

***The SEAMUS National Conference
Handbook***

Revised Edition

by Scott Wyatt
revised edition by Stephen David Beck
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Chapter 1: So You Want To Host A Conference?

Since 1985, the Society for Electro-Acoustic Music in the United States (SEAMUS) has held yearly national conferences at sites from all across the U.S. In that time, we've learned a lot about what works and what doesn't work when trying to present three to four days of concerts, paper sessions, panel discussions, and a banquet. This handbook is designed to help you plan, prepare and produce a SEAMUS National Conference. While we can't guarantee that every problem you may face will be covered here, we can give you solutions to the most common problems and give you advice as to how to prevent others from every happening.

The first question that conference hosts always ask is: "How much money will it cost me?" We will cover this important issue later in the chapter titled Financial Matters. At this point, we can say that the SEAMUS National Conference is designed to be self-funded. That is, the conference fees charged to those who attend should be sufficient to cover the costs of producing the conference. Ideally, the host institution won't pay a dime in actual expenses. And with good attendance and a sensible budget, you can even make a little profit.

The second question that conference hosts always ask is: "Will SEAMUS underwrite the cost of the conference, in case we go over budget?" The answer is simple, no. SEAMUS does not absorb any of the cost of producing and presenting the national conference. That is the responsibility of the conference host and host institution. On the other hand, SEAMUS will provide an interest-free loan to serve as start-up

money for the conference. This money must be repaid immediately after the conference begins.

Over the past several years, we have made a special effort to assist the organizing host institution for SEAMUS national conferences by trying to give a better understanding of associated financial aspects of hosting such a conference. These guidelines are designed to reduce concerns and to protect the financial interests of both the host institution and SEAMUS. Please know that we value your volunteered efforts with hosting such a conference, and that we wish to assist you in every way possible.

While we know that the possibility of financial disaster is always a threat, careful planning and conservative budgeting will insure a successful conference. We strongly urge you to follow all of the recommendations contained in this document, including budget guidelines, calendar deadlines and programming.

Chapter 2: What Makes A SEAMUS Conference

The point of the national conference is to bring together composers, performers, teachers, students, and other parties interested and active within the field of electro-acoustic music to exchange ideas, aesthetics, information, technology, and music. It is an ideal opportunity for the host institution's students to come in contact with so many of the nation's composers of electro-acoustic music and such concentrated diverse ideas within a short period of time. Approximately 120 conference participants can be anticipated as long as appropriate publicity and notification procedures are followed.

Conference Dates

The conference occurs in the spring, sometime in the vicinity of late March to late April, although other times are possible¹. There are several dates you must try to avoid. They are:

- the weekend of Easter
- the week of Passover
- the time shift to daylight savings time

Because the Easter and Passover occur on different days each year, make sure you check those dates carefully.

The conference is normally scheduled to meet from Thursday through Saturday evening. No conference events should be

¹ All conference dates are subject to the approval of the SEAMUS Board of Officers.

scheduled on Sunday as most participants have return flights on Sunday morning and early afternoon.

The dates should be checked with the host institution's master calendar to avoid conflicts that may present problems with hotel, parking, concert hall, performers, ensembles, and production staff availability. Two concert halls (for afternoon concerts with morning and evening rehearsals - and for the evening concerts with morning and afternoon rehearsals), two lecture halls (for alternating paper/panel sessions - which allows one to set-up while the other is in progress), and several large classrooms (for demonstrations and meetings) should be reserved for the entire conference period.

You should also schedule dress rehearsals for all local performers and ensembles in the concert halls during the two or three days prior to the conference.

Conference Design

The conference should include the following:

- Concerts:** From two to four concerts per day. Concerts should be no longer than 75-80 minutes of music each. One evening concert is strongly recommended. Lunchtime concerts (particularly where bag lunches are available) have been very successful.
- Papers & Panels:** Paper and panel sessions should be distributed throughout the conference. Sessions should be designed to give presenters twenty to thirty minutes each with a five-minute question/answer period to follow. These sessions work well

to create audio breaks between concerts. At least two sessions per day.

General Meeting: There should be at least one hour set aside for a general meeting of the Society. While these are not always well attended, they are a necessary part of the conference.

Awards Banquet: The SEAMUS Awards Banquet should occur on the final evening of the conference. During this gathering, the Board of Officers will present the SEAMUS Award, the ASCAP/SEAMUS Student Commission and other awards of recognition as necessary.

Receptions: The President's Reception is an informal gathering, usually on the opening night of the conference, or immediately before the Awards Banquet. Other gatherings should be scheduled where appropriate.

Conference Schedule

Here's what a typical conference schedule might look like:

Thursday	9A	Conference Welcome
	930-11A	Paper Session
	1130A-1230P	Lunch Concert
	1-230P	Paper Session
	3-430P	Afternoon Concert
	430P	Reception
	6-730P	Dinner Break
	8P	Evening Concert
Friday	930-11A	Paper Session
	1130A-1230P	Lunch Concert

	1-230P	Paper Session
	3-4P	Afternoon Concert
	430-530P	Special Event Session
	6-730P	Dinner Break
	8P	Evening Concert
Saturday	930-11A	General Meeting of the Society
	1130A-1230P	Lunch Concert
	1-230P	Paper Session
	3-430P	Afternoon Concert
	430P	President's Reception
	530-730P	Awards Banquet
	8P	Evening Concert

While this schedule gives a general overview of the events that should occur, there is much flexibility as to time and sequence. Several conferences have found that the last night worked very well when the last event of the evening was the Awards Banquet and President's Reception.

Alternative Times

At the 1997 National Conference in Kansas City, the conference hosts created an interesting alternative to the conference schedule. They created a series of one-hour events. It didn't matter whether it was a paper session, panel discussion or concert; everything was one hour (except for the evening concert). Between each session was a half-hour break.

The end result was a conference that ran on time and had a sufficient amount of ear recovery time between events. The overall pace was relaxed and enjoyable. It gave people the opportunity to chat without feeling like they were missing

something. This alternative was highly successful, and may be adopted.

Conference Theme

It is strongly recommended that the conference director, in conjunction with the national officers, establish a theme for the conference which seems appropriate and timely. This theme should be included on the conference Call for Participation, the preliminary brochure, the conference poster, the conference program, and all conference correspondence.

A good theme can set the mood and mystique of the upcoming conference. It can also help generate ideas for special events, promotional efforts and general *esprit de corps*. While a conference theme is not requisite, it often helps focus the efforts of all involved towards a well-defined goal and mission.

Chapter 3: Administration, Planning & Scheduling

Perhaps the most critical element of a successful conference is planning. It takes a lot of time and energy to organize a conference. Good and responsible planning will help alleviate 80% of all the problems that will arise. What does good and responsible planning mean? It means creating a checklist of tasks to be done. It means finding enough people to assist you with all of these tasks (trust me, you cannot do it alone). It means beginning early, getting things done early, and not letting yourself fall behind. How can all this be done?

Conference Staff

Develop a conference staff. You, obviously since you're reading this handbook, will be in charge. But many tasks can be delegated to student workers, graduate assistants, and clerical staff. If you have a like-minded colleague who would like to be a part of the SEAMUS Conference, sharing the responsibilities can be a successful way of handling the multitude of tasks. Here is a list of the critical tasks and responsibilities you'll need to deal with as the conference director:

- Task Scheduling
- Conference Finances
- Accommodations & Transportation
- Publicity
- Music & Paper Selection Committee
- Conference Production

This chapter will deal with all of these tasks, and will try to give you ideas as to how to best deal with the nuances of each responsibility.

Task Scheduling

Having a reasonable and workable task schedule is the foundation of a successful conference. Making sure tasks are done timely and in the proper order is your most important responsibility. Most often, the problems you'll have to deal with will arise from not getting the tasks done on time.

You will need to begin work at least 12 months before the conference dates. Set up a Task Calendar, which contains all important tasks and deadlines. To do this, define all the tasks you need to accomplish, determine the timeline for each thread of tasks, and then prioritize the relative importance of all the task threads.

As we continue through the various responsibilities you have to deal with, we'll give you some guidelines as to when, where and how these tasks should be accomplished.

Conference Finances

The task of handling the conference finances usually poses the most immediate problems for conference hosts. You must develop ways of taking conference registrations (by phone or mail, by check or credit card), ways of handling money for publication, mailing and general printing costs, and most importantly ways of doing these within the fiscal limitations imposed on you by your institution.

Many colleges and universities have a department that handles conferences and other like events. Usually, these departments are affiliated with departments of continuing education or college extension services. The advantages of using these services are:

- they often have well developed methods for handling finances
- often, they can pay for pre-conference expenses without requiring a start up fund
- they have well developed methods for advertising, publicity and registration
- they can help you develop and manage your conference budget

Unfortunately, these departments have a downside. They can be expensive. Many simply add a flat fee to your conference registration fee to cover their overhead. Some take a percentage of all gross receipts. Sometimes these fees can amount to well over \$100 (or more) per attendee. SEAMUS conference fees are rarely that high. And with a service charge of that magnitude, it simply becomes unaffordable to use their services.

Sometimes it is possible to negotiate with conference services departments, and if you can get a deal where your conference service charge is less than 25% of the total registration fee, you've done well. Their services can save you a lot of headaches, but you can do it yourself for if you can't afford it.

Be sure to develop your budget early. Know what things will cost, and develop a price structure that gives you the financial

freedom to produce a great conference. Chapter 6 will cover the budget in great detail.

Accommodations & Transportation

As soon as you agree on a conference date, you should try to contact several reputable hotel/motels which are located close (walking distance if at all possible) to the conference site and reserve a minimum total of 100 rooms. Most hotel/motels will offer a conference discount - particularly if you are providing them with 100 rooms for three or four nights. If the hotel is unwilling to do this, something is probably wrong (like it's the same weekend as the your-school vs. *arch-rival-school* basketball game) and you should look into it. If the hotel is simply being cheap, then there is something wrong with the hotel. Try to reserve about half of your rooms at a less expensive hotel if there is one available. Often the cost of four nights lodging can make or break a conference attendee.

Lodging information should be printed in the preliminary conference brochure and all registration information. Reserve one room at the better hotel for the SEAMUS Award recipient.

In an effort to assist students from other schools who wish to attend this conference, it is recommended that you investigate possible dorm housing arrangements at reduced cost for the visiting students (perhaps through your housing office or by contacting your local student music organizations such as Phi Mu Alpha, Sigma Alpha Iota, etc.). This housing information for visiting students for the conference should be included in all conference publicity.

With regard to transportation, most airlines will offer a modest discount (5-10%) for national conferences, in return for a designation of official airline. Call the airlines that fly to your city to see who might give you the best deal. If you're providing 100+ guaranteed seats, they're usually willing to work with you. Sometimes, the deals are really modest, but they are better than nothing.

Publicity

Creating the right public image of the SEAMUS National Conference will significantly help you attract conferees to your event. You'll need to create promotional material to solicit works and to announce the conference. There are lots of distribution channels we have used to get this material to our constituency and membership. Use them all.

Without question, the most important part of the whole publicity process is the creation of a visual image for the event. Attractive artwork and a consistency of design will help the conference look professional and important. Unless you are a trained graphic designer or have lots of experience in design, don't try to do this yourself. Find a graphic artist. Create an image and design scheme for the conference that relates to the conference theme or electro-acoustic music in general. Use it on everything: posters, letterhead, registration forms, web pages, tee-shirts, badges, everything.

Chapter 4 will go into detail about all aspects of publicity.

Music & Paper Selection Committee

The toughest job you'll have is selecting the music, papers and panel sessions that will be presented during the conference. You need to plan ahead to be well prepared for this process. This section will discuss the duties of the selection committees and methods that will assure a fair, open and timely selection process. The Call for Participation will be discussed in chapter 5.

The conference host organizes the music and paper committees. It is SEAMUS policy that people serving on these committees must be well qualified and experienced in their field and should not be currently in a course of study or degree program.

The music selection committee is charged with auditioning and judging all of the submissions for the conference, and providing a list of works acceptable for presentation. As the conference host, you do have final say over what gets performed, but generally, the committee's recommendations should be followed. The committee should be no less than three and no more than five people. Try to create a committee of diverse views, aesthetics and styles. Often, these are committees that create the most interesting programs. You should include yourself on this committee, but have at least three others as well.

Since 1990, it has been SEAMUS policy that all music submissions are judged blindly. That is, the composer's identity is withheld from the committee. While most competitions or conferences do not, we have decided that a blind audition will guarantee a fair hearing of each composer's work. Criteria for selection should be (1) quality of work, (2)

feasibility of performance, and (3) length under 10 minutes. Works under 15 minutes should also be considered, but long works create real scheduling problems for concerts.

Student works are to be judged separately, and are to be selected based on a separate scale of criteria. You should be able to accept enough student works to comprise at least 15% of the total number of accepted works.

Auditioning the Music Submissions

Judging the submissions can be done two ways: (1) send tapes and scores by mail (or UPS) to all members of the selection committee for their judging, or (2) bring all judges to a central location for a two-day audition marathon. You should expect to receive approximately 250-350 submissions from across the US and around the world. Refer to the Official Call for Participation (Appendix A - page 47) for rules governing who can submit works for consideration to the conference.

While the first suggestion is the most economical, it also takes the longest. It could take up to two months to judge the works this way. It also requires significantly more effort to protect the identity of the composer.

The second method for judging is the quickest and certainly most “committee-like way to process such a large number of submissions. It is also quite easy to protect the identity of composers because you can maintain close control of the audition. On the other hand, this process is very taxing on the judges, and unless the committee members are from nearby cities, it can be expensive to cover travel costs.

You must try to balance the relative costs of both these methods for auditioning the submissions. Both have advantages and disadvantages. But it should be noted that any delay in the judging process will impose serious time constraints for future tasks, and may be an impediment to the selected composers' ability to attend the conference.

Paper and panel sessions

Judging the paper and panel sessions is a much-less daunting task. Generally, you will receive enough submissions so that roughly 75% of the proposals would be accepted. Panel session proposals are not particularly common, and so you may need to create some events in this genre.

The judging can be done by mail and without the problems associated with anonymity. In this process, the identity of the author/proposer might be a strong clue to the potential success of the paper or panel.

Papers and panel proposals should be judged on quality of the proposal, and feasibility for presentation. Accommodation for unique but difficult presentations should be attempted wherever possible.

Conference Production

The conference will require several staff members to assist in its actual production. These tasks will all be on going at the same time. So be sure you have people who you can trust. You will need assistants to handle the following:

- on-site registrations

- sound & audio
- rehearsals & concerts

The On-Site Registrations coordinator will handle all of the same day registrations, in particular, last minute arrangements for the banquet and box lunches (if you choose to provide them).

The Sound & Audio coordinator will handle all aspects of sound reinforcement and audio production for all concerts and paper sessions. Your staff recording engineer would probably fit the bill nicely. But whoever has this responsibility will ultimately bear the kudos and blame for the quality of the concerts. So be sure you have the right person!

You ought to also have someone coordinate rehearsal schedules and concert production (i.e. a stage manager). This person will handle all pre-concert rehearsals, direct each concert, and be the chief intermediary between performers and composers. This person will also receive kudos and blame for the timeliness of the conference. As concerts become more and more delayed, your conferees will become more and more restless, irritable and wishing they were somewhere else. Again, be sure you have the right person!

You are welcome to subdivide conference responsibilities further. In fact, you will find that your relative sanity is proportional to the number and quality of assistants you have in place by the time the conference begins. Don't try to do it alone. Delegate where you feel comfortable and confident.

Chapter 4: Publicity

As we have stated earlier, effective publicity is critical to the success of the conference. A well-planned design scheme will help to unify your materials and give the conference a professional appearance. But most importantly, make sure you have planned enough time to effectively distribute these materials, both through the mail and through the Internet.

Once a conference design scheme is completed, you can develop the following materials: call for participation, a conference poster, a registration and information pamphlet, and letterhead.

The call for participation and conference poster will be the first materials distributed and will create the foundation for all other publicity. Be sure to include the basics (where, when, theme), deadlines for submissions, qualifications for submitters, and the official call for participation (page 47). The poster will contain a concise description of the event (who, what, where, when, and maybe why), and contact information (mail address, e-mail address, and web page). The registration/info pamphlet will contain all of the necessary forms needed for a conferee's registration, information on hotel accommodations, transportation, and a concise schedule of events. You should send all correspondence regarding the conference on official conference letterhead (designed with the same scheme as everything else).

The call for participation and conference should be ready for distribution at the previous year's national conference. That is, if you are hosting SEAMUS 2000, you should be able to

distribute the poster and call at SEAMUS 1999. This means that your design materials must be prepared at least 15 months before your conference. See chapter 7 for a complete task schedule.

Publicity by Mail

At the appropriate times, these materials will be distributed to our SEAMUS members and to the electro-acoustic community at large. Our treasurer will provide you with current mailing labels of all SEAMUS members that you can use for all print material. You should purchase the College Music Society's electronic music mailing list (category 31C - electronic music/computer music) to supplement the distribution. Currently, there are about 420 SEAMUS members, and over 800 on the CMS list. While there is overlap, you should still make complete distributions to both lists.

A common misperception is that printed materials cost the same to print per item, whether you print 100 or 10,000. In fact, that is not true. The biggest cost in printing is the initial setup charges. So it is very expensive to print only 100 copies of anything. But once you reach about 500 copies, prices start to fall dramatically. In fact, the difference between printing 1000 and 2000 copies might be as little as 10-15%.

If you feel particularly secure about your finances, you could send printed materials to the complete CMS composition list (about 1800 names). While your printing costs might go up slightly, your mailing costs will double. You might reach potential conferees that wouldn't otherwise hear about us. But it might not be worth the added cost.

Electronic Publicity

While not everyone is on-line, much of the established constituency of SEAMUS has some form of Internet access. Distribution of our conference materials over the Internet has proven to be an effective (and cheap) way to attract conferees and new members. You can expedite electronic distribution by making sure you create electronic text-only versions of all your printed materials at the same you are developing the printed versions.

There are three specific methods we use to distribute this material electronically: through e-mail lists, USENET newsgroups and the SEAMUS web page, SEAMUS On-Line.

Electronic Mail

E-mail list distribution is quite simple. Find mailing lists that have an interest in electro-acoustic music, and mail them a copy of all the materials, at the appropriate time. Some lists don't like advertising and consider our calls as such. But most of the time, the lists are quite gratified to get this information. Here are well-established lists that should be contacted:

- seamus-l@comp.music.lsu.edu The official e-mail list of SEAMUS
- emusic-l@american.edu A discussion list about electronic music (mainly pop, but some experimental)
- csound@noether.ex.ac.uk A Csound discussion list
- max@vm1.mcgill.ca A MAX discussion list
- smt-list@husc.harvard.edu Society for Music Theory

There are many other lists available. Use your best judgement, but contact the SEAMUS VP for Programs or President if you have any questions.

USENET newsgroups

USENET newsgroups are much like e-mail discussion lists, except that people read messages off a message board stored on a distant server. All electronic material should be posted to the major newsgroups that discuss electro-acoustic music.

Those groups are:

- comp.music
- comp.music.research
- comp.music.midi
- comp.music.misc
- comp.sys.sgi.audio
- rec.music.compose
- rec.music.makers.synth
- alt.emusic

Internet/WWW

SEAMUS On-Line is the Society's official web presence. In 1996, we began to post all pertinent information for the upcoming conference on the web page. If you have a local web server and want to manage the files yourself (or delegate to a student), you can. Otherwise, SEAMUS On-Line will host your materials. The impact of SEAMUS On-Line has on conference interest has been profound. During the last week prior to the Call For Participation deadline, the number of "hits" increased from about 10-25 per day to over 100 per day.

Given the impact SEAMUS On-Line has had on recruiting new members, we feel strongly that having registration and informational materials on-line will also help boost conference attendance. SEAMUS is committed to expanding its outreach, particularly through the web page. Whether or not you will manage the web site, you will work closely with the SEAMUS webmaster so that the visual design of your printed materials matches the web page.

Chapter 5: The Call for Participation

During the summer of 1996, a subcommittee of the SEAMUS Board of Directors was charged with standardizing the Call for Participation. This came about because of discrepancies between SEAMUS policy and calls put forth by previous conference hosts. Policies regarding who can submit to the conference, responsibility of submitters and the cost of submissions were developed to address problems that arose through the submission and conference process. Variations from these policies are permitted only with prior approval of the Board.

You **MUST** adhere to the following official call for participation, inserting only the following information relative to your specific conference: (1) dates, (2) deadlines (± 2 weeks), (3) categories for submission, (4) available resources, and (5) submission address. Items listed in italics are to be filled in by your institution.

Official Call Guidelines

The following are summarized submissions guidelines drawn from the Official Call for Participation.

- Anyone who is a SEAMUS member or a citizen or legal resident of the United States may submit works to the National Conference. Those who are not members of SEAMUS must include a submission fee of \$15 to \$20. The host can determine this value. Student submissions must be made by qualified students as defined in the SEAMUS Policy Statement 2:

A student is someone currently enrolled in an academic course of study which leads to a high school diploma, or baccalaureate, masters or doctoral degree in music or electroacoustic music, or enrolled in a program in which the course of study includes electroacoustic music and related fields.

- Composers may submit up to two works for consideration. It is up to the host institution whether composers may submit more than two works. This is strongly discouraged by the Board. If you choose to accept more than two works per composer, each additional work submitted must be accompanied by a \$10 -\$20 processing fee. Composer should include a self-addressed stamped envelope for the return of their materials.
- Composers may submit works in any genre or style, of any length. Preference will be given to works under ten minutes in length. Works over eighteen minutes long will generally not be considered.
- The SEAMUS National Conference will cover standard licensing fees through ASCAP, BMI and their foreign affiliates. Neither SEAMUS nor the host will pay rental fees for performance materials. Composers submitting works will supply scores and tapes that are required for performance at no cost to the host institution or SEAMUS.
- Papers and Panel Session Proposals may be submitted without fees (other than non-SEAMUS membership fees).

I cannot stress to you the importance of adhering to these guidelines. The official call was created to avoid and deter recurring problems with the submission process. It reflects official SEAMUS policy, and it must be followed to the letter.

The complete text of the Call for Participation is found in Appendix A. A complete text of the Official Conference Submission form is in Appendix B.

Chapter 6: Financial Matters

No task is as critical as the budgeting of the conference.

SEAMUS is a corporate enterprise that is vulnerable to the same kinds of financial difficulties other businesses face. Your host institution is at more risk because the ultimate financial commitment rests with it.

Establishing a preliminary budget of expenses and income is a critical task, and must be completed at least one year before the conference dates. Included are some sample budgets that give you an idea of what to expect and how to organize your expenses.

Please note that the items and amounts listed in these example budgets are ONLY examples. You MUST determine the actual budget numbers as they apply specifically to your locale. SEAMUS is not responsible for budget calculations that are derived from the examples below.

Example Income

The following income estimates are based on an attendance of about 100, distributed between late fees and student fees according to our past experiences. These figures are most important because they tell you how much you have to spend on the conference.

SEAMUS National Conference Income

Category	Amount	Number	Total
SEAMUS Member	\$ 75.00	35	\$ 2,625.00
SEAMUS Member (w/ late fee)	\$ 85.00	35	\$ 2,975.00
SEAMUS Student	\$ 35.00	10	\$ 350.00
SEAMUS Student (w/ late fee)	\$ 45.00	10	\$ 450.00
Non-member	\$ 90.00	5	\$ 450.00
Non-member (w/ late fee)	\$ 100.00	5	\$ 500.00
Total registration		100	\$ 7,350.00
Banquet	\$ 25.00	40	\$ 1,000.00
Banquet (w/ late fee)	\$ 35.00	40	\$ 1,400.00
Total Banquet			\$ 2,400.00
Tee Shirt Sales	\$ 15.00	40	\$ 600.00
Total Misc.			\$ 600.00
Total Income			\$10,350.00

Example Expenditures

This budget is based on the distribution of 1500 posters and calls, about 100 conference attendees and 80 banquet attendees. Please create your own budget from the expenses and costs related to your local site.

Category	Item	Amount
Publicity	Conference Poster (1500)	\$800.00
	Call for Participation	\$100.00
	Preliminary Conference Brochure	\$500.00
	Postage for Call/Poster/Brochure	\$350.00
	Total Publicity	\$1,750.00
Conference	Conference Programs	\$600.00

	Friday Evening Reception	\$400.00
	President's Reception	\$500.00
	Musicians Fees	\$1,200.00
	A/V Equipment Rental	\$1,000.00
	Miscellaneous Expenses	\$100.00
	Total Conference	\$3,800.00
SEAMUS Award	SEAMUS Award plaque	\$100.00
	SEAMUS guest airfare	\$500.00
	SEAMUS guest hotel	\$400.00
	Total SEAMUS Award	\$1,000.00
Other Items	Banquet Cost (ca. \$16/person)	\$1,280.00
	Tee Shirts (50)	\$250.00
	Total Other	\$1,530.00
	Total	\$8,080.00

Chapter 7: Calendar of Important Dates

It is important that you create a task schedule, and stick to it. The schedule will tell you what needs to be done, and by when. Following closely will assure you fewer headaches as the conference dates approach. We have assembled a sample schedule based on the accumulated experience of the past eight years.

Calendar Deadlines:

- April 15 - May 1** Establish theme; reserve all concert halls, lecture halls, classrooms, and hotel rooms; design Call for Scores and Papers; contact SEAMUS treasurer for membership mailing labels and ask treasurer to purchase CMS electronic/computer music address labels and have all mailing labels sent to you prior to May 15. See appendix A for the official call for participation.
- The Call for Scores and Papers deadline should be between September 1 and October 1. Obtain conference assistant(s). Obtain database software. Begin budget.
- May 1 - June 1** bulk mail 1st Call for Scores and Papers using mailing labels for SEAMUS membership and CMS electronic/computer music labels (31C), send out announcements to at least SEAMUS, ICMA, CMS Newsletter editors.
- May 20 - 31** make reservations with hall and caterer for president's reception (Friday evening), award banquet (Saturday evening), and after evening concert receptions (Thursday and Friday evenings). The fact that this reception is free should be announced within the conference program. When making

arrangements for receptions and the banquet, it is recommended that you establish a clearly understood predetermined dollar cap on the cost of each individual event (IN WRITING) with the caterer(s). You should indicate to the caterer(s) to absolutely not go beyond this agreed upon dollar amount - if you want to remain within your budget guidelines.

- June – August** look for local, regional, and national sponsors who may be interested in supplying equipment, or sponsoring a concert or an after concert reception. Locate a graphics design student or faculty willing to design preliminary brochure, poster, and conference program. Organize a music and paper selection committee of three members (the Board of Directors may have already selected a chair for these committees - if so, then add two additional members).
- middle of August** bulk mail 2nd Call for Scores and Papers using mailing labels for SEAMUS membership only. Deadline should be between September 15 and October 10.
- Sept 1 - Oct 15** have conference poster (two color, 17" X 20" or 18" X 24" - 800 copies) and preliminary conference brochure (two color, 8 1/2" X 11" folded - 800 copies) cover designed as companion pieces.
- Sept 15 - Oct. 10** deadline to receive all music and paper submissions. Each submission is to be entered into the database for future correspondence. Print out a list of all submissions and ready all music and papers to go to selection committee.
- Sept 20 - Oct. 15** mail out submissions to committee members. Members must return their ratings to conference director no later than October 30th.

- Oct 30 - Nov. 5 assess the selection committee's ratings and preliminary organize 6 to 8 concert programs (no longer than 75 to 80 minutes of music each), possibly 2 interlude concerts [occurring just prior to paper presentations](no longer than 15 minutes each), approximately 12 - twenty minute paper/presentation sessions with each session having a five minute question answer period, and possibly sound diffusion lunch concerts in an appropriate space where conference participants could eat a brown bag lunch - which they order each morning prior to 10 AM at the conference registration table. The lunch concerts have been found to be VERY successful.
- Nov 10 - 28 notify all participants in writing as to whether or not their work has been selected. This is an important deadline! Faculty who have works selected usually apply for travel funds which usually requires a written proposal due in early November if money is to be received prior to the late registration deadline. If you want to avoid uncomfortable phone calls, meet this deadline! In the notification of acceptance letters, request performance scores and tapes, bio and program notes (bios. and program notes should be emailed to you or sent to you in a text file which you can easily access - as this will save you a great deal of keystroke time) to be received back in your hands by Dec. 15. Also include a permission form (to the composers who's work has been selected) for the recorded performance of their work (which is recorded during the conference) to be released for radio broadcast at a later date. Include with this request a statement indicating that should the performance not go well during the conference performance, the composer may request that his or her composition to be excluded from the broadcast recording. Such a request should be sent to the conference host

immediately after the conference. Include a letter (to the paper presenters) requesting a text copy of their presentation for the conference proceedings along with a release form indicating the author's permission to include their text within the conference proceedings. Since SEAMUS is a non-profit organization, no royalties are paid.

- Dec. 15 – 21 organize second draft of conference schedule and concert programming. Have entire preliminary conference brochure text completed and ready for printing - include day by day schedule of events, concerts with names of composers, topics and names of presenters/panelists (and session chairs), registration information, hotel and airline information. See examples of previous brochures. Get commitments from performers, ensembles, and conductors. Notify and have a courtesy meeting with key concert hall production staff members about the needs and importance of conference.
- Dec. 15 performances scores and tapes, bio and program notes to be received back in your hands.
- Dec. 21 preliminary conference brochure (800 copies - enamel stock) and conference poster (800 copies) to printer.
- Jan. 1 all performance scores to all performers and conductors. Contact SEAMUS treasurer for membership mailing labels and ask treasurer to purchase CMS electronic/computer music address labels and have all mailing labels shipped to you before Jan. 10.
- Jan. 1 - Jan. 15 begin work on main conference program. The beginning of the program should have a brief welcoming from the conference director, the dean or director of the host school,

and the SEAMUS president. Please ask your dean/director and the SEAMUS president for welcoming remarks to include at the beginning of the conference program. In addition to having the complete schedule of the conference, you may want to include bios of all concert composers and conference presenters toward the back of the program. It is suggested that you include a page or two of special acknowledgments, a list of the SEAMUS officers and Board members, and a how to become part of the membership page. There should also be a page of the program devoted to the SEAMUS Award recipient (bio. information). An announcement should be included in the conference program concerning coffee/tea and donuts being sold at the registration site in the mornings by student organizations. The conference program should also include a ballot for conference participants to vote for five of their top compositions which are performed during the conference - for inclusion within the SEAMUS CD series. Program notes for each concert should probably not be part of the conference program. Individual concerts could have single sheets of program notes available at the concert hall entrance at the beginning of each concert.

- Jan. 15 mail preliminary conference brochure and conference poster out of all SEAMUS members and CMS (31C) electronic/computer music address labels (800 combined addresses if you eliminate duplication and community colleges). Meet with caterer to determine details, costs, menu(s), etc.
- Feb. 1 meet again with your concert hall production staff (stage managers, lighting and audio staff) with a list of needs and begin to work out details with them. Begin organizational work on rehearsal time schedule for all pieces. If possible, live

performance works should receive 30 to 45 minute rehearsal slots, tape and/or video should receive 10 minute slots. Begin to assemble concert and presentation student production teams (one team per concert hall and one team per day for lecture/presentation hall).

Feb. 10

organize a production schedule book which can then be passed out to concert hall production staff plus your student production teams. This will assist you in reducing questions aimed at you. You may also want to send out updates for this book to all production personnel as time goes on to avoid confusion. Make arrangements for the SEAMUS Award plaque to be made - don't exceed your budget. Reconfirm the SEAMUS Award recipient's hotel room and cost.

Feb. 20

Notify all concert composers as to when and where their rehearsal will be (see enclosed example letter). Locate from within the University/College/Performing Arts Center maps of the area and campus for the registration packet. If the conference will be in multiple buildings, ask a student to design a conference location map which should then be copied for the registration packets. Also locate or assemble a list of local restaurants with approximate costs, types of food, and distance away from the conference site. A list of emergency telephone numbers and any information regarding shuttle service (to and from hotels) should also be assembled and included within the registration packet. Make sure all performers and ensembles are rehearsing and have rehearsal information.

Mar. 1

Make final arrangements with whoever is handling the registration table at the conference site during the conference. Schedule dress rehearsals for the two or three days prior to the

conference in the concert halls for all area/local performers participating in the conference - and send notification out to all performers letting them know when, where, and what to expect, as well as what to wear for the concert performance. It is recommended that all production problems of lighting and audio be solved during these rehearsals. These pieces will again be scheduled for a 30 to 45 minute rehearsal with the composer during the day of the concert. Contact your video equipment people to make sure all arrangements have been made and confirmed for the necessary equipment and make sure they are aware of the rehearsal and concert times for the individual video pieces.

Contact your local music student organizations (Phi Mu Alpha, Sigma Alpha Iota, etc.) to see if they would sell donuts and coffee/tea during each morning of the conference. If these organizations agree to do this, a large announcement should be included in the confirmation letter of conference registration sent to each conference participant, the conference program, as well as, in the registration packet.

Mar. 10

Make arrangements for access to two-way radio communication between you, the conference registration table, the concert hall production team, and the lecture/presentation hall production team. You will need 4 radios on the same frequency - with battery chargers for over night charging. These radios should be on a repeater system in order to ensure reception. Your physical plant or performing arts facility may have such radios available, otherwise you may want to rent the radios from an audio sound reinforcement company - again don't exceed your budget.

Assemble all program notes for each concert and have copies made for each individual concert.

Organize a cleaning team of students for removing trash from the lunch sound diffusion concerts space after each concert so as to not present problems between the conference and the host institution.

Mar. 15

Make arrangements to have a student or colleague to meet the SEAMUS Award recipient at the airport and to take the recipient to the hotel. Pick up the plaque for the SEAMUS Award recipient. Begin all final preparations for on-site registration, concert rehearsals, equipment, caterer(s) (A placard should be made indicating that the President's Reception offers free beer, soda, and wine (cash bar) and sent to the reception site. Please also make arrangements for a lectern to be available for presentations during the banquet), production staff, and student production teams. You may want to contact the local press and National Public Radio station concerning the conference.

Appendix A: Official Call for Participation

CALL FOR COMPOSERS & PRESENTERS

SEAMUS National Conference

The Society for Electro-Acoustic Music in the United States is pleased to announce the ***YEAR*** SEAMUS National Conference, to be held at ***PLACE***. Any current SEAMUS member, or any citizen or legal resident of the United States may submit works to the conference.

Composers are invited to submit up to two works for consideration for presentation. Student compositions are encouraged. Paper submissions for panel discussions or paper presentations on topics concerning electro-acoustic music are also requested.

Performers scheduled to appear include: ***HOST WILL DETERMINE THIS***

Special features of this year's conference include: ***WHATEVER THE HOST WANTS TO PUT HERE***

Composers are requested to submit the following:

- Scores (a maximum of two) with accurate timings. Preference will be given to works with durations under 10 minutes in length. Due to scheduling considerations, works longer than 18 minutes will generally not be considered.
- Recordings if available. Recordings should be included for any works utilizing tape as a part of the composition. DAT, CD, and cassette formats are acceptable.
- A list of equipment required for performance of the work. Please indicate whether the composer can and will supply some or all of this equipment. Every effort will be made to accommodate reasonable equipment requests. Please indicate also whether the composer can and will supply his or her own performers.
- Brief biographical information on the composer, and brief program notes.
- A self-addressed, stamped postcard for confirmation of receipt of materials.
- A self-addressed, stamped envelope for the return of materials should the composer desire they be returned. Please do not send original scores or tapes; SEAMUS cannot be held responsible for the loss of materials.

Submissions by citizens or legal residents of the US who are not SEAMUS members are subject to a submission fee of \$15 per item. All submission fees are non-refundable.

A maximum of two pieces may be submitted. The host institution will pay licensing fees through BMI and ASCAP. Neither SEAMUS nor the host will pay rental fees for performance materials. Composers submitting works will supply scores and tapes that are required for performance at no cost to the host institution or SEAMUS.

Paper authors are requested to send the following:

- An abstract or complete article of a suitable length for presentation in twenty minutes. Suggestions for panel discussions should include a list of possible participants. Suggested topics are: *DETERMINED BY HOST*
- Brief biographical information on the author.
- A completed submission form.
- A self-addressed, stamped postcard for confirmation of receipt of materials.
- A self-addressed, stamped envelope for the return of materials should the author desire they be returned. Please do not send originals; SEAMUS cannot be held responsible for the loss of materials.

Those selected for inclusion on the conference are required to attend the conference. Should a composer or author be unable to attend the conference they will, of course, not be able to present their works.

For submissions or more information, please contact:

HOST INSTITUTION

Send submissions to:

ADDRESS

DEADLINE for submissions: September 15, *YEAR*

Appendix B: Official Conference Submission Form

OFFICIAL SUBMISSION FORM

SEAMUS National Conference

Composer's Name:

SEAMUS Member

SEAMUS Student Member

Non-member US citizen or legal resident

 Include \$15 per submission

 Make check payable to: *whatever is appropriate for the conference site*

I want to join SEAMUS. Membership fee enclosed:

Regular Member \$35

Student Member \$20

Associate Member (International) \$45 USD

 Make check payable to: SEAMUS

Address:

Phone:

Fax:

Email:

Composition Submission(s):

1. Name of Piece:

 Duration:

 List of Equipment Required for Performance:

Are you planning to bring any of the equipment with you?

 Yes () No ()

Will you be supplying your performers?

 Yes () No () Not applicable ()

Program Notes:

2. Name of Piece:
Duration:
List of Equipment Required for Performance:

Are you planning to bring any of the equipment with you?

Yes () No ()

Will you be supplying your performers?

Yes () No () Not applicable ()

Program Notes:

Paper or Panel Discussion Topic Submission

Title:

(please attach an abstract or complete article. Panel Discussion topics should include a suggested list of participants)

Brief BIOGRAPHY:

Send this form with your submissions to:

HOST

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