

**MELBOURNE COMPOSERS' LEAGUE:**  
**GUIDELINES FOR CONCERTS AND REPERTOIRE SELECTION PROCEDURE**

**(29 April 2024)**

**The purpose of this document**

The purpose of this document is to clarify procedure for organising concerts and selecting scores in order to assure the membership that these processes are fair and equitable. Through this process, we aim to be transparent, embrace diversity, provide opportunities to members, and be welcoming to composers.

**Main operating models of concert organisation**

The Melbourne Composers' League (MCL) committee employs two main operating models in regard to running concerts and selecting scores:

**1) Curated concert by score selection:**

The MCL Committee convenes a Score-Reading Panel and invites all MCL members to submit scores for consideration.

**2) Non-curated concert (Elbow Room concerts):**

All MCL members are invited to contribute pieces, and composers are accepted in the order they apply. Members can submit a 'proposal' rather than actual scores or recordings. All submissions are accepted until the program is full. Composers who submit after the program is filled will be first on the list for the next concert.

**The MCL committee retains the right to invite individual guest composers in all concert models.**

**The MCL welcomes collaborations with other national and international organisations and events.**

**The MCL committee retains the right to run special events.**

**Procedures for score selection**

- 1)** Members of the score reading panel have the right to remain anonymous.
- 2)** Anyone organising a concert has an automatic right to have a piece included in the concert.
- 3)** The decision of the Score-Reading Panel is final, and no correspondence will be entered into. However, at the discretion of individual panels, reports/feedback may be made available to submitters. This will be made clear in the initial instructions to submitters.
- 4)** Submission of scores can be done electronically (via email or electronic file transfer) or via hard copy (posted by mail).
- 5)** Submitters will receive confirmation via email that their scores have been received. Until submitters receive actual confirmation, they should not presume their scores have been received.
- 6)** Recordings may be submitted at the discretion of the submitting composer.
- 7)** Generally, a Score-Reading Panel is composed of members of MCL committee. Alternatively, the MCL Committee may invite general members of MCL (or non-members) as guest panelists to participate in Score-Reading Panels.
- 8)** Composers may be asked to submit anonymously. When scores are anonymous, an independent non-voting panelist will be appointed to oversee acceptance of scores, redacting and identifying markings on scores, distributing to the Score-Reading Panel, collating information, and communicating with submitters.

### **Constitution of Score-Reading Panel:**

Each Panel consists of a minimum of three voting members (comprising a chairperson and two voting members). However, the MCL Committee may deem it necessary from time to time to vary this number according to the requirements of the event.

- 1) The chairperson shall be the curator/organiser of the event.
- 2) The chairperson's role is advisory and is non-voting except where needed to overcome a voting impasse amongst the panel members.

### **Disclaimer:**

All committee members have the right to operate their own external concerts in their professional life without restriction due to their being an MCL committee member. This includes concerts that may involve MCL members. Committee members also have the right to advertise their own concerts through the mailing list, which is the same right extended to all members of the MCL.