



# ANAPBA summit XII

*Winter Storm, Kansas City, MO*  
January 18–20, 2019

**Executive attendees:** Jim Sim, Jeff Mann, Daniel Schneider, Rob MacNeil, John Stewart, Gail Walker, Chris Buchanan, Susan Karayel, Kristina Marshall, Jim Dillahey, Ian Blakely, Mike Flight, John Hughes, Lochlan Abner

**Music initiatives Advisory Committee (hereafter referred to as MIAC) attendees:** Tom Withers,

Meeting minutes

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# Recommendations and action items

## Recommendations

- 1 Add an acknowledgement to membership and competition registrations to the member protection policy of the association to which a member registers and competes.
- 2 An association that suspends a member to notify all other North American associations of the suspension.
- 3 Look at the section of the rspba.org website, Forms > Protection of Vulnerable Groups, for ideas on how to provide guidance to bands with regards to member protection policies.

## Action items

- 1 Jim Sim will collect member protection policies from each association and distribute to the group.
- 2 Resend invoices to Atlantic Canada with the new contact information (Rick Crawford).
- 3 Jeff and Jim Sim will try to contact Rick Crawford to evaluate Atlantic Canada's interest in participating in ANAPBA.
- 4 Draft a communication that outlines the benefits of ANAPBA. (Jeff, Rob, Mike)
- 5 All association presidents to discuss education of leaders for lower grade bands in follow-up conference calls.
- 6 Draft press release for Pipes|Drums. (Jim)

# Saturday, January 19, 2019

## Introduction

Jim Sim called the meeting to order, and introductions were made.

## 2017 summit meeting

Jim Dillahey made a motion to approve the minutes of last meeting. Chris Buchanan seconded. All approved.

## Financial report

Daniel Schneider presented the financial report. Rob MacNeil made a motion to approve the minutes. Chris Buchanan seconded. All approved.

Daniel reported that dues participation has increased since moving to Paypal. There is still no participation from Atlantic Canada. They have new leadership. Rob suggested that we may have not communicated the value and benefit of participation, which are having a voice at the table and reciprocity.

The group discussed what non-reciprocity means. Several were uncomfortable with the notion that non-participation would bring on some kind of punishment for the non-participating association.

Daniel will forward the 2018 and 2019 invoices to the new president. The broader issue is whether Atlantic Canada sees value in participating with ANAPBA. Jeff and Jim will try to contact Rick Crawford to evaluate his association's interest in participating. The issue will be discussed at the next conference call, with the next actions depending on Rick's response.

## Income statement

### Revenue 2017-2018

<b>Contributions</b>	<b>\$3,750</b>
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### Expenses 2017-2018

2017 summit	\$807.36
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2019 summit	\$263.62
Web hosting	\$128.41
Banking and finance fees	\$205.49
New website	\$476.74
<b>Total expenses</b>	<b>\$1,879.67</b>
<b>Income/loss</b>	<b>\$1,870.33</b>

## Website update

Jeff Mann presented information regarding the new website.

Jim Sim asked that associations communicate contact information changes as soon as possible so that we can keep the ANAPBA directory up to date.

## Member protection policy

Most associations have implemented a version of the member protection policy. Dillahey shared an incident in his association that prompted drafting a policy. He suggests that, if associations have not done so already, implement language within the policy that covers behaviors. Dillahey will share the policy and how EUSPBA has implemented it with the group.

Jeff asked the group that, if an association member is banned in their association, whether there will be reciprocity with other associations to honor that ban. Chris reminded the group that this was discussed in our last summit meeting, but this was not an express part of the policy drafted by the association. Rob suggested that the policy adopted by ANAPBA does cover all, including that each association will recognize and reciprocate corrective actions of other associations.

Dillahey shared an experience of a sex offender within EUSPBA that emphasised the importance of sharing information with other associations. The group was concerned with privacy issues. The consensus was that an association only needs to share that a member is suspended.

Rob asked whether there could be something fundamental that comes out of this summit with regards to each associations policy and its enforcement, such as giving guidance to bands on how to navigate the issues of implementing a policy within each band. The group agreed that the association can take the initiative to provide guidance to their bands.

## **Discussion of PDQB syllabus and examination process**

The group discussed this topic for informational purposes only. Jeff suggests that we “think tank” this discussion as a way to bring the numbers up in the piping and drumming world.

## **ANAPBA goals and recommendations, and their implementation**

What are we doing as an organization? Some of this has come up in conversation on previous topics, including participation, having a voice and reciprocity.

Jim has suggested that associations need to better align their tune requirements with ANAPBA's recommendations. Chris and [Manitoba] have concerns with doing this. They argue that they need to do what is best for the development of their bands. [Manitoba] mentioned that, with her association being comprised of mostly lower grade bands, her members are resistant to the change of grade 4 going to an MSR. Because of the differing needs of bands across all associations, there are differing levels of grade 4 bands in North America. RSPBA has a QMM and MSR in grades 4b and 4a, respectively. They have the MSR to help with a band's transition to grade 3. Others have suggested that perhaps the better model in North America is for bands to play a QMM and an MSR. Many bands may take issue with this. Rob proposed a solution that a way around that is to allow grade 4 bands who really want to play a medley to be allowed to complete up a grade. The problem with this is having enough time for the competition.

The group agrees that they need to continue to discuss this topic. Jim asks that each association poll their bands on whether they would like to move to a QMM and MSR.

## Judging reciprocity

EUSPBA has issues with tenor and bass judges being brought in from outside the association to judge competition and not being certified within EUSPBA. They are looking for ways to solve this problem. In the past they have made exception with judges who are not tenor and bass certified. They are not going to continue making these exceptions in the future.

Other associations do not have certifications for tenor and bass judges.



## **Issue of grade 1 players playing in grades 4 and 5 bands**

There is a problem in WUSPBA with higher grade players playing in new, lower grade bands. Other associations take a more holistic look at grading when there are higher grade players in lower bands. For example, having a few grade 1 or 2 pipers in a lower grade band won't bump that band up to a higher grade. However, a grade 1 or 2 drummer in a lower grade may have more of an affect.

The advice was to that an association should be prepared to upgrade a band when when their members' and band performance warrant an upgrade.

## **Stewarding program certification and implementation**

Moira Mack joined the group by online meeting. She discussed the BCPA steward program.

Moira will provide her presentation with the group. Jeff asked if she could also provide the stewarding manual. Moira will provide it, but also cautions that the manual by itself would not prepare a steward, as the mentoring aspect of their training is important.

Rob would like all the associations that have stewarding programs to get together to talk about what they are doing. Those who do not have a program may attend to learn best practices.

## International presentations

The following made presentations to the group.

- RSPBA (John Hughes)
- New Zealand (Ian Blakley)

Ian wanted the group to make note of two dates:

- 29th and 30th of March is the New Zealand championships.
- 13th and 14th of March in 2020 is the international championship in New Zealand.

- South America (Mike Flight)

One topic that came up during Mike's presentation was the need for qualified judges that can adjudicate at events in South America. Cost is an issue for South America. Judges violating their code of conduct is an issue for North American associations. The group recommended to Mike that the group is available to help, as getting qualified judges to South America is important, as is getting people in South America to a point where they can judge their own events.

# Sunday, January 20, 2019

Jim Sim called the meeting to order.

## MIAC update

Tentative recommendations from the committee.

- Consider extra minute in grade 3 medley.
- Consider the issues of tune requirements in grade 4.
- Leave dual musician and instructor rules alone.

## Notes from MIAC meeting

### Saturday morning

#### Tune requirements

The Committee started with a review of the tune requirements of the member associations. Standardization of tune requirements (with a view to removing barriers to inter-association competition) has always been an ANAPBA priority.

In the solo tune requirements, the differences are small. Differences based on local circumstances have always been expected (especially in the lower grades) and the Committee was not concerned that the current differences were a significant barrier to competition.

The band requirements are a more significant issue. Our idioms in the higher grades are clearly set (for the foreseeable future) as the MSR and Medley. The Committee discussed the tune requirements in lower grades in the context of a continuum - a progression preparing a new Grade 5 band to eventually enter Grade 2.

In Grade 5 most associations have adopted the ANAPBA recommendation of 8 parts of simple march in quick time. The differences are small. Some associations permit compound time and some require a timed QMM medley (but still roughly equivalent to the time needed to play 8 parts of quick march). The Committee did not think the differences were significant.

The only difference in Grade 3 is in the medley event. Most associations require a 3-5 minute medley while two associations require a 3-6 minute medley. The associations that increased the maximum time to 6 minutes did so to offer more scope for creative medley construction by allowing time for modern musical features such bridges and reprises which can be added without greatly increasing the technical difficulty of the medley. After discussion, it was agreed that this was worthy of further discussion in the home associations.

The real issue is in Grade 4. All associations require a timed medley and the difference is in the second event. Some associations follow the ANAPBA recommendation of a mini-MSR (similar to the RSPBA MAP requirement of 4 parts of march, strathspey and reel with 2 parted tunes permitted). Others require a quick march medley (QMM).

Those requiring the mini-MSR explained that this offered the bands more opportunities to work on the dance idioms (strathspey, reel and jig) which would be required in both of the events when the band moves to Grade 3. The experience in these associations is that the mini-MSR has slightly improved the interpretation in these tunes. Although there was originally some concern that the overall tonal quality might suffer, the associations that require the mini-MSR have not seen any decline.

Those associations requiring the QMM see it as an opportunity for the bands to continue to work on tone - without the distraction of trying to handle more complex technique and expression. The PPBSO in particular returned to the QMM because they had documented evidence of an impact on participation and had seen bands drop out of competition or drop down to Grade 5.

The mini-MSR facilitates the transition from Grade 4 into 3 while the QMM facilitates the transition from Grade 5 to Grade 4. The Committee agreed that helping bands progress through the grades was the goal, but agreed to disagree on the best means to that end.

At end of the discussion, the Committee returned to a discussion of the lack of competitors in the solo drumming events. Although the Committee was not able to identify a cause, it ultimately decided that the tune requirements were not the obstacle.

### **Grade level expectations**

ANAPBA promotes adherence to a continent-wide grading standard. At the 2017 Summit the Committee decided to draft a rubric which would set out the expectations for a successful band in

each grade. The original idea was to set out the rubric in a table in a concise format that might fit on both sides of a single sheet of paper. The rubric was presented in draft format at the 2018 BCPA adjudicators conference where the concept was well received.

The hope was that: (1) grading Committees could use the rubric as a reminder of the benchmarks expected in each grade; (2) adjudicators might use the rubric when preparing their individual “cheat sheets” by simplifying the amount of information that would be needed to capture a band’s performance; and (3) the member bands could use it to clarify the expectations of the adjudicators and put their efforts into improving those elements that are important for the transition to the next grade and avoid wasting time on factors that were less important at their current grade level.

Since the last Summit, several members of the Committee have worked on the band piping rubric (which is essentially complete) and the ensemble rubric (which is a working draft that still needs further refinement). The band drumming rubric is still a work in progress, but the Committee hopes to have a working draft in next 3-4 the weeks. One issue that came up during the work was the realization that a table would not work as a rubric for the bands and that a prose explanation with some greater level of detail would probably be necessary.

Following the Summit, the Committee will continue to work on the ensemble rubric. Hopefully this can be completed in 3-4 the weeks so that the Committee will be free to move forward with the drumming rubric. While this works is going on, the Chairman will start to draft the solo piping rubric.

### **Performance levels and involuntary downgrades**

The Committee compared the different practices of the associations in placing the Competitive Performance Levels (CPL)/Above Grade Level (AGL) assessments on the score sheet versus on a separate sheet that was only provided in confidence to the grading Committee. All the members associations that use a confidential sheet agreed that it promoted increased honesty from the adjudicators. The Committee also discussed the fact that some smaller associations do not use a CPL/AGL system for band evaluations. This is only done in the smaller associations where it was agreed that grading can be handled efficiently based on the personal experience of the grading Committee. In solo grading, the decision of how to implement CPL/AGL assessment might depends on how the CPL/AGL is used in grading decisions. All associations give these assessments

significant weight, and some associations will not upgrade a soloist unless he/she has received a designated number of CPL/AGL results.

Finally, the Committee discussed difficult question about how to handle involuntary downgrades when a soloist or band falls short of the grade level expectation. Those members that have faced the issue agreed that on occasion it simply must be done to preserve the integrity of the grading process.

### **Dual musicians and registered instructors**

In this session the Committee revisited the perennial issues with Dual Musicians and Registered Instructors.

The discussion concerning Dual Musicians revealed that the rules were not as diverse as they first appear. Despite the fact that some associations defines different instrument categories within drumming, in practice, no association has ever had an individual register as a Dual Musician in more than two bands at the same time. The Committee decided that there was no need for any further action at this time.

The Registered Instructor rules do differ in a number of respects from one association to another (i.e., concerning the grades in which an instructor is permitted and whether the drumming instructor may, or must, play as the lead drummer). Some associations impose a requirement that the Registered Instructor actually provide “regular instruction” to the band. These associations agreed that this requirement is impossible to enforce, but it does seem that there is always some sort of instruction being given. The Committee discussed that fact that in many cases it is not higher grade players playing down, but the leadership from the lower grade band who are playing up to gain experience that can then be carried back to the lower grade band. The PPBSO process for “developmental players” serves a similar purpose. If there is a relationship between two bands, a player with a lower grade band may be allowed to compete at up to three contests with a higher grade band if the PPBSO is notified in advance (the developmental player cannot compete in the lower-grade band on the same day).

No one reported any real problems within their home association. The issues with the instructor rules that do arise involve: (1) attempted abuse by bands traveling to compete in a different association; and (2) bands traveling to a different association without doing adequate research - only be confronted with the local rule on the day of the contest. However, it was agreed that this is an administrative and communication issue for registrars and bands and there was no need to make any rules recommendation at this time.

Although uniformity is desirable and many members of the Committee indicated that a "one player, one band" philosophy might be the ideal solution, the Committee acknowledged that implementing this may be impossible due to push back from the bands at the local level.

## Saturday afternoon

### Adjudicator responsibility

The Committee discussed an area that they believed needs further discussion and clarification. It is generally agreed among adjudicators that the Piping and Drumming adjudicators have primary (but not exclusive) responsibility for issues unique to their disciplines, while the Ensemble adjudicator has primary responsibility for cross-discipline issues but is free to comment on any specific issues that are having a major impact on the overall presentation. The Committee was concerned that the areas of responsibility should be an item for ongoing adjudicator training to avoid a situation where each of the panel expects an issue to be addressed by one of the other adjudicators and, in the end, the issue “falls through the cracks.”

The PPBSO may try an experiment this summer at a smaller contest where the panel would be composed of one Piping, one Drumming and two Ensemble adjudicators – with each adjudicator still contributing 25% of the overall band score. This sparked a discussion of other alternatives, such as: (1) making all the judges “ensemble” judges as long as the panel was comprised of individuals with a mix of different primary instruments; (2) assigning all judges to overall band evaluation: one to Integration, one to Intonation and one or two to Interpretation; or (3) perhaps splitting the responsibilities of the two Piping judges between technique and expression/tone. The Committee agreed that further consideration of these issues, on an experimental basis, could be worthwhile, subject to the problem that an allocation of responsibilities might aggravate the “vantage point” problem discussed below.

The Committee also agreed that with the increase in band size, the “vantage point” problem should be an issue for adjudicator training. One of the primary factors in the wide differences sometimes seen between judges is the fact that judges on opposite sides of a band experience a band in completely different ways. But if the judges are both on the same side, issues on the other side will go unheard. Although there is no perfect solution, judges should be reminded that during a contest they need to communicate with each other and make sure that the entire performance is adequately covered.

### Conference call on rosters and grading with Bruce Cargill

Bruce Cargill, Convener of the Grading Committee for the RSPBA, joined the meeting by conference call. Bruce was slightly delayed by a problem with the GoToMeeting software and this caused the discussion to be somewhat shortened.



At the request of the Executive Committee, Bruce confirmed the RSPBA will not interfere with local transfer rules or object to players who appear simultaneously on more than one ANAPBA roster so long as a player appears on only one RSPBA roster during any given season (the "one player, one band" rule). Bruce explained that if an overseas band were to try and submit an "enhanced" roster to the RSPBA, they do so subject to the risk that the RSPBA would regrade the band.

Bruce said that the RSPBA experience with the Supplemental Roster developed by an ANAPBA has been very positive. There is one issue. Under the present system a band is supposed to file the Supplemental Roster with both the RSPBA and their home association. However, many bands going to Scotland are only filing their rosters with the RSPBA. When this happens, the home association often doesn't even know that the RSPBA grading process is under way and doesn't know that they can/should contact Bruce to advocate on behalf of their grading decision. Bruce agreed that in the future, the RSPBA will bounce back the rosters to the home association so the home association can follow up, if necessary. John Hughes, the RSPBA Chairman, later affirmed this commitment. The Committee agreed to provide a list of the contacts within each ANAPBA association for the individuals most knowledgeable about (1) roster issues and (2) grading issues (this was provided to Bruce on 1/21/19).

The Committee and Bruce briefly discussed the recent situation involving the Hamilton Police Pipe Band that was graded 4A by the PPBSO but was re-graded as Grade 3A by the RSPBA. The primary concern was that it appeared to the ANAPBA members that the RSPBA had assigned a different grade without consulting the home association, as agreed at previous ANAPBA conferences. Bruce explained that he had tried to confer, but that he apparently had outdated contact information. Bruce explained that the Hamilton Police roster showed 12 high-low transfers. Whenever there are 3 or more high-low transfers in a single season, it automatically triggers an RSPBA grading review. Bruce explained that in a typical season his Grading Committee conducts over 300 such reviews and that the overwhelming majority of the reviews do not trigger a re-grading decision. Bruce made the point that with so many high-low transfers, the concern was that Hamilton Police could field a band by only playing the transfers and sitting all the weaker grade players. Ever since the West Coast Highlanders won Grade 4B at the Worlds in 2013 in their first outing, the RSPBA has been very sensitive to large numbers of high-low transfers. The Committee appreciated Bruce's willingness to discuss a difficult situation. Bruce and Lynda MacKay from the PPBSO agreed to continue to discussion in private emails.

Bruce said that he was not aware of any items on the agenda for the RSPBA annual meeting in March that would impact the roster or grading process. If Bruce becomes aware of any issues, he will let us know. Therefore the current the deadline for transfers from a higher-graded band to a

lower-graded band will remain at 42 days before a contest. This rule applies to both RSPBA bands and overseas bands. The 42 day period coincides with the close of entries for the major championships. The deadline for transfers into a band from a band in the same grade or from a lower-graded band will remain at 14 days.

### **Joint session with the executive committee**

The Committee joined the Executive Committee for the presentation by RSPBA Chairman John Hughes the RSPBA. A complete report is included in the Executive minutes. The one item relevant to the Committee was the change to the RSPBA rules, based on their pilot project, which now permits the adjudicators to "confer" during a contest. This process permits the adjudicators to discuss the performance of the preceding band once the band has finished playing. The discussion must be limited to musical issues only and may not involve a discussion of placings (unlike the previous RSPBA rule which prohibited the adjudicators from speaking to each other at all during an event). Member associations have different approaches. The EUSPBA specifically permits discussion similar to the RSPBA, the BCPA and WUSPBA prohibit discussion, while the rules of most other associations are silent on the issue.

### **Adjudicator dress and deportment expectation**

The Committee discussed how heavily the associations should regulate the dress and deportment of the judges. For example, if an association has rules defining "highland dress," should the rules also apply to judges? Should the judge be permitted to wear a different type of hat for purposes of sun protection? Some associations give some sort of guidance on deportment (i.e., drinking or smoking while judging) but most agreed that it would be hard to discipline a judge based on nothing more than guidelines. The Committee agreed that this issue should be discussed in adjudicator training so that the panel presents a professional attitude.

## **Sunday morning**

### **Tune requirements (revisited)**

The Committee was informed that the Executive Committee was considering a recommendation that the timed medley be dropped from the tune requirements for Grade 4 (to more closely align with the RSPBA requirements). The Committee returned to the discussion of tune requirements because Saturday's discussion had started with the assumption that the timed Medley was the primary event in Grade 4. After further discussion the Committee unanimously agreed that the

timed medley had very real value in introducing a Grade 4 band to the dance idioms and should be retained at all costs.

## **Education and Training**

The Committee was also informed that the Executive Committee was considering a recommendation to phase out (over five years) those rules which permitted a Registered Instructor for drumming. It was questioned whether allowing the instructor to compete on the field improves or hampers growth because young drummers need the opportunity to play lead as a crucial part of their development and the instructors may be hijacking these opportunities.

However, ongoing instruction is still important for the improvement of bands in the lower grades. Dropping the Registered Instructor rule for drumming altogether would likely reduce the instruction available to lower grade pipe bands and the Committee opposed this proposal until further investigation into potential consequences could be conducted. The Committee had already intended to discuss education and training during this time slot and, in light of the proposal from the Executive Committee and the increasing difficulties bands are having fielding a drum corps, we decided to limit the discussion to the education and training of pipe band drummers.

The threshold issue is to get young drummers interested in Scottish style drumming. Even those boys who are already attracted to drumming are more often attracted to marching bands and/or rock bands. It was suggested that the lack of interest is possibly due to the fact that today's youth are farther removed from the immigrant experience.

Another issue is the drop in attendance at seminars and summer schools. This is seen across all the associations but seems to be more pronounced with drummers. Another obstacle might be that in pipe bands drummers often learn by ear and cannot read or write drum scores. One area where ANAPBA might help those drumming instructors that are contributing would be to endorse the PDQB syllabus as a means to help less experienced instructors to structure their lessons. The RSPBA has also made their Structured Learning materials available online.

The Committee discussed whether online instructional videos might help. One problem would be that the videos could not cover anything beyond the most basic introduction without undercutting the livelihood of the drumming instructors that are active in our community. If the videos were

limited, they could conclude with a list of “approved” instructors. But preparing that list might cause political problems. This will be an ongoing issue for the next Summit.

## **Proposed recommendation for playing instructor criteria**

Rob shared a drafted recommendation for playing instructors. This is for informational purposes only.

[Have Rob send this to me.]

## Quebec

### **Suspension of provisional membership and refund of dues**

The Quebec association paid dues in 2017. However, ANAPBA suspended their provisional membership during the 2017 Summit. The group suggested that we should refund the dues they paid in 2017, but Quebec did pay dues later in 2017 so that the Montreal games could be sponsored. Quebec has not paid dues since 2017.

## **Conclusion**

Jim thanked everyone for their attendance and participation in the meeting, and thanked Jeff and Rob for their help in putting things together.

## **Executive leadership and group facilitation**

Jim proposed that Jeff should be the one leading the organization. His reasoning is that Jim's role as an association president many times gets in the way, and changing roles is difficult. Jeff asked that the presidents discuss this. Rob suggested that the presidents rotate the responsibility of keeping the group going in terms of their agendas and topics for each calendar year and facilitating those discussions, and that ANAPBA administration keeps the logistical aspects and roles of the organization.

The group agreed that 2019 assignment will be BCPA. Jeff and Daniel will continue with running the administrative support.

## **Meeting adjournment**

The meeting was adjourned until the next follow-up meeting.

## Follow-up meetings

Follow-up conference calls are scheduled for the following dates.

- March 24, 2019
- October 6, 2019
- Additional meeting prior to the 2021 ANAPBA summit