



INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC

IN PARTNERSHIP WITH



International Conference 2025

Bogotá & Medellín, Colombia
June 15–23, 2025

Submission Deadline: May 15, 2024, 11:59pm

The International Alliance for Women in Music is excited to invite you to apply and contribute a submission for ***Women in the World***, our 2025 Conference to be held at the beautiful campuses of [Javeriana University](#), a private university founded in 1623 in Bogotá, and [EAFIT University](#), a modern university in Medellín Colombia.

We have a great conference planned for you! We will be able to experience one of the most beautiful countries in South America. We arrive in Bogotá, a bustling metropolis with cultural and gastronomic offerings that are the envy of any major city. Next, the conference moves to Medellín, also known as the City of Eternal Spring, where positive leadership and vision have transformed the city into a safe and modern place to visit. Cultural visits will include local Coffee Farms, Cultural Institutions including the [Museo Nacional de Colombia](#), walking tours and more. Finally, no visit to Colombia would be complete without salsa dancing, and we will learn with some of the finest dance teachers in the city.

Who can Participate? OPEN CALL

This is an open call with no prescribed topics. Given our theme and the location, we want to hear about **Women of the World**; uncovering unheard voices; raising the visibility of underrepresented women globally; those women who are reimagining equity and inclusion in the world of music making; those challenging the “canon”; those whose history has been ignored, and we particularly want to celebrate the wealth of music creation and performance by and about women in Latin America. We welcome independent and academic researchers, performers, composers, interdisciplinary artists, sound ecologists, conductors, music technologists, students and more!

The details of the entire call are found in a downloadable PDF at the bottom of this page.

Eligibility

Proposers and/or Submitting Composers and Performers MUST be current members of the International Alliance for Women in Music (IAWM) at the time of submission. Keep in mind the processing time for membership applications and/or renewals is 1–2 business days.

**Note: Accompanying performers may wait until acceptance to join IAWM.*

To join IAWM [JOIN](#)

Submissions by non-members at the time of submission will be automatically disqualified.

***For this conference, IAWM Board and Staff members, with the exception of the Executive Committee, may submit a proposal. However, to ensure fairness, proposals received by such persons will be reviewed independently and blindly by an ad hoc committee rather than the Conference Committee.*

Considerations:

- All funding to attend the conference is the responsibility of the selected applicant
- All those whose works / papers / workshops etc. are accepted are expected to register and attend the entire conference.
- Conference Registrations FEES and Expenses:
 - Attendees are asked to carefully consider the financial commitment associated with participation prior to proposal submission.
 - The base fee for the conference will cost approximately \$1,000-\$1,200 which includes many cultural experiences meant to deepen participants' understanding of Columbia. Additional optional excursions will require additional funding which are still being negotiated.
 - Hotel, Airfare to Colombia and Food costs are *not* included
 - Airfare BETWEEN Bogotá and Medellín is included
 - All necessary transportation from the Hotel to the University and to cultural excursions is included
- Proposals and presentations in English or Spanish are accepted at the conference.
- Pianos may not be prepared or altered in any way; NO insertion of objects into or onto the strings.
- Prior to submission, composers must confirm performer availability Proposals which do not list all performers will be deemed incomplete and will not be considered.
- Performers must provide their own instruments (except a piano, which will be provided).
- Proposers must be willing to present on any day of the conference if their proposal is accepted.
- Composers / Performers must be willing to have their works performed on any day of the conference if their proposal be accepted.
- Performers may submit works of women composers from any time period or location.

Proposal Submission & Participation Policy

- Each member may propose a maximum of TWO submissions to this conference with only ONE proposal of each format type (e.g., ONE composition + ONE paper).
- Each member may be joined by another person as a co-presenter (e.g., panelist or accompanist) to ONE proposal.
- The maximum number of presentations in which a member may be involved on the conference program is TWO. If more than two proposals involving the same member are accepted, regardless

of whether the member submitted the proposal, or was added another member's proposal, the individual in question must choose in which two presentations they will participate.

- Presentation Sessions are limited to 25 or 55 minutes including questions.

Categories for Submission, Please Select One of the Following:

1. Individual Paper Proposals

- a. Paper presentations will be 25 minutes including questions. The program committee may compile topically-based two-paper sessions after the initial abstract selection process.
- b. Special consideration will be given to presentations that highlight the women, musical activities and traditions of Columbia and/or Latin America
- c. Maximum Individual Proposal length: 250 words.

2. Panels and Workshop Proposal

- a. Panels and Workshops relate to all disciplines and aspects of women in music.
- b. Panels provide an opportunity to examine a topic in depth. A panel comprises at least two panelists and is facilitated by a moderator, and includes a question and answer component.
- c. Workshops enable attendees to learn new methods, skills or projects through interaction, rather than to present original research.
- d. Special consideration of presentations that highlight the women, musical activities and traditions of Columbia and/or Latin America
- e. Panels and Workshops can include a live or pre-recorded video performance or lecture. **Please see specifications for videos below.** Not to exceed 55 minutes.
- f. Maximum workshop proposal length: 250 words. Be sure to include technical details.

3. Call for Scores: Composers and/or Performers Concert submissions

- a. Two types of submissions will be accepted:
 - i. IAWM composers submitting original works
 - ii. IAWM performers submitting works by women of any time period or tradition
- b. 10 minutes or less in duration, to be performed at a concert during the conference.
- c. Composers must either (a) perform their own works or (b) provide their own performer(s)
- d. Maximum proposal length: 250 words.

4. Lecture Recitals & Performance

- a. Maximum proposal length: 250 words.
- b. Lecture Recitals have a 25 minute limit with ½ time lecture presentation, performance and questions
- c. Performances have a 25 minute limit with performance, limited discussion and questions (not for concert submissions)
- d. Performance proposals must list all titles, movements and composers being proposed, with instrumentations and duration of each work

5. Virtual Listening Performance:

- a. For performances in which live conference performance is not feasible or transportable.
- b. Submit a link to a URL of a NEW piece or realization of an historical piece of music that is no longer than 15 minutes in length.
- c. A YouTube video is preferred for application submission. Your selected sounds should be of a high quality (MOV, .MP4, or .WMV) file.
- d. Upon selection, Recorded performances will be shared and distributed asynchronously via

The Learning Toolbox by the Kubify platform. More information about Kubify can be found [here](#).

- e. Include a 250 word summary about the piece, include title, names of composers/improvisors, performers and recorded date and why this work matters, etc. IAWM conference attendees will be able to view asynchronously for time differences.

Preparation of Materials for Submission

Electronic submissions are through Submittable are required.

- The IAWM's conference submission process is through Submittable. If you don't already have a Submittable account, you will be prompted to create one. ([Click here for help using Submittable](#) and a list of FAQs.)
- To submit a proposal, first sign in to the IAWM website. Then click the 'Submit' button at the bottom of this call. IAWM's conference submissions will be using CMS's submittable account.
- **A complete proposal includes:**
 1. The proposal's title and format.
 2. Type of proposal: See above
 3. Abstract of proposal: Not to exceed 250 words
 4. Optional: You may add up to 3 supporting materials to your proposal. These might include printed music examples, photos, statistics, or relevant data. (*NO dissertations, CVs, resumes, or PowerPoint presentations*)
 5. For Compositions:
 - a. The score's title, movements, composer, year of composition, instrumentation, and duration, rounding up to the nearest half minute. If a proposal includes partial selection, clarify in the program notes which sections will be performed.
 - b. A PDF copy of the full score and individual parts (anonymous). The score may be notated at concert pitch or transposed but the composer is asked to make this clear in the score.
 - c. Multi-movement scores should be merged into a single PDF file, as should all parts.
 - d. A digital recording of the work. MIDI file/software-synthesis realizations are acceptable
 - e. Most audio file formats are supported within Submittable.
 - f. Program notes (not to exceed 250 words).
 - g. Name of performers or ensemble, where applicable
 - h. Biographies of the performer(s) or ensemble (maximum total text of 250 words).
 6. Two audio samples to demonstrate the proficiency of the soloist/ensemble between 3 and 8 minutes. Preference will be given to submissions including the proposed work. When not possible, submit comparable examples. PDF reference scores to accompany the audio samples submitted under item #4.
 7. A brief biography of the proposer (not to exceed 250 words).
 8. A list of all required equipment and Internet needs. (Internet connections are not guaranteed).
 9. Contact details for Submitting Proposer and all collaborators, including email address, mailing address, and phone number and biography for each person. If your presentation includes 3 or more persons, [download this spreadsheet](#), save the file using your name as the file name (e.g.,

smith_john.xlsx), and complete the requested information for each involved person. You will be required to upload this completed file with your proposal.

Preparing an Abstract

The Conference Committee chooses presentations based primarily on the abstract as submitted, so it is important to write an abstract that the Committee will understand and can evaluate fairly. The purpose of the abstract is to convey to the reader what will be said in the presentation. State the main point of the presentation, outline the subsidiary points, and summarize the evidence offered, so that someone who has not heard the presentation can know in brief what it will say and can evaluate its contribution to our knowledge and understanding of music. The abstract, like the presentation itself, should be clear to an audience of musicians and music educators of all kinds, not just to those with a narrow specialty. While it may be necessary to provide the context or describe the problem to be addressed, please keep this to a minimum.

Please Note:

- To support the blind review process, the name(s) or affiliation(s) of anyone involved in the presentation should not appear in the title or abstract, nor in the file names or body of submitted audio
- Samples or other support materials, as submissions are evaluated anonymously. Proposals identifying the proposer or co-presenters will be disqualified. Names and affiliations may, however, appear in the "Personnel" section of the proposal and in submitted biographies, as the review committee will not have access to this part of the application.
- When referencing one's own previously published research, the proposer should refer to such research in the third person to avoid identifying themselves.
- Submissions that do not conform to the above guidelines will not be considered.

LINKS to SUBMITTABLE APPLICATION FORMS

[IAWM Call for Lecture-Recitals & Performances](#)

[IAWM Call for Panels & Workshops](#)

[IAWM Call for Papers](#)

[IAWM Call for Scores](#)

[IAWM Call for Virtual Listening Performances](#)

Proposals must be submitted by the deadline: May 15, 2024, 11:59pm
Proposers will be notified by June 1, 2024.

For additional questions, please send to: conference@iawm.org
We look forward to gathering as a community both in person and on-line!

Conference Committee:

Joanna Hersey- IAWM

Associate Dean, Composer, Performing Artist, Tuba,
University of North Carolina at Pembroke, North Carolina, USA

Vanessa Davis - IAWM

Clarinet performer, Educator, Texas, USA