

**Hosting a National Conference  
for the  
Society of Electroacoustic Music  
in the United States (SEAMUS)**

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Revised by  
SEAMUS Board  
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## Purpose of Document

The purpose of this document is to outline the primary tasks of a host and to articulate SEAMUS policies and procedures as they relate to the execution of the SEAMUS national conference. The primary readership of the document is expected to be institutions hosting the conference, or institutions that may want to host the conference. The policies and procedures set forth are subject to change based on the unique needs of each host and the unique circumstances of each conference.

### I. What is the SEAMUS conference?

The National Conference for the Society of Electroacoustic Music in the United States (SEAMUS) is a 3–4-day annual event that typically occurs in the spring of each year. The conference's main purpose is to allow electro-acoustic music, technical information, and musical ideas to be shared among SEAMUS members, the electronic music community, and the listening public in general. The conference typically comprises ten to twelve concerts of electroacoustic music, several paper presentation sessions, a membership meeting, and a formal reception and banquet. Work presented at the conference during the conference is selected through a formal submission and adjudication process.

### II. Creating a Proposal to Host a SEAMUS Conference

To host a SEAMUS Conference a written proposal should be submitted to the SEAMUS board. Voting members of the board review and vote to accept, not accept, or accept with suggested revisions. The proposal should include:

1. a description of the hosting institution
2. a description of facilities available at hosting institution and the availability of those spaces.
3. a list of performers and ensembles available to perform selected musical works
4. personnel that can service the conference
5. a proposed timeline of events for the conference and events leading up to it, including proposed conference dates and a timeline for releasing the call for works, adjudication, and notification
6. a description of the number of concerts and paper sessions
7. a budget outline

The proposal should be 5-7 single-spaced pages to adequately describe the issues above as well as other related matters (as needed).

Before beginning the writing of a proposal, secure the support of your administrative unit (e.g., Department Chair or Dean) and confirm the availability of the physical spaces (concert venues and lecture halls) required to execute a SEAMUS conference. If the proposing institution, agency, or business is outside of the academy, a variation of this process might be expected.

Typically, two (or more) concert venues are required to be able to appropriately execute the 10-12 concerts that are ordinarily part of a SEAMUS conference. Other venues will also be required for lectures, workshops, installations, listening rooms, receptions, and banquets.

If a hosting institution expects to use its staff, the host should also confirm that those personnel will be available during the time frame of the conference to serve its execution. Such personnel may be full-time staff of a department, student volunteers, or professionals external to the hosting institution.

Elements that are typically part of every SEAMUS conference include:

1. ten to twelve electro-acoustic concerts
2. sonic/visual installations
3. a listening room
4. paper/panel sessions
5. the SEAMUS banquet
6. the general membership meeting

When selecting dates for the conference the host and SEAMUS board should be cognizant of holidays or other events that may conflict with the proposed dates, particularly religious/cultural holidays and conferences whose attendees overlap with those of SEAMUS.

### III. SEAMUS Support for the Conference and Host

SEAMUS will consider loans to be recouped from registration costs to each host on a case-by-case basis, but hosts should plan to cover conference expenses through their own resources. SEAMUS does, however, assist with the adjudication process, conference registration, promotion, and general assistance for the host as needed. SEAMUS has also assisted conference hosts in reaching out to sponsors for the conference.

## IV. Call for Works

After the proposal is accepted, the next step is to create a Call for Works, which describes the conference and provides, at minimum, information about the following:

1. the dates of the conference
2. the location of the conference
3. the theme of the conference (if any)
4. the types of works being solicited
5. the types of special proposals being solicited (if any)
6. the submission deadline (typically 1.5 to 2 months after the Call for Works is released)
7. links to the submission portal and conference website (as available)
8. the host's contact information

If possible, the Call for Works should include a list of instruments where the host can provide a performer. For practical reasons creating a performer list may be somewhat difficult because the Call for Works will go out so far in advance of the conference.

The Call for Works text is typically between 400-800 words in length and is disseminated via the SEAMUS communication channels and applicable listservs. The Call for Works should be sent out multiple times during the submission period.

An example of a Call for Works is provided in Appendix B to this document.

While developing the Call for Works text, the host should work with the Director of Technical Development ([techdev@seamusonline.org](mailto:techdev@seamusonline.org)) to create the conference submission portal. The timeline for testing the submission portal and releasing the Call for Works, should occur earlier than later. An opening date between August 1-15 is optimal for a submission deadline of October 1.

## V. Website Information

To provide information for the SEAMUS membership and also for the public at large, a webpage with appropriate links to the submission and registration URLs should be created by the host. This website will be updated over the period leading up to the conference, but should ultimately include:

1. The Call for Works
2. Information about travel to the conference
3. Lodging (blocks of rooms can be reserved at most hotels at lower rates)
4. List of restaurants nearby
5. Maps (e.g., campus and building maps)
6. Descriptions and images of venues
7. The conference schedule
8. The rehearsal schedule

## VI. Submissions

Conference submissions are handled through an online portal created by SEAMUS. There may be 3-4 submission forms, depending on what is most efficient; one for general Creative Works – which includes installations, one for pieces for Conference-Provided Performers, – which may be folded into the Creative Works form, one for Presentations and Workshops, and one for the Student Commission Award Competition. Members are allowed to submit one paper and one piece or installation for presentation.

The submission form will include composer name, composer biography, composition information, program notes, performer information as applicable, media documenting the work for adjudication, and a commitment to attend the conference.

Below is a typical list of categories for submission found at most SEAMUS conferences:

### **Creative Works**

- Fixed Media – audio only, at least 1-8 channels
- Fixed Media – audio and video, at least 1-8 channels
- Live performance and electronics – performers provided by composer, at least 1-8 channels, may include fixed or interactive audio and video
- Live performance and electronics – for conference performers, 1-8 channels, may include fixed or interactive audio and video

- Installations – form may vary widely and needs to be well-documented for adjudication (equipment needed, equipment provided, channel number, projection, etc.)
- Performer Curated Concert/Performances – calls for performers to select and submit plans for either an entire concert or for inclusion on a concert have been popular with SEAMUS members

NOTE: If having concerts at a late-night venue, there should be an option for composers to opt in or out of being programmed at that time.

### **Presentations**

- Papers – requires at least an abstract, at least a 20 minute presentation with additional time for questions
- Workshops – should be documented as well as possible, might range from 1-2 hours
- Demos – should be documented as well as possible, at least a 20 minute presentation with additional time for questions

### **Student Composer Award Competition**

- Will be formatted similarly to Creative Works form with additional information specific to students

NOTE: Students must submit to the Creative Works form if they want to be considered for conference performance without being selected as a finalist for the competition.

### **Performer Curated Concert and Conference Performer Curation**

- It may be useful to use a separate form for creative works to be considered by conference performers if there are particular requirements, but it can be folded into the general form as well

These categories are a good representation of a typical SEAMUS conference, but the host may add to or take away from these categories as needed for their particular situation. It is common for hosts to add categories that pertain to their particular research, aesthetic, or technical interests and capabilities. For instance, a host might include:

- A call for high-channel-count spatial works if available at an institution
- A call for provocative papers (non-refereed)
- A call emphasizing unusual forms or media

## VII. Conference Adjudication

For each conference, adjudicators with expertise in the field of electroacoustic music are chosen by the SEAMUS Member-at-Large for Adjudication and the conference host(s) to assess and rank the submissions.

Additionally, five judges are selected by the Member-at-Large to judge submissions to the Student Commissioning Award Competition. The process of judging the award submissions takes place independently of the conference host.

In addition to the Student Commissioning Award Competition, the SEAMUS Award is given each year to a composer, technologist, or scholar who has made a significant impact on the field of electro-acoustic music. The nominees for the award are submitted by the SEAMUS Board and the conference host early in the year and voted on by the board and hosts. Nominations are not open to the public.

All adjudication takes place anonymously and anonymity violations on the part of submitters will result in disqualification. Adjudicators are also asked to report any conflict of interest they encounter in the process.

Approximately, 36 adjudicators are selected for judging conference submissions. Two-thirds (24) of the adjudicators are selected by the SEAMUS Member-at-Large based on nominations from the membership, and one-third (12) are selected by the host institution. Guidelines for the appointment of adjudicators are developed by the SEAMUS board and can be found at:

<https://seamusonline.org/national-conference-adjudication-process/>

The host is responsible for finding, contacting, and confirming their twelve adjudicators and submitting this information to the Member-at-Large. The SEAMUS Member-at-Large, then invites them officially to serve as an adjudicator for the conference. The term of service for Member-at-Large selected adjudicators is two years and the term for host-selected adjudicators is one year.

The assignment of adjudication load is handled by SEAMUS. Each judge is given approximately 40 works which they rank between a range of 1-5, with 1 being the highest quality and 5 being the lowest.

Each work typically has 4-5 adjudicators assigned to it and the average score is shared with the conference host. The primary consideration for programming the conference is each piece's adjudication score, but hosts are allowed to consider technical feasibility, performer availability, and diversity of representation while programming.

Rankings for all compositions will be in relation to the category for which the works were submitted.

## VIII. Programming the SEAMUS Conference

Adjudication takes about one month after the submission portal closes. The adjudicated pieces are submitted to the host as soon as possible following adjudication. This provides the host with adequate time to program the conference based on the adjudication data and to send out acceptance notifications as soon as possible, but at minimum, three months before the conference. If such a timeline is achieved, there is a greater possibility that members will be able to go to their departments for travel support.

Following adjudication, the host will receive a spreadsheet containing all submission information and average ranking.

The submissions will be sorted by mean score (the lower, the better). Once the host knows how many pieces/papers/installations it wants to program in each category, then the submissions with the best scores are accepted in order until all the slots are filled.

For pieces with the same score at the cutoff, the choice is at the discretion of the host.

An imagined example:

If the host wants to program 50 (1a) Concert Music – Audio, Fixed-Media, stereo to multi-channel works, that would put the selected submissions in the range of a score of 3.4. But if the host accepted all the pieces tied with a score of 3.4, that would force the host to program an additional 10 pieces. In this case, the host would choose from the equally ranked pieces at their discretion. (Sometimes, variance is taken into consideration amongst similarly ranked submissions. The idea being that a piece that received a middling score because some hated it and some loved it is better than a piece with the same score that everyone agreed was mediocre. However, this is the host's call, because many other factors may enter into the decision of whether a particular work is accepted, such as the duration of the work and the ability of the hosts to provide performers for the work).

Beyond the average ranking, the host may determine that for a number of different reasons a particular composition cannot be presented. Among those reasons may be:

1. no performer provided
2. The host or composer is unable to meet the technical requirements for performance of the piece
3. the duration is too long

Once the host has a list of accepted works they will notify the SEAMUS President and the Director of Technical Development. The host will have access to the SEAMUS

adjudication platform and may send the announcements out themselves or ask for assistance from SEAMUS in notifying submitters and coordinating responses. Examples of acceptance and rejection communications are found in Appendices C and D.

The host should ask for any particular scheduling requests to be submitted very early in the process of notification with the caveat that not all requests may be possible.

## IX. Conference Attendance and Online Registration

Conference registration is handled through an online portal created by SEAMUS. Registration and attendance at the conference by composers whose work will be presented is required. Any exceptions to this should be publicly specified beforehand if possible. In situations of collaborative creation, only 1 of the creators is required to register and be present.

Conference registration rates are set by the host; however, the expected rates are best contained in the initial institutional proposal. See the most recent conference's registration fees for reference.

Non-composer performers can register for the conference without cost.

Tickets for the SEAMUS conference banquet are purchased at the time of registration. The host determines the menu offerings, location, and cost of the banquet.

The banquet should include options to meet the needs of a broad constituency of members (pescatarian, vegan, gluten free), a variety of non-alcoholic beverages, and an open bar is historically popular.

The host should work with the Director of Technical Development ([techdev@seamusonline.org](mailto:techdev@seamusonline.org)) to create and test the conference registration portal making certain that the conference registration rates are as desired and that the portal opening date and registration deadline are clearly understood. The registration deadline will have to be coordinated with the text in the acceptance notification so that there are no informational conflicts or inconsistencies.

## X. Programming the Conference

One of the primary tasks facing the host is assigning works to concerts. Decisions related to this task involve a number of influences including managing the total duration of concerts (usually between 90-105 minutes), balancing the programming (e.g., not too many trombone and electronics works in the same concert), distributing technically difficult works over multiple concerts, determining how much technical rehearsal time is

available for any particular concert, and accommodating special scheduling requests of composers and performers.

While it is nice to be able to accommodate scheduling requests, doing so is much easier when done in the first week after acceptance notifications have been sent out. Once the schedules begin to solidify, accommodating these requests becomes increasingly challenging and at some point, in the host's organizational process, impossible.

In addition to placing works into concert positions, technical rehearsals must be scheduled for each composition. Generally, these technical rehearsals occur as close in time as possible before the concert; however, in some cases, the technical rehearsal must be scheduled the day before. An example of this last situation is when the technical rehearsal needs to be placed on Wednesday evening, prior to the Thursday morning concert that opens the conference.

Among other scheduling matters that the host must manage are securing halls for papers and presentations, and appropriate spaces for the listening room and installations. Because these events are comparatively smaller in scope and typically do not involve complex technical rehearsals the task is usually simpler.

## XI. Onsite Conference Registration

The host should establish a conference registration center at a convenient and central location to provide conference information and to distribute material such as name tags, conference program guides, campus and local maps, and information about restaurants, etc. At conference registration the host should also provide some means to pay conference registration fees.

Normally conference registration is open each day of the conference (8:00- noon, Thursday-Saturday) in the mornings and in the afternoons, (for somewhat limited hours).

## XII. Economics of the Conference

In order to submit work for consideration to the conference, an applicant is required to be an active SEAMUS member which requires an annual fee for membership. Membership fees are SEAMUS's primary source of income and are not shared with the host. The conference host's primary source of income is the registration fees paid by SEAMUS members who have been accepted to the conference.

Registration fees should be set at a rate that will allow the host to recoup the costs of the conference, while also prioritizing affordability for SEAMUS members, particularly students.

In addition to registration fees, the host may derive income from sources including:

1. Banquet fees
2. Sponsorship by relevant music technology companies (Yamaha, Sweetwater, Max, etc.)
3. Sale of advertising in the conference program guide (book) For more information see budget provided in Appendix A.
4. Commemorative merchandise, which may be sold or provided gratis.

The distribution of funds to the host typically comes in two payments – the first after early registration and second at the conference. Because of this schedule, the host must have the capacity to purchase all required goods and services as needed. Costs that the host should anticipate are:

1. Costs related to hiring sound company (if applicable)
2. Costs of travel and lodging of the SEAMUS Award Winner
3. Costs of space rental
4. Costs of food and beverage at registration and reception
5. Cost of the banquet
6. 5% processing cost from online payment platform deducted from registrations
7. Costs related to shipping speakers back to Genelec (if applicable)
8. Costs related to banquet and registration fees of student award recipients
9. Costs related to creation of a conference program guide (if applicable)

NOTE: SEAMUS board members do not pay registration fees as a thank you for their service. Registrations for board members will be paid directly to the host by the SEAMUS Treasurer or President.

### XIII. Staff Requirements

There will be a number of roles that will need to be filled for the conference, which may be filled by conference hosts, hired professionals, and students. Among those roles are:

1. Skilled technicians to operate sound and video equipment for concerts and technical rehearsals. These could be employees from a professional sound company, SEAMUS members, or skilled students at the host institution.
2. Technical person to serve lecture and paper sessions
3. Ushers for all concerts

4. Staff to serve at conference registration for three days
5. Light management during portions of concert that have video
6. Photographer – videographers (if needed)
7. Recording engineer (if needed)

## XIV. SEAMUS CD Balloting

At the conclusion of each conference a balloting occurs that selects the best compositions of the conference. All works presented in the conference are eligible to be selected for inclusion on the CD except installations and works by composers who have had their music represented on the SEAMUS compact disc within the last three years (the previous two Music from SEAMUS volumes).

Only conference registrants are eligible to vote on the ballot. The ballot will be best offered using QR codes linked to the SEAMUS website. Each concert should ideally have a QR code and its own ballot.

A sample ballot is provided in Appendix G.

## XV. Support Documents:

Appendix A: Example of Call for Works Text

Appendix B: Example of Acceptance Notification Text

Appendix C: Example of Rejection Notification Text

Appendix D: Example of Conference Schedule (Overview)

Appendix E: Example of Technical Rehearsal Schedule

### Appendix A: Example of Call for Works Text

The Society for Electro-Acoustic Music in the United States (SEAMUS) 2018 National Conference will be held at the University of Oregon School of Music and Dance in Eugene, Oregon March 29-31, 2018. SEAMUS 2018 will be presenting an exciting and diverse range of electro-acoustic music including fixed media electroacoustic works, real-time interactive performance compositions, works that combine sound and video, and sound installations. The University of Oregon, the School of Music and Dance, and Future Music Oregon are thrilled about hosting the SEAMUS conference and we look forward to having you visit our beautiful campus.

SUBMISSIONS

Composers and sound artists may submit one original work from the broad spectrum of electronic music. This includes fixed media electroacoustic works, real-time interactive performance compositions, works that combine sound and video, and sound installations. Submissions will open August 24, 2017 and close 11:59 PM PDT, October 1, 2017. A link to the submission portal will be provided as we approach the portal opening date.

Selected works will be presented in one of our two 8-channel concert halls, our late-night venue, our listening room, or as an installation. The faculty performers at the School of Music are exceptional and will provide composers exquisite performances and audiences exciting listening experiences. Regardless of the media or style utilized by the respective artist, utmost consideration will be given to the entry's musical qualities and sound artistry.

The adjudication is a double-blind review process where composers of the submissions are not identified for the judges. Composers whose work is selected for inclusion in the conference are required to attend the conference.

We strongly encourage student submissions.

### **SPECIAL PROPOSALS**

We invite proposals from performers of electro-acoustic music to present a curated concert of music performed by them or their ensemble. The proposal should take the form of a text document that lists the (1) title, (2) composer,

(3) duration, and (4) technical requirements for each piece contained in the proposal.

The text document should also provide links to audio recordings of three recent performances (one of which must be a live recording (not studio) and one of which must include the use of electro-acoustics). Video recordings are not accepted.

This is a double-blind, peer-reviewed evaluation process, and all submitted recordings must be strictly anonymous: the performer(s)'s name(s) must not appear anywhere on the recording or on the website from which the recording is accessed. Please ensure that links do not expire.

We also seek proposals for lectures (more like dramatic rants) on provocative topics related to music and the arts – the more provocative the topic, the more likely it is to be accepted into the conference. The proposals should be 300-500 words in length; the provocative lecture should be fifteen minutes in duration with 10-15 minutes allotted for responses and questions. While we are seeking “hot” topics we strive to attract proposals that are well-organized, intellectually substantial and that stir debate. We do

not conceptualize these lectures as being platforms that serve performance art works.  
Provocative topics affiliated with politics and religion will not be considered.

Questions can be directed to Jeffrey Stolet at [seamus2018@uoregon.edu](mailto:seamus2018@uoregon.edu)

## Appendix B: Example of Acceptance Notification Text

December 4, 2026 Linda Jones

1234 Central Avenue, N.E.

Albuquerque, NM 87111

Submission number: 237

Thank you for your submission to the SEAMUS 2018 National Conference at the University of Oregon. Congratulations, your composition Manda Rocks has been accepted for presentation at the conference. It is our sincerest hope that both of you will be able to attend the SEAMUS conference, one of the most prestigious computer music events in the world each year. We will hold your position to present your work at the conference if, by Thursday, December 21, 2017, we receive confirmation from you regarding your plans to attend the conference. This must be done by email to [seamus2018@uoregon.edu](mailto:seamus2018@uoregon.edu).

Please include your submission number 237 in all communications.

Note 1: The programs have been developed using the timing for your work that you provided to the database and which was checked against your submitted materials. Please appreciate that the allocation of time for rehearsal, sound checks, setups, and performance is of critical importance to the flow of the entire conference. Revisions cannot be made to works resulting in an increased performance time.

Note 2: The deadline for receipt of all performance materials, and performer biographies is January 21, 2018. If you are providing performers, you must provide their biographical information, even if you are certain they are performing for another composer.

Note 3: Attendance at the conference is required for your work to be presented. Please register early using the online registration found at [seamusonline.org](http://seamusonline.org) (notification will be sent when registration opens). Conference registration fees are \$160 for regular members, \$80 for student members, and \$180 for all non-members. A late registration fee of \$50 applies for registrations after February 28, 2018. If circumstances require a late registration, please notify us that you still plan to attend. Online late registration will be available until and at conference. On-site registration will also accept cash or check at the late registration rate.

Note 4: The deadline for registering and paying for the Friday Banquet is February 28, 2018. You will be able to register for and make meal selections as part of the

seamusonline.org registration site. We anticipate the cost of the banquet will be \$60. More information will be forthcoming.

Note 5: Works scheduled for Thursday performance may have a tech time scheduled for Wednesday evening.

We want to thank our pool of adjudicators who worked diligently and quickly to provide their evaluations of over 400 submissions: Alyssa Aska, Elizabeth Baker, Mark Ballora, Matt Barber, Brian Belet, Christopher Biggs, Courtney Brown, Lou Bunk, Gil Dori, Frank Ekeberg, Jason Fick, Lyn Goeringer, Akiko Hatakeyama, Aurie Hsu, Simon Hutchinson, Nick Hwang, Grace Leslie, Paola Lopreiato, Barry Moon, Benjamin O'Brien, Ryan Olivier, Olga Oseth, Melissa Pausina, Sean Peuquet, Baljinder Sekhon, Jacob Sudol, Ben Sutherland, Dan VanHassel, Jorge Variago, Kirsten Volness, Chi Wang, Kristina Warren, Emilie Weibel, and Mark Zaki.

Finally, we would like to add to the recognition of your work by the conference selection committee our personal congratulations. We look forward to seeing you at the conference.

Most Cordially,

Jeffrey Stolet and Akiko Hatakeyama, co-hosts SEAMUS 2018

## Appendix C: Example of Rejection Notification Text

*Not actual letter*

Thank you for your submission of \_\_\_\_\_ to the SEAMUS 2018 National Conference at the University. Following the recommendations of thirty-six adjudicators we were able to program approximately 120 submissions from the 421 submissions. Because SEAMUS conferences do not schedule concurrent events over a three-day event, not all deserving and artistically and intellectually worthwhile submissions can be programmed. We regret to inform you that your submission was not among those selected for the conference. A limited number of submissions may be selected for later addition to the conference. You will be contacted after January 15 if we are able to program your work. We hope that your plans will still include attendance at the conference. Registration for the conference is handled by [seamusonline.org](http://seamusonline.org) and at a registration table at the conference.

## Appendix D: Example of Conference Schedules

<b>Conference Schedule at a Glance</b>		
<b>Thursday, March 29</b>		
Concert 1	10:30 a.m.-12:30	Thelma Schnitzer Hall at the School of Music (163)
Concert 2	1:30 p.m.-3:30	Aasen-Hull Hall at the School of Music (190)
Concert 3	3:30 p.m.-5:30	Thelma Schnitzer Hall at the School of Music (163)
Concert 4	7:30 p.m.-9:30	Aasen-Hull Hall at the School of Music (190)
Concert 5	10:00 p.m.-11:30	School of Music, Room 172
<b>Friday, March 30</b>		
Building Mini Synthesizers Workshop	9:00 a.m.-10:30	School of Music, Room 167
Paper Presentations		9:00 a.m.-10:30
Concert 6	11:00 a.m.-1:00	Aasen-Hull Hall at the School of Music (190)
Concert 7	2:00 p.m.-4:00	Thelma Schnitzer Hall at the School of Music (163)
Concert 8	4:30 p.m.-6:30	Aasen-Hull Hall at the School of Music (190)
<b>Saturday, March 31</b>		
Provocative Paper Presentations	9:00 a.m.-10:30	School of Music, Beall Concert Hall
Concert 10	10:30 a.m.-12:30	Aasen-Hull Hall at the School of Music (190)
Concert 11	2:00 p.m.-4:00	Thelma Schnitzer Hall at the School of Music (163)
Concert 12	7:30 p.m.-9:30	Aasen-Hull Hall at the School of Music (190)

## Appendix E: Example Technical Rehearsal Schedule

<b>Time:</b>	<b>Tech Rehearsals and Concert Blocks – Wednesday, March 28, Room 190</b>
Time:	Tech Rehearsals and Concert Blocks –
7:00 p.m.	Caroline Miller - Audio Fixed Media
7:15 p.m.	Sunglae Park - Audio Fixed Media
7:30 p.m.	Kramer Elwell - Fixed Media
7:45 p.m.	Samuel Vaughn - Audio Fixed Media
8:00 p.m.	Julius Bucsis - Audio Fixed Media
8:20 p.m.	Brian Belet and Stephen Ruppenthal - D <sup>2</sup> I
8:40 p.m.	Michael Musick - D <sup>2</sup> I
9:00 p.m.	Nathan Asman - D <sup>2</sup> I
9:20 p.m.	

<b>Time:</b>	<b>Tech Rehearsals and Concert Blocks – Wednesday, March 29, Room 190</b>
9:15 a.m.	Power up system
	Power up system
9:45 a.m.	
10:00 a.m.	Heather Stebbins - Audio Fixed Media (for Concert 6)
10:15 a.m.	
10:30 a.m.	Kyle Vanderburg - Audio Fixed Media (for Concert 6)
10:45 a.m.	Chad Powers - Audio Fixed Media (for Concert 6)
11:00 a.m.	
11:15 a.m.	Mark Phillips - Audio Fixed Media
11:30 a.m.	James Caldwell - Audio Fixed Media
11:45 a.m.	Maggi Payne - Audio Fixed Media

<b>PROJECTED INCOME</b>			
<b>Registrations</b>	<b>Number of Registrations</b>	<b>Cost</b>	<b>Gross</b>
Professional	90	\$180	\$16,200
Student	60	\$100	\$6,000
Performers	25	\$0	\$0
Institutional Support			variable
Total Registrations	175		
<b>Total Paid Registrations</b>	150		22,200
Payment Processing Fee			0.99 per submission + 5% (based on Submittable processing fee)
<b>Net Income</b>			<b>\$20,940</b>
<b>PROJECTED EXPENSES</b>			
<b>Item</b>	<b>Number</b>	<b>Cost</b>	<b>Total</b>
Production - Audio Engineer 1	1	-\$1,200.00	-\$1,200.00
Production - Audio Engineer 2	1	-\$1,200.00	-\$1,200.00
Banquet Cost	1	-\$1,625.00	-\$1,625.00
Production - Return of Genelec	1	-\$3,000.00	-\$3,000.00
Guest Performers	4	-\$1,200.00	-\$4,800.00
Coffee at Registration	3	-\$80.36	-\$241.08
Parking Passes	150	-\$5.00	-\$750.00
SEAMUS Award Winner Lodging & Travel	1	-\$2,500.00	-\$2,500.00
Ancillary Needs		-\$500.00	-\$500.00
<b>Optional Expenses</b>			
Printed Programs	200	-\$2.50	-\$500.00
Virtual Conference Platform	1	-\$2,000.00	-\$2,000.00
<b>Total Expenses w/ Optional Items</b>			<b>18,316.08</b>
Less Optional Items			\$15,816.08