

**Minutes for ACWC – AGM Skype Meeting, Sat., Sept. 23, 12 noon EST / 9:00am PST**  
(including Board Member reports)

present: Tawnie Olson, Julia Mermelstein, Janet Danielson, Carol Ann Weaver, Noelle Sinclair, Diane Berry, Colleen Muriel, Joanna Estelle, Christie Morrison, Maria Eduarda Mendes Martins

(\*Note: Amy Brandon was standing by for call)

regrets: Katerina Gimon, Bekah Simms, Jana Skarecky, Sarah Reid, Mary Knickle, Sylvia Rickard, Emily Hiemstra, Ivana Jokic, Kye Marshall, Veronika Krausas, Lesley Hinger, Edith Covach

1. Brief-brief word from the Chair: “Greetings to all!”
2. Welcome to all new members, since last ACWC mtg, and brief word from those present:
  - Christie Morrison, from Victoria, teaches voice, Diane Berry encouraged her to start composing.
  - Stacy Noelle Sinclair, had Skype audio problems, but was able to be part of the mtg.
  - Lesley Hinger
  - Amy Brandon, from NS: “This year I am composing some chamber pieces for groups in Canada (Caution Tape Sound Collective), USA and UK, playing solo guitar and electronics, and continuing to explore virtual reality and augmented reality as a compositional/performance/presentation tool for new music. (\*Due to ACWC Chair’s clerical error, Amy was not at the Skype, but sent in her words, here.)
  - Ivana Jokic
  - Sarah Reid
  - Rebekah Cummings
  - Sarah Grinsdale
3. Welcome to new Board Member – Journal Editor, Julia Mermelstein – brief word from Julia: “Excited to take on role of Journal Editor and get to know everyone’s work better. Based in Toronto for a year.”
4. Acceptance May2017 Minutes: <https://acwcweb.files.wordpress.com/2016/06/acwc-may-202017-minutes.pdf> Janet moves for acceptance. Colleen seconds it. Minutes are accepted.

5. Update on current membership and finances – Janet

We have a record number (74) members. At the end of last year we had 62 members, three withdrew and fifteen new members joined. Hearty welcome to all new members! Roberta Stephen Award attracted two new members, the Caution Tape Call for Scores also attracted new members. Best way of attracting new members appears to be presenting exciting concerts.

Financials: we spent nearly \$9,000 last year. Our bank balance was about \$2,500 and we’ve ended with a balance of \$2,300, despite large events. This is an ideal situation - big events and a cushion remaining. Current budget doesn’t reflect overdue grant payment from SOCAN, so the bottom line is actually better than the budget shows. The delay is because of technical glitches on SOCAN’s website.

General agreement that financial statement looks great.

Some membership fees haven’t come through (38 members have submitted dues). Perhaps individual invoices are needed? But we do have a slim majority of paid members. Diane and Janet will meet soon to discuss membership. Budget for coming year is loose and modest. A good way to bump up the budget would be commissions. So far we’ve done calls for scores because they’re more democratic. We should set guidelines for upcoming concerts so that all items flow through our accounts.

One of the reasons Janet could do the budget so well is that Joanna Estelle set up a terrific spreadsheet that calculates everything correctly.

#### 6. Announcement of winners of Roberta Stephen Award – Janet

Amy Brandon from Nova Scotia is doing fabulous work. Veronika Krausas was the other winner; she's collaborating with Puppet Opera in Calgary. Very innovative project. So far each year we've had one member and one future member as winners.

#### 7. Brief Board Reports (note: Treasurer, Janet Danielson's report is in item No. 5, above)

a. ACWC Journal Report – transition from Tawnie Olson to Julia Mermelstein – Tawnie/Julia. Tawnie enjoyed her 8 years as Journal Editor and is thrilled that Julia is taking up the job. Julia is now the owner of the Gmail address [acwcbulletin@gmail.com](mailto:acwcbulletin@gmail.com) and has information about past formatting and managing the Journal that she can use and adapt as works best for her.

b. Secretary and SoundBox Report – Bekah Simms:

“My apologies for my absence! I don't have much to report on as the Secretary, other than a great participation record for SoundBox. Our mailout has far above the arts industry average for clicks and opens, which is really heartening that we're paying attention to each others' projects and music. I'd encourage everyone to continue sending in their concerts especially, as many of us would love to attend concerts that feature the works of ACWC members! I also want to remind people to send in things that are “SoundBox ready” – I don't really have time to extensively edit concert listings, so please organize them in a way that they are succinct, and written in the third person with your name, date, time, and venue of the concert.

I'd also like to remind people that the SoundBox is primarily concert listings, with some opportunities, as well as links to outside content that are either by or about ACWC composers. I can't take press releases or news items, although they are lovely! SoundBox just isn't the right place for them.” – email sent in by Bekah Simms

Thanks to Bekah for her excellent work!!!

d. Website Report from Katerina Gimon:

- “Website doing well
  - I've emailed all new members (winners of Caution Tape Call) and have begun adding their member pages
  - Some site traffic statistics in the past few months:
    - July: 958 total views and 497 visitors **\*This was the highest month of traffic our new site has seen to date!!!**
      - **Most popular page during this time) = Caution Tape Call with 399 views**
      - Top referring site (during this time): Facebook at 227 referrals
    - August: 525 total views and 210 visitors \*about monthly average
      - Most popular page = Homepage: 90 views
      - Top referring site: Google at 120 referrals
    - September (so far): 362 total views and 93 visitors \*set to be around average
      - Most popular page = Homepage: 50 views
      - Top referring site: Google at 70 referrals” – submitted by Kat Gimon

Kat is doing an incredible job as web manager!

- e. Member-at-large Report/comment – Tawnie Olson was asked to stay on the board and consented to do so, thus the “member-at-large” category. She is now the lone member of International Performance committee.

9. Projects, concerts, updates, initiatives:

a. ACWC Toronto Heliconian Concert, Oct. 27, 2017 – CAW for Kye Marshall. 12 composers represented; pieces chosen because their length and the forces called for fit the concert. The performers are from the Heliconian Club, which is co-sponsoring the concert.

Composers and pieces: **Joanna Estelle**: *Faraway Star* for flute, cello, piano; **Sylvia Rickard**: *Buttercup* (text, Lindsay Selwood), **Diane Berry**'s *Calling* for flute and tape; **Colleen Muriel**: *The Sun Has Turned* for flute and 4-hand piano; **Emily Doolittle**: *Vocalise for Bees* for solo vocalist; **Carol Ann Weaver**: *Always Autumn* and *Raven in Springtime* from *I Have Been a Traveller* (text, Judith Miller) for vocalist, cello piano; **Hope Lee**: *Prelude* from *Land's End* for clarinet, violin, piano; **Jana Skarecky**: *Planet Earth* (text, PK Page) for soprano and piano; **Kye Marshall**: *Parched* for solo cello; **Emily Hiemstra**: *L'Etang* for solo piano; **Tawnie Olson**: *Abba* from *Paraclete* for clarinet, kick drum, Tibetan singing bowl; and **Alice PY Ho**: *Tale Of M'Whale* for soprano, clarinet,

b. ACWC/Caution Tape Sound Collective Concert, March, 2018 – Report from Bekah Simms: “I’m so happy to report that the Caution Tape Sound Collective/ACWC show in March is funded by the Toronto Arts Council and the Ontario Arts council. We’re able to pay our performers for the call-for-scores selections a pretty decent rate (\$300/performer) as well as \$250 per composer. This is something that Caution Tape takes very seriously, as we aim to be as ethical as possible in compensating (even if it’s small honorariums such as these.)

We received submissions and proposals from a wide geographic distribution, with almost all parts of the country represented, as well as several international submissions. The selected works represent a diversity of practices, including acousmatic, sound art-inspired works, electroacoustic mixed music, and acoustic pieces. The selected composers are also diverse in location, from California to Calgary to Kitchener-Waterloo to Halifax.

I was especially grateful for ACWC members Gayle Young and Zosha di Castri to be part of the jury. I think in the future, it’d be great to continue to represent diverse practices and home bases in the juries we assemble for these calls – Gayle’s experimental and microtonal music (Ontario), Zosha’s experience with both concert music and installation/acousmatic work (international), and my primarily acoustic practice (Toronto.) I also offered a very small honourarium of \$50, which should be more in the future because this type of work requires a lot of thoughtful time. So hurray to them for doing such a great job!

The quality of the submissions was just great – we could’ve had several different awesome programmes from the works and proposals submitted. I think what also helped was the lack of age barriers, entry fees, and “premiere” requirements. Outside of the instrumentation, we also didn’t have limitations on length, difficulty, style, technology, etc. I think this helped us have a full roster of great submissions.

Ideally, the concert will be at Heliconian, but we have to wait to hear back about Sponsorship. We should still be able to do it there without sponsorship but we worry about the lack of rehearsal space (the rehearsal costs at Heliconian are quite expensive and we’d like to do it in the venue as opposed to elsewhere.) We have Array booked as a backup for the March 24 concert but will keep you updated.

Caution Tape has performers on board and will start the rehearsal process in January. Most of all, I want to encourage everyone to attend the concert if they are able! It will be a great showcase of the musical voices of Canadian women.” - B Simms

- c. Riversong Festival Concerts, Parry Sound, June, 2017 – CAW for Brenda Muller.  
Music by ACWC members, Jana Skarecky, Kye Marshall, and Carol Ann Weaver was performed.
- d. ACWC Piano Collective Concert, Grebel/UWaterloo, May 28, 2017 – CAW for Edith Covach Joanne Bender, Sarah J. Coles, Edith Covach, Emily Doolittle, Hanna Kim, Kye Marshall, Colleen Muriel, Paulette Popp, Jana Skarecky, Carol Ann Weaver were represented, performed by 11 young piano students from KW and Toronto, some of whom are students of ACWC composers in the concert. No shortage of terrific material.

10. Other items, including discussion re:

a. ACWC concert creation/curating/funding/score selection

Proposals: that ACWC establish a concert committee, begun by Maria. The committee will help plan concert seasons and partner with existing organizations who have existing resources (similar to the Sandbox Percussion Call for Scores). When we sponsor or co-sponsor a concert, we need a written agreement that ACWC will have credit or co-production credit for the concert.

An invitation to join the concert committee will be issued in SoundBox.

b. IAWM regular listing of ACWC items – could we have a permanent SoundBox kind of column or is Diane Berry’s column encompassing all we need to represent for ACWC?

Members strongly affirmed Diane Berry’s work, and felt she is already doing what needs to be done to represent ACWC in the IAWM Journal.

c. Noelle Sinclair has done a lot of work growing small non-profits. There are low-cost IT solutions to some of our challenges (e.g. how do you manage email lists?). She offers to help consult or brain-storm about strategic/business plans and she’s happy to donate time - from Dubai!

11. “Your ACWC” – how can ACWC be even more reflective of our members? As time allows.

Maria wants to praise ACWC. She feels that the organization as a whole cares about its members and offers a lot of resources. Thank you!

Joanna: “I am sitting here listening to all of the great ideas, enthusiasm, and incredible current number of members, and I AM THRILLED! I recall when there were only 2 of us not that many years ago. I am so glad that Hillary Thomson and I, and then Tawnie held on in spite of the challenges. I see the realization of my hopes and dreams for the ACWC coming to pass. and I AM SO GRATEFUL! Thank you to each and every one of you, beginning with Carol Ann.

12. Member info – brief comments from participating members, as time allows

- Colleen - Canadian composer and flautist living and performing in London, UK.
- Diane Berry getting into electronic music (recent piece for saxophone quartet)
- Joanna doing doctorate in UK and producing CD
- Janet trying to raise funds to get American ensemble to come to Canada to perform 30 minute piece
- Julia studying with Linda Catlin Smith and writing orchestral piece

- Maria started working as assistant conductor for women's choir in Victoria working on piece for voices and portative organ. Putting together concert with Victoria composers collective Nov. 18 Generations of Canadian Music focusing on BC composers. Excited to do same thing for other regions of Canada in future concerts.
- Noelle happy to have found ACWC and recently had first set of songs published by Perpetual Music Group.
- Tawnie *Magnificat* premiered by Elm City Girls Choir and Yale Schola Cantorum.
- CAW *Songs for my Mother* premiered in June and a tour of the piece is coming up in Winnipeg and then Ontario.

13. New meeting times: Wed's 8:00-9:00pm EST/5:00-6:00pm PST (excluding 2<sup>nd</sup> Weds of month)

**Next meeting time: Wed, November 15, 2017 at 8pm EST/5pm PST**

**Suggestion was given, and the group agreed to alternate meeting times between Wednesdays at 8pm EST/5pm PST and Saturdays at 12 noon EST/9am PST**

14. Adjournment at 1:05 pm EST

– minutes submitted by Tawnie Olson, Sept. 23, 2017