Canadian University Music Society Annual General Meeting
Friday, June 7th, 2019
The University of British Columbia
School of Music, Roy Barnett Hall

Minutes

Present:

Maria Virginia Acuña	McGill University
Twila Bakker	Independent Scholar
Réa Beaumount	University of Toronto
Michelle Boyd, Secretary	Acadia University
Eva Branda	Wilfrid Laurier University
Glen Carruthers	Wilfrid Laurier University
Glenn Colton, Past President	Lakehead University
E. Margaret Cormier	McGill University
Ariane Couture, *Intersections* French Editor	Université Laval
Cintia Cristia	Ryerson University
James Deaville	Carleton University
Sasha Drozzina	Louisiana State University
Troy Ducharme, Website Editor	Western University
Alex Fisher	University of British Columbia
Jon-Tomas Godin, Vice-President	Brandon University
Laura Gray	University of Waterloo
Mary Ingraham	University of Alberta
Stephanie Lind, President	Queens University
Nicola Katz	Federation for the Humanities & Social Sciences
Michael B. MacDonald	MacEwan University
Greg Marion	University of Saskatchewan
Gabriel Miller	Federation for the Humanities & Social Sciences
April Morris	Western University
Alex Negri	University of British Columbia
Emily Nelms	Federation for the Humanities & Social Sciences
Julie Anne Nord	Western University
Lauro Pecktor	University of Calgary
Bill Richards, SCIM Chair	MacEwan University
Jade Roth	Western University
Adam Roy	Western University
Stephen Runge	Mount Allison University
Paul Sanden	University of Lethbridge
Muriel Smith	Independent Scholar
Grant Sowatzky	University of British Columbia
Stefan Sunandan Monsich	University of Victoria
Claudio Vellutini	University of British Columbia
Kristen Wallentinsen	Independent Scholar
Margaret Walker	Queens University
Geoffrey Wilson	University of Calgary
Deanna Yerichuk (via Skype), Treasurer	Wilfrid Laurier University

Regrets
Karen Fournier, *Intersections* English Editor

President Stephanie Lind called the meeting to order at 16:45pm PST.

1. Adoption of the Agenda

Amendments to the agenda: 1) SCIM vote was added after Item 3, becoming Item 4; 2) the introduction of the new logo was added to Item 5; and 3) the discussion of Congress was added to Item 7.

MOTION to adopt the agenda as amended.
Moved by Margaret Walker; seconded by Gregory Marion. CARRIED

2. Approval of the Minutes of the Annual General Meeting of May 25th, 2018

One correction: instances of Bill "Williams" should be replaced with "Richards".

MOTION to approve the minutes as corrected of the Annual General Meeting of May 25th, 2018, held at MacEwan University, Edmonton, AB.
Moved by Greg Marion; Adam Roy. CARRIED

3. Visit from the Federation for the Humanities and Social Sciences (Gabriel Miller)

Gabriel Miller, Executive Director of the Federation for the Humanities and Social Sciences, thanked MusCan for his invitation to the AGM.

The Federation is best known for organizing the annual Congress of the Social Sciences and Humanities: determining the location, working with the host institution, arranging all the support systems, and planning the open programs. The Federation also serves an advocacy role (primarily, working in Ottawa to advocate for federal government support for the arts and humanities) and provides important programs, the best known of which is the Awards for Scholarly Publications Program.

G. Miller recognized the success of the 2019 Congress, which has exceeded past attendance records. He also expressed his dismay regarding the incident involving racial profiling earlier in the week; he assured the membership that the Federation will address this issue and investigate preventative measures for future conferences.

G. Miller noted that the 2019 Big Thinkers Lecture Series featured an all-artists program, which illustrates the importance of having arts societies such as MusCan participate in Congress.

G. Miller also recognized that a group such as MusCan has special needs (e.g., facilities appropriate for concerts) which may pose challenges for participating in Congress, depending on the venue; the Federation will work with MusCan to facilitate continued involvement.

James Deaville asked how the Federation will ensure accessibility at future events. Miller recognized that accessibility was a significant issue at the 2017 Congress at Ryerson University. Consequently, the Federation formed a special committee to do a top-to-bottom review of Congress planning, which resulted in 28 recommendations. Every future Congress will have an accessibility plan and the Federation will also develop targets to continually improve accessibility. One challenge is that every university campus is different, but the Federation will work closely with the Disability Association to address issues.

Julie Anne Nord pointed out that because MusCan is at the end of Congress, the open programs have ended and some of the displays are packed up while our conference is still in session. Stephanie Lind further added that the Western University organizers want to hold performance events around the city, which would be of interest to MusCan members, but these events would be held during the first part of Congress. Can the Federation address these issues?

G. Miller agreed this issue should be addressed. He acknowledged that although Congress lasts 8 days, it isn't really an 8-day event because almost no one comes for the full duration. He recognizes that attendees who come for the end of the Congress should have the same experience as those whose events are held at the beginning.

Regarding the Federation's advocacy work, Jon-Tomas Godin asked to what extent the Federation works with SSHRC and if the Federation partners with other institutions, such as CAUT, to pool resources? G. Miller responded that SSHRC represents the Federation's primary relationship with the federal government. This relationship is particularly important since the federal government launched new programs in 2018 increasing the percentage of research funding directed to the Social Sciences and Humanities. Of that new money, about 23% has been earmarked for the Social Sciences and Humanities, which represents an increase from previous years. The federal government has also introduced some new programs for inter- and multi-disciplinary research. The Federation will work to ensure that funding actually goes to the Social Sciences and Humanities. The Federation continues to advocate for long-term, predictable funding for researchers. G. Miller also affirmed that the Federation does work with other partners; a united voice is essential to be effective for advocacy in Ottawa.

4. <u>Notice of Motion and vote regarding MusCan By-Laws (circulated via email)</u>

MOTION for the by-laws to be amended as follows (from the Notice of Motion of the 2018 AGM, where the motion was first proposed, with the subsequent "friendly amendments" integrated therein):

> **"Membership shall be available to Institutions that have applied to and have been accepted for inclusion in the Corporation. Applications are to be directed to the Chair of SCIM, who will verify that the applicant institution fills the requirements of one of the categories below.**
>
> **Institutional membership includes two classes of institutional members, represented on the Standing Committee of Institutional Members by the head, dean, director, chair, or a designate of the institution:**
>
> > **a. Full Institutional membership, available to all institutions offering at least one program leading to the degree Bachelor of Music, or to any other Baccalaureate degree with a major in music. Full Institutional members shall have full membership ~~and voting~~ <u>privileges</u>;**
> >
> > **b. Associate Institutional ~~non-voting~~ membership, available to all institutions offering university–level courses in music, not qualifying under 2.01.2.a. above. Associate Institutional members shall have full membership privileges ~~with the exception of voting privileges~~."**

Moved by Greg Marion at the 2018 AGM; seconded by Margaret Walker. CARRIED

Amendments: in a) the word "privileges" should not be crossed out.

5. Information

5.1. Winners of the 2019 Awards

5.1.1. SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music

Bill Richards announced that the winner of the 2019 SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music is Dr. Mary Ingraham (University of Alberta). He read the nomination citation, and M. Ingraham received her award to hearty applause.

5.1.2. MusCan Student Composer Prize

Troy Ducharme reiterated the announcement made at Thursday evening's Nu:BC Concert that the winner of the 2019 MusCan Student Composer Prize was Ramsey Sadaka (University of British Columbia) for his composition for mixed ensemble, "*…like evening rain clouds"*.

5.1.3. SOCAN Foundation/MusCan Awards for Writings on Canadian Music

Glenn Colton announced the winners of the two $2500 SOCAN Foundation/MusCan Awards for Writings on Canadian Music: Carolyne Sumner (University of Toronto) is the recipient of the English-language award for her paper, "Musical Networks and Cultural Expression in Canada: The Postcentennial Years"; and Sarah-Anne Arsenault (Université Laval) is the recipient of the French-language award for her paper, "Co-création d'une chanson populaire avec adolescents québécois: analyse constructiviste du processus dans une approche de recherche-création". Also, Vanessa Romeo (Queens University) received an honorable mention for her paper, "Welcome to the Rock! What Come from Away Means for Newfoundland (and Canadian) Culture".

G. Colton thanked the awards committee, which consisted of Michelle Boyd (Acadia University), Jon-Tomas Godin (Brandon University), and Glenn Colton (Lakehead), chair.

He also expressed his gratitude to SOCAN for these awards. Although there is still room to grow the number of submissions even more, the full impact of these awards can most accurately be measured by the quantity and quality of student research on Canadian music topics at our institutions, presentations at our conferences, and future contributions to our profession via publications from emerging Canadian music scholars

G. Colton asked MusCan members to support these awards and to promote them to students.

This year's submissions were all strong, and the committee was impressed by their originality and scope. G. Colton stressed the difficulty of selecting winners and encouraged all participants to reapply for the next competition.

5.1.4. SOCAN Foundation/George Proctor Prize

Jon-Tomas Godin explained that this prize, which is MusCan's longest-standing award, is awarded annually to the best student paper presented at the conference.

This year's first-round jury was comprised of Vanessa Blais-Tremblay (McGill University), Kate Galloway (Memorial University), and Colette Simonot-Maiello (University of Manitoba).

This jury selected 5 finalists: Sasha Drozzina (Louisiana State University), Hei-Yeung John Lai (University of British Columbia), Marie-Pier Leduc (Université de Montréal), and Alexandre Negri (University of British Columbia).

The second-round jury was comprised of Cintia Cristia (Ryerson University), François de Médicis (Université de Montréal), Catrina Flint de Médicis (Vanier College), and Ellen Waterman (Carleton University). The jury expressed their pleasure for the high quality of this year's submissions.

The 2019 Proctor Prize was awarded to Marie-Pier Leduc for her paper, "Musique apolitique? La critique musicale d'Émile Vuillermoz, de la première à la seconde guerre mondiale". The jury commended her ability to speak to the room and to handle the questions with confidence as well as her meticulous research and nuanced connections between aesthetics and politics.

Also, Hei-Yeung John Lai received an honorable mention for his paper, "Metrical Dissonance and Hypermeter in Schubert's Sonata Forms".

5.2. New Logo

Bill Richards unveiled the new MusCan logo, which was designed by Anna Kuelkin. Kuelkin was commissioned for this project; she is a graphic designer at MacEwan University and had previously done work for the 2018 Conference at MacEwan University.

There are two versions of the logo: the full-length, containing the society's name in both official languages, and the abbreviated version, which is a graphic only. Both can appear in either colour or black-and-white.

The MusCan website will be updated with the new logo. B. Richards acknowledged that the new logo is also a branding exercise. Members wishing to use the logo will be able to download it from the website.

Mary Ingraham asked *who* can use the new logo; B. Richards indicated that it can be used by members conducting official society business, such as conference planners, board members, etc. The board will develop a list of appropriate uses of the logo.

6. Reports

6.1. President's Report (Stephanie Lind)

We have just completed a successful three days of 68 films, performances, presentations, and discussions, and I would like to thank you all for your enthusiastic participation. The final count for the conference included 86 MusCan conference registrations for a total of $8,975.

I would most notably like to thank the local organizers, without whom this event would not have been possible: Alex Fisher, Acting Dean of the School of Music as well as the Local Arrangements Chair,

Claudio Vellutini, Programme Chair, Stephen Chatman, Composition Committee Chair, Michael MacDonald, Film Series Chair, and Corey Hamm, Contemporary Music Concert organizer. I would also like to thank our prize committee chairs, Jon-Tomas Godin, Glenn Colton, and Bill Richards, as well as the members of each committee, for their thoughtful evaluations this year. I would also like to thank Troy Ducharme for all his work liaising with the Composition Committee and with our management services company to get the submission portals up and running. Finally, I would like to thank the SOCAN Foundation for its sponsorship of MusCan awards and prizes.

It has been an eventful year since last year's meeting. Since 2018, we have now established our online members' database, and have been investigating multiple avenues for future initiatives. Most notably, we will be launching a Decolonization initiative in the next few months and hope to tie this into events at next year's conference; we are currently examining the possibility of a SSHRC Connections proposal and have reached out to some potential collaborators. A call for interested participants will be sent out via our e-mail lists over the summer, so please keep an eye out for this if you are interested in participating.

In January this year, I represented MusCan at the College Music Society's Summit 2019 conference, which provided numerous opportunities to network and to reach out for Canadian scholars abroad. The event provided broad visibility for our society and I would say was a net benefit to us in terms of both broader membership and raising awareness around common academic issues. CMS has indicated a desire to continue this relationship in the future.

Like many organizations, MusCan is concerned about how recent governmental and organizational changes may impact us financially in the near future. One item I have to report is that, unfortunately, recent discussions with SOCAN have suggested that they are considering withdrawing support for the George Proctor Prize in order to focus their efforts on other, non-academic, areas. In addition, while we have had some SSHRC support through Connection grants to support Intersections publications (to which I would like to extend many thanks to Robin Elliott in particular for his work over the last two years on two collaborative issues of the journal), recent changes to SSHRC's Support for Scholarly Journals program mean that we do not currently receive support through that program: applications are now open only once every 3 years, but our previous Intersections backlog prevented us from applying last round. The good news is that our editors, Karen Fournier and Ariane Couture, have made monumental efforts in getting our publication schedule caught up and we look to be in good shape for applying during the next window in 2021. The board has reviewed several areas where we believe we can trim expenses, including proposed changes to our financial review system that Deanna will discuss shortly. We nevertheless are worried about the unpredictable future, and as a result of these uncertainties membership and donation revenue will be increasingly important in the next few years in sustaining the operation of the Society. For those who have already made generous donations to MusCan since the fall, I would like to thank you for your support of the society. Our society could not run without the support of its members!

We are doing well for membership numbers this year: as of last Friday, we are currently at 141 members and 28 institutional memberships. This year's Vancouver conference has meant a significant increase in new BC-based members (approximately 10 new members), which has addressed some of our concerns from last year about lack of representation in the Western provinces.

6.2. Past-President's Nominating Committee Report and Election of New Officers (Glenn Colton)

6.2.1. Nominating Committee Report

The 2019 Nominating Committee consisted of Jane Leibel (Memorial), Gregory Marion (Saskatchewan), and myself as Chair. I would like to thank both Jane and Greg for their willingness to serve on the committee, and for their diligence in fulfilling this role.

The committee considered nominations for two board positions (both set to expire on June 7, 2019): English Intersections Editor (3-year term), and Treasurer (3-year term).

The committee has completed its deliberations and made its recommendations to the executive board in our June 4 board meeting (where the recommendations were unanimously approved). Accordingly, I am pleased to report that the following colleagues have accepted invitations to stand for nomination for the vacant positions, and have been approved by the MusCan Board:

> English Intersections Editor (three-year term)/éditeur d'Intersections (version anglaise) (mandat de trois ans): **Paul Sanden (University of Lethbridge)**
>
> Treasurer (three-year term)/trésorier (mandat de trois ans): **Jeremy Strachan (Université de Montréal)**

G. Colton called for nominations from the floor for the position of *Intersections* English-language Editor. No new nominations were put forward.

MOTION to close nominations for the position of *Intersections* English-language Editor.
Moved by Mary Ingraham; seconded by Margaret Walker. CARRIED.

MOTION to approve Paul Sanden as *Intersections* English-language Editor by acclamation.
Moved by Bill Richards; seconded by J-T Godin. CARRIED.

G. Colton called for nominations from the floor for the position of MusCan Treasurer. No new nominations were put forward.

MOTION to close nominations for the position of MusCan Treasurer.
Moved by Adam Roy; seconded by Paul Sanden. CARRIED.

MOTION to approve Jeremy Strachan as MusCan Treasurer by acclamation.
Moved by Margaret Walker; seconded by Ariane Couture. CARRIED.

MusCan members welcomed both new incoming board members.

6.2.2. SOCAN Foundation/MusCan Awards for Writings on Canadian Music Report

Prize winners were announced under Item 5.1.3

Respectfully submitted,

Glenn Colton
Past-President

6.3. Vice-President's Report (Jon-Tomas Godin)

6.3.1. Proctor Prize

This year, there were five submissions to the SOCAN/George Proctor Prize. [Further details listed under Item 5.1.4] Please encourage your students who are accepted to the conference to submit their paper for consideration for this prize!

6.3.2. Newsletter

This year, MusCan changed its Newsletter format to a monthly distribution, including member profiles as well as other Society news and Board member reports. Future plans include featuring more student members as well as profiles of projects or other special events. Members are encouraged to provide feedback on all aspects of the Newsletter.

6.3.3. Graduate students

Many thanks to graduate student liaisons Kyle Hutchinson (Toronto, outgoing) and Adam Roy (Western, continuing) for their work on the Newsletter, as well as the organization of this year's student round-table. The round-table gave students at the conference a chance to interact with five senior music scholars on the question of what it means to study music. If you are a graduate student and interested in serving as a liaison to the Board, or if you have ideas for how the Society can better serve students, please contact me.

6.4. Treasurer's Report (Deanna Yerichuk, via Skype)

6.4.1. 2018 Financial Statements

The financial statements for 2018 show that MusCan had a deficit at year end. The reasons include:

- Publication of 2 issues of *Intersections*, with print runs that cost more than anticipated despite reducing the number of print copies.
- Increased expenditures related to the 2018 conference, which MusCan held independently of other organizations.
- Owing several months of payments to our financial management company Becker Associates.
- Not receiving HST rebates for the past 3 years, totalling $8,596.

The board immediately acted to mitigate this deficit through the following steps:

1) Transferred $2,000 from the Beckwith Fund to unrestricted net assets to reduce the deficit to $3,847 (see note 5 on the review statement). Note that the board allocated the transfer from the initial seed money provided by the board to initiate the Beckwith Fund. Donations by members were not used. See below for the plan to pay back the Beckwith Fund by 2020.

2) As advised by MusCan's auditor, we ordered a review of 2018 finances rather than a full audit, given our annual income was below $50,000. This change saves MusCan $1,300 in fees and will not negatively impact the transparency or accountability of our financial reporting in any way.

3) Restricting board travel reimbursement for the 2019 conference to a maximum of $4,000 in total.

4) Working with Becker Associates to reapply to CRA for HST rebates for 2016, 2017, and 2018. Once these monies are received, the cash will be applied to accounts payable.

5) Implement a modest increase in membership fees for 2020, which will generate approximately $1,500 in additional revenue.

6) Investigate external funding sources to support our 2020 conference and to support the strategic development of our organization.

In addition, we anticipate that the costs of producing *Intersections* will decrease in 2019. Issue 38-1 is a special issue that has been externally funded, and beginning with 38-2, MusCan will not publish print copies, which will save an additional $1,200 per issue in print and distribution costs.

Finally, it is important to highlight that the accountant conducting our 2018 review did not add a note of concern to the 2018 financial review statements citing steps that the board is taking to move towards financial sustainability, including digitizing Intersections and looking for ways to reduce expenses.

6.4.2. Plan to repay $2000 to the Becker Fund

The board will be able to pay back the $2,000 transferred from the Beckwith Fund through three strategies:

1. With approval from the membership, the board will order a financial review of 2019 finances rather than a full audit, which will save $1,300.

2. Restricting travel reimbursements for MusCan board members in 2019 to save an additional $500.

3. The remaining $200 will be made up through general donations made to MusCan in 2019. MusCan board members have expressed a willingness to personally donate to the MusCan General Fund to assist in the Beckwith repayment. Should any current or past board members feel they would also like to support this endeavour, we would greatly appreciate any donations.

6.4.3. Motions

MOTION to approve the MusCan 2018 financial statements, as prepared by Pennylegion Chung.
Moved by Ariane Couture; seconded by Troy Ducharme. CARRIED

MOTION to conduct a financial review for 2019 as opposed to a full audit.
Moved by Paul Sanden; Alex Fisher. CARRIED

MOTION to approve Pennylegion Chung as MusCan's auditors for 2019.
Moved by Jon-Tomas Godin; seconded by Michael MacDonald. CARRIED

The membership expressed their gratitude to Deanna Yerichuck for her significant service over the course of her 3-year term as treasurer.

6.5. Intersections Editors Reports (Ariane Couture and Karen Fournier)

6.5.1. French Language Editor' Report

In this report, I will not be repeating information and topics of discussion already addressed by my co-editor in her own report, preoccupations, I would add, that I wholly share.

6.5.1.1. Forthcoming Issues

With the special issue on Brian Cherney now published (Vol. 37, No. 1, Robin Elliot, ed.), Karen and I have begun preparing Intersections Vol. 37, No. 2, to be released in early fall. The French-language articles to be published in this upcoming issue are:

- Rainier Leloup (ULaval), "Les enjeux de la cartographie sonore par rapport à la frontière de la neutralité";
- Martin Desjardins (ULaval), "Le geste sonore comme objet d'analyse pour observer les pratiques musicales distinctives d'improvisateurs jazz"

For Vol. 38, No. 1, I have received some individual submissions that are currently under review: one with a research-creation approach, one in historical musicology, one on literature and music, and a final one that presents an aesthetic and analytical study of a contemporary composer's works.

Margaret Walker and Robin Attas will co-edit a thematic issue on "Decolonizing University Music Pedagogies" (Vol. 38, No. 2) for which a funding application has already been submitted.

I have also been sent a suggestion for a thematic issue on music and machines.

Here are the release dates for upcoming issues:

2017: 37-1: June 2019; 37-2: Fall 2019;
2018: 38-1: Winter 2020; 38-2: Summer 2020;
2019: 39-1: Fall 2020; 39-2: Winter 2021;
2020: 40-1: Spring 2021; 40-2: Fall 2021.

The journal is being published twice per year with the intent of gradually getting publication dates back in line with the related calendar year. This is a challenge since it is necessary to operate within the budget while taking review and revision time frames into consideration.

Regarding the budgetary challenge, the journal is currently available by subscription and open access (after 1-year embargo). Doing so is in keeping with the Tri-Agency Policy on Open Access Publications of the three major federal granting agencies (CIHR, NSERC, SSHRC) as well as with the open access policies for numerous countries (South Africa, Austria, Belgium, Denmark, United States, Finland, Ireland, Japan, and others). Our commitments to print subscriptions having been met, the journal can now foresee renewing its business model for complete open access. This will make it possible to reduce some of its production costs, while benefitting from support through Érudit's Partnership for Open Access. However, this transition to open access must not be detrimental to MusCan membership numbers, since many consider the journal a membership perk.

To meet the time frame challenge, the roles and responsibilities of the journal's peer review committee have been revised. MusCan members will be invited to actively participate in the life of the journal, mainly by giving their opinions, evaluating articles, or finding authors and peer reviewers. In this way, we hope to consolidate and accelerate the peer review process by making use of a network of collaborators.

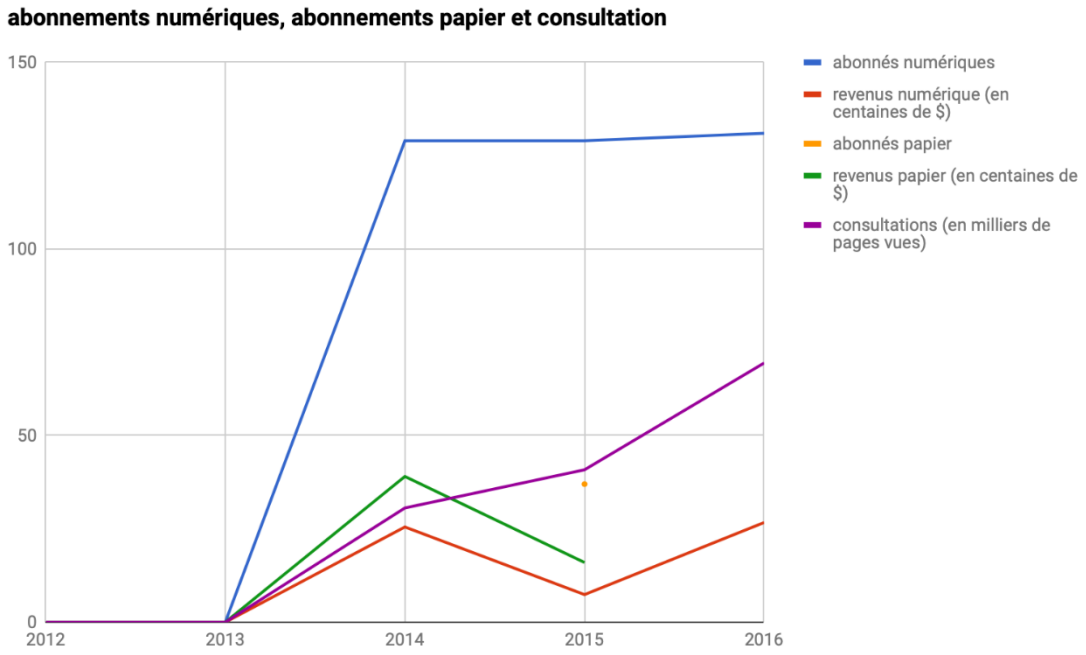
This action leads me to believe that the journal enjoys a good reputation and that it continues to be current and relevant.

6.5.1.2. Discussion about Open-Access

I have just received the exact production costs for Vol. 36, No. 1 and 2, and Vol. 37, No. 1 from Adam Becker (see appendix). This will make it possible to tweak budget scenarios and better understand the changes in costs and roles for a complete open-access journal.

The number of memberships has been on the rise since 2017, which demonstrates the current relevance of reflecting on the operational model of the journal.

	2012	2013	2014	2015	2016
abonnés numériques	0	0	129	129	131
revenus numérique (en centaines de $)	0,00	0,00	25,52	7,40	26,71
abonnés papier				37	
revenus papier (en centaines de $)	0,00	0,00	39,05	16,00	0,00
consultations (en milliers de pages vues)	0,000	0,000	30,611	40,838	69,452



Respectfully,
Ariane Couture

6.5.2. English Language Editor's Report

With apologies that I cannot be with you in person, but I am teaching the summer intersession class this year. I hope to Skype into the AGM when I am back from class.

6.5.2.1. Recent Publication Announcement

Intersections continues apace with publication. Hard on the heels of our interdisciplinary "Canada 150" issue, we have just released the issue dedicated to the music of Brian Cherney, published as Volume 37/1 (Spring 2017). The issue was guest-edited by Robin Elliott and features ten articles solicited by him from a recent Cherney conference.

The volume launched on the Érudit website on 30 May, 2019, with a twelve-month window of access to MusCan members only. Accordingly, it will be available as open-access on 30 May, 2020.

6.5.2.2. Upcoming Intersections Volume:

My French-language counterpart and I continue to be overwhelmed with submissions to the journal and are now preparing the next issue, Volume 37/2 (Fall 2017). It should be noted that we actually have enough peer-reviewed and revised articles to allow us to look ahead to Volume 38/1 (Spring 2018) as well. This is good news, and speaks to the health of our journal and of ongoing interest among prospective authors in Intersections as a place for their work.

We are poised to begin the editing/typesetting process for the submissions that will comprise Volume 37/2. From the English side, this volume will include five articles.

Three additional articles have undergone peer review and revision, and await publication in Volume 38/2 (Fall 2018), with a fourth under peer review. My concern, in the current publication model, has been that authors have had to wait for a long time between acceptance and publication and my hope would be to find a system which would allow for rolling publications (one potential advantage of an open-access system).

6.5.2.3. Pitching to JStor

I am currently working on a bid to host open-access volumes of Intersections on JStor. The paperwork involved in this process is intensive and requires that I collate articles from recent issues of the journal and make a "pitch" to explain how JStor users might benefit from access to our research offerings. I should note that Becker/Associates attempted to pitch Intersections to JStor shortly before I assumed the editorship in 2016, to little avail. I make no guarantees but will do my best to represent us in the best possible light.

6.5.2.4. Rethinking the Intersections Editorial Board

Ariane and I have talked extensively about the need to reformulate the role and membership of the Intersections Editorial Board, which is currently populated by people whose names have appeared there for years but who have had little to do with MusCan and Intersections. We are currently devising a new Editorial Board, comprised in equal number by English and French scholars whose work represents diverse scholarly fields and interests. Each new member will be invited to join the Board with the understanding that they would make themselves available as peer reviewers and/or offer their assistance as needed in our quest for funding from SSHRC and elsewhere. Board members will serve a three-year term.

6.5.2.5. Financial Considerations Going Forward

I am pleased to reiterate my gratitude to Robin Elliott for fronting the costs of the Cherney issue, which allowed us to advance in our publication schedule without any cost to MusCan.

Note that, as of Volume 37/2 (Spring 2017), any print-copy obligations that we had towards private and institutional members have now been fulfilled. We will now distribute Intersections entirely in digital format via Érudit. Accordingly, I drafted the following email to said members on 22 April 2019, which was subsequently distributed by Becker/Associates:

"At the MusCan meeting of May 2017, the membership voted to suspend print publications and to convert Intersections to a digital-only journal. Regular members have since subscribed to the digital journal through Érudit, though we have continued to offer print copies to institutional members to honour our commitment to them. Starting in Volume 38, Number 2, our commitment to print subscriptions will be fulfilled and we encourage our institutional members to subscribe to Intersections through Érudit. Individual (non-institutional) members have found the transition to be very easy and, more important, have enjoyed the broader array of scholarship that a digital journal offers: notably, the transition facilitates access to sound files, interactive media, and crisper visual files. Intersections is also considering a move to invite participation by film composers and performers, whose work cannot translate into print and whose fascinating research has been inaccessible to the Intersections readership up to now because of the limitations of print. With all that the online format offers, and its potential to engage scholars in new academic areas in the broader field of music, we are extremely excited to bring Intersections into the digital age and we encourage your institution to continue its association with our scholarship through Érudit. Please do not hesitate to contact the editors if you require further information about the subscription process or about the future directions of Intersections."

I am hoping that this move will mitigate further financial strains imposed by Intersections. Having said that, I continue to be concerned about our financial limitation and, notably, on the impact that this has had on time-to-publication. Ariane and I held back on Volume 37/2 until getting the "green light" from our Treasurer, and I continue to worry about how we might fund Volume 38/1. I am open to suggestions about funding sources and to the possibility of replacing me with an editor who holds a position in a Canadian university (per SSHRC requirements), but in the interim, I remain committed to closing the gap between publication and calendar year (also per SSHRC requirements). Thus far, we are now only 18 months behind (far less than when I took over the editorship), and this gap is consistent with many other scholarly journals.

I would also like to note that the two issues proposed here will lead to Volume 38/2 (Fall 2018), in which Margaret Walker and Robin Attas have agreed to curate and fund an issue devoted to "Decolonizing University Music Pedagogies."

6.5.2.6. Ongoing Discussions about Open Access

Now that we are completely digital (i.e., no longer a paper journal), we are poised and primed for the next big step: open access. I anticipate some push-back from members, as we had when we floated the decision to stop paper distribution. Among the biggest concerns has to be:

- What do I get for the cost of my membership? If anyone can access the journal, why would I join MusCan?

I recognize that many members equate "membership" with "journal." As an example of how we might move forward, I encourage us to look at how the College Music Society has continued to draw members after long abandoning paper copies of The College Music Symposium (see: https://www.music.org/index.php?option=com_osmembership&view=plan&catid=1&id=1&Itemid=189). I copy from their website, below. With the USD $85 (approx. CAN $115) membership to CMS, members get to:

Expand your Professional Horizons

- Network with colleagues active in a wide range of musical disciplines, from across the U.S. and beyond
- Contribute to the conversation and explore current research, new performances, and innovative pedagogies
- Attend and present at conferences — regional, national, and international
- Keep current on important topics through CMS webinars
- Attend professional development workshops
- Learn and publish through College Music Symposium, the online journal of The College Music Society
- Receive discounts on CMS books and monographs, and present your book idea for publication
- Apply for grants and awards from the CMS Fund

With the exception of the last two points, I think that this can be reworded for MusCan with a focus on our conference and our newsletter. Both of these aspects of the society are exclusive to members and serve to connect members through professional notices, postings about jobs, and information about our conference, other conferences, and the journal. I particularly like the elegant way that the sixth bullet-point side-steps the issues of their open-access journal with its encouraging description of what the journal offers to members and others.

If we can resolve the "membership = journal" mentality, then I think a move to open-access will be rather simple. My justification follows:

- OA allows us to publish on rolling basis, no longer asking our patient authors to wait and wait before they see their work in print. This is particularly important for those looking for academic employment or those heading up for tenure, for whom "numbers of page in print" are critical;
- OA facilitates access to our journal, increasing our exposure nationally and internationally. This has the benefit of bringing top-notch scholarship by Canadians and/or about Canadian music to a broad readership. It also has the benefit of attracting research from international scholars;
- Along with the digital format that we have now adopted, OA allows Intersections to engage scholarship of various kinds, ranging not only from research that was traditionally represented in print (ethno/musicology, music theory, music education) to research that requires a digital platform (composition, performance, film);
- University presses are now actively engaging with OA both as a budget-saving step and as a new and interesting mode of publication and delivery. At the University of Michigan Press, where I currently serve on the Editorial Board, OA allows authors to track the number and geographical locations of their readership and to locate citations of their work in the work of other scholars. This data is becoming increasingly important as tenure review committees seek to measure the "research impact" of those seeking tenure or promotion to full professor; and,

- Simply put, SSHRC will be inclined to look more favourably on Intersections if we move towards OA. My sense is that, if nothing else, this is the key point to make. Without SSHRC funding in the next cycle, I worry about how the journal will survive.

Have a great conference, everyone. You cannot know how sad I am to miss out on Vancouver … such a great place!!!

Respectfully submitted,
Karen Fournier
English Language Editor, *Intersections*

6.6. Website Editor's Report (Troy Ducharme)

Before I go on to my report I would like to correct an oversight on my part, and express my gratitude to Stephen Chatman, chair of the composition committee, and to the members of the composition committee, including Arne Eigenfeldt, Frank Brickle, Ilkim Tongur, and Nicole Lizée. I would ask you to join me in recognizing their efforts. I think I also now see that Ramsey is in the room, so I would ask him to stand and to be recognized for his winning composition.

The primary addition to the website in the past year has been the opening up of an online conference submission portal hosted at muscan.org. It has largely been a successful enterprise, but also an experience from which we have learned much, and the portal will continually improve. I must particularly express my appreciation to my colleagues on the board and the members and chairs of the committees for their feedback and for their patience as we worked out the kinks. My gratitude also to Adam Becker for his work in designing, programming, and adapting the portal. We have only begun to utilize the full potential of this portal: Everything from submissions and adjudication of submissions through to scheduling, registration, and production of an online program can now be run through this one place, and it is directly connected to our website and other administrative features.

As always, I invite our members share their calls for papers, job postings, and news items with us for posting on the website and through our social media.

6.7. Standing Committee of Institutional Members Report (Bill Richards)

I have served on SCIM for well over a decade, and this is my first year as the Chair of the committee and member of the Board. I am grateful to all of my SCIM and Board colleagues—past and present—for their support and commitment to MusCan. It is great to see all of you here the conference, and if you are new to MusCan SCIM, welcome!

6.7.1. 2019 Membership (all types)

To date, MusCan has 28 Institutional Memberships (i.e., paid 2019). The revenue from fiscal 2019 fees is (approx.) $7,875.00 [slightly down from last year, and years past].

6.7.2. Institutional Membership: Recent History

- In fiscal 2018, totals were 37 institutional members; total revenue for the fiscal is $10,700.
- In fiscal 2017, totals were 35 institutional members, and $9,775.
- In fiscal 2016, totals were 32 institutional members, and $8,625.

6.7.3. Recruitment and Retention (Institutional Members)

In early January 2019, I crafted and sent personalized letters inviting several post-secondary schools to join the Society, including Selkirk College, Vancouver Island University, Capilano University, Vancouver Community College, Mohawk College, and Fanshawe College. Moving forward, I will be reaching out to all former, current, and prospective institutional members to encourage them to support the Society, as well as participate and benefit as active members of the Society. With this in mind, we will be sending out the usual reminder to renew institutional memberships for 2020 in the Fall. I am hopeful that with your institution's membership we will meet the revenue goals required to support the operations of MusCan, its journal, *Intersections*, and MusCan's ongoing commitment to supporting the annual conference including the student awards associated with it.

I am looking forward to meeting with all representatives from our member institutions at next year's annual meeting of the Standing Committee of Institutional Members (SCIM): time and place TBA. In early 2020, I will be sending out the notice of the meeting with a call for agenda items.

6.7.4. SCIM-initiated sessions for MusCan conferences

Following discussions held by SCIM at the annual meetings in the past couple of years, and with support from the Board and members-at-large, SCIM moved forward with the implementation of a SCIM-initiated session for this 2019 MusCan conference ("Decolonization and Action"). With continued support of the Board and local arrangement and programming committees, we intend to continue this event in future conferences. This initiative is now a standing agenda item for SCIM meetings and provides a means to identify key topics and themes that reflects the diverse and shared interests of MusCan members. As we prepare for the next two annual conferences (2020, and 2021), we will be reaching out to all member institutions well beforehand to garner ideas around what the focus of these sessions might be for the 2020 and 2021 conferences.

6.7.5. Institutional Membership and SCIM Guidelines

In 2017, an action plan concerning revisiting the "Guidelines for Institutional Members" was set in play. The sub-committee, comprised of myself, Glenn Colton, Margaret Walker, and Greg Marion, made recommendations regarding the two categories of institutional membership status and the issue of full privileges including the right to vote as an institution. SCIM, in turn, made recommendation to the Board and brought to members at last year's AGM, which leads us to today's change in By-law vote at today's AGM.

Moving forward, the sub-committee will continue to review the Guidelines with an eye on the purpose and value of these Guidelines and institutional fit in context of the diversity of music culture in Canada, directions and demands in the creative industries, shifts in academic focus, and government expectations in terms of quality assurance (e.g., program reviews; or, new program proposals, keeping in mind that we

are not an accreditation body, but some if not all of the provincial sectors default to the MusCan Guidelines as benchmarks). The sub-committee will make recommendations to SCIM and the Board.

Current sub-committee members: Bill Richards, Glenn Colton, Margaret Walker, Stephanie Lind, Glen Carruthers.

Finally, thanks to all who participate in SCIM, thanks to the sub-committee, and thanks to all who were able to make Wednesday's SCIM meeting.

William (Bill) Richards
Chair of the Standing Committee of Institutional Members
June 7, 2019

6.7.6. Notice of Motion and vote regarding MusCan By-Laws (circulated via email)

This item was moved to earlier in the meeting (see Item #4) to accommodate members needing to leave for travel.

7. Items for Action and Discussion

7.1. Membership Fees

S. Lind addressed the $10 individual membership increase, and the likelihood of an institutional membership increase. The last fee increase was approved January 2016 and was implemented in January 2017.

Intersections' transition to open-access will be a benefit for students, scholars, and libraries; since an open-access journal does not receive the financial support of subscriptions, the fee increase will help to support the continuation of our journal.

The fee increase will also help to maintain our new website portal.

7.2. Congress/Federation participation & other options

S. Lind opened the floor for discussion.

E. Margaret Cormier spoke to the first-time conference experience and the difficulty of navigating through the two portals (Congress and MusCan). It would be helpful to have a page on the MusCan website explaining the relationship with Congress and instructions for when and how to register. Such information would be especially beneficial to graduate students applying for the first time.

Julie Anne Nord believes one of the benefits of Congress is the numerous opportunities for early-stage scholars. She suggests there is rich programming that we do not fully use. She advocates for continued participation in Congress, at least on occasional years.

Margaret Walker asked for clarification of D. Yerichuk's statement that not meeting with Congress in 2018 contributed to the deficit. S. Lind will clarify with D. Yerichuk.

S. Lind advanced the idea of rotating years with Congress and without. One advantage of not meeting with Congress is the ability to pair up with other societies, as we did in 2017.

M. Walker asked if a society-wide survey on this topic was considered. S. Lind replied that the board had discussed this idea and encouraged members to take the survey when it is distributed.

Cintia Cristia was expecting more integration with Congress events, and was surprised that no one outside of the MusCan membership attended the Nu:BC concert.

J. Nord suggested that the MusCan programming take Congress scheduling into consideration (e.g., allowing gaps in our schedule). She furthered that Congress provides useful supports, such as child care and open programming.

S. Lind indicated that the Federation representatives are considering allowing gaps in their programming as well as ways to promote some MusCan events.

7.3. Other business

No other business arose.

8. Announcements from Members

There were no announcements.

9. 2020 Conference and AGM

The 2020 Congress will likely be held at Western University. Communications with Western, led by Troy Durcharme, are underway. Exact dates have not been determined, but MusCan typically meets during the last three days of Congress.

10. Adjournment

Moved by Kyle Hutchinson.

The meeting adjourned at 6:22 PST.