

# Monaro Musings

Volume 29, Number 4 – September 2020



**The Newsletter of the Monaro Folk Society Inc., Reg No A 00208**

[www.monarofolk.org.au](http://www.monarofolk.org.au)

[www.facebook.com/monaro.folk.society](https://www.facebook.com/monaro.folk.society)

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## **The Year of (trying not to be) Living Dangerously**

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The impact of COVID-19 on the arts and music has been massive and all MFS activities have been affected to some degree. The dance activities have effectively been ruled out by the pandemic restrictions. The music side has mostly been continuing but in a different form. The Contra Band is just starting regular rehearsals. The Settlers Sessions and the TiNMuGs have coped with social distancing requirements by having face-to-face sessions within social distancing guidelines, with others joining via Zoom.

Details and invitations can be found on the MFS website: <http://www.monarofolk.org.au/zoom-workshops-meetings/>

The situation is similar with the folk-related activity not directly connected to the MFS. Some choirs or singing groups, such as Sacred Harp or the U3A folk song sessions, have ceased operations for the rest of the year. The sessions run by the Murrumbateman Acoustic Music Society have also stopped for the time being. The Celtic Choir is continuing via Zoom as are the Saturday afternoon Slow Sessions that were previously at the Irish Club.

Folk Dance Canberra is still conducting sessions with those dances that are consistent with the COVID restrictions. Similarly, the Surly Griffin Morris is continuing with modified dance routines. The Scottish are resuming soon. However, their dance style does not require the interpersonal contact and mixing that is the basis of Bush and Contra dancing. The viability of the latter requires more careful consideration.

All performances scheduled for the Merry Muse, including overseas acts, have had to be cancelled because of the venue and travel restrictions. In the light of the ongoing uncertainty, it is likely to be sometime before the Muse re-emerges in its previous form.

However, some alternative venues are open at the time of going to print. Smiths is hosting the weekly Old Time American and has Daniel Champagne coming on 19 September. The Artists Shed also has a full weekly performance schedule for the next quarter. Details of forthcoming concerts can be found at p11.

**Monaro Folk Society  
Annual General Meeting  
8 October 2020 7.00 pm**

This is a Zoom meeting and pre-registration is essential.  
For details and the notice of meeting and special resolutions,  
see pp 12-16.

# From the President's Soapbox #50

## SO LONG AND THANKS FOR ALL THE FISH!



Well now, five years as President of MFS and 50 Soapboxes later! I first stepped up as it seemed to be the position from which to best drive initiatives that I felt would benefit the functioning of the society:

Firstly, I have always believed that a personal approach is fundamental in keeping a group of people such as MFS working happily. There appeared to be a gap between the main committee (that makes decisions that affect members) and the members themselves: I have therefore made it a priority to try to meet as many members as possible, find out what they want from the society, and look for ways of implementing those ideas in a useful way.

I also believed we needed to let members know what was happening, which resulted in my regular Soapbox articles written for the Musings.

Attendance at the AGM ultimately received a shot in the arm over the last two years, by changing the usual formal format to a more casual café style gathering. With business concluded more rapidly than usual, it was followed by members providing entertainment over food and drinks - a reminder of what it all should be about.

Secondly, financial membership was on the decline, so we began sending reminder emails at year's end, and acknowledgements to renewing members, as well as contacting lapsed members: proof that this was an effective initiative was the increase from 117 financial members to over 200 in 12 months. Setting up membership forms online and facilitating online payments also made this process easier.

By establishing a membership database as a cloud spreadsheet, management of the database became much easier. Christine has this well in hand now to continue this successful approach. Establishing a reduction in membership fees for receiving the Musings electronically has greatly reduced the cost and work involved in sending out the newsletter. I thank Keith for taking over Tina's editorial role as she has been due a break for a long time. Please try to supply him with interesting material for inclusion.

Thirdly, in pursuing better communication and consultation with subgroup leaders via Organisers' Consults, we worked towards overcoming the somewhat fragmented approach by different groups and establishing a more cooperative promotional approach for the whole society. Sharing of information and successful practices between groups have benefited all. The establishment of a Dance Working Group (to discuss issues arising specifically among the dance groups with callers, musicians and dancers) grew from one such meeting. I hope their results can be usefully implemented.

Fourthly, we have tried to boost public awareness of MFS and promotion of our activities through a number of approaches. The new printed trifold presented all of our activities broadly in one brochure, with the object of pointing people to the new website (with a more inviting format) for more detailed information. Large format banners promoting MFS as well as pull-up banners for our various groups, are now available to display while performing at outside, as well as our own, events.

By reaching out and holding discussions with National Folk Festival management, we also re-established a visible presence for MFS at the NFF, which I believe is a vital link with the folk community in general and Canberra in particular, and I hope can be continued.

The culmination of our activities was to be a heavily promoted ongoing celebration of our 50<sup>th</sup> Anniversary this year, featuring our Shearers' Ball, the Colonial Ball, and a 50<sup>th</sup> Anniversary combined event at the Canberra home of bush dancing, the Yarralumla Woolshed. The dances would be marked by the society's own Bush Capital Band providing the music for the first time in years.

Unfortunately, as Covid 19 reared its ugly head, leading to the suspension of all our dance events, the only event we have been able to hold was the Gala Ball in March – the rescheduled 50<sup>th</sup> celebration on December 5<sup>th</sup> will doubtless depend on how the Covid situation develops.

I guess one positive outcome of Corona is the uptake of online Zoom activities – while they do not replace personal gatherings, I hope they can be carried on in the future as an adjunct to live music sessions as they do provide the opportunity for others to enjoy them and join in as well from more remote locations. TNMG and Settlers sessions are currently using Zoom, which I think is a marvellous tool for inclusion of more participants.

I believe that MFS fulfils not only an important historical function in terms of carrying forward traditions, but perhaps an even more important social one in today's world of disengagement. It seems that these days people do not take or make time to enjoy the kind of personal contact that is the basis of what we do: to gather, to talk, to dance, to sing, to entertain. The lockdowns that we have been through have given us time to reassess values (although I seriously doubt that society in general will appreciate and learn much from it).

The main reason I have detailed above some of the measures we have worked on is to get you, as members, to realise that if you want these traditions to continue, you cannot sit back and expect someone else to do everything, and just turn up at the activity you enjoy. It takes work. However, the more these tasks are spread around and shared, the easier and more enjoyable it is for everyone to be part of. So please consider nominating for committee positions, or at least coming forward to assist in the many small tasks that can add up to a lot of work when just a few have to do them all.

As you will read in the notice below, our 2020 AGM will be held as an online Zoom meeting. It is time for new old blood so I will be stepping aside (before I am pushed) to be able to devote some time to my business and family for a change, and to enjoy playing music instead of mainly organising it.

My thanks to those people who have, over these past five years, responded to my calls for assistance through friendship, blackmail or being unwittingly shanghaied – they can now relax and, this being my final Soapbox, you members will no longer have to endure my ongoing exhortations to participate.

Hoping to see you at the AGM.

Cheers

Geoff



P.S. if you are wondering just how you may contribute, here are some of the opportunities that will now be on offer for someone to carry out - fulfilling roles in which you can productively pass your time:  
*Interface for committee/subgroup organisers/members; website updater (not webmaster); promotions ideas and production person; brochure copywriter & designer; organiser of dance calendar printing; banner production organiser; coordinator of subgroup consults; contact person for venues; interface with other societies; NFF interface and organising; Google sheet creator; committee motivator/shover; committee minutes reviewer/amender; general trouble shooter; and many others that I can't even remember.*

Bonne chance!



# LARK IN THE MORNING

A WORLD OF MUSIC SINCE 1979

There are probably few MFS members who have not listened to 2XX's Lark in the Morning at some point. While the Lark is only one of 2XX's long running folk music shows – the others being Rebel Chorus and Making Waves – the Lark is the station's folk music flagship.

It has been an important part of Canberra's folk scene since its beginning in 1979, originally hosted by Terry McGee. Greg Wilson, Simon Kravis, Jane O'Donohue, Bruce Lemin and Pete West make up the current team of regular 2XX Lark presenters, but other folk presenters are always welcome to participate in the broadcasting of the program.

What is the secret behind such a long run? The presenters, initially through Simon and Jane, have shared a few views with *Musings* on what makes it tick.

**"Folk" means very different things to different people and taste is often quite specialised. How does the Lark deal with this?**

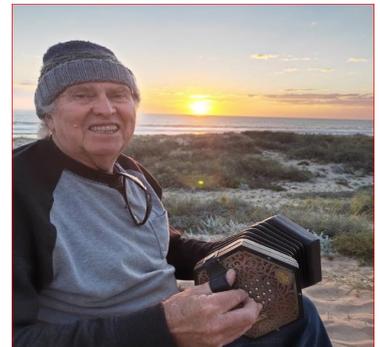
There seem to be two processes at work here to keep the show's broad appeal. On the one hand, the presenters – all strong enthusiasts of folk music - aim to put together a program that caters at least to some extent to the main genres. However, they also tend to have their own specialties.

Jane, for example, being a violinist, may go deeper into the fiddle area, Bruce might have a bit more dance music, and Greg can be relied on for something related to the concertina family. It's a good mix. Variety is nice and so is exploring stuff in a bit more depth with somebody who is knowledgeable and enthusiastic.

Jane and Simon usually post their playlist on the Lark in the Morning Facebook site. You can follow the Lark on Facebook by clicking [here](#).

**And there is a lot of local and Australian content?**

Australian content seems to be getting less in the media as a whole but not in the Lark. Part of the core duty is to serve the local population and local bands get a lot of access. A lot of the local content is a by-product of visits to festivals and local concerts. People will also send the station stuff from time to time. Folk performers and groups are encouraged to send their recordings to the station, for the attention of the Lark and Rebel Chorus presenters.



Greg Wilson



Jane O'Donohue



Broadcasting in a pandemic. Simon Kravis pre-recording



Bruce Lemin



Pete West

### ***Interviews with artists are often an important part of the program***

The National has always been a happy hunting ground for interview recordings but sadly not this year. Most performers are really generous with their time and quite spontaneous, so you can end up going in a lot of interesting directions. It can be about musical influences, different aspects of performance or running workshops and really adds another dimension to the music.

### ***How do you find out about good new artists?***

This is a real issue, particularly for overseas artists. There is too much music out there to listen to it all and it is hard to find a way of filtering the good from the ordinary. Festivals provide a good opportunity to hear new artists. Other sources of new material include the Trad & Now magazine and virtual/streaming folk performance sites. The British fRoots magazine used to be a good source of wide-ranging material, but sadly it died last year.

### ***How big is the audience?***

Nobody knows. The only stats are for the total audience for community radio in the ACT. Radio has become more competitive. When 2XX started it was the only community station. Now there are four – and, of course, people have a lot of other options for listening to music now.

There are more than a hundred Lark followers on Facebook and the number of listeners is likely to be more than that.

2XX is streamed on the web, and we know from listener feedback that there is an interstate and overseas audience for the show.

It is now possible to listen to the program whenever you want by using the 'on demand' feature on the [2XX website](#). Hopefully, as more people become aware of this, the audience should grow.

### ***How much work is involved in putting on the program?***

Before you get on air, you do need to do some training. Once able to go on air, a rough guide in normal times (pre-recording takes longer) is about two hours for selecting the music and thinking about what you might say and two hours for the program itself.

### ***How has programming been affected by the pandemic?***

There have been some changes during lockdown. Some presenters had the equipment and expertise to pre-record at home. Others presented from the studio.

### ***Is the Lark the longest running folk program in Australia?***

Alas no. That honour goes to Bruce Cameron who has hosted his weekly folk program 'Come All Ye' on 2MCE Bathurst since 1976!

### ***Any advice for would-be presenters?***

First step would be to contact 2XX to find out about training programs. However, if any readers think they might just like to join the Lark team on air for a while to play some favourites, the Lark presenters can be contacted through the Facebook page.

For now, you can listen to Lark in the Morning on Sunday mornings, 8-10am, on 98.3 FM or at [2xxfm.org.au](http://2xxfm.org.au).



Where it happens. The Lark about to start at the 2XX studio.

# A Contra Wander on the Web

Dance is still shut down pretty much everywhere—but space in the newsletter must be filled and a desperate editor has to do what needs to be done—in this case a bit of a random wander through the web—looking mainly at the US scene.

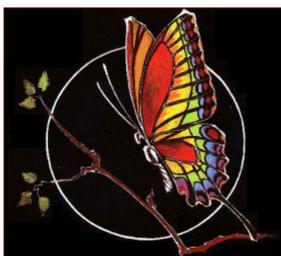
## How the Pros Do It

Like most other parts of the folk and music scene, population size and density means that most activities in the US can support professionals to an extent that would be impossible in Australia. Among the very long-established leading professional touring bands is **Wild Asparagus**, whose caller is George Marshall.



Marshall virtually sings as he calls and also plays concertina, bodhran and bones. The other members of Wild Asparagus are Becky Tracy on fiddle, David Cantieni on a range of wind instruments and Ann Percival on piano, guitar and vocals.

A good video of the band, which switches between the dancers and the performing musicians is at <https://youtu.be/v-RzSdjfnA>. Watch Cantieni blow people away just after the seven-minute mark.



Marshall also performs as part of another band, **Swallowtail**, where he shares the calling duties with another multi-instrumentalist, Tim Van Egmond. In addition to calling, Van Egmond primarily plays the hammered dulcimer.

A trip to Van Egmond's site, led to a further journey to a brief video on the [Facebook page of the Amherst Survival Centre](#), as he, with dulcimer, and the drummer Bob Wiener, entertain people in the lengthy queues for food parcels in the current pandemic.

Wiener's performance is quite striking. If you play with people who speak their mind, you quickly learn that the primary responsibility of an accompanying percussionist, apart from keeping the beat, is not to be annoying. This can be difficult in quieter pieces—but Wiener here seems to have it absolutely nailed.



Tim Van Egmond



George Marshall

## Techno Contra



The Parson Sisters performing at a techno event

Dr Google also has a lot to say about techno contra in the US—it doesn't seem that big anywhere else. Techno events are partly characterised by clubbing-type lighting—flashing lights and wearables that glow in the dark—and partly by the music.

Music for techno may still involve some live musicians but will usually involve some electronic beat, remixing, looping and sampling.

A DJ may replace musicians entirely, building dance tracks of entirely separate tunes, linked only by a common beat.



The dances are still mostly traditional but the staging seems to encourage a bit more boisterousness— and calling where you don't have a tune to follow is quite an art.

The US Country Dance and Song Society (CDSS) has a very good article on the pluses and minuses of techno contra [here](#).

Techno contra does sometimes seem to be seen as a way of getting young people into dance. It might be the case with campus events but the CDSS article is probably right in saying that the best, if not only, way to get the young involved in numbers is to have a young organisation or young leadership.

## Ladies and Gents—Ravens / Robins and Larks

Another offshoot that occupies quite a bit of the Google content is gender-neutral contra. This has been driven by a desire for greater inclusiveness. In the gender-neutral events, the dancer's role is selected by the individual or rotated rather than an automatic male/female division.

Finding the best way to make gender neutrality work most effectively seems to be a work in progress. Issues include how to identify the two roles without using gender (robins and larks seems to be one popular option).

There are ongoing issues about who leads; and some need for adjustments and clarity about who does what steps, holds and movements. The CDSS has published [some notes](#) for organisations wanting to run gender-neutral dances, which gives some advice on these issues.

This is probably not how the whole world is going to do it—at least in the short-term — but it (and maybe techno also) seems an interesting example of how, in most things we value, growth or even survival involves the right balance between preserving tradition and acceptance of change and differences.



Logo of the Boston Gender-Free Contra Dancers



Advertisement for a dance for students at the University of Michigan.

[Thanks to Jeanette Mill and Linda Aunela for comments on the draft of this article.]

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## The Mission Songs Project: An Interview with Jessie Lloyd

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The release of the *Songs Back Home* album by Jessie Lloyd in 2017 was an important milestone in Australian folk. In place of the usual focus on music from the European community, the album is a selection of songs composed by Aboriginal and Torres Strait Islander musicians between 1900 and 1967.

The songs include church hymns, as well as songs about daily life and song of farewell as families were divided or working away from home. The songs in the album were collected as part of the Mission Songs Project, which was supported in part by National Library Folk Fellowships in 2016 and 2017.



Since the first release of the album, Jessie, who is now based in Melbourne, has been touring extensively. The show's success in Australia has led to engagements in the Europe and Americas, where it has met equally enthusiastic audiences. We caught up with her to find out more about what comes next.

***What are the next steps with Mission Songs? How are you coping with the COVID-19 shut-downs?***

It has been difficult. Three tours planned this year are now all on hold, but the tour sponsors have been supportive. In place of touring, I am mainly focussing on a new album. I am also working to create a bigger online presence and organising the material collected so far.

***Tell us about the new album.***

It will be a second collection of Mission Songs. We have settled on some of the new songs but, as with the performances, I want an album to be more than a collection of tunes. It should be telling a story about our culture and people. So a lot of thought has to go into putting the narrative together and how each song fits within it.

***What story do you think the songs tell us?***

It's partly about what has been done to Indigenous people and getting recognition of that – but what the songs really showcase is the resilience our people have shown, the humour and the deep feelings about family and place that have survived. Sharing that with the broader community becomes a very positive thing.

***How do you collect the material?***

A lot of it has come from my extended family. These days a lot also comes from touring. I am only looking for original songs and they can be hard to find. So finding a good new song can take a lot of effort following a lot of leads.

***How has the music evolved over the last couple of years as you have been performing?***

It has changed. We have found that the songs sound best when they are performed as they were originally intended to be sung. They don't need the bells and whistles arrangements or every different instrument. The songs should just flow naturally with the story.

***What have been your main musical influences?***

As a child, it was all about the music around me – and there is an enormous amount of music in the Indigenous community. It seemed like there was always someone playing an instrument in people's

living room. Young people are really into it now – a lot of hip hop and inventing their own beats. They have phones now so there is a huge amount of online sharing of ideas and performances.

I spent a lot of time singing in church, and there was a big country and western influence. Early on I was a Roger Knox fan, but I liked a lot of different types of music. I was into the Tracy Chapman / Sade style – sort of soul/lounge material without getting too much into the jazz side.

I only started formal music study as a mature age student. My main instrument was bass guitar or upright bass. Recently, I have used the ukulele more – it has a strong tradition in our music.

**Would you like to see other artists take up these songs that you have found?**

Absolutely. We have also published the music of the songs in a form that can be used by local choirs and singing groups. The aim is to make the music open to as many ears as possible.

It is important to be respectful and tell the story around the song properly, but, to me, it doesn't matter whether you are an Indigenous or non-Indigenous. The songs are part of the history of Australia and we all need to value and promote them.

**Your 2014 EP "Other Side of the Room" was very much another side of your work with the soul/ lounge feel and your own songs. Can you see yourself moving back to that at some stage?**

The EP was a bit of a struggle because I was doing it on top of a full-time job, but I am glad I was able to put it out there. The main priority at the moment is Mission Songs – but when the time is right, I may go back to it.

**Learning more**

The CD and the songbook and information on the shows and how to use the material in schools are available on <https://missionsongsproject.com/>. Jess can also be contacted for bookings at <https://jessielloyd.com/>.



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## MFS Dance and Music Sessions Contacts

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As most sessions are now either in hibernation or operating in ways that are liable to sudden change due to the COVID situation, members interested in joining, should disregard previously advertised session times and get in touch with the contacts listed below.

Monday Dance Workshops	Mark Simmons 0421 814 718
Contra	Linda Aunela 0437 350 254 lindaunela@yahoo.com.au
English Country Dancing	Colin Townes 0417 020 615
Irish Set Dancing	Christine 0413 168 562
Australian Settlers Music	Ray Mulligan 6247 4725
Tuesday Night Music Group	Julie 628 235 523 or Robert 6291 9135

# Music and COVID—the Science and the Rules

One of the problems currently facing music groups is uncertainty about how the virus spreads in a musical setting. In other words, to what extent is normal social distancing effective if people are expelling more air than normal either through different wind instruments or singing?

It seems clear at this stage, that the evidence on the level of increased risk has not yet reached the level of certainty. This is partly because of the lack of time for thorough research, continued gaps in knowledge about aerosol transmission generally, and the complexity of factors involved, including volume, ventilation, time of exposure, wearing of face masks, and, of course, general prevalence in the community.

At the time of writing, the NSW Health Department had issued advice, via Twitter, against playing wind instruments, such as saxophones, clarinets, flutes and recorders around other people, citing a preliminary University of Colorado study, accessible [here](#), but had not issued any prohibitions outside of school settings. The ACT government requires two metre social distancing for choirs but had not moved to date on wind instruments.

There have been many other studies on this now that readers can access through the hyperlinks. A [good summary](#) of the evidence on singing was published recently in the Journal of Voice. Another summary of instrument issues has been published by the [Ontario Public Health Department](#).

When looking at these articles, or others, it is important to remember that this is a very fast moving field. Continued changes in the evidence and government response are highly likely and musicians need to stay very aware of this.



Testing the air flow from a bagged clarinet in the University of Colorado study.

## Other Dance and Music Sessions Contacts

Canberra Celtic Choir	canberraceltticchoir1@gmail.com
Canberra Scottish Fiddlers	markjenner@grapevine.com.au
Canberra Shanty Club	Mondays 7.00 pm. Old Canberra Inn.
Earthly Delights Historic Costume Balls	Aylwen Garden 6281 1098.
English Traditional Music Sessions	Jackie Luke 0417 679 139
Folk Dance Canberra	Lesley Rose 6286 6401 folkdancecanberra@gmail.com
Hoskintown Acoustic Kitchen Jam	Diane Cross 0402 644 450.
Jammalong	Dianne Porter porter32@bigpond.com
Murrumbateman Acoustic Music Club	wal.brewer@gmail.com
Old Time American Jam Session	Donna Vaughan 6258 9485
Queanbeyan Bush Poets	Laurie McDonald 6253 9856 or 0432 488 828.
Saturday Slow Session	Anna at acrab@netspeed.com.au
Surly Griffin Morris	Simon Wall 0404 859 404

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# Artists Shed Concerts

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## 88 Wollongong Street Fyshwick

The schedule as at 9 September is below. There may be changes or additional acts, so patrons are advised to check on the [Artists Shed website](#) or [Facebook page](#). The Artists Shed seats up to 50 people within current COVID restrictions. You can guarantee a seat by booking and paying at the website. The Shed also hosts Trivia Nights on the second Friday of each month.

Sunday	2-5pm	20 Sep	Johnny Reynolds Band Support: Dan Fernandes
Sunday	2-5pm	27 Sep	Grace Notes Support: Dan McFeeley
Sunday	2-5pm	4 Oct	Divine Devilles - DJ Gosper and Ali Penney Support: Johnny Huckle
Saturday	2-5pm	10 Oct	Paverty Support: Turnip Sundae
Sunday	2-5pm	18 Oct	7 Shots
Saturday	5-8pm	24 Oct	Carnival Road
Saturday	5-8pm	31 Oct	Guitar Case Troubadours Support: Danny Valnaar
Sunday	2-5pm	1 Nov	Escapado
Sunday	2-5pm	8 Nov	Dan Lids Fernandes and L'Ensemble
Sunday	2-5pm	21 Nov	Tennessee
Saturday	5-8pm	28 Nov	Jason Maynard
Sunday	2-5pm	6 Dec	Dave O'Neill and Den Hanrahan
Sunday	2-5pm	13 Dec	Darcy Welsh

*Monaro Musings* is published by, Monaro Folk Society Inc, PO Box 482 Civic Square ACT 2608. Views expressed by the Editor and others in *Monaro Musings* are not necessarily those of the Monaro Folk Society.

### **Monaro Folk Society, Inc. 2019-20 Committee**

President: Geoff Kell - [president@monarofolk.org.au](mailto:president@monarofolk.org.au); Vice-President: David Ball; Secretary: Ian Bull - [secretary@monarofolk.org.au](mailto:secretary@monarofolk.org.au); Treasurer: Rod Peters - [treasurer@monarofolk.org.au](mailto:treasurer@monarofolk.org.au); Public Officer: Antonella Salpietro; Committee Members, Linda Aunela, Matt Gibbins, John Hewaat, Anne Mathas. For general enquiries please use [secretary@monarofolk.org.au](mailto:secretary@monarofolk.org.au)

### **Appointed Officials**

Membership: Christine Gifford - [membership@monarofolk.org.au](mailto:membership@monarofolk.org.au); Merry Muse Coordinator: Vacant; Merry Muse PA Coordinator: Pierre Sibilant; *Monaro Musings* Editor: Keith Ogborn - [editor@monarofolk.org.au](mailto:editor@monarofolk.org.au); Bookkeeper: Linda Aunela - [payments@monarofolk.org.au](mailto:payments@monarofolk.org.au); Web Manager: Neil Glassford - [webmaster@monarofolk.org.au](mailto:webmaster@monarofolk.org.au)

# NOTICE OF MFS ANNUAL GENERAL MEETING 2020

The Annual General Meeting of the Monaro Folk Society Inc will be held online on Thursday 8th October 2020, at 7.00pm

To attend and participate in this meeting, you need to have renewed your membership of the society by submitting your 2020 membership renewal application.

**You will also need to register in advance for this meeting:**

<https://zoom.us/meeting/register/tJIqdemrrjojHtFCnKUwxJk6wi4NqiOapDSm>

**After registering, you will receive a confirmation email containing information about joining the meeting.**

All members of the Society are invited to attend. Please direct any enquiries to [secretary@monarofolk.org.au](mailto:secretary@monarofolk.org.au)

Please note that proxies are permitted - the proxy form can be filled in online and submitted at: <http://www.monarofolk.org.au/agm-2020-proxy-voting-form/>

Or downloaded, filled and emailed at: <http://www.monarofolk.org.au/wp-content/uploads/AGM-Proxy-Form-2020-FINAL-.docx>

Proxy form must be received no later than 7.00pm Tuesday 6 October.

Email to: [secretary@monarofolk.org.au](mailto:secretary@monarofolk.org.au)

The rules of the society provide that –

The ordinary business of the annual general meeting shall be –

(a) to confirm the minutes of the last preceding annual general meeting and the last preceding general meeting;

(b) to receive from the committee, auditor and servants of the society reports upon the transactions of the society during the last preceding financial year;

(c) to elect the officers of the society and the ordinary committee members.

The annual general meeting may transact special business for which notice is given.

## **Special Items of Business**

To consider and, if thought fit, to pass the special resolutions set out in the attached notice of intention.

[Further details about these special resolutions may be found at this link.](#)

## Standing Items of Business

Setting of Membership Fees

Bank Signatories

That the signatories on the Beyond Bank account be Treasurer: (Name); Bookkeeper: (Linda Aunela); Membership Secretary: (Name); Secretary: (Name); President: (Name). Any two to sign.

Appointment of Auditor

Annual Reports

Members are invited to access copies of Annual Reports in the Members Section of the website: [monarofolk.org.au](http://monarofolk.org.au)

Unless moved otherwise, reports will be "taken as read".

Election of Committee

Please note that, under the Rules of Association:

"1. Nomination of candidates for election as office-bearers of the society or as ordinary committee members –

1. shall be made in writing, signed by two members of the society and accompanied by the written consent of the candidate (which may be endorsed on the nomination form); and shall be delivered to the secretary of the society at or before the date fixed for the AGM at which the election is to take place.

2. If insufficient nominations are received to fill all vacancies on the committee, the candidates nominated shall be deemed to be elected and further nominations shall be made verbally at the AGM by two members of the society, provided that the candidate(s) signifies consent.

3. If insufficient further nominations are received, any vacant positions remaining on the committee shall be deemed to be vacancies."

*If you are not a current financial member of the society, now is the time to join or renew at [monarofolk.org.au](http://monarofolk.org.au), and all members are sincerely encouraged to nominate candidates for election at the AGM and of course attend the AGM.*

All positions become vacant at the AGM. These 10 positions are:

President  
Vice President  
Secretary  
Treasurer  
Public Officer  
Committee Members (5)

If you wish you can use the Nomination Form, or just write a letter to the Secretary with the above information and signatures.

**Further Information:** The Agenda and Reports will be uploaded over the coming weeks at: [www.monarofolk.org.au/AGM-2020/](http://www.monarofolk.org.au/AGM-2020/)

Ian Bull, Secretary, Monaro Folk Society

## **Notice of Intention to present special resolutions to the 2020 Annual General Meeting of the Monaro Folk Society (Inc.)**

Pursuant to the *Associations Incorporation Act 1991*, the Committee of the Monaro Folk Society (Inc.) provides the required 21 days' notice that it intends to put the following special resolutions to the 2020 Annual General Meeting of the society.

### **Special resolution 1 – Holding general meetings by videoconference or audioconference**

That the following rules 29A and 29B be inserted into the Monaro Folk Society's Rules of Association immediately after rule 29:

#### *29A. General meetings – method of communication*

*(1) Despite any other provision of these rules, a general meeting of the society may be held using a method of communication, or a combination of methods of communication, that allows a member taking part to hear or otherwise know what each other member taking part says without the members being in each other's presence.*

*(2) A person who takes part in a meeting conducted under sub-rule (1) is taken, for all purposes, to be present at the meeting.*

#### *29B. Proxies*

*(1) A member may vote by proxy at a general meeting conducted under sub-rule 29A(1).*

*(2) No member of the society, including the presiding member for the meeting, may hold more than five proxies.*

*(3) A notice appointing a proxy must be given to the secretary of the society not less than 48 hours before the time of the meeting for which the proxy is appointed.*

*(4) A proxy must be a member of the society who has paid all money due and payable by the proxy to the society as at the time of the meeting for which the proxy is appointed.*

and that rule 33 (2) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*33 (2) Except as provided under sub-rule 29B(3), all votes shall be given personally.*

## **Special resolution 2 - Holding committee meetings by videoconference or audioconference**

That the following rule 23A be inserted into the Monaro Folk Society's Rules of Association immediately after rule 23:

### *23A. Committee meeting – method of communication*

*(1) Despite any other provision of these rules, a meeting of the committee may be held using a method of communication, or a combination of methods of communication, that allows a member taking part to hear or otherwise know what each other member taking part says without the members being in each other's presence.*

*(2) A person who takes part in a meeting conducted under sub-rule (1) is taken, for all purposes, to be present at the meeting.*

## **Special resolution 3 – Extending the period within which the annual general meeting must be held**

That rule 26(1) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(1) The society shall at least once in each calendar year and within the period of five months of the expiration of each financial year of the society, convene an annual general meeting of its members on such a date and at such place and time as the committee thinks fit.*

## **Special resolution 4 – Notice period for special resolutions**

That rule 28 of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(1) Except if the nature of the business to be dealt with at a general meeting requires a special resolution of the society, the secretary of the society must, at least 14 days before the date fixed for the holding of a general meeting of the society, cause written notice to be given to members specifying the place, time and date of the meeting and the nature of the business proposed to be transacted at the meeting.*

*(2) If the nature of the business proposed to be dealt with at a general meeting requires a special resolution of the society, the secretary of the society must, at least 21 days before the date fixed for the holding of the general meeting, cause written notice to be given to members specifying the place, time and date of the meeting and the nature of the business proposed to be transacted at the meeting.*

## **Special resolution 5 – Voting requirements for passing special resolutions**

That rule 37(1) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(1) The rules may be amended by a special resolution passed by a three quarters majority of financial members voting at a general meeting.*

## **Special resolution 6 – Practices for examination of accounts**

That rule 5(4) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(4) Any accounts kept in accordance with sub-rule (3) of this rule shall be made available by the Public Officer, to any member of the society, or to any auditor or reviewer appointed by the society.*

and that rule 16(1) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(1) The committee shall consist of:*

*(a) the office bearers of the society: and*

*(b) five ordinary members of the society, each of whom will be elected pursuant to rule 17 or appointed in accordance with sub-rule 16(4).*

*Note: the auditor or reviewer appointed by the society must not be a member of the society.*

and that rule 26(2)(b) of the Monaro Folk Society's Rules of Association be amended to read as follows:

*(b) to receive from the committee, auditor or reviewer, appointed officials, or their representatives, and servants of the society, reports upon the transactions of the society during the last preceding financial year;*

## **Special resolution 7 – Amount of annual membership fee**

That rule 11 of the Monaro Folk Society's Rules of Association be amended to read as follows:

*11. Subscriptions*

*(1) The annual membership fee of the society is \$2 or, if any other amount has been determined by an annual general meeting of the society for the next period of membership, that other amount.*

*(2) The annual membership fee is payable before 1 July in any calendar year.*



Geoff Kell - President MFS

10/9/2020