

Looking Back on Our Heritage:

A Concise History of the Ontario Music Educators' Association (1919-2019)

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This year, 2019, marks the centennial of The Ontario Music Educators' Association (OMEA); OMEA is the oldest continuing music education association in Canada. Over the past hundred years, music educators, through membership in our association, have been strong advocates for developing and improving music education for the students in Ontario schools.

The Music Section of the Ontario Education Association (1919–1929)

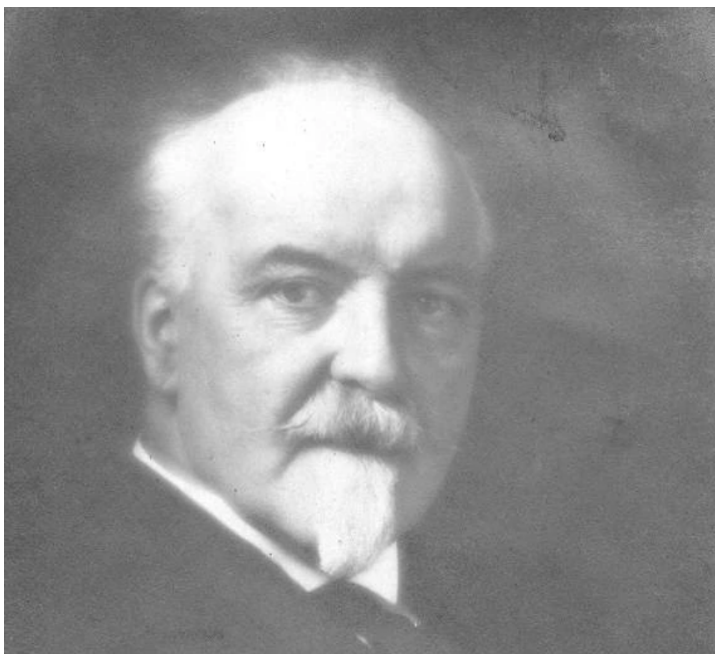
Founded as the music section of the Ontario Education Association (OEA), concerned music educators met for the first time in April 1919 at the OEA convention held in Toronto. The initial membership of the music section of OEA was comprised of 18 public school music supervisors and instructors from the provincial normal schools. Among these were school music supervisors from various cities and towns: H. Whorlow Bull (Windsor), E. W. Goethe Quantz (London), Bruce Carey (Hamilton), James Smith (Ottawa), P. G. Marshall (Simcoe), Emily Tedd, Duncan McKenzie, and Benson Collier (Toronto), Harry Hill (Kingston, and later Kitchener), and Alwilda McKenzie (Leamington) and school music teachers from Normal Schools (earlier versions of Teachers' Colleges, now known as Faculties of Education): A. T. Cringan (Toronto), T. A. Brown (Ottawa), Charles Percy (London), James Bottomley (Stratford), and Harry Stares (Hamilton) (Green & Vogan, 1991, p. 244).

At this meeting they elected A. T. Cringan as chair and E. W. G. Quantz as Secretary. These leaders in music education, many of whom were activists, utilized the OEA convention to discuss key issues and voice their concerns. Following, the members adopted seven recommendations:

1. That the regulation relating to the compulsory teaching of music be made active throughout the Province, and that a minimum of one hour per week be required by the Department to be devoted to the study of Vocal Music.
2. That a Supervisor of Music for the Province of Ontario be appointed to stimulate an interest in music, particularly throughout the rural districts and towns where the subject is not now taught in Public and High Schools.
3. That the duties and relationship of Supervisors of Music to the school be clearly defined by the Department of Education in the Departmental Regulations.
4. In view of the lamentable conditions of music in the rural districts – it being found that 88 per cent of all students entering Normal Schools have had no previous training in singing – we would strongly urge the appointment of Supervisors of Music for rural districts, as provided for by regulation, and that this recommendation be carried into effect as promptly as practicable.
5. That phonographs, and band and orchestral instruments for school use only, be put on the approved school apparatus, in order that they may be subject to the same exemption from Customs Duties as other school apparatus.
6. That we recommend the granting of credits for outside music study in the High School Course, as soon as the Department deems it expedient.
7. In order to give teachers-in-training an opportunity to hear the best music, and in order that they may receive training in music appreciation, we would recommend that gramophones be placed in Normal Schools, in English-French Training Schools and English Model Schools of the province. (OEA Proceedings, 1919, p. 105 as cited in Brault, 1977, pp. 54–55)

Subsequently, later in 1919, the Department of Education appointed A. T. Cringan as a part-time provincial inspector of music. Over the succeeding years, many of the recommendations generated at the OEA 1919 convention were eventually implemented; the Department of Education altered its policies in order to address these recommendations.

By 1919 when the Music Section of OEA had been created, Ontario had already established Normal Schools for preparing general classroom teachers to teach in elementary schools in various areas of the province; music was one of the subjects taught. The first Normal School had opened in Toronto in 1847. As time went on, more Normal Schools were initiated: Ottawa, London, Peterborough, Hamilton, Stratford, and North Bay. The Faculty of Education of the University of Toronto had been established in 1907 initially preparing only elementary teachers; music instruction was part of the course work (Fenwick, 1951).



**Alexander Thom Cringan, First President of OEA Music Section
1919 – 1922.**

During the early 1920's, the Music Section of OEA advocated for compulsory vocal music instruction in the elementary schools and began addressing the superficial nature of music training at Normal Schools which was related to the general absence of previous high school musical experience provided in almost all of the high schools in the province (Brault, 1977). By 1924 the teaching of vocal music became obligatory in the elementary schools in Ontario. Initially, the Department of Education had followed the traditional Egerton Ryerson's 19th century plan in which classroom teachers were used for music instruction. However, the Department of Education soon recognized the greater value of employing specially trained music teachers and supervisors. The Department supported its commitment of enhancing professional development for classroom teachers to become music teachers by offering summer school training and improving the system of music grants. As a result, the number of special music teachers across the province increased dramatically from 79 in 1925 to 219 in 1930. During this period as well, the music section of OEA participated in the 'note-name' versus 'tonic sol-fa' pedagogical debates (Kallman, Potvin, & Winters, 1992, Green & Vogan, 1991).

During the 1920s, a growing sense of support for high school music study developed on a number of fronts. In 1920, The Faculty of Education of the University of Toronto "became the Ontario College of Education, and, for the first time, a course in vocal music was offered to candidates for the high school certificate" (Fenwick, 1951, pp. 10-11). Following, in 1921, the Department of Education recommended that music be offered as a regular high school music subject.

At annual OEA conventions (often held around Easter) during the 1920s, various workshops were offered for elementary and secondary teachers coupled with performances by the Riverdale Collegiate Girls' Choir (Toronto) at the 1925 and 1926 conventions and Hamilton Central Collegiate Orchestra at the 1927 convention. This 1927 performance showed continued promotion for high school music and a growing interest in instrumental music study (Brault, 1977).

The Music Section of the Ontario Education Association (1930–1949)

Throughout this period, the members of OEA music section continued to strongly advocate to the Department of Education for the growth and development of music education in Ontario schools. At the 1930 OEA convention, two resolutions were passed which recommended: 1. that both vocal and instrumental music be included in the high school curriculum; and 2. that more intensive music instruction needed to be provided for candidates at the Normal Schools. In 1934, the OEA music section members passed a resolution to advocate the Department of Education to establish music as a high school matriculation subject (Brault, 1977). Later, in 1939, they passed three more resolutions sent on to the Department of Education that:

music should be more widely distributed in the optional group of subject for entrance to the arts course [at University], another advocating music as a requisite for entrance to Normal School; and ... that the Music Section ... places itself on record as anticipating the day when music shall be on equality with all other subject on the curriculum. (Brault, 1977, p. 186)

In September of 1935, the Ontario Department of Education created a new post as Director of the Music Branch for the Province and G. Roy Fenwick assumed this appointment (Brault, 1977).

During the 1930s, the OEA music section initiated an annual concert "The Music Evening" which was held on the Wednesday night of each annual OEA Easter convention. These concerts, which continued until 1960, featured various elementary and secondary school music groups from across the province. They were staged at various venues such as Massey Hall, Harbord Collegiate, and Eaton Auditorium, Toronto. The large and small ensembles were conducted by such noted music educators as Leslie Bell, G. Roy Fenwick, P. G. Marshall, Harvey Perrin, Leonard Richer, and Robert Rosevear.

Large massed ensembles comprised of young musicians from schools across Ontario also became a popular entity in various annual "Musical Evening" concerts. One concert of note during the 1935 convention included a provincial high school orchestra of one hundred players drawn from 24 towns of Ontario performed under the directorship of Leonard Richer (Brault, 1977). Rehearsals previously had been held in Toronto, Hamilton, and London to prepare students for this concert. Later during the 1937 convention, the concert included a 200-voice High School Chorus, a 200-voice Elementary School Choir, a massed Symphony Orchestra of 100 musicians and a Home and School Mothers' Choir comprised of 300 women (Brault, 1977). In 1938, these concerts began to be broadcast over the CBC radio network.

During the Second World War in 1941, the "Musical Evening" performances were renamed "Spring Festival" and expanded to include larger massed ensembles. As well, the venue moved to Varsity Stadium on the University of Toronto campus (Kallman, Potvin, & Winters, 1992). Brault (1977) described: "An orchestra, of two hundred players, was under the direction of Leonard Richer; two mammoth choirs of 500 voices each, stood ready to respond to the batons of [G. Roy] Fenwick and [P. G.] Marshall, conductors for the

Public and High School Choruses respectively” (p. 197). However, by 1942, due to travel restrictions of students and teachers during the War, the massed ensembles ceased; musical evening performances then included mainly Toronto-based ensembles and the annual concert was moved to a smaller venue such as Eaton Auditorium.

Brault (1977) in describing the state of music in the schools in Ontario in 1943-44 as reported by G. Roy Fenwick, Director of the Music Branch, Ontario Department of Education, noted that “although the effects of the war were to be felt in the shortage of teachers and a curtailment of the Summer School Course, Fenwick had ‘encouraging’ reports for this listeners in that in 1943 69% of elementary school pupils were taught music by a trained supervisor” (p. 208). By 1944, most high schools offered music in Grade 9 and 10; music had become recognized as a Grade 13 paper in Upper School Examinations by the Department of Education. Fenwick expected that music soon would be extended into the senior grades (Brault, 1977). As music in secondary school gained momentum, in 1945, Major Brian McCool was appointed to the post as Assistant Supervisor in charge of Secondary School Music in the Music Branch of the Department of Education.



A typical elementary music class in a one-room schoolhouse ca.1940. (Source: City of Toronto Archives)

During the 1930s and the 1940s membership in the OEA music section continued to gradually grow and develop. The annual music section conventions offered pedagogical workshops in vocal and instrumental music for both elementary and secondary music educators, various exhibits of music instructional materials, a concert, and a banquet. From the initial birth of the Organization in 1919 with 18 members, by 1948 -1949, the Association had grown to 332 members (Brault, 1977).

Brault (1977) noted that during the 1940s, the executive of the OEA Music Section continued to keep informed of developments in school music education in Great Britain and the United States and began discussions of possible affiliation of the Music Section with other groups of a similar nature. Harvey Perrin, in his presidential address in 1944 noted the Music Section’s possible affiliation with the Music Educators National Conference (MENC) in the United States.

In these early years, the music section of OEA utilized *Musical Canada* (which included a School Music Department) and the

Canadian School Board Journal as its official magazine for sharing news and announcements (Kallman, Potvin, & Winters, 1992).

Throughout the late 1940s, the executive of the Music Section expressed growing frustration with the OEA. Their recommendations to the Department of Education and its Chief Director had to be funnelled through the Board of Directors of OEA resulting in a delay in response. In 1943, the Music Section requested separation from the Supervising and Training Branch of the OEA. At the 1948 convention, delegates met to discuss a proposal to create an enlarged music educators’ association for the province with a reorganization of the inner structure affiliated with either the Ontario Teachers’ Federation (OTF) or the OEA. In 1949 following consultation with OTF and OEA, severance with OEA was finally granted. The Music Section of OEA was reorganized and the Ontario Music Educators’ Association (OMEA) was founded with a newly created constitution and moved forward continuing affiliation with OEA (Brault, 1977).

The Ontario Music Educators’ Association in Association with the OEA (1949–1961) Structure, Membership, and Constitution/Association Operations

Following its formation as a subject association in 1949 and throughout the 1950’s, the OMEA expanded its range of activities offering a growing program of clinics/workshops, 22 zone organizations, and broadening committee work. An Executive Committee and Slate of Officers (Robert Rosevear [University of Toronto Faculty of Music] as President), A Research Council, Concert Committee, and Publications Committee were established. The term for officers and executive was 1 year.



Robert Rosevear, OMEA President, 1949-50.

In this period of development in OMEA, the leadership function in OMEA changed from primarily music supervisors from various school boards to include a number of high school music educators. Part of this growth was due to the establishment at the University of Toronto of its music education course and subsequent graduates who took a keen role in sharing their expertise through clinics and OMEA board involvement. Notable music educators from the first graduating class of 1949 included: William Abrey, Kenneth Bray, Robert Cringan, Len Dunelyk, and Wallace Laughton (Brault, 1977).

Membership development became more of a priority and, as time progressed, a membership brochure was created. OMEA executive members visited Ontario College of Education, Normal Schools, and Department of Education Summer Schools. By 1952, membership levels had increased 24% since 1949.

During this period, strong communication occurred among Robert Rosevear and Richard Johnston of the University of

Toronto's Faculty of Music, Music Branch officials: G. Roy Fenwick and Brian McCool, and OMEA president, Lloyd Queen (1952-1953). Brault (1977) expressed, "The close collaboration of the Music Branch, the Faculty of Music, and the OMEA was a persistent feature of the period under discussion in this chapter and was undoubtedly a strong factor in the healthy development of school music in Ontario" (p. 275).

At the 1959 convention, a notice of motion was moved and adopted by the members that empowered the OMEA president and executive committee to award an OMEA life membership as recognition of outstanding achievement in the cause of Music Education. Dr. G. Roy Fenwick was honoured for his accomplishments and became the first Honorary Life Member in OMEA. In 1960, G. Roy Fenwick retired from the Music Branch of the Department of Education and Brian S. McCool was appointed Director of the Music Branch. Along with his new departmental duties, he inherited the position of Honorary President of the OMEA (Brault, 1977).

Professional Development (conventions, workshops, special conferences, etc.)

The annual convention (now condensed to two days), still continued to be organized and presented in the spring of each year around Easter which comprised various workshops, a concert of elementary and secondary school music ensembles, massed choirs, massed orchestra, an annual meeting, and a banquet. In addition, exhibitors' displays organized by the Canadian Music Publishers Association began to be an integral part of each convention.



Major Brian McCool appointed Director of the Music Branch, Ontario Department of Education, 1960.

session occurred in February 1961, and the first instrumental music clinic was held in Barrie in January 1961.

During 1960-61, recommendations came from the OMEA executive to develop a manual for the organization of OMEA clinics, to advance continued representation to teachers' federations, and establish a committee to study the status of vocal music in the secondary schools. A newly formed OMEA Past President's association brought

At the 1961 convention, a significant break with tradition occurred with the abandonment of the Wednesday Evening Concerts as showcases for Ontario school music; this had been a regular feature of music conventions since 1933.

Brault (1977) noted that by 1961, in addition to the various workshop/clinic sessions offered at conventions, OMEA had begun to place more emphasis on professional development of teachers. They began to expand the offering of more regional clinics and reading sessions: four choral workshops were held in the fall of 1960, the annual Toronto choral reading

forth numerous recommendations among which were: a need for a history of OMEA to be compiled, a suggestion that OMEA to seek independence from OEA, and a genesis of thought to create a yearly seminar with a specific focus; this was the initial stimulus for symposia eventually held in 1968 and 1970 (Brault, 1977).

Publications, Public Relations, and Outreach

During the late 1950's, to further increase membership, the Executive planned to turn the Newsletter into a printed magazine. September 1958 marked the printing of the inaugural issue of *The Recorder*, the journal of the Ontario Music Educators' Association in a 6" x 9" format; also, two news bulletins were disseminated to members. During the 1950s, the Research Council undertook various studies of elementary school instrumental music and elementary school sight singing materials. Editors of *The Recorder* during this period were W. W. Gulka and Lloyd Bradshaw (Brault, 1977).



The first issue of *The Recorder*.

Advocacy

OMEA continued to advocate on behalf of music educators to the Department of Education and elsewhere. Brault (1977) described that, in 1951, the Department of Education proposed new regulations in which some subjects would be designated as optional at the Grade 9 and Grade 10 levels: shops, typing, music, etc. OMEA countered and recommended that music instruction be retained as an obligatory subject for every Grade 9 and 10 pupil. Later in 1958, OMEA presented a brief to the Ontario Secondary

School Teachers' Federation (OSSTF) for their pending certification plans and, in the same year, OMEA continued liaison with the OTF regarding the matter of suggested salaries for itinerant music supervisors (Brault, 1977).

Clinics began to be offered in locations outside of Toronto across the province: London, Hamilton, St. Catharines, Listowel, Brockville, Kingston, Etobicoke, North Bay, Cornwall, Fort William (now Thunder Bay), and Ottawa. As well, OMEA co-operated with various publishers, such as Canadian Music Sales Corporation, in offering clinics.

OMEA continued to maintain ongoing communication and liaison with various organizations and individuals to enhance school music education: The Canadian League of Composers, Canadian Music Publishers Association, and noted Canadian music educators from other provinces. Brault (1977) stated that, "The OMEA, as in the past, kept its eyes upon the United States for information on current developments in music education there" (p. 299). About 50 OMEA members and approximately 300 singers from six Ontario choirs performed at an MENC Eastern Division conference held in Buffalo, New York in 1953. Conversely, at the 1955 OMEA convention, a school group from New York State performed and two workshop presenters/guest speakers were from the United States. Through the late 1950s, discussions had also begun with other music educator associations across Canada to create what would then become the Canadian Music Educators' Association (CMEA/ACME). Leslie Bell and G. Roy Fenwick took key roles in these dialogues. At the April 1959 convention of OMEA, CMEA/ACME was formed.

The Ontario Music Educators' Association in Association with the OEA (1962–1974)

Structure, Membership, and Constitution/Association Operations

As the 1960s progressed, growing dissatisfaction among OMEA executive members developed with the alignment as an affiliate of OEA; one-half of the OMEA membership fee (\$2.50 of the \$5.00) was being diverted to OEA. Two representatives from OMEA began to be sent to the OEA Senate for two-year terms: Notable representatives in this role were: Paul Green, Lanse MacDowell, Don McKellar, James Maben, and Ron Holland.

In the mid-sixties, a student membership category was established allowing students of music in universities to become OMEA members.

A revised OMEA constitution was developed and passed by motion in 1969 to better reflect the current character of the OMEA at the time. As well, in 1969, OMEA formulated its philosophy of music education.

In 1970, the OEA made a decision to raise their rebate of membership thus leaving OMEA with only \$1.75 per member for OMEA to try to conduct its affairs. As result, a motion was passed to instruct the executive committee to investigate the possibilities of OMEA becoming independent of OEA. It was felt that OMEA could better serve the interests of music education in Ontario as a separate entity. By the end of March 1974, OMEA had severed ties from OEA and was then an independent subject association (Brault, 1977).



Donald (Don) McKellar, OMEA President, 1965-66, ISME '78 London Conference Chair.

Professional Development (conventions, workshops, special conferences, etc.)

In the early 1960s with diminishing numbers at their annual convention, OMEA moved to a 1-day format of "inspiring lectures"; professional development was found to best served at regional clinics and/or workshops staged across the province instead of conventions. Some were focused on choral, some instrumental while others offered choral and instrumental clinics. During the early sixties provincial workshops were staged in Cooksville (now Mississauga), Sault Ste. Marie, Port Arthur (now Thunder Bay), London, and Toronto (Brault, 1977).

Further into the sixties and in the seventies, in addition to the annual 1-day spring convention, provincial workshops were organized in the fall often focused on the elementary classroom teacher and held in various regions of the province. As well, an all-Ontario workshop for vocal and instrumental teachers was often staged in Toronto. In late sixties, symposia on the Renaissance (1968) and Baroque (1969) while a forum for discussion on the implications of the Hall Dennis Report on music education ensued in 1969 at Geneva Park, Lake Couchiching. In 1968-69, 2200 teachers had attended OMEA workshops that year and the OMEA membership had reached almost 1000 (Brault, 1977).

In 1967, as Canada celebrated its centennial, OMEA and CMEA/ACME joined forces to stage a special centennial convention in London; this marked the first occasion that a major OMEA convention was located in a city other than Toronto. The 3-day conference, garnered 800 delegates. In addition to traditional convention clinics related to vocal and instrumental music, topics on electronic media, music appreciation, and the Kodály concept of music education began to emerge.

OMEA continued to function as a key learning resource for its members. In addition to its annual Easter convention, two or

three regional workshops focused mainly on elementary classroom teachers were instituted yearly, while instrumental-vocal workshops beginning in 1970 were expanded and often offered in different locations: Ottawa, Toronto, Kingston, and London. Sudbury, Sault Ste. Marie, North Bay, and Flesherton (Grey County) became locales for regional OMEA workshops (Brault, 1977). In addition, in 1971, OMEA offered a Geneva Park conference on “The Business of Music in Education” which focused on the serious study of popular music in the classroom (Turcotte, 1971). In the spring of 1973, OMEA hosted a most successful joint convention with CMEA/ACME in Ottawa. The 4-day conference offered a wide variety of addresses, demonstrations, 20 workshops, numerous concerts, luncheons, dinners, and exhibits. Orff and Suzuki sessions as well as stage band sessions were added to workshops.

Publications, Public Relations, and Outreach

The Recorder continued to serve as an ever-expanding source of information for the membership: informative articles, notices, reports of OMEA yearly events; resource materials lists, etc. Brault (1977) noted that by Volume Seven, the magazine was organized into four departments: rural, elementary, junior high, and senior high with sub-editors assisting the editor. Articles on the Orff Approach, Kodály Method, and Suzuki music education expanded the traditional band, strings, and choral topics. Editors during this period included: Lloyd Bradshaw, Glenn Mallory, Ron Holland, and John Harrison.

Advocacy

At the 1962 convention, The OMEA executive expressed concern due to the status of secondary school vocal and choral music. The OMEA president, John Sutherland, was directed to write to the presidents at The University of Western Ontario (UWO) [UWO had instituted a music education course in September 1961] and the University of Toronto requesting that the two universities provide specialized training for vocal/choral music for students preparing to become secondary school music teachers (Brault, 1977).

A major impact to music education at the secondary level occurred in 1962 with the adoption by the Department of Education of Circular H. S. 1, 20M-January 1962, or colloquially described as the Robart’s Plan. At the start of implementation, OMEA executive expressed concern to the Department that music educators were apprehensive that the music option had been crowded out of many of the course offerings in the new high school program of studies especially for commercial and technical branches. By 1965, their fears had come true: the Plan had resulted in greatly diminished enrolment in high school music. In 1966, a revised Circular H.S.1 was released greatly strengthening the position of music in the high school program (Brault, 1977).

In 1963, the ongoing challenge of the candidates for teachers’ colleges having limited musical knowledge and understanding led to OMEA president, Dawson Woodburn, pressing the Department of Education for 2 years of high school music as an admissions prerequisite for the provinces teachers’ colleges (Brault, 1977). On another point of advocacy, in 1965, as the Department of Education was being decentralized, the OMEA executive felt it was now more in the hands of teachers and the OMEA membership to cooperate with the Department on various projects.

In the mid-sixties, new initiatives brought forth a revisiting of the Past President’s Council (which had been inactive the previous few years). The 16-member Past Presidents’ Council had become an active advisory body to the OMEA. Brault (1977) reported that the Policy Brief of the OMEA Aims and Objectives was developed by the Council during 1965-66. In a letter in early 1966 to William Davis, then Minister of Education, OMEA president, Don McKellar, offered the services of the Past Presidents’ Council to the Ontario Department of Education to help with three study areas which the Council had deemed to need immediate attention: “the role of music in the general curriculum, teacher training in music education in Ontario, and change in university entrance requirements and the effect of school music” (Brault, 1977, p. 383).

This appeared at a time of great change in education in Ontario. The OMEA continued to advocate in other ways, too. In 1966, a major think tank called the Ontario Music Conference was organized by the Community Programs Branch of the Ontario Government and the Ontario Arts Council to discuss five areas of music: elementary school music, secondary school music, university music, professional music, and community music. The conference was held at Geneva Park, Lake Couchiching. Don McKellar was the OMEA Representative to this Couching Conference and the seven recommendations which resulted were then referred to the Past Presidents’ Council for ongoing study (Brault, 1977).

In 1971, OMEA with Ron Holland as chair, presented “A Proposal for the Improvement of the Teaching of Music in the Schools of Ontario”, and, in order to advance the need for improving the qualifications of teachers teaching music in Ontario, OMEA presented a major brief to the OEA Senate and then to the Minister of Education and the Minister of University Affairs which outlined recommended qualifications for teachers of music at the primary, junior, and intermediate-senior levels. Additionally, in 1972, OMEA responded to the call requested by the provincial government by assembling a 9-member committee of elementary, secondary, teachers’ colleges, administrative and universities’ personnel chaired by J. Paul Green to develop and submit a major brief to the Committee on the Costs of Education in the Elementary and Secondary Schools of Ontario. In 1974, OMEA developed and presented “A Position Paper on the Cyclic Review of the Intermediate Division for the Ontario Ministry of Education” chaired by Jim White.



J. Lansing (Lanse) McDowell, OMEA President 1966-67, leads an OMEA choral workshop with students.



James (Jim) Maben, OMEA President 1971-72.

Music Teacher Preparation

Throughout the sixties, opportunities for post-secondary study in music education increased. The University of Western Ontario added to its previous offerings with the initiation in September 1964 of a Bachelor of Music degree and McMaster University inaugurated a 4-year Bachelor of Music Education degree program. As well, the Department of Education had allowed a request that music be offered to Summer School students at Althouse College of Education in London (now Western University Faculty of Education) with the result Type A Music teaching certification could be achieved upon completion of three summer sessions. "The Report of the Minister's Committee on the Training of Elementary School Teachers ... (1966), known as the MacLeod Report, suggested that the 1-year preservice program with supplementary in-service courses was no longer considered satisfactory" (Kitchen & Petrarca, 2013, p. 63).

As the 1970s arrived, the lack of music training for the majority of teacher candidates in teachers' colleges continued as a point of interest. The recommendation from the MacLeod Report to eventually phase out teachers' colleges and move education programs under universities and for applicants to teacher education programs to hold a university degree was moving forward. As a result, the issue of promoting a 5-year concurrent program (4-year Bachelor of Music program followed by 1-year Bachelor of Education program) in contrast to the 1-year teachers' college education became a key convention topic of discussion to better prepare music educators (Holland, 1970; Kuzmich, 1970; McKellar, 1970).

The Ontario Music Educators' Association (1975–1989)

Structure, Membership, and Constitution/Association Operations

OMEA and CMEA/ACME

In 1975, discussion on the possible affiliation with CMEA/ACME began. OMEA board passed a motion informing CMEA/ACME that "OMEA wishes to pursue an investigation of the possibility of affiliation with CMEA/ACME at some future time" (Minutes, OMEA Board of Directors, 1975). Through the succeeding years, discussions continued back and forth with CMEA/ACME and other provincial organizations. In 1980, a motion was passed for reorganization of CMEA/ACME; affiliation had been

rejected by other provincial music educators' associations (MEAs) (Minutes, OMEA Board of Directors, 1980, February). CMEA/ACME restructuring was completed in May 1981 allowing OMEA to become part of the new national organization; as a result, when an individual joined OMEA, s/he automatically became a member of CMEA/ACME (Harrison, 1981, Summer, p. 149).

Membership

Membership continued to fluctuate dependent on the registrations at provincial workshops/conferences and the number of renewal or new memberships by mail. In this time frame, membership numbers ranged from a low of 572 in November 1977 to a high of 1365 in June 1983 following the successful large conference in 1982. However, with no major conference in the fall of 1983, membership had dropped to 651 in January 1984 (Minutes, OMEA Board of Directors, 1977, November; 1983, June; 1984, January).

To address membership fluctuations, in the spring of 1976, OMEA mounted a major membership campaign. All board members wrote standard letters with application forms and business return envelopes. They were sent to every school and music educator known to the executive. Directories of schools were used to hand write envelopes to principals and music teachers in all schools (Minutes, OMEA Board of Directors, 1976, May); by April 1977 of the same year, membership had grown to 1007 (Minutes, OMEA Board of Directors, 1977, April). However, by 1980, as membership again fluctuated, another all school mailing membership drive was sent to 5,000 schools (Minutes, OMEA Board of Directors, 1980, June).

As membership fluctuated, in order to increase revenues, the Association began to reprint articles from past *Recorders*, sell advertising for them, and sell them for a nominal cost at workshops; 5 reprints were initiated (Minutes, OMEA Board of Directors, 1977, June). By 1978, 23 reprint articles were available for purchase and became a revenue stream for the Organization.

In 1987, to broaden membership development, OMEA developed a revised print membership brochure (Minutes, OMEA Board of Directors, 1987, March). This was later updated to a new design (Minutes, OMEA Board of Directors, 1989, January).

OMEA student chapters began to be developed at universities with faculties/schools of music and education. Queen's University was the very first to be established in 1989 (Minutes, OMEA Board of Directors, 1986, September).

Constitution and Association Operations

In 1975, a Policy Making Subcommittee of OMEA (Future Planning) with Ron Holland as chair was formed and was charged with the task to develop a Policy Manual for the Association and to prepare a new constitution that would enable incorporation. At the 1976 Annual General Meeting (AGM) held at Geneva Park, Lake Couchiching, the constitution was passed (Minutes, OMEA Board of Directors, 1975, November; 1976, June). Additionally, at the 1976 AGM, the term of office for OMEA Directors was changed from one year to two years (Minutes, OMEA Board of Directors, 1975, November; 1976, June). In May 1985, OMEA was incorporated and was granted charitable organization status (Minutes, OMEA Board of Directors, 1986, September).

Various organization policies were developed in this period. In 1980, a revised OMEA philosophy of music education was developed and approved (Minutes, OMEA Board of Directors, 1980,

June). Subsequently, the OMEA Aim and Objectives were developed and accepted as the official statement reflecting the philosophy of OMEA (Minutes, OMEA Board of Directors, 1985, January). The Policy governing Honorary Life Memberships was approved in January 1986 (Minutes, OMEA Board of Directors, 1986, January). Later, OMEA developed a policy for supporting research and adopted guidelines for research requests. (Minutes, OMEA Board of Directors, 1989, January; OMEA, 1989, p. 160).

The Annual General Meeting was moved from the spring to the conference weekend beginning in October 1982 (Minutes, OMEA Board of Directors, 1982, May).

In 1983, a Past President's Council with Don McKellar as chair, met once a year and additionally, at the discretionary call of the President (Minutes, OMEA Board of Directors, 1983, November).

In the fall of 1984, OMEA began discussions with Alan Ward and Drew Parker, representatives of the music industry and these were the following recommendations:

1. a need for a complete industry association comprised of publishers, instrumental manufacturers, retailers, computer industries, fund raising companies etc.;
2. a need for an OMEA corporate membership category;
3. one OMEA representative could sit on this new association as a director for open communication; and
4. need for stronger communication between OMEA and music industry (Minutes, OMEA Board of Directors, 1984, September).

Subsequently, in 1987, OMEA and the newly-formed Canadian Music Industry Education Committee (CMIEC) signed a joint agreement related to collaboratively planning and presenting of conferences; an update followed in 1989 (Minutes, OMEA Board of Directors, 1986-87; 1989, March).

Beginning in 1987, OMEA began to broaden its ongoing communication with other music related organizations; time was provided at OMEA board meetings for observers to share their recent activities. Among these linkages were: CMIEC, Ontario Registered Music Teachers' Association (ORMTA) (Minutes, OMEA Board of Directors, 1987, January), Ontario Federation of Symphony Orchestras (OFSO) (Minutes, OMEA Board of Directors, 1987, March), Kodály Society of Ontario (KSO) (Minutes, OMEA Board of Directors, 1987, May), Canadian Band Association – Ontario (CBA-Ontario) (Minutes, OMEA Board of Directors, 1988, January), Ontario Choral Federation (OCF) (Minutes, OMEA Board of Directors, 1988, December), and Music For Children – Carl Orff Canada, Ontario Chapter (MFCCOC-Ontario) (Minutes, OMEA Board of Directors, 1989, December).

Professional Development (conventions, workshops, special conferences, etc.)

During the seventies, OMEA usually offered 3 fall provincial 1-day workshops in school or post-secondary sites. The locations rotated among Toronto, London, Sudbury, Windsor, and Kingston. Workshop registrations, for example, in fall of 1976 were: Windsor 116, Toronto 151, Kingston 26 (Minutes, OMEA Board of Directors,

1976, December). In addition, the Association occasionally ran regional 1-day workshops in the spring or fall of the year. These included Thunder Bay, St. Catharines, Ottawa, Pembroke, Bracebridge, and Owen Sound.

In the spring of 1976, a 3-day special weekend of music making for OMEA members (in conjunction with the Annual General Meeting) was held at Geneva Park Lake Couchiching, which included fine concerts and coached chamber ensembles for vocalists and instrumentalists (Ford, 1976, pp. 102-3)



A. Baird Knechtel, OMEA President 1976-78.

In 1975, a guideline was developed for chairs of major workshops with various time-frames and responsibilities outlined.

The XIII Conference of International Society of Music Education (ISME) was held in London Ontario in August 1978. It was most effectively planned and organized by Don McKellar, conference chair, and a dynamic committee. It was first time the ISME world congress had been held in Canada. At this conference,

many Ontario music education groups performed and OMEA showcased a multi-media collage promoting music education in Ontario (Minutes, OMEA Board of Directors, 1978, January).

With provincial workshop attendance diminishing somewhat in 1977, the OMEA Board decided to establish a workshop committee to examine the workshop format, perhaps to move to a 2- or 3-day design (Minutes, OMEA Board of Directors, 1977, November). In 1980, that idea came to fruition with the mounting of a most successful Thursday evening, Friday, and Saturday format for the OMEA conference held in the autumn at Earl Haig Secondary School, Toronto. The conference was planned by conference co-chairs, Glen Wood and Frank Daley, and their committee (OMEA, 1980, pp. 145-148).

Following the success of the 2½ day conference in 1980, the OMEA board decided to plan for a large conference every two years on the even years and smaller provincial and regional workshops on the odd years (Minutes, OMEA Board of Directors, 1981, January). Conference '82 was the first OMEA conference to be staged in a large hotel site: The Inn on the Park Hotel, Toronto. Dr. David Elliott, as conference chair, led a dynamic team in planning and bringing the conference to successful fruition. Successful conferences followed on the even years using the same conference site both in 1984 and 1986 (Minutes, OMEA Board of Directors, 1986, December). In 1985, the CMEA/ACME National Conference hosted by OMEA and sponsored jointly by OMEA and CMEA/ACME was held at Queen's University, Kingston.

Beginning in 1987, OMEA joined with the CMIEC in collaboratively mounting 2-day smaller conferences in hotels or school board facilities: Music Showcases. These were staged in Toronto, Ottawa, and Sudbury (Minutes, OMEA Board of Directors, 1987, September; Showcase handbooks).



OMEA Honorary Life Members, Brian Strachan and Glen Wood, conversing at the OMEA Cedar Glen leadership development conference, 1989.

Throughout the eighties, provincial workshops were also convened in Toronto and London; as well, regional workshops were held in Peterborough, Owen Sound, Toronto, Kingston, and Barrie.

In the 1988–89 year, OMEA, in consultation with CMIEC, developed a 5-year plan for conferences, showcases, and regional workshops (Minutes, OMEA Board of Directors, 1989, March).

OMEA, under the leadership of Glen Wood, gathered 50 Ontario music educators to two mini-conferences (June and October 1981) held at Cedar Glen Conference Centre near Bolton to discuss “The Future of Music Education”. Recommendations from this report were received by the OMEA Board in November 1981 (Minutes, OMEA Board of Directors, 1981, November; Wood, 1982, pp. 96–97).

In 1989, OMEA hosted a leadership development weekend conference for approximately 60 teachers in their first 5 years of teaching at Cedar Glen Conference Centre near Bolton, ON (Glen Wood, chair) (Minutes, OMEA Board of Directors, 1989, January).

Publications, Public Relations, and Outreach

The Recorder continued to serve as the main communication vehicle and source of information for the membership: notices of upcoming workshops, reports of OMEA yearly events; resource materials lists, reviews of new materials, etc. Informative pedagogical articles covered a broad range of topics in music education such as: music facilities, problem solving in musical learning, semestering, adjudication, Kodály, Orff, Suzuki, etc. in addition to the traditional band, strings, and choral topics. Editors during this period included: John Harrison (Managing Editor) and Timothy Woodrow and Douglas Skilling (Assistant Managing Editors), Dr. Diana Brault, Ken Peglar, and Laurie Rowbotham. In 1989, *The Recorder* moved to a new (8½” x 11½”) format and design.

In 1979, contributing editors were added in the following areas: elementary vocal and instrumental, elementary classroom, band, secondary choral, percussion, strings, historian/archivist/reviews, and research. Advertising Manager, Kay Millen, sold print advertising, the aim being that advertising revenue would cover the costs of printing. Through the late seventies and early eighties, this goal was

achieved a number of times (Minutes, OMEA Board of Directors, 1977, April; 1980, March).

During the 1988–89 year, OMEA initiated a local newsletter, which directors could disseminate to colleagues in their region (Minutes, OMEA Board of Directors, 1989, March).

In the fall of 1980, OMEA began collaborating on a joint project with the Ontario Educational Communications Authority (TVOntario) to initially produce a 13-week series in late 1981 entitled “High Notes” showcasing secondary music programs in the province (Harrison, 1980; Minutes, OMEA Board of Directors, 1981, November). Then, another 13-week series followed. It garnered an average audience of 70,000. Eventually, the project ceased due to the lack of TVO funding. (Minutes, OMEA Board of Directors, 1983, March).

OMEA, recognizing that smaller school boards did not have central support of music consultants, sent a professional development flyer to 30 Ontario smaller school boards offering OMEA’s help in workshop planning (Minutes, OMEA Board of Directors, 1981, January).

As an outgrowth of Cedar Glen mini-conferences held in 1981, a key recommendation arose to create a film depicting the diversity of school music programs in Ontario, kids’ involvement and commitment, and music education as a lifelong learning enterprise. The film project entitled “A Sense of Music”, produced by Rhombus Media, Niv Fishman, director, was 30 minutes in length. It was released in September 1983. This OMEA film was developed with the financial sponsorship of TVOntario, North York Board of Education, and EDU (Minutes, OMEA Board of Directors, 1984 March).

To promote development and marketing of OMEA and music education, student award plaques (1980) and OMEA pins (1988) were introduced for purchase by the membership (Minutes, OMEA Board of Directors, 1980, September; 1988, September).



Dr. Diana Brault, Editor, *The Recorder* (1981–1984); Author: *A History of the Ontario Music Educators’ Association (1919–1974)*.

Advocacy

In the late 1970s and 1980s, OMEA greatly broadened its advocacy efforts. The OMEA Board of Directors in 1976 was concerned about the advancing of semestering in secondary schools. OMEA advocated with the Research and Planning Department of the Ontario Ministry of Education (EDU) requesting the initiation

of a survey of semestered systems and schools in Ontario to determine trends of semestering in music education programs; OMEA also requested this same to the Ontario Institute for Studies in Education and other university Music Departments with graduate Education, and Music Departments in Faculties of Education (Minutes, OMEA Board of Directors, 1976, January).

Throughout this time frame, the OMEA Board carried on consultations with various groups among them: CMEA/ACME (every meeting); Arts in Education Task Force (The Canadian Conference for the Arts), Ad Hoc Committee for the Arts (Central Ontario Region), ISME London, The Canadian Council of Teacher Education In Music (Minutes, OMEA Board of Directors, 1976, December), Western Ontario Kodály Society and Kodály Institute of Canada (joint provincial workshop in London, Fall '83), Les Jeunesses Musicales (OMEA Board of Director Minutes, 1984, May), Council of Ontario Universities (Minutes, OMEA Board of Directors, 1986, May), Association of Federation of Musicians (Minutes, OMEA Board of Directors, 1986, September), Canadian Music Industry Education Committee (Minutes, OMEA Board of Directors, 1986, September), Regional Arts Advisory Committees of EDU (Minutes, OMEA Board of Directors, 1988, June), and Continuing Education departments in Ontario Faculties of Education (Minutes, OMEA Board of Directors, 1989, March).



OMEA pin, 1988.

As well, on behalf of Ontario music educators, OMEA broadened its sphere of influence and pressed their case to various stakeholders on behalf of music educators in Ontario. Through this period, OMEA made submissions to EDU concerning:

- the re-instatement of Capital grants program re: the equipping of new schools [1978] (Minutes, OMEA Board of Directors, 1978, September);
- the report of Intermediate-Senior Provincial Music Review of 1978-79 [1980] (Minutes, OMEA Board of Directors, 1980, March);
- the Final Report of the Commission on Declining Enrolments in Ontario [1980] (Minutes, OMEA Board of Directors, 1980, September);
- the planned EDU policy document: Ontario Schools: Intermediate-Senior (OS:IS) [1983] (Wood, 1983);
- The Arts in Ontario Schools discussion paper [1985];
- a validation of the Draft of Intermediate-Senior Music guidelines to EDU [1986] (Minutes, OMEA Board of Directors, 1986, April); and

- the EDU Inquiry into Religious Education in Public Elementary Schools [1989] (Minutes, OMEA Board of Directors, 1989, May)

Additionally, OMEA:

- advocated to the Council of University Presidents (Ontario University Council of Admission) and EDU regarding how proposed changes in admission requirements to Ontario universities would severely restrict arts education in high school [1977] (Minutes, OMEA Board of Directors, 1977, April);
- made a submission to both The Ministry Arts Work Group (MAWG) and EDU in response to the Secondary Education Review Project (SERP) document. The brief outlined the inherent implications regarding the proposed re-organization of secondary schools and the intended effect on music education [1981] (Minutes, OMEA Board of Directors, 1981, May);
- submitted a letter requesting input into the review of all additional qualifications by the Ministry of Colleges and Universities [1983], (Minutes, OMEA Board of Directors, 1983, June);
- submitted a response to The Special Committee for the Arts, Ministry of Citizenship and Culture [1983] (OMEA Board of Director Minutes, 1983 November);
- prepared a response to the OTF for Ontario Curriculum 1986 (Minutes, OMEA Board of Directors, 1986, April);
- made a submission to the Select Committee on Education of the Legislative Assembly of Ontario [1988] (OMEA Board of Directors Minutes, 1988 December);
- submitted a brief to the Ontario Public School Men Teachers' Federation on improving music programs at the elementary school level related to provincial funding [1988] (Beatty, 1989, p. 84); and
- responded to the OSSTF discussion paper, Present Challenges: New Directions [1989] (Beatty, 1989, p. 84).

The Ontario Music Educators' Association (1990–2000)

Structure, Membership, and Constitution/Association Operations

Membership

Membership in OMEA in the early 1990s averaged around 1000 members with a high of 1102 in January 1992. However, by the end of the decade under the Mike Harris PC government, membership had dropped to 536.

Constitution and Association Operations

In this period, more Association policies were created and approved by the OMEA Board of Directors. The OMEA Recorder Publication Policy was developed and accepted (Minutes, OMEA Board of Directors, 1990, March). The OMEA Board created and passed by motion an OMEA Housekeeping Policy, in effect, a procedures document (Minutes, OMEA Board of Directors, 1990, May); this was revised in 1992 (Minutes, OMEA Board of Directors, 1992, March). In 1992, a Showcase Planning Manual was developed and approved (Minutes, OMEA Board of Directors, 1992, September).

Later, in 1995, the OMEA Board accepted a new policy governing OMEA Strategic Planning pertaining to financial challenges within the Organization and with the Association's mandate to be influential partners with the Ontario Ministry of Education and Training (MET) (Minutes, OMEA Board of Directors, 1995, May).

OMEA and CMIEC passed a notable collaborative agreement regarding responsibilities and expectations for annual Ontario music educator conferences. New conference format became jointly sponsored by OMEA and CMIEC. An OMEA Director was then elected to serve on the CMIEC Board and the CMIEC President was elected to serve the OMEA Board (Minutes, OMEA Board of Directors, 1997, January).

Additionally, a revised OMEA constitution was presented and approved at the Annual General Meeting in 1991 (Minutes, OMEA Annual General Meeting, 1991, November).

The first student chapter constitution for Queen's University Students Music Educators' Association was approved (Minutes, OMEA Board of Directors, 1990, March). Subsequently, an OMEA student chapter was formed at The University of Western Ontario (Minutes, OMEA Board of Directors, 1991, January). Following, the OMEA Guidelines for the Establishment and Operation of Student Chapters were approved in November, 1992 (Minutes, OMEA Board of Directors, 1992, November). A third student chapter (& constitution) was formed at the University of Toronto (Minutes, OMEA Board of Directors, 1994, January). Wilfrid Laurier University student chapter began to be active in the fall of 1997 (Minutes, OMEA Board of Directors, 1998, January).

To prepare for future directions for OMEA, in March 1999, the Board engaged in visioning planning day at Queen's University School of Business; they considered OMEA's internal strengths and weaknesses, key issues and challenges, and set priorities moving forward. Action plans resulted related to improving efficiencies, communication, engaging membership, improving services, and advocacy (Lockhart, 1999, March 27).

Professional Development (conventions, workshops, special conferences, etc.)

During this time period, the OMEA Directors were concerned with various issues, which among them were: The Transition Years, copyright, music and technology, outcome-based education, music and the generalist teacher, arts standards (Minutes, OMEA Board of Directors, 1990, December; 1991, September; 1993, September; 1995, September), in-service and pre-service teacher education, benchmarks and evaluation of student learning, essential learnings embedded in music programs, funding of music programs, cooperation between co-terminus school boards, need for regional arts consultants, semestering, living with budget cuts, teacher wellness, political influences, arts advocacy, arts integration, co-op music programs, and declining and unstable enrolments (Rowbotham, 1992).

The early nineties heralded OMEA mounting provincial conferences on the even years in the fall, usually in hotels or conference centres and showcases, jointly sponsored by OMEA and CMIEC, on the odd years in smaller venues or school sites. In January 1997, after the collaborative agreement between OMEA

and CMIEC was passed, the planning and presenting of annual provincial conferences became co-sponsored by OMEA and CMIEC. The agreement outlined conference financial expectations; excess revenue or losses would be shared equally. If a conference generates excess revenues, they would be split 50/50 between OMEA and CMIEC. The CMIEC portion would then be split in half; half would stay with CMIEC and the other half would be allocated to a Joint OMEA/CMIEC project fund in support of music education. The boards of OMEA and CMIEC needed to approve any such projects (Minutes, OMEA Annual General Meeting, 1999, November).

During the 1990s, provincial conferences were held, in the fall of the year in the following locations: Hamilton, Toronto, London (Joint OMEA/CMIEC/ACME), Niagara Falls, North York (OMEA/CMIEC), Ottawa (OMEA/CMIEC and Markham (Joint Arts conference/CMIEC)). The OMEA/CMIEC conference planned for a school site in Waterloo in 1997, had to be cancelled due to a provincial teachers' strike.

Music Showcases, co-sponsored with CMIEC were staged in: Markham, Midhurst, and Kingston. Regional workshops were held in: Markham, St. Catharines, and Barrie.

In 1992, OMEA hosted a leadership development weekend conference mainly for teachers in their first 5 years of teaching held at Cedar Glen Conference Centre near Bolton.

Publications, Public Relations, and Outreach

In response to and to support work across Ontario in the various Regional Arts Advisory Groups, OMEA produced the publication entitled 'Quality Education in Music in Ontario Schools' (Minutes, OMEA Board of Directors, 1990, December).

The Recorder, the journal of the OMEA, continued to be a key communicator for OMEA members. During this period, editors included: Laurie Rowbotham, Gregg Bereznick (with Kenneth Peglar and David Geene as contributing editors), David Geene, and Dr. Sandra Reid and Dr. Rodger Beatty as co-editors. Beginning in 1992; a thematic approach was taken; some of the themes included: arts advocacy, Transition Years, outcome-based education, authentic assessment, elementary school music, and promoting equity through music education. As each editor took the helm, the look of *The Recorder* took on a fresh identity. In 1998, OMEA began engaging the services of Istemewa, Inc. (Richard Soren) for production and graphic design of *The Recorder*. Britannia Printers continued to provide printing services for the Association. In 1999, following the death of OMEA's long-time advertising manager, Mary Lye, the president of CMIEC, Dave Morton, assumed these responsibilities.

In 1991, OMEA embarked on developing an electronic Bulletin Board System (BBS) to support electronic mail and information exchange among the members of OMEA (Minutes, OMEA Board of Directors, 1991, January; Carbone, 1991). By 1997, the BBS had morphed into the OMEA website (Minutes, OMEA Board of Directors, 1997, April). In 2000, the domain of the website became www.omea.on.ca (Minutes, OMEA Board of Directors, 2000, March).

Advocacy

During this time period, on behalf of music educators in Ontario, OMEA continued to advocate vigorously to various stakeholders

QUALITY EDUCATION IN MUSIC IN ONTARIO SCHOOLS

ONTARIO
MUSIC
EDUCATORS'
ASSOCIATION



Quality in Education in Ontario Schools (1990) publication assisted school boards in developing action plans in music education.

including EDU/MET, EDU Ministry Arts Work Groups, OTF and various affiliates, etc. More specifically, OMEA submitted responses/briefs to EDU/MET regarding:

- the consultation paper of The Formative Years (Minutes, OMEA Board of Directors, 1991, January);
- the draft document, Our Cultural Heritage (Newman, 1991, p. 115);
- the consultation papers for Technological Education, The Early Years, and The Transitions Years, and The Specialization Years (Minutes, OMEA Board of Directors, 1991, September; Drewe, Newman & Hookey, 1992, pp. 45-48; OMEA, 1992, pp. 17-19);
- The Common Curriculum, Grades 1-9 (Fitzsimmins, Newman, & Willingham, 1994, 81-82);
- A response to Ontario Secondary Schools (1998), Detailed Discussion Document, Curriculum for Ontario Secondary Schools, and Choices into Action (Minutes, OMEA Board of Directors, 1996, December)

As well, OMEA advocated to MET to be one of the partners at the writing table for Arts Standards (Minutes, OMEA Board of Directors, 1995, December).

OMEA helped in the distribution of Music, Intermediate and Senior (I-S) division guidelines (1990) and 5 Pro-Files at Conference '90 and made a commitment both financially and in

expertise in the implementation of the new I-S music guidelines (President's Report, Annual General Meeting, 1991, November). While not engaged in the writing of the elementary Arts 1998 curriculum, OMEA was involved in the implementation process; OMEA was actively involved in writing of secondary school Arts 1999/2000 curriculum (President's Report, OMEA Annual General Meeting, 1998, November).

In 1993, OMEA, in collaboration with other Arts groups: Arts Education Council of Ontario, Council of Drama in Education, Dance/Community of Educators, and Ontario Society for Education Through Art, developed an Ontario Arts Education Accord which was submitted to For the Love of Learning: The Royal Commission on Learning (Minutes, OMEA Annual General Meeting, 1993, November). Additionally, OMEA prepared a more detailed response to For the Love of Learning: The Royal Commission on Learning (Minutes, OMEA Annual General Meeting, 1993, November; Geene, 1995, pp. 91-101).

Throughout this time frame, the OMEA Board carried on consultations with various groups among them: CMEA/ACME, CMIEC, Canadian Music Centre (CMC), KSO, COC, OCF/Choirs Ontario (CO), MTAO, Coalition for Music Education in Canada (CMEC), EDU/MET including Minister of Education and Curriculum Branch of MET, Ontario College of Teachers (OCT), OTF and affiliates, Coalition for The Arts in Education, Ontario Alliance for Christian Schools, Canadian Mental Health Association, Music Educators National Conference, Regional Arts Advisory Committees, Arts Education Council of Ontario, Royal Conservatory of Music, other arts subject associations, (Minutes, OMEA Board of Directors, 1990, May; 1992, November; 1994, March; Minutes, OMEA Annual General Meeting, 1997, November).

The Ontario Music Educators' Association (2001–2019)

Structure, Membership, and Constitution/Association Operations

Structure

Beginning in 2001, more affiliate organizations were invited to send observers to OMEA board meetings: Ontario Registered Music Teachers' Association (ORMTA), Music Therapy Association of Ontario (MTAO), International Association for Jazz Education (IAJE Canada) / Canadian Association for Jazz Education (CAJE), Canadian Band Association – Ontario (CBA-Ontario) (Minutes, OMEA Board of Directors, 2001, January), Ontario Band Association (OBA) (Minutes, OMEA Board of Directors, 2001, September), Ontario Vocal Festival (Minutes, OMEA Board of Directors, 2005, May), Association of Male Choruses of Ontario (AMCO) (Minutes, OMEA Board of Directors, 2009, March), Ontario Strings Association (OSA) (Minutes, OMEA Board of Directors, 2011, January), Early Childhood Music Association of Ontario (ECMA) (Minutes, OMEA Board of Directors, 2013, January), and Musical Futures (Minutes, OMEA Board of Directors, 2016, December).

A fifth OMEA student chapter became formalized at the University of Ottawa. A constitution and by-laws had been created (Minutes, OMEA Board of Directors, 2002, January).

The OMEA Board of Directors usually met 6 times per year: September, November AGM, November/December, January,

March, and May/June. By 2009, one meeting (usually the January meeting) was held on-line (Minutes, OMEA Board of Directors, 2009, December).

Membership

At the beginning of 2001, OMEA began to establish a stronger focus on corporate memberships and one director was assigned this responsibility. By the summer of 2001, OMEA's corporate memberships had increased to 20 (OMEA Corporate Memberships, 2001, p. 55); by September 2006 the number had grown to 46 members (Corporate Membership Report, 2007, September).

OMEA general membership numbers during this period continued to fluctuate due to various factors such as: teachers' access to professional development monies from their schools/school districts, approval of teacher release time, contract negotiation year, provincial government in power, etc. As a result, the OMEA Board continued to identify and operationalize a variety of membership growth and retention strategies. Membership continued to average approximately 1100 members with numbers spanning from a low of 685 in September 2001 to a high of 1781 in January 2011.

In 2013, OMEA created new level of membership called "OMEA Student Chapter Membership" (Minutes, OMEA Board of Directors, 2013, May).

As the duties of management of membership became overwhelming for the OMEA Membership Services Director, the OMEA Board passed a motion to initiate the hiring of a part-time Membership Assistant to start September 2002 (Minutes, OMEA Board of Directors, 2001, December; 2002, March). Doug Mitchell was hired in this position (Minutes, OMEA Board of Directors, 2002, December). The Membership Services Strategic Plan for 2004-2006 outlined expectations for this Membership Secretary/Associate (Minutes, OMEA Board of Directors, 2004, January). In 2016, as OMEA moved to both online conference registration and online membership through the revitalized website, the Membership Assistant position became redundant (Minutes, OMEA Board of Directors, 2016, March).

In continuing the promotion of OMEA membership for university students, OMEA directors visited publicly-funded faculties of music and education to make annual presentations about OMEA's various supports, resources, and services. (Minutes, OMEA Board of Directors, 2008, March). Additionally, OMEA began offering a 1-year complimentary student OMEA membership for teacher candidates in faculties of education (Minutes, OMEA Board of Directors, 2008, May).

Constitution and Association Operations

Refinements to the OMEA Bylaws were approved by the Board of Directors and then ratified at the 2002 AGM (Minutes, OMEA Board of Directors, 2002, September; (Minutes, OMEA Annual General Meeting, 2002). Following, a directorship on the OMEA Board was reserved for the current CMIEC President. Dave Morton, CMIEC president, at the time, was elected to the OMEA Board.

The OMEA Housekeeping Document was updated and revised (Minutes, OMEA Board of Directors, 2003, May). The Housekeeping Document is now a living document and is being constantly updated.

Two Association policies were developed in this time period. In 2005, OMEA developed and approved an OMEA Privacy

Policy (OMEA, 2005, p. 7). OMEA created and passed by motion a Social Media Policy in 2013 (Minutes, OMEA Board of Directors, 2013, May).

The OMEA annual budget process from Sept. 1- Aug. 31 each year assists the treasurer and all other directors with projected budget expenditures.

A joint scholarship fund was established in 2002 by both OMEA and CMIEC initially contributing matching amounts of \$5,000 each (Minutes, OMEA Board of Directors, 2002, December). As a result, OMEA/CMIEC student scholarships (graduating high school, university, pre-service education) are now offered yearly. In addition, following the untimely death of OMEA Past President, Cathy Lynn Yorke-Slader in 2006, OMEA has been honoured to continue to administer each year The Cathy Lynn Yorke-Slader Foundation Bursary.

In the fall of 2006, OMEA established the OMEA Administrator Advisory Council to provide guidance to the Board of Directors on specific current educational issues (Minutes, OMEA Board of Directors, 2006, September).



Dr. Rodger Beatty, OMEA President 1988-1990 (left) and Cathy Lynn York-Slader, OMEA President 2000-2002 (right), celebrate with Sharon Fitzsimmins, OMEA President 1990-1992 (centre) on being awarded an OMEA Honorary Life Membership, 2006.

Professional Development (conventions, workshops, special conferences, etc.)

In OMEA's ongoing quest to offer meaningful professional development opportunities for members, over the last 18 years, it has offered annual provincial conferences always in the autumn in varying sites across Ontario and organized regional workshops, as well, often called Music Toolboxes which were staged usually in the fall. More recently, as many school districts had eliminated central support staff and school districts were seldom offering music education professional development, in 2017, OMEA began to offer OMEA sponsored Board-member clinician(s) for locally-based professional development (Minutes, OMEA Board of Directors, 2017, June).

The strong, ongoing, collaborative relationship between CMIEC and OMEA continued to flourish. CMIEC partners along with

OMEA have been persuasive in negotiating notable conference site agreements. Since 2014, OMEA and CMIEC have engaged the services of Strategic Site Selection to assist with the procurement of conference sites (Minutes, OMEA Board of Directors, 2014, January). OMEA has greatly valued the business-minded acumen and sage advice provided by the CMIEC representative to the OMEA Board: George Bishop, Dave Morton, Elana Harte, and, more recently, Mark Della Torre. The OMEA/CMIEC Joint Account has been mutually beneficial for both organizations in supporting projects to advance music education. CMIEC has also been strongly supportive by raising funds through raffles and/or donating monies to help OMEA continue to offer annually OMEA/CMIEC student scholarships.

The continual re-development of the OMEA/CMIEC conference planning manual has been very beneficial to subsequent conference planning chairs/co-chairs and committees. As well, each conference/workshop committee is comprised of numerous OMEA and CMIEC members who selflessly volunteer their time to serve their colleagues in planning and bringing to fruition either a conference or workshop. OMEA sincerely acknowledges their valued contributions. Also during this time period, Erin Milnes (née Fitzsimmins) continued to provide graphic design services for OMEA/CMIEC conference logos and handbooks, OMEA banners, membership brochures, etc.

Over the last 18 years, OMEA/CMIEC conference and workshop topics have broadened to meet the ever-changing needs of the contemporary music educator. In addition to the usual clinics of band, strings, choral, guitar, technology, elementary classroom, Orff, Kodály, jazz, and reading sessions, these have been supplemented with sessions devoted to: implementation of EDU curriculum policy documents, advocacy, wellness, musical theatre, assessment, instrument repair, world music, indigenous music, differentiated instruction, Musical Futures, project-based learning, and social media, among others. Beginning in 2004, research poster sessions became an integral part of annual conferences. During this time period, sites for annual 2½ day provincial conferences were primarily hotel/conference venues in the following locations: Waterloo, Niagara Falls, Huntsville, Toronto, London, and Hamilton. Numerous 1-day Music Toolboxes and other regional workshops provided professional development in Ottawa, Grimsby/Beamsville, Sudbury, North Bay, and York Region.

OMEA organized and presented a number of Leadership Retreats to assist teachers in the beginning stage of their careers (usually the first 5 years) to grow professionally and develop leadership skills. These were offered in 2006, 2008, 2015, and 2018 and were held at small conferences centres/schools: Ontario Educational Leadership Centre, Geneva Park, and Orillia Secondary School.

Publications (including Resources), Public Relations, and Outreach

Publications

The Recorder, the quarterly journal of the OMEA, continued to be an impactful publication for OMEA members. During this period, editors included: Dr. Sandra Reid and Dr. Rodger Beatty,

co-editors; Sharon Fitzsimmins and Dr. Rodger Beatty, co-editors; Sharon Fitzsimmins and Dr. Tony Leong, co-editors; Dr. Tony Leong and John Phillips, co-editors; Dr. Jane Saunders, current editor. Advertising managers included Dave Morton, Adam Stokholm, and Richard Soren; the graphic designer of *The Recorder* during this period continued to be Richard Soren (Design Print Media) (Minutes, OMEA Annual General Meeting, *The Recorder* Report, 2003). Britannia Printers remained as the Association printer.

OMEA inaugurated an electronic newsletter, E-notes, in 2005 with at least 4 publications per year. Editors since 2005 have been: Dr. Tony Leong, Jocelyn Kervin, David Gueulette, Carolyn Otto, and Julie Malcolm. By 2019, E-notes had become a monthly electronic publication.

Numerous New Resources

Through the last 18 years, OMEA has greatly expanded the number and variety of pedagogical resources (units, lesson plans, assessment tools, etc.) which have been posted to the OMEA website. In the summer of 2004, in cooperation with the Council of Ontario Directors of Education and the Ontario Ministry of Education, a writing team of six OMEA Board members developed music activities for Grades 7–9 for teaching broad-based literacy in music classes entitled Think Literacy: Cross-curricular Approaches, Grades 7–9 Music (Minutes, OMEA Annual General Meeting, MET/OCT/OTF Report, 2004).

In 2007, the EDU provided special funding to arts subject associations (OMEA included) to support teacher and administrator participation in professional development activities and resource support related to the implementation of The Ontario Curriculum, The Arts, Grades 1–12. OMEA chose to prepare and publish a 200-page edition of *Best of The Recorder 2000–2007*, as a resource for all OMEA members, hire a writing team to create a Think Literacy Grades 1–6 document, and plan and stage a Leadership Retreat in 2008 for teachers primarily in their first 5–10 years of teaching (Minutes, OMEA Board of Directors, 2007, May).

As EDU revised curriculum in 2007–2008, six OMEA board members took an active role on the writing teams. On the revision of the secondary music curriculum, Jim Palmer was lead writer; for the elementary music curriculum revision, Jane Wamsley acted as lead writer (Minutes, OMEA Board of Directors, 2007, September). In addition, OMEA provided input to EDU on the Growing Success: Assessment, Evaluation, and Reporting policy document (Matthie, 2010, Winter, p. 7).

In 2009, with the impending release of the revised elementary Arts curriculum document and the subsequent revised secondary Arts curriculum document in 2010, OMEA embarked on the OMEA EDU resource project (funded by EDU through OTF) in which units of study were developed by OMEA members to complement the elementary curriculum: Grades 1–8, Grade Performance Steps (GPS) for band, strings, vocal, and recorder, Orff – Grades 1–6, and a scope and sequence for Grades 1–8. For the secondary curriculum, writers developed Course Profiles (Minutes, OMEA Board of Directors, 2009, September). As well, OMEA created and published a Creative Process anchor chart for teachers to post in their classrooms. Following in 2011, OMEA published elementary and secondary elements of music posters for teachers' use (Minutes, OMEA Board of Directors, 2011, November). Also in 2011, with

external funding, OMEA created financial literacy resource units for both elementary and secondary teachers' use.

Recognizing the gap in learning materials to assist kindergarten teachers, in the summer of 2014, OMEA members wrote Full Day Kindergarten resources (Minutes, OMEA Board of Directors, 2014, May).

In 2017, OMEA members created units of study (EDU-funded) linking the collection of artifacts housed in the permanent collection of the Aga Khan Museum with the music expectations of the 2009 and 2010 Arts curricula (Minutes, OMEA Board of Directors, 2016, September). These resources are now mounted on the open access side of the OMEA website with links to the Aga Khan Museum website.

Since 2016, OMEA members have created a wide variety of elementary and secondary resources (units and lessons) to assist teachers in implementing the music expectations of the current Ontario Arts curricula. The resulting resources from these OMEA-funded writing teams are mounted on the members-only side of the OMEA website (Minutes, OMEA Board of Directors, 2016, September; New Secondary Resources, 2017, p. 31).

Public Relations and Outreach

The OMEA website (www.omea.on.ca) continued to grow and develop in this time frame. In 2003, the sites most requested documents were converted to .pdf files. Membership forms became downloadable and a tables-based browser allowed for more efficient site navigation. In addition, resources were consolidated into a single "resources" page (Minutes, OMEA Annual General Meeting, Website Report, 2003). As the Association moved forward with expanding resources, it necessitated the updating and rebuilding of the website. The redesigned website has two sides: open access and closed (for members only). The continual maintenance and renewal of the website became a constant during this period (Minutes, OMEA Board of Directors, 2009, December; 2010, January; 2014, November; 2016, January).

In addition to a web presence in 2012, OMEA embraced Social Media; regular postings were made to OMEA accounts on Facebook, Twitter, and YouTube to further promote OMEA services and events (Minutes, OMEA Board of Directors, 2013, January). In 2015, OMEA established a Pinterest account (Minutes, OMEA Board of Directors, 2015, May).

In 2001, the OMEA initiated an award entitled "OMEA Award of Commendation" to acknowledge the significant contribution of a member of our music community to music education in Ontario while enhancing the philosophy of the OMEA (Minutes, OMEA Board of Directors, 2001, May). Recently in 2019, OMEA announced a new award, "OMEA Administrator of Excellence Award" to recognize an Ontario school administrator who has shown exemplary support of music and music education within her/his school or school district (OMEA, 2019b, pp. 47-48). In addition, through this time frame, OMEA continued to offer OMEA Music Award trophies and plaques for purchase to recognize student achievement.

To further promote the visibility of OMEA, during the 2000s, the Association offered branded OMEA/CMIEC conference logo wear at various conferences and, by 2006, had initiated general OMEA merchandise for purchase (OMEA, 2006, p. 68). In addition, Solo unit banners and resource displays were produced

for OMEA promotion at conferences and other events (Minutes, OMEA Board of Directors, 2008, May). OMEA tablecloths and additional banners were added in 2012 (Minutes, OMEA Board of Directors, 2012, January, March). During this period, OMEA developed and had produced various promotional items: post-its, magnets, pens, etc. for dissemination at conferences, workshops, and external presentations.



Annie Kidder, Executive Director, People for Education and Kevin Merkley, OMEA President 2004-2006, present at an OMEA workshop.

Advocacy

OMEA continues to be a strong advocate for quality music education of every student in Ontario. OMEA, in collaboration with other Ontario music educators' associations (KSO, MFCCOC-Ontario, OBA, ECMA, Faculties of Education Music Instructors, CMEC, CMIEC, etc.) formed the Alliance for Music Education Ontario (AMEO) to consider a mandate, goals, and general plan of action (Minutes, OMEA Board of Directors meeting, 2004, January). In conjunction with our partners in AMEO, OMEA continued advocacy to support music qualifications and target accountable funding for music education. As well, OMEA sustained strong support of the advocacy work of the CMEC.

Throughout this time frame, the OMEA Board carried on consultations with various groups among them: CMEA/ACME and other provincial Music Educators' Associations (MEAs), CMIEC, CMC, KSO, MFCCOC-Ontario, CO, MTAO, ORMETA, CAJE, OBA, CBA-Ontario, AMEO, People for Education, CMEC, Government of Ontario, EDU including Minister of Education and Curriculum Branch, OCT, OTF and the affiliates (especially, Council of Ontario Drama and Dance Educators (CODE) and Ontario Society for Education through Art/Ontario Art Education Association (OSEA/OAEA), Arts Education Coordinators of Ontario (ARTSECO), Council of Directors of Education (CODE), SOCAN, Music Industry Association of Canada (MIAC), Ontario Association of Deans of Education (OADE), Ontario Teacher Educators in the Arts (ONTTea), Ontario Public School Boards Association (OPSBA), Ontario Principals' Council (OPC), Catholic Principals' Council of Ontario (CPCO), and OSAPAC.

Continuing to advocate for quality music education in Ontario leads OMEA to be vigilant and positively proactive. In that vein, OMEA, in 2007, continued collaboration with colleagues on the CMEC and the AMEO to present a deposition at the Ontario Ministry of Finance Pre-Budget Committee Hearings (Palmer, 2007, pp. 6-9). Independently, OMEA directed such a response to the Premier following the Government of Ontario's Speech from the Throne in April 2003 (Evans, 2003, pp. 8-10). In 2003, when EDU instituted Sustaining Quality Curriculum, a review of the Ontario Curriculum policy document, OMEA began plans to contribute to the review of the music curriculum which was scheduled to begin in 2006 (Minutes, OMEA Annual General Meeting, Ministry of Education/OTF/OCT Update Report, 2003).

In May of 2006, OMEA submitted a deposition to the Government of Ontario Standing Committee on Social Policy regarding Bill 78 (President's Report, OMEA Board of Directors, 2006, September). In preparation for the 2007 pre-budget consultation, OMEA, on behalf of AMEO, made a submission to the Ontario Standing Committee on Finance and Economic Affairs. In 2007, OMEA Board, in conjunction with AMEO partners, and with funding from the OMEA/CMIEC joint account, moved forward with a political advocacy agenda/media strategy leading up to the provincial election (President's Report, OMEA Board of Directors, 2007, September).

In 2014, OMEA joined CMIEC and collaborated with other partners to assist in funding the production of CMEC's "Success in Music, Success in Life" poster (Minutes, OMEA Board of Directors, 2015, September).

As well, in 2018, OMEA created and outlined the Association's response to the 2018 People for Education Arts Report (OMEA, 2019a, pp. 38-39).

Onward to the Next Century

Reaching a centennial in a professional organization is truly a milestone. Over the years, through the dedication and perseverance of countless devoted and passionate music educators, OMEA has strived to meet the professional development needs of its members and to strongly advocate for, to promote, and to encourage equitable access to quality music education for every child in Ontario.

Rest assured, the Ontario Music Educators' Association will continue to be a strong advocate for music education in Ontario. Also, with your collaborative help and shared expertise, OMEA will be propelled to meet the professional development needs of music educators for the next century and to mentor music and school leaders of the future.

Together we can make a positive difference. Onward and upward!

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