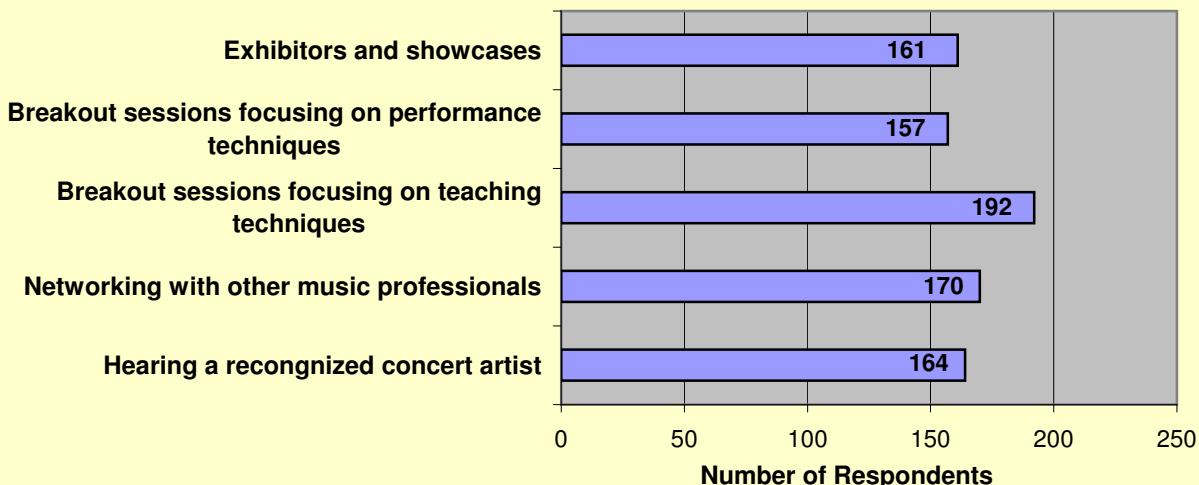


Which events would encourage you to attend the annual conference?

Respondents:



1	
2	Other reasons that would encourage you to attend the annual conference.
3	close proximity to my home
4	Technology in the studio
5	I have presented sessions pertaining to my competitions that I chair. I think this type of session has been beneficial to members and is of interest to me in other areas of fsmta activities
6	Orientation session for new FL. members re FL activities, opportunities. Master lessons for Jr. Hi age students awa high school
7	Exhibitors/showcases with more variety of materials and publishers presented
8	music lit, composer's works, other musicological topics that broaden teaching abilities
9	If I were doing a lecture or panel
10	I enjoy them and look forward to them each year.
11	Student winner performances
12	More creative break-out sessions; perhaps, creative recruiting; how to get original compositions published; inter-studio activities.....if colleagues are not too competitive for students! Etc.
13	Focus on professional teaching and performance techniques sessions for voice
14	Forcus on exhibitors and showcases for voice
15	When NATS has a workshop in conjunction with FSMTA, it is most useful
16	Meeting composers
17	seeing such committed students in today's world
18	I am most concerned with teaching techniques for INTERMEDIATE LEVEL STUDENTS
19	More panel discussions featuring top pedagogues
20	I would like to be considered to be part of the exhibitors or showcases (Carol Commune)
21	Master Class given by performing artist
22	Seeing new teaching materials.
23	If it is held very close to home (CLW/Tampa)
24	I prefer staying in a more upscale hotel (conference center). I do not mind paying a little more to have great facilities. I think the tone of the conference is often set and reflected by the hotel and the conditions of the hotel.
25	workshops that would interest me: level of progression with piano concertos, tying piano lit to the each levels- a VARIETY of piano lit (not just the standards);all of this I can research on my own, but I'd rather pay someone else to do it and present it to me.
26	CURRENT issues all teachers face in the 21st century. I'm tired of hearing the same "LECTURES" on composers/pedalling etc., that I learned about 30 years ago, and have NOT FORGOTTEN.
27	The publisher run workshops are always informative. They are trying to sell their product, but at the same time introducing music we may not have a chance to peruse otherwise.

	A
2	Other reasons that would encourage you to attend the annual conference.
28	Hearing quality presenters.
29	networking with other independent teachers in regards to marketing, business and how to deal with current trends in music lessons.
30	I would prefer " a fine concert artist". There are many not well known concert artists of top quality worth hearing. I should add that the program that the concert artist plays is as important to me as the artist. I am very, very tired of conventional Chopin/Liszt/Rachmaninoff Conference programs even if played by "top artists"
31	Chamber music recitals; contemporary music programs in addition to the commissioned composer premiere, programs paying tribute to current anniversaries.
32	More focus on other instruments (classical guitar, etc.) and student showcases
33	Yes, especially exhibitors--a chance to find and buy new music.
34	question/answer segments
35	Re: exhibitors/showcases - not so much, especially not the junky "new" music
36	Much of the new publication is of poor quality. More focus on classics and standard teaching literature. Would love to hear artist teachers discuss their studio procedures, technique studies, etc.
37	Relative distance/travel time from Sarasota
38	Enjoy Master Classes with the Concert Artist.
39	More events that feature non-pianists, the conference is extremely piano-heavy, but FSMTA is supposed to be for all independent music teachers.
40	pedagogy videos
41	Having more time to get to know other members better. Our conferences are jam-packed with scheduled activities there is little, if any, down time to even explore the local area such as at other association's conferences/conventions which I have attended over the years.
42	have performed Piano Works while displaying a certain Pianistic Approach at our FSMTA Conferences.
43	NATS
44	Sessions on music technology
45	I think it is important to develop a master plan of types of sessions that will provide the types of training that many teachers cannot easily get elsewhere—some examples could include technology, musician's wellness, and (especially for student members) the business aspects of teaching. Of course, conferences already incorporate these types of sessions, but with a master plan in place, there might be more of a sense of continuity of training year-to-year, and therefore teachers can develop certain expectations to work into their personal planning/scheduling. I also think it is important to seek some exhibitors who can provide music and other material for non-pianists.
46	High quality presentations on new approaches (research) in terms of teaching, promoting the study of music, attracting students,
47	Must have more activities to attract musicians other than pianists.
48	Publishers should bring vocal music to the exhibition room also.
49	Finances were a large issue this summer. My husband was laid off in early May, so I had to cut back where I could.
50	If teacher(s) would inform me and encourage me by phone, (incl. get to know me.) besides me looking at the calendar and going by myself.
51	Being a singer and voice teacher, it is important to me to have something for voice--also in the exhibits.
52	(I really wanted to hear Banowetz but I was dealing with family medical problems and could not attend. I had heard him before and thought he was really outstanding.)
53	Master class
54	Suggestion-is there anyway that the "big" final concert by the featured artist not be so late. I think a 7:00 p.m. concert would be much better.
55	Possibly a workshop type setting where a student (or several) are participating in a masterclass and teachers can observe. Levels - beginning through advanced. Teachers could submit students to participate and students could pay for the lesson. Those teachers and others who sign up for the conference would be able to observe the lessons.
56	Progressive talks, such as technology in the lesson, etc.
57	Membership building/retention and arts advocacy discussions
58	Hotels that can accomodate everything, maybe even the concert with the conference artist, too, so people don't have to worry about "getting there."

A	
2	Other reasons that would encourage you to attend the annual conference.
59	Hands on actual playing.
60	* personally, It does not matter if it is a "recognized" artist. I'm all for listening to any teacher, student, etc. perform
61	Other: such as state of the art recording equipment and/or electronics to be used in the private studio.
62	Just plain socializing with others in the field.
63	What are breakouts? I do not know this term.
64	Programs that do not cater to beginner and intermediate levels only. Programs that delve into artistic considerations.
65	Opportunity to present workshops.
66	Location nearer to our area
67	Member presentations. Many of us are experts in our fields and enjoy sharing our research with others.
68	Unique recital programming
69	Breakout sessions focusing on teaching techniques for the AVERAGE student
70	Master class; pedagogy lectures
71	Any kind of involvement in presentations, or as exhibitor.
72	Program to find other associations' activities and professionals.
73	Current issues surrounding teaching in the private studio ... maintaining wellness for both student and myself ... latest scientific and psychological research touting benefits of certain areas of music-making and music-teaching... ways to bring ensemble work...
74	Question and Answer sessions are always interesting