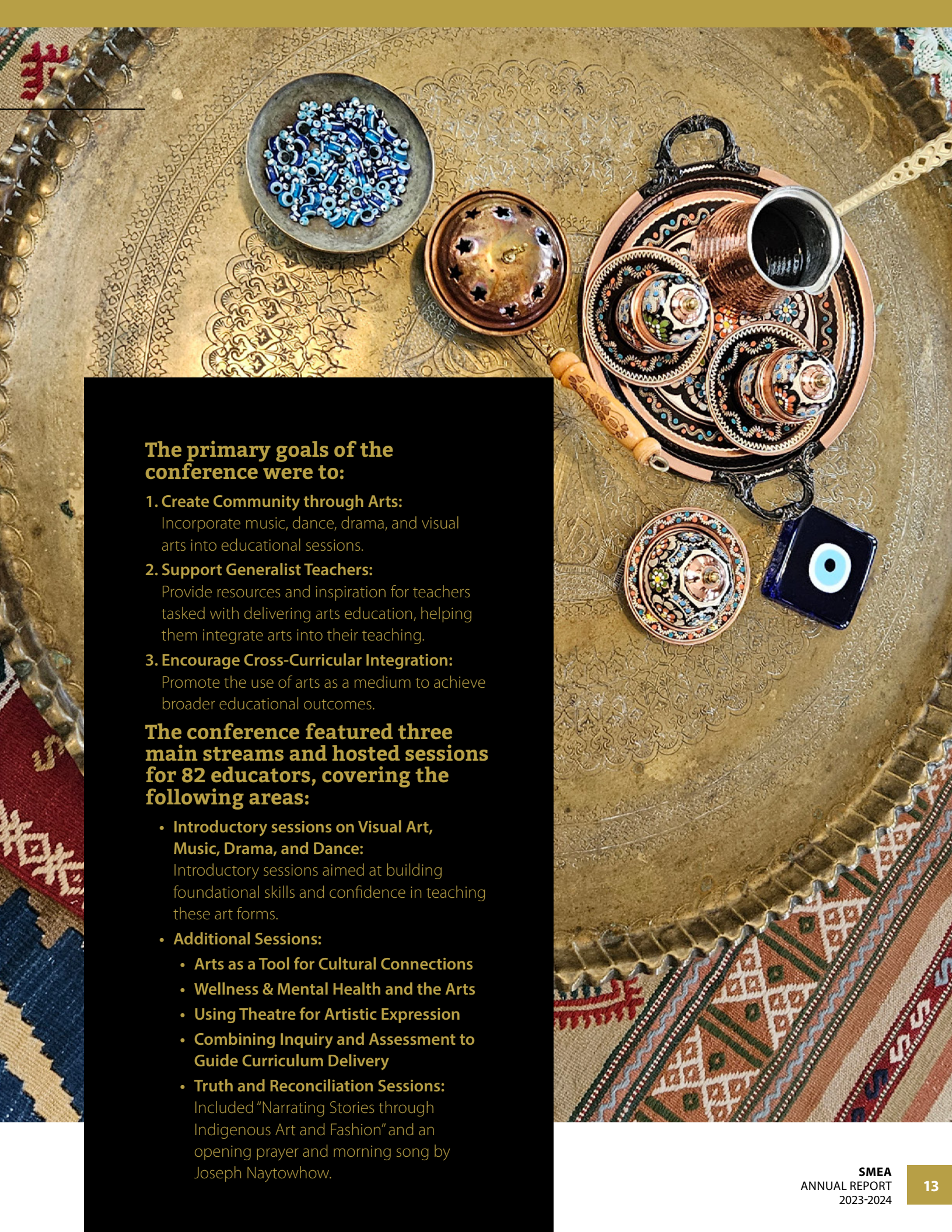
The success of the Saskatchewan Arts Education Conference was made possible through the collaboration and support of various individuals and organizations. We extend our heartfelt thanks to:

- **Living Sky School Division:** Sherron Burns
- **Prairie Spirit School Division:** Will Martin
- **Saskatoon Public Schools:** Tracy Johnson
- **Saskatchewan Music Educators Association:** Jennifer Jungwirth
- **Dance Saskatchewan:** Anne Kipling Brown
- **Sask Drama:** Darlene Briere
- **Saskatchewan Arts Educators Association:** Chrissy Loewen

Their contributions were invaluable in organizing and executing a successful event that brought together educators from across the province to share, learn, and grow in their teaching practices.

The Saskatchewan Arts Education Conference was a significant milestone in promoting arts education within the province. It provided 82 educators with practical tools and strategies to incorporate the arts into their classrooms, thereby enriching the learning experiences of students. The positive feedback from attendees reflects the conference’s success in inspiring and equipping teachers to embrace arts education in their pedagogical practices.





The primary goals of the conference were to:

1. Create Community through Arts:

Incorporate music, dance, drama, and visual arts into educational sessions.

2. Support Generalist Teachers:

Provide resources and inspiration for teachers tasked with delivering arts education, helping them integrate arts into their teaching.

3. Encourage Cross-Curricular Integration:

Promote the use of arts as a medium to achieve broader educational outcomes.

The conference featured three main streams and hosted sessions for 82 educators, covering the following areas:

- **Introductory sessions on Visual Art, Music, Drama, and Dance:**
Introductory sessions aimed at building foundational skills and confidence in teaching these art forms.
- **Additional Sessions:**
 - **Arts as a Tool for Cultural Connections**
 - **Wellness & Mental Health and the Arts**
 - **Using Theatre for Artistic Expression**
 - **Combining Inquiry and Assessment to Guide Curriculum Delivery**
- **Truth and Reconciliation Sessions:**
Included “Narrating Stories through Indigenous Art and Fashion” and an opening prayer and morning song by Joseph Naytowhow.

NEW CURRICULUM RESOURCES

SMEA is proud to announce the release of brand new resource packages designed to support the Saskatchewan music education curriculum. These resource packages serve as instructional lessons and materials to accompany the Music Educator Instructional videos we launched last year on our YouTube channel. This initiative aims to empower educators, whether they have an extensive background in music or are generalist classroom teachers, by providing them with practical tools to deliver music instruction effectively.

In continuation of the SMEA Video Series, the new resources are structured as comprehensive lesson packages. These packages cater to various aspects of music education, targeting specific grade levels and musical skills:

- **Classroom Music** (Grades 1 & 2)
- **Fiddle Learning** (Grades 5 & 6)
- **Guitar Learning** (Grades 8 & 9)
- **Songwriting Learning** (Grades 7-9)
- **Ukulele Lessons** (Grades 3 & 4)

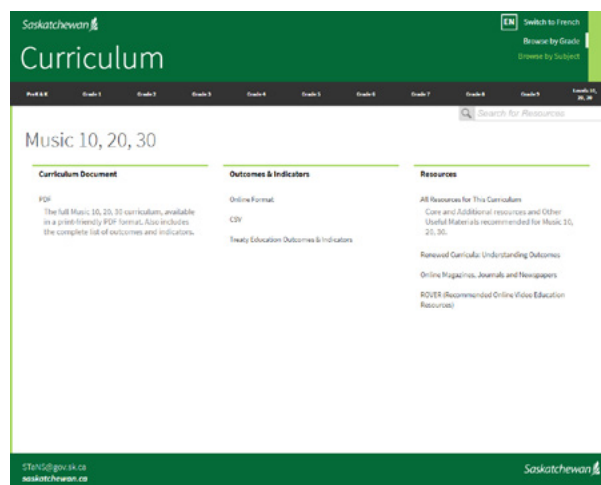
Developed by Kendra Worman, these resources break down each stream of the video series into detailed, user-friendly lesson plans. Each package includes:

- **Grade Level and Time Frame:** Clear indications of the appropriate grade level and estimated duration for each lesson.
- **Equipment Needs:** A list of necessary materials and instruments.
- **Curriculum Outcomes:** Alignment with specific curriculum outcomes to ensure educational relevance.
- **Learning Plan and Purpose:** An overview of the lesson's objectives and educational goals.
- **Step-by-Step Guide:** Detailed instructions on transitioning from watching the videos to teaching the content to students.

- **Terminology Definitions:** Clarifications of key terms used in the lessons.
- **Tips, Tricks, and Troubleshooting:** Practical advice for effective teaching and problem-solving.
- **Assessment Section:** Tools for evaluating student progress and understanding, where applicable.
- **Next Steps and Support Documents:** Guidance on follow-up activities and additional resources for further learning.

These resources are easily accessible through our website in the video resource section and our Member-only Google Classroom. Additionally, all instructional videos can be found on our YouTube channel by searching for the Saskatchewan Music Educators Association or @saskmea.

The release of these resource packages marks a significant step in enhancing music education in Saskatchewan. By providing comprehensive, ready-to-use instructional materials, we aim to support educators in delivering high-quality music education to their students. We encourage all educators to explore these resources and incorporate them into their teaching practices to enrich the musical learning experience for their students.



SCHOLARSHIPS AND AWARDS

Every year SMEA presents a number of awards, scholarships and bursaries to recognize outstanding music leaders, students and volunteers and to support the continued success of music education in Saskatchewan.



RJ STAPLES AWARD

RJ Staples, the Provincial Supervisor of Music was one of the founding members of SMEA in 1957. He acted as the editor of the SMEA News bulletin. He was appointed Honourary President to SMEA. RJ conducted a 1000-voice provincial choir at several SMEA Conventions and was instrumental in the Sask Sings broadcasts and the publication of the Sask Sings songbooks to celebrate the Diamond Jubilee of the province. In 1964, RJ as the Department of Education representative on the Curriculum Committee, encouraged SMEA to outline specific recommendations regarding equipment, teaching aids and trained teaching staff required to provide a full music program in Division III with consideration of a possible Division IV course of studies for a full music program. In 1968, RJ Staples organized the provincial Honour Choir (later referred to as the Provincial Honour Choir) recipient is chosen by the University of Saskatchewan Music Department. This award is presented to a University of Saskatchewan third or fourth year Music Education student on the basis of academic achievement and the student's contribution in performing areas and groups within the Department of Music.

Kylen Rioux

Kylen Rioux is a 23 year old music education student from Saskatoon. Majoring in vocal studies under Janice Paterson, she is currently finishing her Bachelor's degree and plans to convocate in the spring. Kylen decided she wanted to pursue music education further after she realized how much her high school's music and arts programs influenced her as a teenager. She spent most of her time in the theatre or band room, she developed a deep love for choir and musical theatre. The way that the human voice – alone or in community – can trigger intense physical and emotional reactions brought Kylen to her studies today.

Kylen believes that her involvement with the U of S Greystone Singers for five years has been the most significant part of her university career. She has been a section leader for three years, and is currently serving as the President of the choir's executive committee.

In addition to the remarkable leadership experience she has gained, she is also incredibly thankful for the extraordinary performance opportunities, including concerts with the Saskatoon Symphony Orchestra, and an upcoming trip to sing at Carnegie Hall in June 2024.

After obtaining her Bachelor's degree, Kylen intends to incorporate her education into the field of music theatre as a music director or vocal coach. She hopes to work with people who share her love of the performing arts and to inspire emotion within others the same way that she has been inspired.



FRANK MCCONNELL AWARD

Frank Connell came to Canada from Shotts, Scotland in 1958 as the Music Director of the Moose Jaw Lions Junior Bands. He was the founder of the Sask Music Camps in 1962, which later became known as the Sask School of the Arts with its permanent home at Fort San. Frank served as a member of the Executive of the SMEA, member of the Saskatchewan Arts Board, President of the Sask Chapter of the Canadian Bandmasters Association and was awarded the Order of Canada Medal. Recipient is chosen by the SMEA Board of Directors and Scholarship Committee to a third- or fourth-year music education student studying at the University of Regina. This award is presented to a University of Regina third or fourth year Music Education student on the basis of academic achievement and the student's contribution in performing areas and groups within the Department of Music.



Stephanie Young

Stephanie Young is a fourth year student at the University of Regina pursuing a degree in music education. Her musical journey began in grade six band and she has been playing trumpet ever since.

Throughout elementary and high school, Stephanie would be found playing in wind ensembles and jazz bands, and singing in concert choirs, chamber choir, and vocal jazz ensembles. Now in university, Stephanie can be found in the wind ensemble, jazz ensemble, orchestra, and chamber choir as she prepares to become a music educator.

GRAEME STEEN MEMORIAL SCHOLARSHIPS

Enna Ometlic & Katrian Regier

Graeme Steen spent over twenty years developing and administering the Saskatchewan Provincial Honour Groups. His passion towards helping students to achieve excellence in music far exceeded just our Honour Group's participants. A memorial scholarship has been set up in his memory and will be awarded to the top student in each the Provincial Choir and the Provincial Band as decided by the Conductor and Honour Groups Chair. The scholarship supports students pursuing further education in music, reflecting Graeme's lifelong passion for music and education. This year's recipients are Enna Ometlic (band) and Katrian Regier (choir).

SMEA OUTSTANDING ACHIEVEMENT AWARD

This award recognizes either one outstanding accomplishment or an ongoing dedication to excellence in music. The recipient need not to be or have been a SMEA member.



Jana McGonigal

Jana McGonigal is in her 29th year of teaching. She graduated from U of S Department of Music in 1994 and launched her career in the southeast corner of the province. What used to be Moosomin School Division was the central hub for weekly 500 km drives teaching band and arts ed to four communities: Moosomin, Maryfield, Rocanville and Wapella. Three years of that led to a position with Greater Saskatoon Catholic Schools in the elementary system in five schools on the westside. Another three years led to a high school gig at E. D. Feehan Catholic High School in Saskatoon for ten years and then a move to Holy Cross High School where she currently co-teaches Band and Choir to 500+ students from grade 9-12. Jana still loves what she does, and entertains her students by laughing at her own jokes and sharing Office memes and quotes whenever she can!

ARTS ACCESSIBILITY

INSIDE THE BAND ROOM, THE MUSIC ROOM, THE DRAMA CLUB - MUSIC ESPECIALLY - IS A HOME FOR KIDS. THEY FIND A PLACE TO BELONG AND THEY FIND PEOPLE LIKE THEM."

Katlyn Redding
Teacher + President of SMEA

Music Education Matters

saskmea.ca
saskartsalliance.ca

SMEA HONOURARY ACHIEVEMENT AWARD

This award is presented to retired or current members who have made significant contributions to SMEA and music education in Saskatchewan.



Dave Monette

Dave was born in Regina and grew up in Yorkton graduating from St. Joseph's College in 1969. During his high school years he attended the Saskatchewan Summer School of the Arts as a student, then a councillor and a duty piper which had a great influence on him. He attended the University of Saskatchewan and graduated with a B.Mus. Ed. Degree. Dave accepted a teaching position in Prince Albert and thinking he would only stay a few years, ended up staying for his whole career and raising a family there having the opportunity to have his 3 sons in his music classes and perform in his bands.

His last 20 years of teaching were at the K-9 school called Vickers School. The music program, choir and bands were strong thanks to a combination of parent, staff, community and administrative support, with the band taking Via Rail trips to B.C, and tours in all the western provinces and northern U.S. He has written several scores for his school bands to play and in which he will solo which has been a highlight at many of their concerts.

Dave has supervised interns and practice teachers throughout his career and derived great pride in their accomplishments. He has served on the SBA board for two different terms, still serves on SBA committees. He was an SBA summer band camp coordinator, provincial coordinator while on the board, and been a conductor for many of the summer camps. He was awarded the Distinguished Band Director Award for 2004 in the province by the SBA. He also went on to serve for many years as a director on the board for the Sask. Pipe Band Assoc.

He served as president of the P.A. Optimist Club on two different occasions receiving many awards from them. This club continues to provide financial support and awards to local school music programs, bands, choirs and soloists. He has also received the P.A. "Community Spirit Award" and Outstanding Citizen of the Month awards from the city.

Dave served as an officer in the reserve unit of the North Saskatchewan Regiment and served in leadership roles within the organization. This was a carry over from his school years as an Army and then Air Cadet. He also was president of the local Caledonian Society and served on the executive of the P.A. Arts Council, and was their performing arts coordinator hosting concerts such as The Canadian Brass, Liona Boyd, Paul Brodie, the RCMP Band among others.

He was a founding member of the P.A. Discoveries Children's Festival and through it received "Prince Albert Tourism Volunteer of the Year" award. He has been a director of a local bingo hall involving multimillion dollar budgets, charities and staff. His music program benefiting directly from having a gaming licence and the ability to raise a good deal of money. He has been on the board of directors for the Broadway North Theatre Company and played in the pit orchestras for many of the shows. Dave serves on the board for Abbeyfield House, a senior's complex in P.A and will bring groups to entertain or perform on his own for the residents.

Dave's "other" most well known feature is that he plays the bagpipes, having received world class instruction from such notables as Donald MacLeod and John MacLellan. As a hobby, the instrument has taken him around the world to play and lead bands to China twice, Europe, Scotland, Mexico New York City and other places in the U.S. He has been honorary piper for ceremonies for many in the royal family, Prime Ministers of Canada, and Governors-General.

Dave states that throughout his career as a music teacher he feels a debt of gratitude to SMEA and other music organizations for their ability to enrich and develop teaching and musical skills through meeting and working with other music teachers to share ideas and work on projects together. He has nothing but immense respect for those that he has met and learned from over many years of involvement with these organizations.

CMEA BUILDERS AWARD

The CMEA Builders Award is presented by the Canadian Music Educators' Association (CMEA) to recognize individuals or groups who have made significant contributions to music education in Canada. This award honors those who have advanced music education through community building or establishing important collaborative efforts.



Jillian McLeod

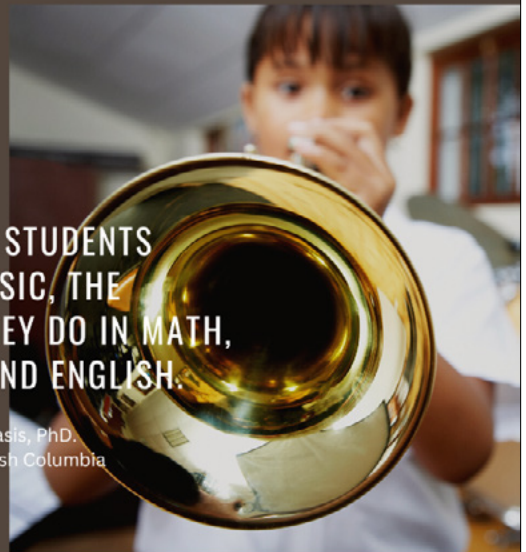
Jillian McLeod currently teaches band and arts education with Saskatoon Public Schools. She received her Bachelor of Education and Bachelor of Music Honours degrees from the University of Saskatchewan. She has played with the North Saskatchewan Wind Symphony, the University of Saskatchewan Wind Orchestra, the Saskatoon Youth Orchestra, and the CBDNA North Central Intercollegiate Band.

At the Saskatchewan Music Festival, Jillian was awarded first place in the Woodwind Category (2022). In addition to being a musician, Jillian enjoys research. She has presented her work about the nineteenth-century conductor, Louis Jullien, at the Music and the Visionary Conference at the University of Saskatchewan (2019) and has published her work in the University of Saskatchewan Undergraduate Research Journal (2021). At the Saskatchewan Music Conference (2020), she presented her research about the musical and political influence of American conductor Helen May Butler. Jillian uses her research skills to inform her teaching pedagogy. She enjoys teaching students of all levels and aims to provide accessible music education for all students.

ARTS
ACCESSIBILITY

■ THE MORE STUDENTS
STUDY MUSIC, THE
BETTER THEY DO IN MATH,
SCIENCE AND ENGLISH.

Dr. Peter Gouzouasis, PhD.
University of British Columbia



Music Education Matters

saskmea.ca
saskartsalliance.ca

SASKATCHEWAN ORFF CHAPTER AWARD

The Saskatchewan Orff Award, also known as the Sylvia Yam Award of Teaching Excellence, is presented by the Saskatchewan Orff Chapter. This award honors the memory of Sylvia Yam, a respected Orff teacher known for her passion for music and the Orff approach to teaching¹. The award celebrates educators who demonstrate a similar spirit, energy, and dedication to music education.

Patrick Kelly

Patrick started his exploration of music as a clarinet player in Grade 6 in the Humboldt School Unit North Band. Like everyone, he wanted to play saxophone, but his band teacher said they had too many saxophones already, so he chose the clarinet. He started playing the bass guitar in Grade 9 in the Jazz Band and the bass changed his life. From then on the Rock Star life was what he wanted. After living and playing in a band on the road for many years, he decided to enter the University of Saskatchewan. After 5 years he left with a double degree. He works for the Saskatoon Public School Division teaching Kindergarten to Grade 8 Arts Education and is going into his 29th year of teaching. He went through two school renovations, taught music in the Boot Room, outside in the nice weather, and on a cart.

A highlight for Pat was discovering the Orff Method of teaching in an Orff Level 1 Course, the summer of 1990. Without these courses, he would not be able to teach Elementary Music Education. In the fall of 2014, he completed a Master's of Elementary Music Education from the University of Alberta.

Singing assemblies, coaching the Cross Country Team, school choirs, Remembrance Day Services, Christmas Concerts, Winter Carnivals, and Spring Talent Shows are some of the things I love to do. Leading a Seniors/Youth World Drumming Group was a highlight for Pat.

Becoming involved in Saskatchewan Orff Chapter was the right thing for Pat and he is going into his third time as Chapter President on the Board. This experience has given him life long friends with other Music Educators across Canada through attending the National Conference of Carl Orff Canada for many years. He has also been on the Saskatchewan Music Educators Board and helped plan the Saskatchewan Music Conference.





Heart of the City Piano Program

The 2023-24 year has been one of growth and renewal for the Saskatoon HCPP. We have successfully re-established our program in Mayfair and Vincent Massey Schools, in addition to continuing our presence in Westmount and Caswell Schools. This expansion has allowed us to provide piano lessons to a total of nineteen students, aged eight to thirteen, across these inner-city schools.

Our program's success is largely due to the dedication of seven volunteer teachers who travel to these schools to deliver lessons. The hard work and commitment of the school coordinators are also crucial. These coordinators manage a variety of tasks, including student recruitment, setting up lesson and practice spaces, organizing practice schedules, and maintaining communication with volunteer teachers. Their efforts are all the more commendable as they are carried out on a volunteer basis.

On behalf of the Saskatoon Heart of the City Piano Program (HCPP) Board of Directors, I would like to extend our deepest gratitude for the support received from Saskatchewan Lotteries and the Jack and Sylvia Vicq Fund. The support has been instrumental in enriching our program and enhancing the musical education of our students.

We would like to express our heartfelt thanks to the school coordinators who have been vital to the program's operation:

- Shelen Herperger at Westmount School
- Heather Lake at Vincent Massey School
- Graham Pritchard at Mayfair School
- Destiny Truitt at Caswell School

Their dedication, which often extends to assisting in teaching or tutoring piano students, is greatly appreciated.

One of the highlights of the year was our Spring Piano Recital, held at Vincent Massey School on May 9. The recital provided a platform for our young musicians to showcase their progress and celebrate their achievements. The excitement and pride of the students were palpable as they performed for an appreciative audience.

Looking ahead, we are excited about the continued growth of our program and the opportunities it provides to our students. We are planning a special event in the spring of 2025, where all Heart of the City students can come together to share their music and celebrate their collective achievements.

We are truly grateful for your support and generosity, which have been vital in making the Heart of the City Piano Program a success. We look forward to your continued partnership as we strive to provide accessible music education to students in our community.

Your support has been allocated towards several key areas:

- **Educational Materials:**
Purchase of lesson books, theory books, and incentive materials, essential for the students' learning and development.
- **Equipment Maintenance:**
Replacement of adaptors for our keyboards, ensuring that all instruments are in optimal working condition.
- **Logistical Support:**
Coverage of moving expenses for relocating some of our keyboards to better serve our students.



Regional

Swift Current Beginner Band Clinic

Jennifer Switzer – September 8-9, 2024

- **YOUTH (19 & UNDER) 171**
- **NO. OF VOLUNTEERS 4**
- **SELF-DECLARED INDIGENOUS 1**
- **APPROX. VOLUNTEER HOURS 32**
- **SELF-DECLARED NEW CANADIANS 12**
- **NO. OF INSTRUCTORS 16**
- **TOTAL PARTICIPANTS 191**

We had another very successful beginner band clinic. 171 students were taught by professional instructors outside of the regular school day. There was excitement, enthusiasm, and so much learning going on in every room! Thank you again for your support of this project!

PVSD East Head Start Clinic

Katlyn Redding – September 13, 2024

- **YOUTH (19 & UNDER) 112**
- **NO. OF VOLUNTEERS 5**
- **APPROX. VOLUNTEER HOURS 25**
- **NO. OF INSTRUCTORS 14**
- **TOTAL STAFF 50**
- **TOTAL PARTICIPANTS 181**

Our workshop continues to provide the best fundamental start for our beginner musicians. Beginning band is challenging for all students, but with the help of these fabulous clinicians and the SMEA we are able to make sure every Grade 6 band student we serve has the chance to really start off with a bang on their instrument. Our students come from all abilities, knowledge, SES and cultural backgrounds and this clinic allows all musicians to begin with the same support.

Swift Current Choral Workshop with Kelsea McLean

Briana Dennehy – October 30-13, 2024

- **YOUTH (19 & UNDER) 116**
- **ADULTS 60**
- **NO. OF VOLUNTEERS 1**
- **APPROX. VOLUNTEER HOURS 10**
- **NO. OF INSTRUCTORS 1**
- **TOTAL PARTICIPANTS 176**

Our Regional Workshop with Kelsea McLean included 3 school choirs and 1 community choir with people ranging in age from 13- 85 years old. Within these ensembles we have varying degrees of musical, intellectual and physical abilities. The members of these choirs live in Swift Current and several surrounding communities including Aneroid, Shaunavon, East End, Herert, Main Center, Frontier, Pambrun, Wymark and various farms in the area. Each of these 4 choirs had their own workshop time with Kelsea. Objectives: SCCHS Meistersingers- the non-auditioned high school choir with approximately 75 singers. This choir will focus on following conductor cues, balancing their sound, and improving vocal tone quality. This fall, we had a large influx of new singers with varying abilities, many with little to no singing experience.

SCCHS Chamber Singers- the auditioned high school choir with approximately 25 singers. This choir will focus on improving their vocal technique and balance and blend within a select group. We will also focus on leadership. SCCHS Vocal Jazz- an auditioned high school choir with approximately 16 singers. This group will focus on microphone technique, jazz performance and balancing in a jazz ensemble.

The Swift Current Oratorio Choir- A non-auditioned community choir with approximately 60 members. In this evening workshop, the Oratorio choir will focus on vocal production, phrasing and finessing repertoire.

Every ensemble found great benefits in their time working with Kelsea. She focused on our group objectives as well as bringing life to our music in her own unique way. Kelsea was wonderful with including and encouraging singers of all ages and abilities- including aging voices, students unable to stand, and those with developmental disabilities. Kelsea encouraged all the singers to embody movements with their sound which resulted in great improvements in group balance, vocal tone quality and overall enjoyment!

Thom Area Beginner Band Workshop

Amanda McArthur – September 13, 2024

- YOUTH (19 & UNDER) 103
- NO. OF VOLUNTEERS 2
- SELF-DECLARED INDIGENOUS 23
- APPROX. VOLUNTEER HOURS 4.5
- SELF-DECLARED NEW CANADIANS 14
- NO. OF INSTRUCTORS 17
- TOTAL PARTICIPANTS 122

All students benefitted from an hour and a half workshop with the clinicians specific to their instruments. This time was so valuable because it allowed us to start on time with good habits and good foundations.

YXE Winds Workshop

Yvonne Kurpjuweit – January 29, 2024

- YOUTH (19 & UNDER) 93
- NO. OF VOLUNTEERS 3
- SELF-DECLARED INDIGENOUS 3
- APPROX. VOLUNTEER HOURS 8
- SELF-DECLARED NEW CANADIANS 5
- NO. OF INSTRUCTORS 9
- TOTAL PARTICIPANTS 105

The YXE WINDS Workshop that was held on January 29th was a successful endeavor. In the past, our workshops have been held later in the term, but this one really helped the students learn their notes, and rhythms much faster than if we had not made it happen. Students were engaged and encouraged by professional musicians who helped them play to their best potential. We will be using money you have given us to pay for clinicians. Jennifer McCalister, Brent Pittman, Jonny Tait, Arlene Shippet, Erin Brophy, Chantelle Berg, Brennen Kowalski, Dawn McLean, and Terry Heckman all shared their knowledge with our young musicians. It was a positive experience for all. I will be sending some pictures of the night for your enjoyment. There was not a concert immediately, but the students just came back from their performances in Edmonton at the AIBF and the Regina Optimist Festival.



SaskaTune Playdate

Brent Pittman, Christa MacBride & Jillian McLeod – May 7, 2024

- YOUTH (19 & UNDER) 287
- NO. OF VOLUNTEERS 4
- SELF-DECLARED INDIGENOUS 18
- APPROX. VOLUNTEER HOURS 12
- SELF-DECLARED NEW CANADIANS 32
- NO. OF INSTRUCTORS 1
- TOTAL PARTICIPANTS 293
- PUBLIC PERFORMANCE 100 GUESTS

There were three grade 6 bands that performed 2 selections each. Each group performed for each other, and this was also open to the public. The final performance was a mass band of all three conducted by Jillian McLeod. She worked with the mass band for 15 minutes and then they performed for the audience. The afternoon format was the same with three new grade 6 bands. Tracy Johnson who is the arts ed. consultant for SPSD was our amazing MC.

Comments from teachers:

"I like the format (perform for the group then perform as a big band). I also liked that it was described as sharing our 'works-in-progress' so it took much of the pressure off the kids. I also loved the venue! The kids enjoyed playing on a real stage instead of our gym."

"The Saskatoon Playdate was a fantastic opportunity for our band students! Thanks to the incredible efforts of Christa, Brent, and Jillian, our students connected with peers from different schools who share their enthusiasm for music. This really broadened their perspective on the possibilities within the band community. The event sparked new friendships and collaborations, filling our students with inspiration and excitement for their musical futures. It was a truly enriching and joyful experience for everyone involved. I saw lots of smiles that day and I noticed they seemed more confident in our next band class after the event. During the event, I loved watching my students sit up straighter on stage when we played our two songs for the group."

"Looking towards next year, building on this year's success could make the event even more enriching. Thank you once again for your incredible effort. I am excited about the potential opportunities which will further and continue making this event a highlight for young musicians across grade 6 students in SPSD! Thank you very much for providing another much-needed performance opportunity for my students!"

Song writing with Jeffery Straker

Celia Hammerton – October 26, 2024

- YOUTH (19 & UNDER) 218
- NO. OF VOLUNTEERS 1
- APPROX. VOLUNTEER HOURS 2
- NO. OF INSTRUCTORS 1
- TOTAL PARTICIPANTS 219

Central School students' songwriters had a fantastic day with Jeffery Straker learning about the song writing process and creating their own song. All students in the school had brainstormed ideas in advance with brainstorming questions sent by Jeffery. 18 students then spent a whole day writing a Christmas song. This was a wonderful opportunity for them to explore creatively and express themselves as songwriters and musicians. Jeffery did a great job of engaging the students from the start with introducing them first to the elements of songwriting such as structure, repetition and story. Students then worked in small groups on verses and a refrain. The group then came together as a larger group towards the end of the day to put things all together and finalize the song. A backing track will be made so that the song can be sung in the school in years to come.

Professional

British Columbia Music Educator (BCMEA) Conference

Katlyn Redding – October 19-21, 2024

Attending the BCMEA conference in Richmond, BC, turned out to be another transformative and invigorating experience. Alongside the standard conference offerings of band and music educational pedagogy, there were excellent sessions focused on truth and reconciliation, indigenous education, and decolonization within the classroom. Of all the sessions offered, the information about how to do a repertoire audit of the resources in my classroom and the ways to make your everyday practice incorporate indigenous concepts were the most important and are actionable in a true and meaningful way to create an anti-racist, anti-oppressive and inclusive classroom for everyone I teach. The resource “Wayi Wah!” was heavily prompted at the conference as the best way for teachers to implement authentic change into their practice, and I hope to bring this back the SMEA membership in a book club concept to inspire other teachers to embark on their TRC journey.

BCMEA Report

Graham Gilmore

Graham’s key takeaways from the sessions he attended at the BCMEA Conference:

Kevin Hamlin “Beginning Band: Start them RIGHT!” – This was the only “band session” I attended. Kevin previously attended SMC and some of the tips he brought up are tips that I still use to this day

Craig Thomson & Kimberly Gorman “Building a Successful Middle School Music Program” – This was a good session on general tips for any music educator in a middle years program. I liked that BCMEA had “all level” sessions like this. And in theory, even though this was (understandably) geared towards music educators, what they were presenting on could apply to education in general.

Mandart Chan, Cindy Romphf, & Jen Hill “Band & Strings Method Books, Syllabus Lists, etc. – how diverse are they?” – My biggest takeaway from this session was that I really need to examine what I am teaching in my band class. Because when I am using my method book in my band class, I will often just have students play a song to teach a musical concept without really thinking about if it’s culturally appropriate or not. It was interesting to see the research that was done with what cultures and countries are represented in the most used method books that are in circulation. It should be noted that Mandart Chan was unavailable to attend this session due to a family emergency.

Crystal-Anne Howell “Music Teacher Retention: How to Make Sure You Last in this Profession” – A practical session on how to not burn out as a music teacher. It was brought up that as a music teacher, we have things to work through that other teachers may not have to deal with such as trip planning, recruiting, and retention. As well, we might feel isolated due to the specialization of the subject. So, advice was given on “finding the joy” in your work and remembering to always hold onto that belief that what we do matters. She also touched on the need for daily reflection. Thinking of one thing that went well and one thing that could have gone better. This way, you’re being constructive instead of constantly bringing yourself down. She writes a daily blog, but she encouraged us to find what works for us.

Taes Leavitt “Big Heart Journey: Providing Resources for Mindfulness, Movement, and Music” – Taes Leavitt of “Splash and Boots” fame was our keynote speaker. Much of what she brought up in her keynote speech was expanded upon in this session. This is probably the session that resonated with me the most. This session reminded I needed to “zoom out” and remember that the students I work with are working through complex emotions. There were things like breathing exercises that would probably appeal to young children like the “fearless squirrel” exercise, but a lot of what she touched on is universal, such as advice on talking to people who are frustrated: respect how they’re feeling, relate to them (“I’ve been angry too”), and relieve (“you’re not alone”).

Jen Hill, Jen Treble, Alana Johnson “Slow Down to Decolonize: Everything is Connected” – We sat in a circle and began in song. My big takeaway from this session is the question: when we live in such a colonial system, how do we incorporate Indigenous ways of knowing into our lives? How do we “slow down” when we place so much importance on starting and ending on time. They even acknowledged the irony of the session length. In Indigenous communities, they were saying that there is less emphasis on being on time. Even in the hand out, a quote mentions that “in Indigenous communities, things tend to happen when they happen. Not before and not later”. So how, as a society so dependent on staying on time, do we slow down and not let the clock dictate our every move? An example that was brought up was that if you were meeting up with a friend at a certain time, it’s not a big deal if you were late because you had to help a family member with something they needed help with. My other big takeaway is their discussion on land acknowledgements. How do we make these more meaningful? They brought up a comedy sketch from the Baroness von Sketch Show which highlighted that land acknowledgements, with the form that most of them take, are somewhat treated as something to check off on a list.

Saskatchewan Music Conference

Lauren Lohneis – SMC 2023

Lauren Lohneis – SMC 2023 was a great educational experience for me, as it was my first year as a delegate since 2014 (from 2015 onward I had been busy coordinating the SMEA Honour Choir that runs in conjunction with the conference, but at a different venue). I was able to connect with colleagues and friends while taking in sessions on band rehearsal techniques, recorder (helpful as I teach northern spirit flutes to my Grade 4 music classes), choral improvisation, work-life balance, and more. I am very grateful to SMEA for this opportunity and I can’t wait to implement some of the things I’ve learned in my classroom!

Lee Adams – To SMEA Board of Directors, I would like to thank all of you for awarding me the \$500 PD grant to attend the Saskatchewan Music Conference on November 3rd and 4th. I was really looking forward to this event, as it had been many years since I attended, and when I had attended in the past it usually included helping out while on the board. One of my favourite sessions I was able to attend was session 4 with Randall Standridge – Music Literacy in the Ensemble Setting. He offered numerous great tools to improve the overall efficiency of rehearsal time, tips and tricks on how to improve students understanding of practice, and how to more efficiently use time. Randall also talked about his experience as a band director and how implementing these changes made the world of difference to his program. He offered several resources through two QR-Codes available to participants. I really enjoyed this session and the comical twists he put on things. I would definitely attend another of his sessions and am sad I missed his morning session.

Another session I attended was that of Peter Boonshaft – Warm-up and Ensemble Exercises that Work! This was a very informative session. I find Peter a very energetic presenter with lots of exciting messages. He handed out some really great resources, that I feel I may need to look further into for my band. He offered numerous great rehearsal strategies to apply in class, how to break up the rehearsal time into smaller chunks in order for students to have better focus, and also suggested a free tool for students to use – which happened to be the new version of what used to be Smart Music.

The evening of the first night I did attend the Honour Groups concert. What a fantastic experience of young people making music. The choir was great with a nice line up of different pieces. The band is where my heart is and always will be – they always knock my socks off. It would be such a dream to work with students who can play at this level and with this kind of instrumentation. My favourite piece was Randall Standridge’s – Palette. Several small pieces, each their own colour. It was so interesting how one could just close their eyes, hear the band, and know what colour it was depicting through the music. Once again, I would like to thank the SMEA for the opportunity to have financial support to attend SMC. School division budgets are very tight these days, and providing funding for teachers to attend something like this is often limited or declined. Thank you for offering high quality professional development to the music educators across the province – It is so appreciated! Respectfully, Lee Adams

Carl Orff Canada National Conference Stefanie Stefanson-Pexa – Constellation 2024

Having attended several previous national conferences of Carl Orff Canada, I knew that Constellation 2024 would be an inspiring and rewarding event. Thanks to the excellent work of the BC Orff Chapter and the amazing clinicians they invited, this conference exceeded my expectations and proved to be one of the best music education conferences I have experienced over my long career. The theme of the conference was “Together We Shine”. The Opening Ceremonies featured an impressive performance by 100 children from 17 schools in the Burnaby School District. Weaving together elements of music, movement, drama, and visual effects, they took the audience “on a journey of self-discovery within the vast expanse of the universe and beyond”. The magic of the Orff approach was clearly demonstrated by the three directors who gave their students the opportunity to shine brightly in this highly coordinated presentation. Fifty-six sessions were presented by Orff teachers from Canada, Brazil, Kenya, and the United States. Since there were only eight time slots available, delegates were presented with some difficult choices, since each session provided valuable information and inspiration. Fortunately, notes from every session were provided in the conference binder.

I was thrilled to have the opportunity to re-experience the wisdom and artistry of Doug Goodkin, one of my all-time favorite teachers in the Orff world. I was especially inspired (and challenged!) by his session entitled “The Humanitarian Musician”. I was also grateful to be able to revisit the music and teachings of Sherryl Sewepagaham. Her session “Indigenous Land-Based Approach to Orff Schulwerk in the Elementary Music Classroom” provided excellent guidance in choosing appropriate resources as well as readily accessible and teachable material.

New and welcome discoveries for me were Josh Southard (The Études of Children’s Literature), Aimee Curtis-Pfzner (Singing Water, Dancing Flames, Music and the Elements), and Jewel Casselman (Improvising and Composing with Soprano Recorder). Other highlights of Constellation 2024 included a keynote address by Adam Con of the University of Victoria; performances by the Sound Wave Handbell Choir, musica intima (Canada’s only conductor-less vocal chamber ensemble), Departure Bay Elementary School, and Pinetree Way Elementary School; and The Secret Song Movie, which chronicles the final months of Doug Goodkin’s 45-year career teaching music in San Francisco.

It must also be noted that the banquet included the presentation of an Honorary Life Membership to Saskatchewan’s own Marlene Hinz, as well the performance of Marcelline Moody’s “Star Song – Le Chant des Étoiles”, commissioned by Carl Orff Canada to commemorate its 50th Anniversary. It was truly a privilege to attend Constellation 2024 and to have the opportunity to connect with colleagues from across Canada. I am sincerely grateful to SMEA and to the Saskatoon Public School Division for their support, and I would strongly encourage all teachers of elementary arts education to seek similar support in order to attend at least one National Orff Conference in the future.

ARTS ACCESSIBILITY

We have **plentiful evidence**, and dedicated pioneers on the path to discovering **WHY** we need to keep music in our lives, in our schools, and in our centers for healing.

Dr. Jessica Phillips-Silver, PhD



Music Education Matters

saskmea.ca
saskartsalliance.ca



University of Saskatchewan Music Educators' Society – USMES

The University of Saskatchewan Music Educator's Society (USMES) represents all Music Education students at USASK. Our mission is to promote and provide professional development opportunities throughout the year to enhance the learning opportunities of students involved in this field. USMES will act as the collective voice of music education students in communication with faculty and additional musical organizations.

They completed three initiatives with the SMEA funding:

1. Saskatchewan Music Educators Conference

- **YOUTH (19 & UNDER) 1**
- **ADULTS (20-55) 16**
- **VOLUNTEERS 8**
- **HOURS VOLUNTEERED 18**

The members of the University of Saskatchewan Music Educators Society (USMES), along with the guidance from Dr. Jennifer Lang and Professor Dean McNeill, organized \$50 reimbursements for music students that registered for SMC on November 3rd-5th, as well as planning accommodations and shared transportation among attendees. Additionally, since afternoons were free for students to attend, the goal was for many members of the University of Saskatchewan Jazz ensemble to attend afternoon sessions. The results for this event exceeded our expectations as the number of attendees for the Regina location was over 4 times the number of last year's conference in Saskatoon. The goal is to have more students attend the 2024 Saskatoon Conference as it will be more financially accessible for students.

2. Pedagogical Arranging for Band – How to Arrange Your Way out of Pedagogical Challenges

- **ADULTS (20-55) 14**
- **VOLUNTEERS 8**
- **VOLUNTEER HOURS 10**

This was a workshop on campus with Paul Suchan. The goal was to discuss the potential pedagogical challenges that music educators face when programming and rehearsing pieces with their ensembles. The event discussed the grading system of publishers, some specific challenges found in the repertoire with possible arranging solutions and working through examples of pieces from each grading level. The event was beneficial for all music education students, master's students who are also current band teachers in Saskatoon, and students looking to arrange and compose for wind band.

3. Choosing Repertoire: Apples vs. Mars Bars

- **ADULTS (20-55) 15**
- **VOLUNTEERS 8**
- **VOLUNTEER HOURS 9**

This was a virtual workshop held by USMES over ZOOM with Dr. Gillian Mackay. This workshop discussed what questions music educators should consider when selecting repertoire for our ensembles. This was intended for music education students within the department to plan a balanced repertoire list that teaches the fundamentals and techniques of each instrument (apples), but also the fun pieces that younger students want to play (mars bars).

Saskatchewan Orff Chapter

Programs, Services, and Activities:

Over the past fiscal year, the Saskatchewan Orff Chapter has provided hands-on workshops to generalist and music educators, utilizing the pedagogy and philosophy of Carl Orff. This approach integrates movement, language, drama, and dance into music education, while also incorporating stories, songs, and games from various cultures through a culturally sensitive lens. The Orff method is highly adaptable, making it suitable for children with diverse needs.

With the support of SMEA and our partnership with them as a sponsor, we have brought in world-class music clinicians to our provincial music conference (SMC). Highlights from this year's workshops include:

- **ORFF Fundamentals (August 2024):** A three-day workshop at the University of Saskatchewan, led by members of the Saskatchewan Orff Chapter Executive.
- **2023 Saskatchewan Music Conference Clinicians:**
 - **Allison Tipler:** Sessions on "Playful Arts & Learning: At the Circus," "Musical Yoga Games," and "FUN with Music 'n Yoga: The Great Rift Valley in Kenya, Africa," featuring a guest appearance by Kenyan yoga instructor Susan Njeri Karogo.
 - **Marcelline Moody:** Workshops on beginning and intermediate recorder skills, including "Reach for a Star: Beginning Soprano Recorder" and "Reach for the Spheres: Beginning Alto Recorder and Expanding Range and Repertoire."
- **March 9, 2024 Workshop:** Presented by Diane Shieron from Edmonton, titled "A Musical Mix from Gr. 1-6," held in Regina.

Commitment to Truth and Reconciliation:

The Saskatchewan Orff Chapter regularly includes Land Acknowledgements in our meetings and workshops. We are actively working to involve Knowledge Keepers in our planning processes for future events. In collaboration with Elder Joseph Naytowhow and Métis/Cree multidisciplinary media artist Cheryl L'Hirondelle, we developed an Orff-style arrangement of the gifted Indigenous story, "The Story of Buffalo Stonechild." This was shared with our members in January 2024 via Zoom.

Diversity and Inclusion Efforts:

Our organization is represented on the National Diversity and Inclusion Committee by board member Kayla Giesbrecht, who participates in regular meetings aimed at enhancing diversity and inclusion within our programming.

Equity and Accessibility Initiatives:

As a non-profit organization, we strive to keep our workshop fees nominal to cover essential costs while ensuring accessibility. The Orff approach is versatile and can be adapted for students with physical or mental limitations. It also facilitates music education for new Canadians with limited English proficiency. We incorporate songs, games, and dances from the cultures represented in our classrooms whenever possible.

Acknowledgement of Funding Support:

We publicly acknowledge the support of the SMEA and Saskatchewan Lotteries by displaying their signage at events and on our SaskOrff Chapter website.

Additional Information:

We extend our gratitude to the SMEA for their continued financial support and assistance, which enables us to continue our mission. We look forward to ongoing collaboration and the positive impact it brings to our community. enrich the musical learning experience for their students.

Demographics and Statistics

Participants:

- Youth: 2-3
- Adults: 40+
- Seniors: 20

Volunteers: 12

Volunteer Hours: 100

Saskatchewan Registered Music Teachers' Association

Acknowledgement of Funding Support:

We acknowledge the support from the Saskatchewan Music Educators Association (SMEA) and Saskatchewan Lotteries in our event programs and annual reports.

Core Programming and Initiatives:

For Teachers:

At our annual meeting in October, we held a professional development session for teachers, allowing them to share insights and gain encouragement. Our members, who are independent studio teachers from across Saskatchewan, also benefit from our monthly "Ask it Basket" articles in the Opus e-Newsletters, which feature advice from experienced professionals. We are planning a one-day conference for October 2024 to further support professional development.

For Students:

SRMTA/CFMTA Student Composer Competition: This competition encourages students to compose for various instruments or voice, with winners advancing to the national level. Our provincial competition in 2024 saw participation from students across Saskatchewan.

McCulloch Memorial Junior Piano Competition: Established in 2010, this competition supports piano students in levels three through eight and has awarded over \$7,000 to young musicians. The 2024 competition featured 19 participants.

Lyell Gustin Memorial Piano Scholarship and Gordon C. Wallis Piano Competition: Held in Saskatoon, these competitions showcase high-level musical performances.

SRMTA/CFMTA Young Artist Competition: A national event that started in Saskatoon in 1942, this competition provides young musicians with performance opportunities and exposure.

Community Music Award: This award recognizes students who volunteer their musical talents in the community, promoting the practical use of their education.

Summer Music Camp Award: This financial award assists music students attending summer music camps. The winners for 2024 will be announced soon.

Commitment to Truth and Reconciliation:

We acknowledge the challenges in addressing Truth and Reconciliation, given the predominantly Western classical music focus of our teaching. Despite limited feedback from our members on ethnic diversity and Indigenous representation, we are committed to becoming more inclusive. We also support remote and rural music educators, recognizing the unique challenges they face.

Diversity & Inclusion Efforts:

We are incorporating more diverse compositions, including works by women, Indigenous, and BIPOC composers, into our competition repertoire. Additionally, we actively promote professional development events that focus on diversity, such as a recent two-day conference hosted by our parent organization, CFMTA.

Equity and Accessibility Initiatives:

We are exploring mentorship and outreach programs to support developing teachers who may not have formal educational credentials but are cultivating their teaching skills through alternative methods.

Demographics and Statistics

Participants:

- Youth: 75
- Adults: 50
- Seniors: 90

Volunteers: 20

Volunteer Hours: 1,000

*Diversity &
Inclusion*

SPONSORED PROFESSIONAL DEVELOPMENT

IDEA Advancement Series: Fostering Inclusion, Diversity, Equity and Accessibility

As teachers, we often shy away from terms like Inclusion, Diversity, Equity, and Anti-Racism because we are unsure where to begin in addressing them in the classroom. While the fear of making mistakes can be daunting, it's crucial that we don't ignore these essential topics or leave them for others to handle. This is where Mandart Chan's expertise can be invaluable.

Mandart Chan (he/him), a gay, cis-gender, neurodivergent Chinese/Hong-Kong-Canadian male, brings a wealth of experience in volunteerism, social justice, equity, diversity, and community. His unique intersectional perspective as an educator allows him to share practical insights and effective strategies for incorporating these values into the classroom. This session is highly recommended for school administrators seeking impactful professional development opportunities for their staff.

Building a diverse, equitable, and inclusive school community is both an obligation and an opportunity we all share. Achieving this goal requires collective and individual efforts, recognizing that progress depends on amplifying the voices within our organizations and classrooms to help lead the way. To support this journey, participants receive a variety of additional resources that emphasize the importance of such programming and provide further learning opportunities.

The Saskatchewan Music Educators Association (SMEA) provided several online workshops to schools across the province, reaching over 90 educators. Additionally, an in-person workshop was held for the SMEA Board of Directors. We are proud of the intellectual and emotional growth we have achieved on our path to becoming more inclusive and diverse music educators.

"We were very privileged to have Mandart Chan present to 30 of our elementary teachers, including many arts education and band specialists, as well as several classroom teachers. Mandart is a knowledgeable and supportive resource in moving your professional learning forward. He covers several topics in his session, including terminology, power and privilege, intersectionality, forms of oppression, calling in versus calling out, and more, while also providing practical (and inspiring!) ideas and resources that teachers can put to use immediately."

Tracy Johnson – Arts Education, Saskatoon Public Schools

"We were honoured and excited to welcome Mandart Chan to join a Prairie Spirit Antiracism and Equity Focus group of 14 Administrators and Teachers from around Prairie Spirit School Division. Mandart presented two separate workshops in November and February entitled "Equity Learning Series: Why Education Needs Anti-racism" which focused on his background, work and research with strategies and approaches to help continue building Anti-Racist classrooms and communities. We are excited to bring Mandart back to work with our school division in the future and thank the SMEA for facilitating this fantastic opportunity."

Will Martin, Strategic Facilitator - Arts Education, Prairie Spirit School Division

AFRICAN DRUMMING TOUR TO CELEBRATE DIVERSITY

The Saskatchewan Music Educators Association (SMEA) recently sponsored a week-long tour aimed at bringing African drumming workshops to six classrooms across the province delivering this workshop to. This initiative was part of our ongoing efforts to celebrate and promote diversity through music education. The tour featured Garth Prince, a renowned African drumming artist and educator, who provided an engaging and educational experience for students and teachers alike. Prince is a JUNO award winning vocalist, drummer, educator and recording artist who delivers exciting and engaging concerts and workshops that treat audiences to a taste of his native homeland in southern Africa.

Demographics and Statistics

Participants:

- Youth: 514
- Adults: 32
- Seniors: 5
- Self Identify as Indigenous or Metis: 19
- Newcomers: 103



Objectives:

- To expose students to African drumming and its cultural significance.
- To promote diversity and inclusion through music.
- To provide teachers with resources and techniques to incorporate African drumming into their music curriculum.
- To foster a greater appreciation for world music among Saskatchewan students.

Garth Prince's workshop was designed to be interactive and educational, tailored to different age groups and skill levels. The key components of the workshop included:

1. Introduction to African Drumming:

- Brief history and cultural context of African drumming.
- Introduction to djembe, an African drum.

2. Hands-On Drumming Session:

- Basic drumming techniques and rhythms.
- Group drumming exercises to build coordination and teamwork.
- Solo opportunities for students to showcase their skills.

3. Cultural Stories and Songs:

- Storytelling to illustrate the cultural significance of drumming in African societies.
- Teaching traditional African songs and their meanings.

4. Question and Answer Session:

- Open floor for students and teachers to ask questions about African drumming and culture.
- Discussion on how to integrate African drumming into the school music curriculum.

Feedback and Impact:

- **Student Engagement:** Students showed high levels of enthusiasm and participation. Many expressed a new-found interest in African drumming and music.
- **Teacher Feedback:** Teachers appreciated the hands-on approach and found the workshop to be a valuable addition to their music programs. They also received resources to continue teaching African drumming.
- **Cultural Appreciation:** The workshops fostered a greater understanding and appreciation for African culture among students and teachers.

The African Drumming Tour was a resounding success, achieving its objectives of celebrating diversity and enhancing music education in Saskatchewan. The SMEA is committed to continuing such initiatives to promote cultural awareness and inclusion through music.

We extend our gratitude to Garth Prince for his exceptional workshops and dedication to music education. We also thank the participating schools, teachers, and students for their enthusiasm and support.



“Our K-12 were very engaged and enjoyed the concert”

“Community Youth Choir enjoyed an energetic and exciting workshop with Garth Prince on September 19th. Garth captured and held the attention of 50+ kids aged 5-18. The choir and the adults present all had positive comments to share following the workshop. Garth was engaging, entertaining and uplifting. The students had a wonderful time learning a new song through rhythm games, movement and rote singing. This was a very positive experience. We are grateful to Garth for sharing his time and talents and SMEA for providing this opportunity.”

“Garth Prince is a very engaging workshop clinician. He always has the student learning something new and builds on their abilities at a pace that is fun and within their skill level. He grabs the students’ attention and is a fabulous teacher. This workshop was a fantastic opportunity for students to learn about a different culture’s music in a small, rural town that doesn’t often have as many multicultural experiences. Garth was relatable to the students and gave them confidence in their ability to learn the drumming, singing and dancing. What a fantastic experience for our students and we would hands-down have him return to do another workshop with our kids in the future!”

“Garth Prince is a very engaging workshop clinician. He always has the student learning something new and builds on their abilities at a pace that is fun and within their skill level. He grabs the students’ attention and is a fabulous teacher. This workshop was a fantastic opportunity for students to learn about a different culture’s music in a small, rural town that doesn’t often have as many multicultural experiences. Garth was relatable to the students and gave them confidence in their ability to learn the drumming, singing and dancing. This is a perfect experience for the students to practice good rhythm and beat, especially since they will be starting band classes in the next year. What a fantastic experience for our students and we would hands-down have him return to do another workshop with our kids in the future!”

Students were very excited to have Garth Prince come and share some of his musical talents with them. They found his bright outfit and energy engaging. Students with African heritage were thrilled to see a guest speaker come to talk about their culture, teach them drumming and a song. Garth was great with the students, making sure all understood what was expected of them and giving all an opportunity to participate. It was a great experience to have Garth come to our school, one that I would recommend to other music teachers.”

*Equity &
Accessibility*

RESONATE AND RESONATE JUNIOR 2024

A Celebration of Music Education and Cultural Immersion

Resonate Junior 2024 took place hosted on Microsoft teams and beamed out to over 65 classrooms from across Prairie Spirit School Division that signed up to attend. Students took part in three 45 minute sessions. Julia, Danielle, and Reid from Métis Nation Saskatchewan led students through a demonstration of Métis history, culture and taught students jiggging and singing a traditional Métis song.

Cuban-Canadian Percussionist Alejandro Céspedes followed leading our students through some body percussion and rhythmic activities and Cuban music history. The final session of the day was presented by Music Therapist and former PSSD Music student Sophia James-Cavan who led a session on Song writing, Mental Health and well being through music. She took students through some breathing exercises then co-created and sung a song with all of our participants suggestions words and topics through the chat. We are excited to make the follow up resources from each session available for SMEA members.

Demographics and Statistics

Participants:

- Youth (19 & Under): 1851
- Adults (20-54): 71
- Seniors (55+): 0
- Total Participants: 1922
- Volunteers: 1
- Self-declared Indigenous: 50
- Approx. Volunteer Hours: 10
- Self-declared New Canadians: 40
- Instructors: 5



The 10th annual Resonate Student Music Conference took place at Heritage Common in the town of Hepburn on Friday May 3rd with over 180 students in grades 7,8 and 9, from schools across Prairie Spirit School Division taking part in Arts Education infused Music sessions.

Students had a choice of nine different hour-long session options on diverse music topics to choose from throughout the day including. Music and Wellbeing, Introduction to Songwriting, (Sophia James Cavan) Exploring Soundtrap, (Spencer Krips) Singing 101: Beginner's Guide to Music and The Voice, Music Theatre: Intro to Drama & Dance, (Keisha Mowchenko) Bucket Drumming, (Brett Graham) Soundwalk, (Brian Garbet) Uke 101: Four Chords, (Nick Fanner) Samba Drumming 101 (Jaye Luk)*

All of the sessions were built around the Saskatchewan Grade 7/8/9 Arts Education curriculum outcomes designed to give attending teachers tangible activities, lesson outlines and resources that they can continue within their classrooms and into future school years. Thank you to Will Martin for coordinating these programs.

Demographics and Statistics

Participants:

- Youth: 148
- Adults: 17
- Volunteers: 8

Some of the sessions included:

Music and Well-Being

This session will explore the connections between music and our physiological and mental health. How can we use music to support wellness? And why does it work in the first place?

Introduction to Songwriting

Has songwriting ever felt impossible and overwhelming? Have you ever felt stuck or unsure about songwriting? Songwriting doesn't have to be so daunting! In this session, we will explore the building blocks of songwriting and some tips and tricks for writing catchy melodies, and you will have a chance to try it yourself.

Soundwalk

A soundwalk is a walk where you focus on the sounds around you, and immerse yourself completely in the environment that you're in. Exploring this concept, join composer Brian Garbet where you will get the opportunity to both experience and learn how to create a soundwalk, while making a relationship with your surroundings, the spaces you occupy and the land you live on.

Exploring Soundtrap

Create beats, your own ringtone, make a podcast, audio book, interview a classmate or compose music, there are 101 different fantastic uses of Soundtrap's digital recording studio. Join Spencer Krips as he helps guide you through exploring Soundtrap and creating

Singing 101: Beginner's Guide to Music and The Voice

Ever wondered what happens inside your body for your voice to work? Or how singers and musicians know what to play and sing to make beautiful music? This session is for you! Join us for an introduction to making safe, healthy, beautiful and silly sounds with your voice, and to the wonders of musical notation.

Intro to Drama & Dance

This session is a fun and easy introduction to acting and dancing in musicals. Fun drama games, character creation and exploration, easy and fun dance steps, and maybe even a performance of a scene!

Uke 101: Four Chords

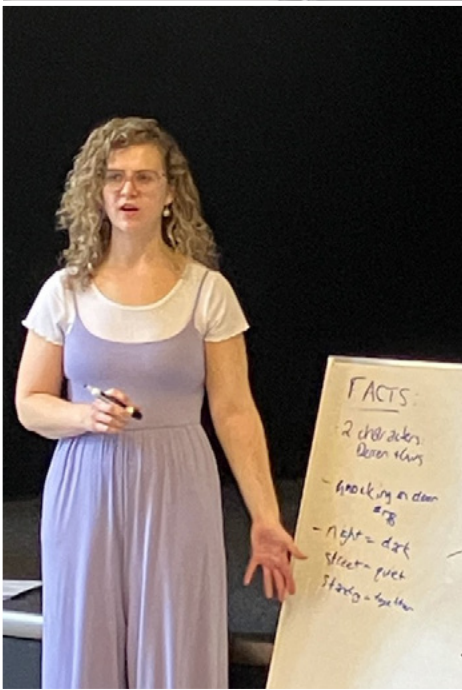
Pick up a Ukulele and learn 1000's of songs just by learning four simple chords. Get ready to strum, sing along or be the rhythm section for this 4-chord Jamming session.

Bucket Drumming

Pick up your sticks and rock out, Make your own bucket drumming routines and jam along.

Samba Drumming 101

Join Jaye for a journey into Samba Drumming, often used as a forum for sending social justice messages at rallies, you will get to play different Samba drums and learn some Samba Drum Grooves to dance along with!



LEARN ENGLISH THROUGH SINGING

The Sharkey Method™ (LETS)



Since 2020, Learn English Through Singing The Sharkey Method™ (LETS) has been helping students improve their English language skills through music. Developed in partnership with the Alberta Music Education Foundation and MacEwan University's English as an Additional Language Department, LETS has been successfully delivered both online and in-person.

In September 2022, LETS expanded to Saskatchewan through collaboration with the Saskatchewan Music Educators Association (SMEA) and the University of Saskatchewan's Learning Centre. After the Centre's restructuring in 2023, SMEA partnered with Saskatoon's Global Gathering Place (GGP) to continue offering LETS online. The program, running from January to March 2024, reached new Canadians eager to improve their English through music.

The course started with 12 registered students, with 7 successfully completing it. Despite fluctuating attendance due to work commitments, the program maintained a positive and engaging environment. Students received course materials via Zoom and participated in exercises, singing, and rhythm-based activities, allowing them to practice pronunciation and

articulation in an interactive way. Personalized attention was provided in the smaller class sizes, giving each student the opportunity to practice aloud and even perform solo.

Each week, students engaged in vocal warm-ups, diction exercises, and explored various musical genres—from pop to jazz to disco. The focus was on improving English pronunciation through singing, with lessons covering vowel and consonant sounds, as well as idiomatic expressions in the lyrics. The camaraderie within the group contributed to a supportive and collaborative atmosphere, allowing students to gain confidence in their language skills.

For the final class, students requested a review of previous exercises and an additional song, Yesterday by The Beatles. LETS not only improved students' pronunciation, but also boosted their confidence in English communication through music.

We extend our heartfelt thanks to Jennifer Jungwirth (SMEA), Marissa Evans (GGP), and all those involved in supporting this program. We look forward to continuing this valuable initiative in 2024/25.

SMEA MUSIC OUTREACH PROGRAM REPORT

SMEA is pleased to present the report on the SMEA Music Outreach Program for 2024. This program aimed to bring music education to various communities across Saskatchewan, focusing on inclusivity and accessibility. With 4 instructors we successfully reached 641 individuals through 24 sessions across 17 different locations.

Objectives

The SMEA Music Outreach Program had four primary objectives:

- 1. Establish Drop-In Music Programs:** Deliver music education sessions in multiple locations across the province.
- 2. Provide Accessible Music Education:** Bring music education to daycares, summer camps, and senior homes.
- 3. Foster Community Connections:** Create meaningful connections within the community through music.
- 4. Promote Enjoyment and Engagement:** Ensure all participants have fun while learning about music.

Session Activities

Each session was tailored to the needs and interests of the participants, encompassing a wide range of musical activities:

- **Singing and Vocal Exercises:** Participants learned about beat, rhythm, melody, and harmony through singing.
- **Musical Games and Activities:** Included freeze dance, rhythm games, and echo patterns.
- **Instrument Play:** Introduction to basic rhythms and instruments like tambourines and recorders.
- **Interactive Storytelling:** Sessions often included musical storytelling with pieces like "Peter and the Wolf."
- **Movement and Dance:** Incorporated movement to music, enhancing the physical engagement of participants.
- **Social Connection through Music:** Discussed the emotional and social impact of music.

Locations and Host Institutions

The program was implemented in diverse settings, including:

- Atria Primrose Chateau
- Balicanta Personal Care Home
- Chip and Dale Homes
- Hope's Home
- Lawson Montessori Preschool
- Lloydminster Play and Learn Daycare

- North YMCA Childcare
- Outdoor Venue - Wadena District
- Parkland Regional Library - Foam Lake Branch
- Porteous Lodge
- Saskatoon Open Door Society Daycare (Downtown)
- Saskatoon Open Door Society Queen Elizabeth Daycare
- South YMCA Childcare
- Warm 'n' Cozy Care Home
- YMCA Childcare South
- YMCA Northwest Regina
- YMCA Saskatoon Brighton

The feedback from participants and hosts was overwhelmingly positive. Many expressed appreciation for the opportunity to engage with music and looked forward to future sessions. The program successfully:

- Provided accessible music education to individuals with limited access.
- Fostered community spirit and connections through shared musical experiences.
- Offered a joyful and educational experience for all participants.

The 2024 SMEA Music Outreach Program successfully met its objectives by bringing music education to diverse groups across Saskatchewan. The enthusiasm and positive feedback from participants underscore the program's value and impact. We look forward to expanding and enhancing the program in the future to reach even more communities and individuals.

We extend our heartfelt gratitude to our dedicated volunteers, supportive host institutions, and enthusiastic participants who made this program a success. We also thank our sponsors and partners for their continued support in promoting music education throughout Saskatchewan. This event was made possible by the efforts of William Martin, who organized the initiative.

Demographics and Statistics

Participants:

- Youth: 437
- Adults: 122
- Seniors: 82
- People with Disabilities: 92
- Self-Identifying Indigenous/Métis: 1
- Newcomers: 55

NORTHERN SASKATCHEWAN MUSIC OUTREACH: Cultural Exchange & Educational Workshops in Uranium City



Northern Saskatchewan, focused on teaching cultural differences through music education. The event was held from April 8 to April 12, 2024, and involved seven students. Upon arrival Wilbur Sargunraj met with Janine Dean, the one and only staff member at the Uranium City School to discuss the upcoming workshop and community event. Wilbur was introduced to the students and presented them with fresh fruit and vegetables from Saskatoon, which were received with enthusiasm.

The workshop commenced with an introductory session where Wilbur shared songs and discussed the cultural differences between Canada and India. The students were particularly delighted by the fresh mangoes, a fruit many had never tasted before. Additionally, Wilbur conducted a book reading from "How to be a Simple Superstar," emphasizing the value and potential of each individual.

Later in the morning, a percussion workshop was held where students learned basic rhythms. Wilbur introduced the "Uranium City" song, composed specifically for the community. The students recorded their percussion parts and were filmed playing the instruments, which will be featured in a music video to be launched in the summer.

The students also recorded their singing parts and were filmed for the music video on the school property. Wilbur took this opportunity to teach some students how to use cameras,

further involving them in the creative process. The music video aims to showcase the students' learning and involvement, empowering them through their participation.

A community potluck was organized where Wilbur prepared Caribou 65. Despite its spiciness, the dish was well-received. Wilbur performed several songs for the community, and the event provided an opportunity to enjoy the extra vegetables, which are scarce in the region. The event fostered community spirit and engagement.

The final day included a photo session and a basketball game with the students, strengthening the bonds formed during the workshop. Wilbur expressed his gratitude to SMEA for their support and emphasized the importance of continuing this partnership to develop meaningful relationships with the Uranium City community.

The workshop, though attended by only seven students, demonstrated a significant impact. Wilbur plans to record the "Uranium City" song in Saskatoon and hopes to hold a special screening of the music video in the community. Wilbur Sargunraj extends his heartfelt thanks to SMEA for partnering in this special workshop and community event. The success of this initiative highlights the importance of such engagements in fostering cultural understanding and empowering students through music education.



*Truth &
Reconciliation*

PRAIRIE ROOTS CREATIVE WORKSHOP

Advancing Truth and Reconciliation through Indigenous Arts Education

The Prairie Roots program aims to provide a transformative experience for youth in Saskatchewan, focusing on art education in dance, music, visual arts, and drama, all through an Indigenous lens. This one-day workshop is dedicated to celebrating Indigenous culture and fostering cultural understanding and appreciation. By offering the workshop free of charge and including meals, we ensure accessibility for at-risk and economically disadvantaged youth, particularly Indigenous youth.

Targeted outreach to specific schools allows us to engage the right participants and enhance the impact of our Truth and Reconciliation initiatives. This program not only builds educator capacity in Indigenous music education but also expands access to equitable music education throughout the province. By sharing summaries of the workshop with our network of music educators, we encourage the development of culturally relevant lesson plans that extend the program's influence across Saskatchewan.

Workshop Details

- **Date:** June 1st, 2024
- **Location:** Sylvia Fedoruk Elementary School Community Room, Saskatoon
- **Target Audience:** Youth aged 8-12
- **Participants:** 25 registered, 11 attended
- **Schools Represented:** Caroline Robins, Sylvia Fedoruk, Wâhkôhtowin, and Forest Grove Elementary
- **Instructors:**
 - **Visual Art:** Nikki Climenhaga
 - **Drama:** Jennifer Bishop
 - **Dance:** Larence Roy
- **Coordinator:** Chrissy Loewen, President, SAEA



Workshop Overview

The Prairie Roots Creative Workshop was a collaborative effort between the Saskatchewan Arts Education Association (SAEA) and the Saskatchewan Music Educators Association (SMEA). Held on June 1, 2024, at the Sylvia Fedoruk Elementary School Community Room in Saskatoon, this immersive workshop catered to youth aged 8-12 and centered on Indigenous perspectives in various artistic disciplines.

Workshop Objectives

- **Enhance Cultural Understanding:**
Provide students with an opportunity to explore Indigenous perspectives through various art forms.
- **Foster Artistic Skills:**
Engage participants in activities that develop their skills in visual art, drama, and dance.
- **Promote Cultural Education:**
Encourage cultural education and awareness among participants, particularly Indigenous youth and those from at-risk or economically disadvantaged backgrounds.
- **Expand Access to Arts Education:**
Ensure accessibility by offering the workshop free of charge and providing meals, targeting schools to reach the right partic.

Session Highlights

- **Visual Art Session (Instructor: Nikki Climenhaga):**
Participants painted interpretations of the “strawberry moon,” guided by cultural teachings.
- **Drama Session (Instructor: Jennifer Bishop):**
Students engaged in theater games and storytelling, inspiring one participant to join a local theater group.
- **Dance Session (Instructor: Larence Roy):**
Attendees learned hoop dancing, exploring movements like the snake, butterfly, and eagle, along with their cultural significance.
- **Music Integration:** Music played a vital role in enriching the workshop experience, with drumming accompanying hoop dancing and background music enhancing the art session’s cultural atmosphere.

Despite the workshop being designed for 30 students, 11 participated, representing grades two to eight from four schools. Even with lower attendance, the workshop provided a meaningful experience, with participants showing enthusiasm and engagement throughout.

Acknowledgments

The success of the Prairie Roots Creative Workshop was made possible through the generous support of:

- Saskatchewan Music Education Association
- Saskatchewan Art Education Association
- Sask Lotteries
- Sask Culture
- Warman Save on Foods

The workshop effectively achieved its goals of fostering cultural understanding and artistic expression among youth. Participants actively engaged with Indigenous culture through creative activities, enhancing their appreciation for diversity and the arts. The positive feedback highlights the importance of such initiatives in promoting cultural education and artistic development.

We extend our heartfelt thanks to all instructors, sponsors, and participants for making this workshop a valuable and memorable experience. We look forward to continuing and expanding similar programs to reach more youth and communities across Saskatchewan.



*Location: Various locations including
Wanuskewin Heritage Park, Meewasin Park,
and Kinsmen Park*

Date: October 2023

DOWNIE WENJACK FUND

Walk For Wenjack Community Event

Objective:

The “Walk For Wenjack” community event was organized to engage students, teachers, and community members in a Reconciliation education initiative during Secret Path Week. This event aimed to honor Chanie Wenjack’s legacy and raise awareness about Canada’s ongoing journey toward reconciliation. It featured music performances and discussions that highlighted Indigenous history and culture, offering participants a chance to learn and reflect.

Event Structure:

The event was conducted as a charity walk, commencing at the Shakespeare on Saskatchewan Amphitheatre and concluding at Wanuskewin Heritage Park. Participants stopped at three key locations where guest speakers and performers provided insights and stories:

Shakespeare on Saskatchewan Amphitheatre Stage

The event opened with remarks and performances that set the tone for the day’s activities.

Meewasin Park

This midpoint stop included additional presentations and performances.

Wanuskewin Heritage Park

The event culminated with a final set of reflections and performances, rounding off the day’s educational and inspirational journey.

Beneficiaries

The workshop was intended to benefit:

- Self-declared Indigenous students
- New Canadian students (residing in Canada for 5 years or less)
- Students from small communities or rural areas
- Students facing socio-economic barriers
- Estimated Number of Participants: 100

Impact

The “Walk For Wenjack” event was a significant step in promoting understanding and reconciliation, bringing together a diverse group of participants to reflect on shared histories and the journey toward a more inclusive future. The event provided an important platform for education and dialogue, fostering a deeper appreciation of Indigenous cultures and histories among attendees.

Thank you to Will Martin for his assistance in making this event possible.

ADVOCACY

Advocacy

SASKATCHEWAN MUSIC EDUCATION DAY

September 15, 2023, marked the second annual Saskatchewan Music Education Day, a significant event that underscored the importance of music education in schools. This year, the Saskatchewan Music Educators Association (SMEA) partnered with the Saskatchewan Arts Alliance to bolster their advocacy campaign, ensuring the continued support and development of music programs in Saskatchewan schools.

Advocacy Campaign

The advocacy campaign was a central feature of the day, aiming to engage and mobilize the community in support of music education. An easy-to-use form was created in collaboration with the Saskatchewan Arts Alliance. This form, once populated, automatically generated an advocacy letter addressed to key stakeholders, including:

- The Saskatchewan Minister of Education
- The President of the Saskatchewan School Board Association
- Local Members of the Legislative Assembly (MLAs)

This initiative empowered parents, students, teachers, and community members to voice their support for music education, highlighting its critical role in student development.

Media Engagement

The day's activities were complemented by an extensive media campaign, including both radio and in-person interviews. Key figures from the SMEA participated in these interviews, providing valuable insights and perspectives on the importance of music education. Interviewees included:

- Access Communications/Talk of the Town & CTV Regina - Katlyn Redding, SMEA President
- CTV Saskatoon Interview and CFCN - Sharon Bates, SMEA Vice President
- CJWW Radio Interview - Graham Gilmore, SMEA Board of Directors
- Blue Sky Radio Kayleigh Skomorowski, SMEA Board of Directors & Will Martin - Strategic Facilitator - Arts Education Prairie Spirit School Division, Adelle Sawatzky/ Evia McDowell Music Educators in Yorkton Area, Donny Parenteau - Musician in Prince Albert Area

These spotlight interviews were instrumental in raising awareness and generating public support for the cause.

Importance of Music Education

The event highlighted several key reasons why music education is essential in schools:

Music education offers a wide range of benefits that contribute to the holistic development of students. Here are some of the key advantages:

Cognitive Development

- 1. Enhanced Brain Function:** Music education stimulates various parts of the brain, improving cognitive functions such as memory, attention, and spatial-temporal skills.
- 2. Language Skills:** Learning music enhances language development, reading skills, and verbal memory by improving the brain's ability to process sounds.
- 3. Mathematical Ability:** Music education can improve mathematical skills through the understanding of rhythms, patterns, and counting.

Academic Achievement

- 4. Improved Academic Performance:** Students who participate in music education often achieve higher grades and test scores in subjects like math, science, and reading.
- 5. Enhanced Problem-Solving Skills:** Music education fosters critical thinking and problem-solving abilities as students learn to read music, interpret compositions, and create their own pieces.

Social and Emotional Benefits

- 6. Teamwork and Collaboration:** Playing in ensembles or bands teaches students how to work together, listen to each other, and collaborate towards a common goal.

Celebrating music education helps to ensure that these benefits continue to be available to students across Saskatchewan.

The event saw widespread participation from various stakeholders, including parents, students, teachers, and community members. The easy-to-use advocacy form facilitated widespread involvement, making it simple for individuals to advocate for the continuation and expansion of music education programs in Saskatchewan schools.

The 2023 Saskatchewan Music Education Day was a resounding success, serving as a powerful advocacy platform for music education in schools. The collaboration between the SMEA and the Saskatchewan Arts Alliance, coupled with extensive media engagement, effectively raised awareness and garnered support for the cause. As classes resumed in September, this event set a high standard for the promotion and development of music education, ensuring that the musical opportunities in Saskatchewan schools continue to thrive.

*Financial
Statements*

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
FINANCIAL STATEMENTS
JUNE 30, 2024

◆

INDEPENDENT AUDITOR'S REPORT

To the Members of
Saskatchewan Music Educators Association

Qualified Opinion

I have audited the accompanying financial statements of Saskatchewan Music Educators Association (the Entity), which comprise the statement of financial position as at June 30, 2024 and the statements of operations, statement of net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

In my opinion, except for the effects, if any, of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of Saskatchewan Music Educators Association as at June 30, 2024 and its financial performance and its cash flows for the 10 months then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many non-profit organizations, Saskatchewan Music Educators Association derives part of its revenue from membership fees, donations and other fundraising activities, the completeness and classification of which are not susceptible to satisfactory audit verification. Accordingly my verification of these transactions was limited to accounting for the amounts recorded in the records of the Association and I was not able to determine whether any adjustments might be necessary to the revenues, statement of operations, assets and net assets.

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of my report. I am independent of the Entity in accordance with the ethical requirements that are relevant to my audit of the financial statements in Canada, and I have fulfilled our other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements


My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, I exercise professional judgment and maintain professional skepticism throughout the

audit. I also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Regina, Saskatchewan
September 12, 2024



Marcia Herback
CPA, CA

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2024
(with comparative figures at August 31, 2023)

| | 2024 | 2023 |
|--|-------------------|-------------------|
| ASSETS | | |
| Current assets | | |
| Cash (Note 3) | \$ 32,350 | \$ 162,675 |
| Investment | 125,000 | 100,000 |
| Accounts receivable (Note 4) | 271 | 7,158 |
| Goods and services tax recoverable | 2,481 | 2,692 |
| Prepaid expenses | <u>10,859</u> | <u>26,025</u> |
| | 170,961 | 298,550 |
| Capital assets (Note 5) | <u>5,432</u> | <u>5,390</u> |
| | <u>\$ 176,393</u> | <u>\$ 303,940</u> |
| LIABILITIES | | |
| Current liabilities | | |
| Accounts payable and accrued liabilities | \$ 7,812 | \$ 17,562 |
| Deferred revenue (Note 7) | <u>28,165</u> | <u>142,204</u> |
| | <u>35,977</u> | <u>159,766</u> |
| NET ASSETS | | |
| Unrestricted net assets | 111,618 | 114,373 |
| Restricted net assets | 23,366 | 24,411 |
| Invested in capital assets | <u>5,432</u> | <u>5,390</u> |
| | <u>140,416</u> | <u>144,174</u> |
| | <u>\$ 176,393</u> | <u>\$ 303,940</u> |

See accompanying notes

Approved on Behalf of the Board

_____ Director

_____ Director

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
FOR THE 10 MONTHS ENDED JUNE 30, 2024
(with comparative figures for the year ended August 31, 2023)

| | 2024 | 2023 |
|---|-------------------|------------------|
| Revenues | | |
| Grants (Schedule 1) | \$ 189,708 | \$ 251,454 |
| Self generated (Schedule 2) | <u>84,904</u> | <u>84,039</u> |
| | <u>274,612</u> | <u>335,493</u> |
| Expenses | | |
| Administration (Schedule 3) | 14,976 | 17,952 |
| Communications (Schedule 4) | 8,302 | 16,081 |
| Corporate (Schedule 5) | 15,288 | 19,126 |
| Personnel | 77,961 | 83,215 |
| Programs and services (Schedule 6) | 147,902 | 163,725 |
| Travel and meetings (Schedule 7) | <u>13,941</u> | <u>19,056</u> |
| | <u>278,370</u> | <u>319,155</u> |
| Excess (deficiency) of revenue over expenses | <u>\$ (3,758)</u> | <u>\$ 16,338</u> |

See accompanying notes

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
STATEMENT OF CHANGES IN NET ASSETS
FOR THE 10 MONTHS ENDED JUNE 30, 2024
(with comparative figures at August 31, 2023)

| | HCPP Externally Restricted | Frank Connell Internally Restricted | Graeme Steen Memorial Internally Restricted | Maureen Patterson Internally Restricted | RJ Staples Internally Restricted | Invested in Capital Assets | Unrestricted | 2024 | 2023 |
|---|----------------------------------|--|--|--|--|----------------------------------|--------------|------------|------------|
| Net Assets | | | | | | | | | |
| Balance, beginning of year | \$ 7,406 | 1,798 | 2,770 | 12,437 | - | 5,390 | 114,373 | \$ 144,174 | \$ 127,836 |
| Excess (deficiency) of revenue over expenses | (95) | (500) | (450) | - | (450) | (1,358) | (905) | (3,758) | 16,338 |
| Purchase of capital assets | - | - | - | - | - | 1,400 | (1,400) | - | - |
| Transfer to (from) restricted assets | - | - | - | - | 450 | - | (450) | - | - |
| Balance, end of year | \$ 7,311 | 1,298 | 2,320 | 12,437 | - | 5,432 | 111,618 | \$ 140,416 | \$ 144,174 |

See accompanying notes

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
STATEMENT OF CASH FLOWS
FOR THE 10 MONTHS ENDED JUNE 30, 2024
(with comparative figures at August 31, 2023)

| | 2024 | 2023 |
|--|------------|------------|
| Operating activities | | |
| Excess (deficiency) of revenue over expenses | \$ (3,758) | \$ 16,338 |
| Items not involving an outlay (receipt) of cash: | | |
| Amortization | 1,358 | 3,109 |
| | (2,400) | 19,447 |
| Net change in non-cash operating working capital balances: | | |
| Accounts receivable | 6,887 | (7,158) |
| Goods and services tax recoverable | 211 | (1,144) |
| Prepaid expenses | 15,166 | (2,182) |
| Accounts payable and accrued liabilities | (9,750) | 15,259 |
| Deferred revenue | (114,039) | 10,854 |
| Cash provided by (used in) operating activities | (103,925) | 35,076 |
| Investing activities | | |
| Purchase of short-term investment | (25,000) | (100,000) |
| Purchase of capital assets | (1,400) | (1,627) |
| Cash used in investing activities | (26,400) | (101,627) |
| Decrease in cash | (130,325) | (66,551) |
| Cash position, beginning of year | 162,675 | 229,226 |
| Cash position, end of year | \$ 32,350 | \$ 162,675 |

See accompanying notes

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2024

1. Purpose of the association

Saskatchewan Music Educators Association is a not-for-profit organization incorporated provincially under the Non-Profit Corporations Act of Saskatchewan. As a registered charity, the Association is exempt from the payment of income taxes under Section 149(1) of the Income Tax Act.

Saskatchewan Music Educators Association's mandate is to foster the development of high standards for music and music education by providing forums for the exchange of information and by sponsoring hands-on opportunities for music development.

2. Summary of significant accounting policies

Basis of presentation

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Measurement uncertainty

The preparation of the financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenues and expenditures during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in revenues in the period in which they become known. Actual results could differ from these estimates.

Capital assets

Capital assets are stated at cost or deemed cost less accumulated amortization. Capital assets are amortized over their estimated useful lives on a declining balance basis with the following rates:

| | |
|--------------------|-----|
| Display | 20% |
| Office equipment | 20% |
| Computer equipment | 50% |
| Computer software | 50% |

Capital assets acquired during the year but not placed into use are not amortized until they are placed into use.

Revenue Recognition

The Association follows the deferral method of accounting for contributions.

Restricted contributions (including grants and scholarships) for specified expenses are recognized as revenue in the year in which the related expenditures are incurred. A portion of the monies received by the Association may only be used for specific purposes and accordingly are accounted for in separate funds. Temporary transfers of monies between these funds are recorded as interfund receivables/payables. Permanent transfers are recorded as transfers in the net asset accounts.

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2024

2. Summary of significant accounting policies (continued)

The following Restricted Funds do not maintain individual bank accounts, but the accounting records capture the activities and fund balances separately:

HICPP

These funds are held in trust for the Heart of the City Piano Program. The revenues and expenses associated with the HICPP program flow through the restricted fund. In 2024, HICPP revenues were \$1,164 (2023 - \$804) and expenses were \$1,259 (2023 - \$378).

Frank Connell Fund

These funds are held in trust for the Frank Connell Scholarship. The revenues and expenses associated with the Frank Connell Fund flow through the restricted fund. In 2024, revenues were \$nil (2023 - \$2,298) and expenses were \$500 (2023 - \$500).

Graeme Steen Memorial Fund

These funds are held in trust for the Graeme Steen Memorial Scholarship. The revenues and expenses associated with the Graeme Steen Memorial Fund flow through the restricted fund. In 2024, revenues were \$nil (2023 - \$2501) and expenses were \$450 (2023 - \$325). The opening balance was previously recorded as deferred revenue in prior years (2022 - \$2,845).

Maureen Patterson Fund

These funds are held in trust for the Maureen Patterson Scholarship. The revenues and expenses associated with the Maureen Patterson Fund flow through the restricted fund. In 2024, revenues were \$nil (2023 - \$nil) and the expenses were \$nil (2023 - \$nil).

RJ Staples

These funds are held in trust for the RJ Staples Scholarship. The revenues and expenses associated with the RJ Staples Fund flow through the restricted fund. In 2024, revenues were \$50 (2023 - \$50) and expenses were \$500 (2023 - \$500). \$450 was transferred in from the Unrestricted Fund (2023- \$450).

Unrestricted contributions (such as donations and self generated) are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Membership revenue is a service-related revenue. These revenues are recognized systematically over the term of the membership when reasonable assurance exists regarding the measurement and collectability of the agreed upon consideration.

Interest revenue is recognized as revenue when reasonable assurance exists regarding measurement and collectability.

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2024

2. Summary of significant accounting policies (continued)

Financial instruments

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in revenues. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are recorded as expenditures when incurred.

Financial assets subsequently measured at amortized cost include cash and accounts receivable.

Financial liabilities recorded at amortized cost include accounts payable and accrued liabilities.

Contributed services

Contributed materials and services are recognized in the financial statements when their fair value can be reasonably determined and they are used in the normal course of the Association's operations and would otherwise have been purchased.

The Association has chosen to fair value the cost of lessons taught by music teachers who volunteer their time and expertise during the year. This value has been determined to be \$nil for 2024 (2023 - \$nil).

3. Cash

Included in cash as at June 30, 2024 are restricted balances of \$23,366 (2023 - \$24,411) for various scholarships and projects.

4. Accounts receivable

The Association does not record an allowance on accounts receivable as it has a history of collecting on its accounts.

5. Capital assets

| | <u>Cost</u> | <u>Accumulated Amortization</u> | <u>2024 Net Book Value</u> | <u>2023 Net Book Value</u> |
|--------------------|------------------|-------------------------------------|------------------------------------|------------------------------------|
| Display | \$ 1,413 | 1,043 | \$ 370 | \$ 463 |
| Office equipment | 11,974 | 9,912 | 2,062 | 2,578 |
| Computer equipment | 20,679 | 18,249 | 2,430 | 1,637 |
| Computer software | <u>3,798</u> | <u>3,228</u> | <u>570</u> | <u>712</u> |
| | <u>\$ 37,864</u> | <u>32,432</u> | <u>\$ 5,432</u> | <u>\$ 5,390</u> |

6. Line of credit

The Association has a credit facility with Conexus Credit Union, which includes an approved operating line that can be drawn upon to a maximum of \$30,000, which bears interest at prime plus 4%, or 10.95%, as at June 30, 2024 (2023 - 11.2%). The operating line is secured by a general security agreement. As at year end, there was no amount drawn upon the operating line.

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2024

7. Deferred revenue

| | <u>2024</u> | <u>2023</u> |
|-----------------------------------|------------------|-------------------|
| Advertising | \$ 250 | \$ - |
| Canada Post Grant | 1,690 | - |
| CMEA Grant | - | 2,000 |
| Community Initiatives Fund | 4,800 | - |
| Honour Group band tuition | 5,425 | 9,250 |
| Honour Group choir tuition | 16,000 | 22,950 |
| Memberships | - | 100 |
| SMC advertising | - | 850 |
| SMC registration fees | - | 379 |
| SMC sponsorships | - | 200 |
| SMC trade show displays | - | 1,025 |
| Saskatchewan Lotteries Trust Fund | - | 105,000 |
| Workshops | - | 450 |
| | <u>\$ 28,165</u> | <u>\$ 142,204</u> |

8. Lease commitment

The Association has a long-term lease on a photocopier. The lease is for 66 months with quarterly payments of \$555 plus applicable taxes and expires in November 2027. Lease payments are expensed in the statement of revenues and expenditures.

9. Related party transactions

During the year, the Association paid office rent of \$5,500 (2023 - \$6,600) to the Executive Director. These transactions occurred within the normal course of operations and are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties.

10. Financial instruments

The Association is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the Association's risk exposure and concentration at June 30, 2024:

Credit risk

Credit risk arises from the potential that a counterparty will fail to perform its obligations. The Association is exposed to credit risk from granting agencies and other related sources. The Association's exposure arises principally from its accounts receivable. The Association has a significant number of grantors and other related sources which minimizes the concentration of credit risk. There has been no change to the risk exposure from 2023.

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
JUNE 30, 2024

11. Financial instruments (continued)

Liquidity risk

Liquidity risk is the risk that an entities will encounter difficulty in meeting obligations associated with financial liabilities. The Association is exposed to this risk mainly in respect of its receipt of funds from its granting agencies and other related sources and accounts payable and accrued liabilities. Cash flow from operations provide a substantial portion of the Association's cash requirements. Additional cash requirements are met with the use of the available line of credit. There has been no change to the risk exposure from 2023.

Interest rate risk

Interest rate risk is a type of market risk that refers to the risk that the fair value of financial instruments or future cash flows associated with the instruments will fluctuate due to changes in market interest rates. The Association is exposed to interest rate risk with respect to its cash and investment and its effect on interest income. Fluctuations in interest rates do not have a significant effect on cash due to the fact that interest income is not a major percentage of total revenue. There has been no change from interest risk exposure from 2023.

11. Economic dependence

The Association receives significant revenue in grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. As a result, the Association is dependent upon the continuance of these grants to maintain operations at their current level.

12. Change in fiscal year

During the year, the Association made a motion to change the fiscal year end from August 31 to June 30. The current year's figures represent 10 months of operations.

13. Comparative figures

The financial statements have been reclassified, where applicable, to conform to the presentation used in the current year.

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE 10 MONTHS ENDED JUNE 30, 2024
(with comparative figures for the year ended August 31, 2023)

| | 2024 | 2023 |
|---|-------------------|-------------------|
| Grants | | |
| | | Schedule 1 |
| Canada Post Community Foundation | \$ 3,100 | \$ 10,209 |
| Canadian Music Educators Association | 2,500 | - |
| Community Initiatives Fund | - | 5,000 |
| Saskatchewan Lotteries Trust Fund, Annual Funding | 175,000 | 210,000 |
| SaskCulture | 5,000 | 18,000 |
| Saskatchewan Teachers' Federation | 4,108 | 8,245 |
| | <u>\$ 189,708</u> | <u>\$ 251,454</u> |
| Self Generated | | |
| | | Schedule 2 |
| Administration | \$ - | \$ 2 |
| Donations | - | 3,973 |
| Donations - Frank Connell | - | 2,298 |
| Donations - Graeme Steen Memorial | - | 250 |
| Donations - HCPP | 1,164 | 804 |
| Donations - RJ Staples | 50 | 50 |
| Interest income | 2,674 | 1,739 |
| Junior Band | 10,460 | 7,253 |
| Memberships | 1,135 | 1,175 |
| Honour group | 30,540 | 17,122 |
| Northern music camp | - | 9,000 |
| Regina music outreach program | - | 2,500 |
| SK Arts Education Conference | 1,824 | - |
| Sask Music Conference | 35,407 | 37,873 |
| Workshops | 1,650 | - |
| | <u>\$ 84,904</u> | <u>\$ 84,039</u> |

SASKATCHEWAN MUSIC EDUCATORS ASSOCIATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE 10 MONTHS ENDED JUNE 30, 2024
(with comparative figures for the year ended August 31, 2023)

| | 2024 | 2023 |
|-----------------------------------|-------------------|-------------------|
| Administration | | |
| | | Schedule 3 |
| Amortization | \$ 1,358 | \$ 3,109 |
| Equipment purchases & maintenance | 425 | 391 |
| Office supplies | 404 | 29 |
| Postage | 121 | 496 |
| Printing | 2,822 | 2,934 |
| Rent | 5,500 | 6,600 |
| Software | 1,033 | 810 |
| Telephone & internet | 3,313 | 3,583 |
| | <u>\$ 14,976</u> | <u>\$ 17,952</u> |
| Communications | | |
| | | Schedule 4 |
| Advocacy | \$ 2,798 | \$ 10,899 |
| Publications | 4,253 | 4,183 |
| Website | 1,251 | 999 |
| | <u>\$ 8,302</u> | <u>\$ 16,081</u> |
| Corporate | | |
| | | Schedule 5 |
| Audit | \$ 3,797 | \$ 10,912 |
| Accounting services | 2,711 | 1,928 |
| Membership registration | - | 514 |
| National dues | 4,983 | 4,167 |
| Insurance | 553 | 294 |
| Bank fees | 3,244 | 1,311 |
| | <u>\$ 15,288</u> | <u>\$ 19,126</u> |
| Programs and services | | |
| | | Schedule 6 |
| Curriculum | \$ - | \$ 450 |
| Grants & workshops | 14,990 | 14,108 |
| HCPP music | 1,259 | 377 |
| Honour Group program | 29,518 | 25,524 |
| Junior band program | 7,988 | 5,183 |
| Member organizations | 4,000 | 4,750 |
| Sask Music Conference | 55,967 | 58,406 |
| Scholarships | 1,850 | 1,550 |
| Special projects | 32,330 | 53,377 |
| | <u>\$ 147,902</u> | <u>\$ 163,725</u> |
| Travel and meetings | | |
| | | Schedule 7 |
| Board meetings | \$ 11,167 | \$ 15,820 |
| CMEA national meeting | 2,442 | 1,727 |
| Staff travel | 332 | 1,509 |
| | <u>\$ 13,941</u> | <u>\$ 19,056</u> |



FUNDED BY



In partnership with

