Canadian University Music Society
Annual General Meeting
Saturday, May 27, 2017
University of Toronto

Minutes

Present:

M. Virginia Acuña	Kwantlen Polytechnic University
Twila Bakker	Independent Scholar
Caryl Clark	University of Toronto
Glenn Colton, President	Lakehead University
Gabriel Dharmoo	Concordia University
Troy Ducharme, Website Editor	Western University
Karen Fournier, *Intersections* English Editor	University of Michigan
Jon-Thomas Godin	Brandon University
Eric Hung	Rider University
Kyle Hutchinson	University of Toronto
Mary Ingraham	University of Alberta
Gary Kulesha	University of Toronto
Hannah Burgé Laviano	Centennial College/ Independent Scholar
Sherry Lee	University of Toronto
Charlotte Leonard	Laurentian University
Stephanie Lind, Vice-President	Queen's University
Greg Marion, Chair Standing Committee	University of Saskatchewan
Ryan McClelland	University of Toronto
Jamie Meyers-Riczu	University of Alberta
Tegan Niziol	University of Toronto
Deanna Oye	University of Lethbridge
Regula Qureshi	University of Alberta
William (Bill) Richards	Grant MacEwan University
Friedemann Sallis	University of Calgary
Annalise Smith	Cornell University
Margaret Walker, Secretary	Queen's University
Joelle Welling, Past-President	University of Calgary
Deanna Yerichuk, Treasurer	University of Alberta

Regrets:

Sophie Stévance, French Journal Editor	Université de Laval

Glenn Colton, President called the meeting to order at 16:10 pm.

1. **Adoption of the Agenda**

Moved: Bill Richards; Seconded: Friedemann Sallis; CARRIED

2. **Approval of the Minutes of 3 June, 2016**

One correction: Twila Bakker is an Independent Scholar

Moved: Stephanie Lind; Seconded: Twila Bakker: CARRIED

3. Items for Information

3.1 Winners of 2017 Awards

3.1.1 SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music (Gregory Marion)

It gives me great pleasure to announce this year's winner of the SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music, awarded annually to recognize the contribution of an established researcher who has achieved a national reputation in field of research into Canadian music and its composers

The winner of the award this year is no stranger to MusCan. Her research contribution to Canadian and international communities is extensive, and to date includes ten books, 70 book chapters, 85 formal presentations, plus numerous Reports to international societies. One of her referees notes that "in particular, her work over four decades in support of Muslim and other communities in Canada has been transformative, to the same measure and extent as her South Asian work has been." Another of her referees speaks to the impact of her "scholarship relating to … the art music of India and Pakistan" and that "one of the signal accomplishments" of this research "has been the transplantation of Hindustani musical traditions to Canada," which, in turn, has embraced "issues [that] are critical and current in discourse surrounding Canadian music."

Her research has been supported by grants from around the world, a measure of its caliber and scope.

At home, SSRCH, Heritage Canada, the Alberta Foundation for the Arts, and the Killam Research Fund, are among the granting agencies to have supported her research.

Among the giants in the establishment of ethnomusicology as a credible field of research, she is the Founder of the Ethnomusicological Organization of Canada—now the Canadian Society for Traditional Music—as well as the Canadian Centre for Ethnomusicology. Her work with Washington, D.C's Smithsonian Center for Folklife and cultural Heritage led to FolkwaysAlive! a seminal research partnership: now the "Sound Studies Initiative," which has promoted Canadian musical traditions, by providing access to a vast collection of digitized recordings available online to researchers, and to the Canadian public alike.

A professional performing musician on cello, and on sarangi, as well as a wonderful pianist and vocalist, our awardee also co-edited, and contributed to the *Festschrift* edition of the *Canadian University Music Review* in honour of Violet Archer.

Of course, none of this is to mention the fact that she has had a direct hand in mentoring over 100 graduate students and especially those at the University of Alberta.

While it would not be a struggle to continue to extol the contributions of this exceptional, this extremely generous and truly kind human being, I will stop here, and instead ask that you join me in congratulating Dr Regula Burckhardt Qureshi, this year's winner of the SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canada.

Thanks to Glenn Colton and Joelle Welling for their roles on the committee.

3.1.2 MusCan Student Composer Prize (Gary Kulesha)

Gary Kulesha thanked Dr Keith Hamel (UBC) and Dr Andrew Staniland (MUN), and explained that the absence of a concert this year was due to the lack of sufficient of submissions by professional composers. It is hoped that next year there will be a concert where Gabriel's music will be performed.

The winner of the Student Composer Prize is Gabriel Dharmoo of Concordia. His work *The Fog in our Poise* for chamber ensemble was enthusiastically selected by the committee as the winner. Gabriel spoke briefly about his inspiration in writing the work.

3.1.3 SOCAN Foundation/MusCan Awards for Writings on Canadian Music (Joelle Welling)

The committee for the SOCAN Foundation/MusCan Awards for Writings on Canadian Music is chaired by myself and includes the following jurors: Alex Carpenter (University of Alberta Augustana), Ariane Couture (Université Laval), and Friedemann Sallis (University of Calgary).

We received papers in both English and French this year, however the jury is still in deliberations. Their decisions will be announced via the ListServ as soon as possible.

Please encourage students to submit their work on music in Canada (broadly defined) written in either French or English for next year's competition. This award is NOT tied to the MusCan Conference and there is no expectation that these papers be read at our conference, although all are encouraged to do so.

3.1.4 SOCAN Foundation/George Proctor Prize (Stephanie Lind)

THE **SOCAN FOUNDATION/GEORGE PROCTOR PRIZE** of $2500 is awarded annually for an outstanding paper presented in French or English, by a graduate student, at the annual conference of the CANADIAN UNIVERSITY MUSIC SOCIETY (MUSCAN). The prize-winning paper will demonstrate original research in any recognized branch of musical scholarship and may be presented in either official language.

This year's Proctor Prize Competition attracted a very high quality of scholarship from graduate members in both French and English. I would like to thank Colleen Renihan (Queen's University), Roxane Prevost (University of Ottawa), and Jane Leibel (Memorial University of Newfoundland) for their appraisals of papers during the semi-final round of the competition. Congratulations to all of the applicants on your successful conference proposals! Based on the committee's rankings, the following students/papers were selected for presentation in the final round of the competition at the MusCan Conference:

- Joseph Chi-Sing Siu (Eastman School of Music), "Reexamining the Loosely-Knit Subordinate Theme in the Classical Style: A Phrase Rhythmic Approach"
- Kyle Hutchinson (University of Toronto), "Harmonic Polysemy through Linear Displacement in Late Nineteenth-Century Chromatic Tonality"
- Judy-Ann Desrosiers (Université de Montréal), « Idéalisme et réalisme dans Don Quixote de Roberto Gerhard : vers la construction d'un discours politique »
- Marie-Pier Leduc (Université de Montréal), « Ethnographie, texte littéraire, déclaration esthétique : Fonctions et fortune de « Musique et danses cambodgiennes »

The jury for the final round of the competition consisted of Deanna Yerichuk (University of Alberta), Jeremy Strachan (Cornell University), and myself, and I wish to thank all of the jurors for their assistance. In determining the winner, the jury considered the presentation and the ability to handle questions from

the audience, as well as the research paper itself. The jury found all four presentations to be of exceptional quality and, as a result, the competition was very close. In recognition of this, the jury decided to award an Honorable Mention in addition to naming the Prize winner.

As Chair of the Proctor Prize Committee, I am pleased to announce that the winner of the 2017 SOCAN Foundation/George Proctor Prize is:

Joseph Chi-Sing Siu

Honorable Mention goes to **Marie-Pier Leduc.**

I highly encourage our graduate student members to consider submitting their work for next year's competition, and I trust that colleagues will likewise encourage their students in this regard.

4. Reports

4.1 President's Report (Glenn Colton)

As we reflect on three inspiring days of presentations, performances, and discussions at **Canada 150: Music and Belonging,** I am reminded of what a transformative year it has been for the Canadian University Music Society. Since our 2016 AGM at the University of Calgary, the board has been engaged in a number of initiatives, not the least of which has been planning for this milestone conference (in collaboration with our partner societies and our dedicated colleagues at the Faculty of Music, University of Toronto).

Sincere thanks in this regard to Acting Dean Ryan McClelland, Conference Programme Chair Sherry Lee, Composition Chair Gary Kulesha, and a huge thank you to our Local Arrangements Chair Robin Elliott for his dedicated leadership in so many aspects of conference planning. Truly this conference would not be possible without you, Robin! I wish to likewise take this opportunity to acknowledge the valued support of the SOCAN Foundation for its ongoing sponsorship of MusCan awards and prizes.

Of course the conference festivities are not quite done yet! Following the AGM, I hope that many of you will join us for our closing banquet (where, in addition to sharing in some gastronomical delights amongst collegial company, there will be some special announcements and awards presented). And for those night owls among us, we have also been invited to join in IASPM-Canada's dance party after 11!

As noted in the Spring Newsletter, 2017 has ushered in important changes for our journal *Intersections: Canadian Journal of Music.* After careful consideration by the MusCan board, and in consultation with our administrative office, Becker Associates, it was decided that *Intersections* will transition to a digital format, beginning in 2017.

In addition to the significant cost savings resulting from the reduced reliance on print copies (a key consideration in light of continued uncertainties surrounding SSHRC funding), the shift to digital presents exciting new possibilities for audio and video materials in future issues of the journal, as well as increased accessibility. The board welcomes feedback from our members as *Intersections* undergoes this important transition.

The board likewise voted to extend MusCan's contract with Becker Associates for the administration of the society's daily operations through to the end of 2017 (with the option of renewal for 2018 and beyond).

Growing and retaining membership remains a vital strategic objective for MusCan and, in this regard, I am pleased to report that our vigorous membership drive has met with a very positive response. I am always interested and encouraged to see the breadth of new members joining MusCan, encompassing a wide cross-section of disciplinary interests, locations, and institutional affiliations.
At the same time as we continue to expand our growth trajectory, I am reminded of the compelling need for existing members to renew their membership each and every year (even in years when one is unable to attend the MusCan conference). Our society is sustained through membership dues, registration at our annual conference, and member donations. While our membership profile is robust in many parts of the country and growing internationally, there remains room for considerable growth in underrepresented regions such as British Columbia, among others.
Please assist us in realizing our membership objectives by encouraging your colleagues and students to join the society.

Membership in MusCan includes subscriptions to *Intersections* and the *Canadian University Music Society Newsletter*, opportunities to participate in the society's conference and annual general meeting, and (for student members) eligibility to be considered for one of the society's prestigious student prizes. The diversity of scholarship and creative activities within the MusCan community is extraordinary and the opportunity to connect with a diverse network of colleagues across a wide spectrum of music-related disciplines makes our society especially appealing. Truly there are few societies like ours anywhere else in the world! At the recent Board meeting we discussed a Member Directory to further foster connections and networking between our members. Another idea was to have discussion groups, also as a members-only feature.

To the many individuals who have already made generous donations to MusCan since the Fall, please accept my sincere thanks and appreciation for your welcome support of the society's activities. We could not do it without you! If you have not yet made a donation this year, please consider doing so by visiting our website (www.muscan.org). Member donations are essential for the society to continue to grow and flourish, and can be targeted to the Beckwith Fund, *Intersections*, or the General Fund.

Lastly, I wish to extend my sincere thanks to my colleagues on the board. At last year's AGM we welcomed several new board members to our team and it has been an honour and a privilege to work with all of you in this year of achievement and change.

Please do not hesitate to contact me if you have any comments, or if you would like to volunteer to assist with the work of the society.

Thank you once again to all of our members for your participation in and contributions to MusCan!

Conference Statistics: Over 280 paid members to the conference and guest registrations have brought the total to 325 people, of which MusCan accounted for 106 presenters. We were the largest society represented at the joint conference. Of just over 100 proposals submitted, 67 were accepted, 28 of which

were graduate students. This is 60% regular members and 40% graduate students. The final numbers have yet to be finished, but the report as of this morning was just over $10,000 revenue generated for this society.

4.2 Past-President's Nominating Committee Report and election of new officers (Joelle Welling)

This year's Nominating Committee consisted of myself as Chair, with James Harley, Charlotte Leonard, and Bill Richards as members. I would like to thank my colleagues for their service to this committee.

One board position is expiring this year:

Website Editor (three-year term)

The nominating committee recommends that Troy Ducharme be elected to a second three-year term in this position, but will call for additional nominees from those present at the meeting prior to a vote.

There were no further nominations.
Motion: That Troy Ducharme continue to serve as Website Editor for a second term
Moved by Joelle Welling; Seconded by Mary Ingraham; CARRIED

4.3 Vice-President's Report (Stephanie Lind)

This is my first year on the board of the Canadian University Music Society, and my role this year has been to produce the biannual newsletter, to connect with our graduate student liaison, and to be the Chair of the SOCAN Foundation/George Proctor Prize Competition for 2017.

The newsletter was published twice in the last year: the Fall edition went out in late 2016 while the Spring newsletter was released last week. Starting this year, we are publishing a single bilingual newsletter rather than two separate French and English editions; announcements will be posted in the language of submission. The Fall edition contained minutes from last year's Annual General Meeting, along with preliminary information about the 2017 conference. The Spring edition contains more details about our May conference as well as a short article on the 2017 MusCan Student Composition Prize winner. The newsletter also included its usual collection of announcements about members, member institutions, and information about membership. I would encourage any of you to feel free to submit news of your achievements (or those of your colleagues), calls for papers, awards, performances, or any other items of interest to our community to future editions of the newsletter.

On a related note regarding communication within MusCan, I would like to thank Deanna Oye for continuing in her role as listserv moderator for MusCan.

I warmly welcome our new graduate student liaison for this year, Annalise Smith (Cornell University). Annalise and I have been co-ordinating throughout the year, and have been liaising with Troy Ducharme, MusCan's website editor, regarding updates to the Music Schools and Programmes pages on the website. We have also been working with student representatives from IASPM and CSTM to organize this year's graduate student session. This year's topic was "co-writing", and the session, which occurred yesterday, featured a panel discussion with experienced co-authors where students learned about the benefits, risks, and strategies for successful collaborative publication, followed by a meet-and-greet with other students to set up possible future collaborations. My thanks to Annalise for her work on this event, as well as the other two student organizers, Daniel Stadnicki (IASPM) and Marianne-Sarah Saulnier (CSTM). The student representatives have put an enormous amount of work into organizing the event and I want to congratulate them on all their efforts. I would also like to extend our thanks to the panel discussion

participants, Eric Hung (Rider University), Ellen Waterman (Memorial University of Newfoundland), Susan Fast (McMaster University), and Jessica Roda (Concordia University).

My other duties this year have included chairing the SOCAN/George Proctor Prize competition for 2017. I gave a separate report about this earlier in this meeting; however, I wanted to extend my thanks here to the jurors who have volunteered their time as well as the local arrangements committee for their assistance with the applications. I also wanted to encourage the rest of our membership to consider participating in the competition juries in future years should you be approached; it can often be difficult to locate members who are fluent in both official languages, and we greatly appreciate any assistance that our members can give. As both a past winner of the Proctor Prize and a past jury member, I can speak to the fact that the evaluation process is quite interesting, and it contributed positively to my own professional development.

Lastly, I would like to welcome all of you who are attending the society's conference for the first time, and encourage all of our members to promote membership in the Canadian University Music Society. The diversity and level of scholarship in MusCan continues to impress me, and membership provides a great opportunity for connecting with other scholars in a variety of music disciplines.

Mary Ingraham suggested that the Proctor Prize finalists be scheduled in a single panel with no conflicts, which would allow everyone to go and make it easier for the jurors. Stephanie agreed and will look into moving the timeline forward to facilitate this.

4.4 Treasurer's Report (Deanna Yerichuk)

- The financial statements for 2016 show that MusCan had a deficit of $1,207, which clearly is not good. The auditor has included a note again this year expressing concern for the financial stability of the organization.

- However, the board is taking steps to reduce expenditures in 2017 by moving toward digitizing Intersections, which will save printing and mailing costs. The 2017 conference will also help MusCan finances with reduced fees to CFHSS and the SSHRC Connection grant to cover expenses. The society has also benefited from the generosity of our members, who have made donations to the society directly, as well as to Intersections and to the Beckwith Fund.

- The audit of the financial statements went very smoothly again this year. Phil Cowperthwaite of Cowperthwaite Mehta will no longer be conducting audits, but his staff person Stephanie Chung, who has worked on MusCan audits in the past and who specializes in non-profit audits, will take us on as a client for the same rate within her company Pennylegion Chung.

- Deanna has been working with Becker Associates to develop an annual budget, cash flow forecasts, and monthly reconciliations to ensure appropriate financial monitoring of the society's funds.

Deanna then talked through the financial statements, emphasizing that memberships and donations are up, but also making a point of the need for building an operational reserve. The Beckwith Fund is growing very gradually.

Motion: That the membership approve the MusCan 2016 financial statements as prepared by Cowperthwaite Mehta/*d'approuver les états financiers de MusCan pour l'an 2016 tels que préparés par Cowperthwaite Metha.*

Moved : Deanna Yerichuk; Seconded : Greg Marion; CARRIED

Motion: That the membership appoint Pennylegion Chung as MusCan's auditors for 2017/*de nominer Pennylegion Chung pour la vérification des états financiers de MusCan pour l'an 2017.*

Moved : Deanna Yerichuk; Seconded : Greg Marion; CARRIED

4.5 Editors' Reports

4.5.1 *Intersections* English Editor (Karen Fournier)

1. Funding

The publication of *Intersections* remains one of the more expensive facets of the Society and has become dependent upon external funding (from SSHRC via the Aid to Scholarly Journals or ASJ programme). Repeated calls to SSHRC for a firm application deadline (in the fall and again in January 2017) were met with assurances that the SSHRC website would update the date "soon." In early February 2017, SSHRC sent past-editor Robin Elliott an email to inform him that SSHRC was suspending its granting programme for a year. This prompted a search for alternative sources of funding.

While Canada Council funding initially looked promising, it was soon discovered that this granting agency is more interested supporting for-profit magazines and Canadian authors (neither category of which fits our mandate).

2. Rethinking the delivery of *Intersections*

In the past, SSHRC funding has tended to be used (among other things) to offset the cost of the paper version of *Intersections* (its distribution by Canada Post is costly). I feel that SSHRC should become "the icing on the cake, but not the cake" – we need to find a way to break our dependency on government funding. We costed out the e-delivery option and are shifting Intersections to a members-only e-format for the next two issues – Volume 36, Nos. 1 and 2 (with print-on-demand offered to those who would prefer a print copy). The e-format would be the default for *Intersections*, with an option to opt into a print-on-demand copy. Érudit will remain our partner as we transition to the e-format. The change of format is effective immediately: the e-issue 36/1 is scheduled to appear in the fall or 2017, with four articles and eight book reviews.
Benefits of the transition are numerous and extend beyond its obvious financial advantages. An e-journal facilitates the inclusion of audio and video files, and therefore opens the journal to participants from fields otherwise not represented in *Intersections* (like performance, composition, or dance, to name just three). It is important to note that the e-journal might or might not represent a step towards an Open Access (OA) platform, depending on how our journal evolves over the next year. The current move to an e-platform does NOT represent a move to Open-Access and access to our journal will remain tied to membership for now. Relative advantages and disadvantages of a move toward OA will be examined after we have had the chance to evaluate the transition to e-delivery.

Karen expanded on the prospects and potentials of an e-journal. It will broaden the scope of submissions and the types of material and subject matter we can include such as audio-visual illustrations.

3. Open Access

Should we opt to consider a later move to OA, Érudit represents one potential collaborator. Alternately, we might avail ourselves of University-sponsored platforms, such as those available at the University of Alberta or Western University (UWO). But this is a discussion for the years to come and is entirely dependent on our decision viz. OA.

Karen has been in touch with other scholarly e-journal editors for advice and information.

4. SSHRC Connection (Canada 150) Grant

Robin Elliott was successful in his quest to secure a SSHRC Connection Grant, and has offered some financial support for Volume 36/2. The issue will celebrate Canada's 150th with articles focused on various aspects of Canadian music.

5. To Do List

As *Intersections* moves to its digital platform, I plan to attempt to make inroads at Jstor and ProjectMuse to increase our distribution. I will likely do this after Volume 36/1 appears in "print." This immanently forthcoming volume will contain four articles and will be released in September. There are enough book reviews to reach into the next issue (Vol 36/2).

I am exceedingly excited about this new chapter of Intersections and am honoured to be shepherding this project into the digital age!

Questions arose regarding cost savings. Karen pointed out that mailing costs alone are about $2500 per issue. Requests for print-on-demand for the next two issues will come out of our budget. The e-edition, however, will contain colour images not available in print. Instructions on how to opt for print will be clear. Karen also pointed out that SSHRC is very supportive of Open Access and e-formats. This is seen as outward looking and may attract contributors from a larger pool of subject areas and geographical areas. A number of members applauded the move. Karen recognized that some members may find the shift difficult, thus the availability of print-on-demand. Further questions ensued about Erudit and other platforms, and it was pointed out that JSTOR pays royalties. Karen also presented the idea of rolling publication within each issue, which allows for a much shorter turn-around than waiting for every article and review to be print-ready.

There was also a question regarding *Intersections*' interest in themed issues. Karen is open to themed issues, and the recent issue celebrating Carl Morey was a themed issue.

The consensus from the AGM indicated support for the shift to electronic format.

4.5.2 Website Editor (Troy Ducharme)

1. Thanks go out to the University of Calgary School of Creative and Performing Arts for hosting our webforms for conference submissions again this year, and to the Institute for Canadian Music for creating, organizing and hosting all of the registration and accommodation information for this resoundingly successful conference.

2. As of this past September, Jean-Philippe Despres (Université Laval) has volunteered as Assistant Website Editor, to help me particularly in maintaining the French side of the website and our social media posts in French. His assistance has been invaluable, and I would like to express my gratitude here.

3. Preliminary work is underway to substantially revise and update the Music Schools and Programmes portion of the website. Greg graciously addressed this at the SCIM meeting this week, and a follow-up e-mail will be sent to the institutional members in the next couple of weeks requesting information and suggestions.
    - Other initiatives going forward include incorporating the membership directory, as suggested by Glenn; and
    - I hope to work with next year's programme committee to use live streaming tools to share some of next year's conference sessions with our membership online. If this is to go forward, I will be looking for (volunteer) technical support.

4. I would like to remind our members that they can currently access *Intersections*, including the most recent issues, by logging into our website and following the links. There is a page of instructions available under the *Intersections* menu.
    - Access to *Intersections* through the website has been unreliable over the course of the past year. The most recent problems have been addressed, but I would very much like to hear from members who have encountered problems or those who encounter problems in the future.

5. As always, I encourage our members to visit the website, and to follow us on Facebook and Twitter. Not only that, but I invite everyone to share accomplishments or opportunities with our membership by social media or by e-mail (tducharm@uwo.ca or webeditor@muscan.org). My virtual door is always open!

Questions arose concerning the future of the Newsletter and its redundancy. Stephanie clarified that the Board had discussed this, and Troy pointed out that its benefit is consolidation of information in one place. A show of hands showed that many members at the AGM read the Newsletter and appreciate its convenience. The email prompts are also helpful.

Another question concerned hosting conference submissions on the MusCan website rather than looking for a university host each year. Glenn and Stephanie spoke to the limitations of the current website's capacity and cost for doing more.

4.6 Report from the chair of the Standing Committee of Institutional Members (Greg Marion)

This year the Standing Committee of Institutional Members (SCIM) stands at 28 institutional members, with firm commitments from at least another 4. Revenue stands at approximately $9000, which is similar to last year. Greg is appreciative of the support to SCIM and MusCan from all institutional members in these difficult financial times.

This year's SCIM meeting took place on Thursday, 25 May in the evening. 14 representatives attended, which is the same as last year. A meaningful and powerful initiative came out of the meeting. Last year, SCIM established an Ad-hoc Committee with a mandate to consider the Guidelines for Institutional Membership as they currently stand. There has been lots of thought over a number of years that the Guidelines are at best outmoded and stand as gate-keepers for institutional participation. Greg thanked the Ad-hoc Committee, which included Margaret Walker, Glen Carruthers, Bill Richards, and Glenn Colton in addition to himself. The Ad-hoc Committee brought a motion to the SCIM meeting which asked for direction and the ability to go forward with decoupling the guidelines and models from being a gate-keeper for institutional membership. This will allow for a more vibrant and inclusive Standing Committee, it will recognize those types of institutions that have for the wrong reasons been held on the periphery in the past, and it will allow us to recognize the changing landscape of music in Canada and

ways in which programming occurs across this country. The work of the Ad-hoc Committee in the next year is to bring forward to the Standing Committee a revision of our guidelines and models as there remain valuable reasons for having something that speaks about the types of music programs that happen in Canada. The revisions speak to the recognition, articulated at this conference, that there is a need in 2017 to be much more open in what we imagine music programmes to be in this country.

One question arose regarding Associate and Full Memberships for Institutions. Greg clarified that this is part of the broader conversation, but one category of Members is likely. It was therefore recognized that the By-Laws would have to be amended.

Omnibus Motion: That all Board Member Reports be accepted as read.
Moved: Bill Richards; Seconded Friedemann Sallis; CARRIED

5. Items for Action

There were no items for action.

6. Announcements from Members

Caryl Clark announced that MGG (Die Musik in Geschichte und Gegenwart) Encyclopedia is going completely digital and is looking for someone in Canada to oversee updating the Canadian entries. Anyone interested or having suggestions can contact Caryl c.clark@utoronto.ca or Editorial Director Ilka SührigL Suehrig@baerenreiter.com

7. 2018 Conference and 2018 AGM

Congress 2018 will be held at University of Regina 26 May to 1 June. Further details regarding MusCan participating will be forthcoming.

8. Adjournment

Charlotte Leonard moved that the meeting be adjourned at 5:50 p.m.

Respectfully submitted by Margaret E. Walker