

CANADIAN FOLK MUSIC SOCIETY

Minutes of the Annual General Meeting

Saturday, November 12 - Sunday, November 13, 1977
Universite de Moncton

22 members were in attendance.

1. Minutes of the 1976 AGM and business arising:

Edith Fowke and Barbara Cass-Beggs moved that the minutes be adopted as circulated. Carried.

(a) List of associations with related interests:

Barbara Cass-Beggs has prepared such a list and given it to the secretary. It was agreed that an exchange of publications with parallel organizations should be effected. The President informed us that we have been invited to join the Canadian Conference of the Arts. Edith Fowke noted that this was a different situation in that the organization was an umbrella rather than a parallel association. The President was instructed to obtain more information from the Canadian Conference of the Arts about the advantages of membership and the possibility of paying a smaller fee in light of our modest operating budget.

Jack O'Donnell will also send a sample CFMJ to parallel organizations with a letter inviting their membership.

(b) Michael Cass-Beggs reported that in accordance with the invitation extended at last year's AGM, he attended a meeting of the Quebec Music Educators Association where he explained the purposes of CFMS and performed Canadian folk songs. He urged that more liason of this type be encouraged.

2. Financial Report:

It was moved by Tim Rogers and Beverley Cavanagh that the following report be approved pending an auditor's statement.

Balance, January 1, 1977 3765.39

INCOME:

Memberships	855.31
Grants (Ont. Arts Council)	1725.00
Publications	23.00
Exchange	13.39
	<u>2616.70</u>

EXPENDITURES:

Travel	687.10
Printing	2261.75
Office	99.19
Miscellaneous	73.75
	<u>3121.79</u>

Balance, November 10, 1977

3260.30

(2)

3. Charitable Organization Status:

Due notice of motion was given for the following prior to the May 14th general meeting but there was not a quorum in attendance in May.

Moved by Beverley Cavanagh, seconded by Edith Fowke that we incorporate the following clause into our constitutional bylaws:

In the event of dissolution of the organization, all its remaining assets after the payment of liabilities shall be distributed to one or more recognized charitable organizations of Canada.

Carried.

The new bylaw should be announced separately in the Newsletter.

4. Publications and Regional Involvement:

- (a) The Canadian Folk Music Journal. Edith Fowke reported that she again obtained a grant from the Ontario Arts Council for the 1977 Journal. Volume five will be mailed next week. However, the Arts Council had expressed concern about the small number of subscribers.

With regard to increasing subscriptions, the editor has asked Merrick Jarrett to mail a promotional letter to Canadian libraries. Beverley Cavanagh suggested contacting university music libraries via CAML and/or CAUSM. Michael Cass-Beggs suggested that the table of contents of the newest journal be mailed with promotional letters. Tim Rogers volunteered to get information on agencies through Books Canada who promote journals.

It was moved by Barbara Cass-Beggs, seconded by Edith Fowke, that the price of individual journals be increased from \$2.50 to \$3.50. Carried with one opposed.

- (b) Newsletter. Jack O'Donnell summarized the decisions of the executive meeting held earlier in the day. Jon Bartlett presented some background information about Come All Ye and the forthcoming Canada Folk Bulletin. It was agreed that the Canada Folk Bulletin and the Newsletter would not contain unnecessary overlap since their emphasis was somewhat different, the former a monthly bulletin of coming events, the latter a more discursive compilation of information on Folk Clubs and Festivals, collecting activities. With particular reference to the CFMS Newsletter it was observed that its aims should be to provide membership with the following: 1. Minutes of all meetings; 2. Regular financial reports; 3. A report from the President; 4. News of members and regional reports; 5. A song in each issue (contributed by a member); 6. An up-to-date membership once a year; and 7. Reports from meetings of sister-organizations.

With regard to regional organizations, Jon Bartlett and John Murphy described the local folk organizations of Vancouver and St. John. Tim Rogers moved that the CFMS should commend the organizers of these societies for their successful work. It was agreed that we exchange lists of regional correspondents.

(c) Reference List.

The "Reference List on Canadian Folk Music" should be revised for next year's Journal and then published separately as a reprint. The price should be raised to \$1.00

5. Rahn-Clarkson Survey

Austin Clarkson has reported that 50 questionnaires out of 300 were returned. The questionnaire will be revised and mailed again. The team wants CFMS approval to get Canada Manpower Funding to hire students to compile an inventory based on the results of the survey.

After considerable discussion, the meeting instructed the President to inform Jay Rahn and Austin Clarkson of the suggestions of members in attendance, and to advise them that outside funding should be sought for further work.

6. Election of Officers:

John O'Donnell announced the executive decision to separate the Secretary and Treasurer functions. The following slate of Officers and Directors were nominated and acclaimed.

President - John O'Donnell - nominated by Barbara Cass-Beggs
Vice President - Sister Charlotte Cadoret - nominated by Barbara Cass-Beggs
Secretary - Rika Ruebsaat - nominated by Jon Bartlett
Treasurer - Tim Rogers - nominated by Beverley Cavanagh

Directors

Barbara Cass-Beggs - nominated by Jon Bartlett
Ruth Pincoe - nominated by Michael Cass-Beggs
Edith Fowke - nominated by Barbara Cass-Beggs
Charlotte Cormier - nominated by Barbara Cass-Beggs
Carmelle Beguin - nominated by Barbara Cass-Beggs
Phil Thomas - nominated by Michael Cass-Beggs
Jon Bartlett - nominated by Tim Rogers
John Murphy - nominated by Jon Bartlett

In addition, one Newfoundland representative should be appointed by the executive.

Michael Cass-Beggs and John O'Donnell expressed thanks on behalf of the society to the outgoing secretary, Beverley Cavanagh.

Jon Bartlett and Tim Rogers made a motion to appoint Ruth Pincoe and Edith Fowke as editors of the Newsletter and Journal, respectively and to commend them for past work.

Barbara Cass-Beggs moved that a card be sent to Phil Thomas wishing him well on his forthcoming operation.

7. Barbeau House Report (as presented by Barbara Cass-Beggs)

After the death of Marius Barbeau in 1969, those of us who knew what he had accomplished waited for some public recognition of his life. Apart from a CBC programme produced by Michael Cass-Beggs and one or two scattered and short tributes, nothing happened. When in 1971 his home was sold for demolition and his unique collection of Canadiana began to be dispersed and sold abroad, I decided to set up a committee called "The Friends of Marius Barbeau", whose purpose would be to work for some fitting memorial to him.

Having presented the idea to the Canadian Folk Music Society and having obtained their full support, it was proposed that the most fitting memorial would be in the form of a historically interesting house in Ottawa, dedicated to preserving and exhibiting some of his personal items (his tapes, etc. are housed in the National Museum), and forming a home and headquarters for the Society which he had founded.

The government and the National Capital Commission were approached, but, as usual, lack of money and lack of prestige hindered our effort. We then discussed the idea with the Canadian Music Council and the Canadian Music Educators Association who were happy to support this project, particularly as both Associations were looking for a national home and all three societies had a common interest.

A joint brief was then presented to the Secretary of State and the help of the Canada Council enlisted, but again, although certain interest was expressed, no action was taken.

At a later stage the Canadian Music Council, who were hosting the International Music Council Conference, obtained some office space and so lost interest in the project. The CMEA has continued its support, although as you know they have a resource office in St. Catherines which is run very ably by Wally Laughton.

Things were at a very low ebb when last summer I met the director of the Canadian Crafts Council in Toronto, who expressed great interest in the idea of our centre, and suggested that the Canadian Craft Council represented a side of Barbeau which was not covered by the musical societies. She put me in touch with the Executive Director in Ottawa of the Canadian Arts Council (Peter Weinrick), who after discussion with his committee agreed that they were interested and would like to consider joining with us to work towards finding a joint home which would also be a memorial to Barbeau (although the Crafts Council already have a small but adequate office in central Ottawa).

With this end in view, Peter Weinrick, the Executive Director, contacted the National Capital Commission regarding possible space, and I contacted the city Heritage planner, Mr. Clifford Ha , who was able to tell me which houses have already been earmarked by the Heritage Society, and therefore might be available to us. While in Toronto I visited the Wintario offices, and I am convinced that we would come under one of their provisos for a grant, provided that we could find someone who was willing to present the proposal in the correct way. The more I consider this project the more I realize that we must get a sizeable grant from private means before the government will do anything,

and this leads me to my next proposal and that is that we set up a Finance Committee which will meet with the present representatives and then make out the necessary applications for grants or see the necessary persons. There are a number of avenues to explore but the present committee cannot do this kind of work without the help of specifically skilled people who know something about how to apply for grants, etc. I must confess that apart from writing a few articles and talking to a few people I have done practically nothing this year, yet I hate to let the idea die, and I feel that we need to take another look at the whole project.

Those interested in folk music who visit England know of Cecil Sharp House, which is dedicated to the memory of England's greatest folk song collector. That house provides a home for the English Dance and Song Society, a centre for its activities, and any folk singer, collector or folklorist knows where to go for information in the folk field. In Canada, we have no such focal point; everything is scattered. The folk archives in the National Museum are understaffed, overworked and have far too little room, and it is difficult for any interested person to know where to go to get the information they need.

A Barbeau Centre could provide a permanent address for the CFMS, a headquarters for coordinating the activities of the Society, an information and referral centre and a place where folk scholars could meet and work. It could also provide lectures, recitals and workshops, and could provide a very much needed centre where Canadian folk music books, records and tapes could be housed.

In providing a joint home for the CFMS, the CMEA and the CCC we would be bringing together three societies which have much in common and would be of considerable help to each other. They also are fully representative of the man we wish to honour for he was a craftsman as well as a musician and a teacher.

Respectively submitted,
Barbara Cass-Beggs

The meeting affirmed the society's support for the project and agreed that it should be given high priority. John O'Donnell will meet with the Presidents of the CMEA and Canadian Crafts Association.

8. Reports:

(a) Nova Scotia Music Educators Association - John O'Donnell.

A display of CFMS Newsletters and Journals, application forms, and publications by members was set up at the NSMEA meeting in Antigonish.

(b) American Folklore Society - Edith Fowke

Edith Fowke chaired a session on the Ballad. In a paper concerning the Frank Warner collection, she observed many parallels to her Ontario material. A panel on Canadian Folklore Studies included three presentations relating to Canadian Folk Music.

(6)

(c) Canadian Oral History Association - Tim Rogers

The COHA has expressed a strong interest in folklore and folk music and CFMS should try to support this interest. Tim Roger's paper to this meeting will be published in Volume Six of the CFMJ.

(d) Folklore Studies Association

Edith Fowke reported that she has published papers from this meeting relevant to folk music in the 1977 CFMJ.

(e) Societe Royale du Canada - Charlotte Cormier

Charlotte Cormier gave a paper on the Origins of various genres of Acadian folk music which will be published in the Proceedings of the Societe.

(f) Maritime Folk Music Society - Bernie Houlahan

Founded in 1963 to foster an interest in Maritime folk music, the society now has 18 members. They meet once a month to sing, play, and learn new songs, and operate an hourlong programme on the local FM Station.

(g) Vancouver Folk Song Society - Jon Bartlett

The society has 175 members. The following information supplements the description of Activities published in the last Newsletter.

(1) The society would be interested in exchanging dubs of radio programmes done by parallel organizations.

(11) There is now a society office which might be considered the Western regional office of CFMS.
(see Ad. elsewhere in Newsletter)

(111) Come All Ye will go out of print at the end of 1977. Back issues are available and a full back run can be obtained for \$25.00.

(1V) The society now uses a rolling membership of 12 months from the date of application, instead of the calendar year.

(h) Calgary Folk Clubs - Tim Rogers

The Rocky Mountain Club, the smaller of two Calgary clubs, has a mailing list of 500. Bi monthly performances accommodate 135 and many are turned away. The evenings present predominantly Canadian and traditional folk music. The Club has a British orientation.

The Calgary Folk Club is also active with a larger clientele than the Rocky Mountain Club.

(1) International Folk Music Council - Hawaii Conference - Michael Cass-Beggs

I've been to a number of IFMC conferences - Edinburgh; Kingston, Jamaica; Bayonne; Regensburg and Honolulu. I've been critical of them all, until Hawaii. In past reports in the CFMS Newsletter I've worried aloud about the generation gap, an all too obvious status quo, disappointing papers, little actual folk music making, and autocratic general assemblies. There have been sparks of joy, moments of real interest and achievement but... well. Hawaii was different. Everyone was billeted around the town - on campus, at the YMCA, in Waikiki hotels; the centre for most of the sessions and much of the music was the University Music Department complex on Dole Street. Despite being splayed around a sense of cohesion developed remarkably quickly and it was more than the magic of "aloha".

It was a busy conference with several layers of on-going program and it soon became evident that the frustration of this conference would be in what you were missing, no matter how you tried to manage it. On top was the traditional basis for any conference, the formal paper sessions, covering the following themes: The Interrelations between Folk music and Other Forms of Music; Music: Change, Innovation and Acculturation; Folk music and Dance in Education and Socialisation; and Music and Dance in National and Ethnic Identity. I primarily followed the acculturation and education themes and I was impressed by the interest of the material and the standards of presentation and this, I was led to believe, could have been said of most of the 12 sessions. As always the best things had too little time. The Monday morning session: Change, Innovation and Acculturation, with papers by Bruno Nettl, John Blacking and Erich Stockmann was an example. The morning could have developed as a fascinating interchange between Nettl and Blacking; a real chance to "confer" - discuss, but both speakers and audience were overruled by the Chairman and his clock. Shades perhaps of earlier IFMC Conferences where discussion time seemed to be viewed as fraught with danger: people might disagree, beg to differ, be ungentlemanly, force changes. A pity, because the only point of pulling people together across thousands of miles is that they talk, but luckily the Hawaii program committee did much to facilitate good communication on levels less formal than the paper sessions. The coffee and lunch breaks were well managed to this end, and then there were the Round-table sessions, six of them; tried in Regensburg but vastly more effective here for the real seriousness with which they were taken. As a technique for getting people usefully talking it proved the winner of the conference.

In Round-table #3: Ethnic Performing Arts from Pacific Islander Perspectives and #4: The Role and Context of the Indigenous Researcher, there was a degree of reality and emotion displayed, that needed display, but couldn't have worked in the large hall - the conference would have felt embarrassed. Here, in a small lecture room, there were tears of passion for the cause of Hawaiian musical nationalism and we felt moved, involved and understood on a very fundamental level. The lady I particularly remember also spoke humorously of the Hawaiians - "built for comfort, not for speed", but she and her colleagues gave us the touch-stone for respect for the real culture. There was one vivid, incongruous example

of Hawaii at odds with itself. We were taken up island to the Polynesian Cultural Centre for supper and the usual evening performance. It seemed so bad - so Hollywood, so overproduced and tourist-tawdry. I couldn't believe it, and yet this is the picture that goes home with every planeload of visitors. Thank goodness that the following night we were taken to the Bishop Museum and were privy to a special performance of ancient Hawaiian hula and chant. It was magical, beautiful, proud.

There is much more I could talk of: A third layer of activity was the workshops - I learned some Tahitian dance and Vietnamese spoon playing (al la Quebec only eight times more virtuose). There were daily audio-visual sessions that got rather squeezed around but included many interesting items for mind-blowing discussion. Even the General Assembly was notable for a relaxed, rather than a defensive formality; retiring president Klaus Wachsmann was positively humorous. And there was music; first class concerts every night and most late afternoons.

There are some newer and younger faces on the board and if the program committee for the 25th Conference in Oslo can learn from this one it should be a grand occasion, whatever the theme. The Hawaii conference was very much a reflection of the program chairman, Professor Ricardo Trimillos, and I take my hat off to him. "Aloha Hai".

M. Cass-Beggs

9. New Business

- (a) Michael Cass-Beggs suggested that, as an ongoing project, we should make a habit of visiting local libraries, asking for major folk music collections, and suggesting orders.

Jon Bartlett stated that concerts in libraries could also be an important stimulus.

- (b) Charlotte Cormier announced that a Bibliography of Acadian folklore is to be published by the Centre Acadien in the spring of 1978.
- (c) It was moved by Sister Cadoret, seconded by Barbara Cass-Beggs, that the next newsletter be a commemorative issue for Alan Mills, and that it should include a photograph, biography, discography, and bibliography.
- (d) Conference of the International Society of Music Educators (ISME)

John O'Donnell was advised to phone Lorne Watson in order to find out the channels for suggesting CFMS participation. Michael Cass-Beggs will be our contact. We should attempt to (1) promote a Panel on Canadian Folk Music in Education and (11) promote an evening performance of Traditional Canadian Folk Music.

(9)

- (e) Jon Bartlett recommended that we check on the rates and working of conference calls as a possible avenue for emergency meetings.
- (f) Beverley Cavanagh and Jon Bartlett moved that the membership form be reprinted with the following changes:
 - delete "Professions" and "Publications"
 - change spacing to expand Address to 2 lines and contract Telephone Number to $\frac{1}{2}$ line.
 - add one line asking data on "How You Learned About CFMS"

Edith Fowke moved that the meeting be adjourned.
