

INTERNATIONAL COMPUTER MUSIC ASSOCIATION

ICMC GUIDE ADDENDUM

For Organizers of the
International Computer Music Conference
under the auspices of the
International Computer Music Association

From Guide Originally Written in 1993 by Dominic d'Angelo and Stephen Arnold
Produced with the support of the National Endowment for the Arts

Edited to Accompany 2007 ICMC GUIDE LITE©

© International Computer Music Association 1993, 2007
2040 Polk Street, Suite 330 San Francisco, California 94109, USA

I. ADDENDA TO THE GUIDELINES

1. This document expands on the data provided in the ICMC Guidelines as to the information required in support of the ICMC proposal.
2. Applications to host the International Computer Music Conference must be submitted for consideration at the ICMC held not less than two years in advance of the ICMC for which a bid is being made.
3. The proposal must include the range of mandatory activities, and may include additional activities.
4. The proposal must provide the name of a nominated ICMA Liaison to act as a focus for communication throughout each stage of the organization of the ICMC. The proposal should also include the full names and titles of the members of the organizing committee. Where specific roles have already been assigned, to chair the Music Jury and Reading Panel, to co-ordinate the Vendors' Forum, to provide technical support, or to oversee the daily administration of the ICMC, the names of these personnel should also be provided. A full listing of addresses, telephone, fax and E-mail numbers should also be given.
5. The proposal must specify the venue(s) for each element of the ICMC, especially if events are to take place on more than one site. A small-scale map or plan of the venue site(s) would be useful.
6. The proposal must include a full description of the venue and its facilities, including a description of conference and performance spaces, and provision for paper presentations, demonstrations and other meetings. The proposal must include descriptions of accommodation, catering provisions and transport links.
7. The proposal must specify the dates on which the ICMC will be held. The ICMC normally lasts four to five days, and may include a weekend.

8. The proposal must include a conference schedule, outlining day by day the program for the ICMC. This schedule should be presented both in chronological and tabular form.
9. a) In relation to the development of the conference schedule, the Guidelines lay down specific requirements for the conference organizing committee once an ICMC has been awarded.

A preliminary conference timetable and schedule of events for the conference, including papers and music, must be submitted to the ICMA Board no later than seven (7) months prior to the first day of the conference. This schedule must include a list of the subject-themes being addressed in the conference, together with the number of concerts, paper presentations and demonstrations being proposed. The schedule must also indicate the balance between plenary and parallel sessions.

Should the schedule be deemed unacceptable by the ICMA Board, revisions will be proposed by the Board in co-operation with the organizers.

10. In arranging the schedule, it is important not to program too many events, nor too few. The exact balance may be difficult to achieve, and the ICMA Board can offer advice in this.

However, it is unwise to schedule so much activity into the short duration of the ICMC that delegates are unable to attend less than one-third of the total program activity. This is especially important given the total number of anticipated delegates (around 350 is the norm), especially given that individual institutions are unlikely to be represented by more than two delegates.

Thus throughout the conference, and especially when constructing parallel sessions—presentations being made at the same time in different venues—the schedule should not allow more than three activities to take place simultaneously. This is also helpful in ensuring a reasonable attendance at each of the presentations being made.

11. Where presentations are being made which may require additional time, it may be possible to schedule allied demonstrations to illustrate a paper being delivered, even to allow those demonstrations to be repeated.

A useful time may be the early-evening period between the end of the day's activities and the commencement of evening concerts. However, the local situation will naturally affect what can be programmed at any particular time. In this particular instance, such demonstrations would not, however, conflict with the requirement that the ICMA Board meeting take place when no other activity is scheduled.

12. No later than five (5) months prior to the first day of the conference, a further schedule should be submitted for final review. This schedule will include details of each concert program, the papers, demonstrations and ancillary items to be presented.

Such a schedule can obviously only be constructed once music, papers and demonstrations have been selected. Nevertheless, the final schedule must be agreed with the Vice-President for Conferences before those whose work has been accepted for presentation are notified: this will prevent difficulties arising from any need to reduce the volume of activity initially scheduled.

13. A budget outline must accompany the proposal, indicating anticipated income from all activities of the ICMC, anticipated expenditure, and the source of any deficit financing. Particularly, the budget should indicate the source of grant funding from local, regional or national institutions, whether educational or governmental in nature.
14. To accompany the budget outline, the proposers must submit a list of proposed registration fees taking into account the specific discount provision for ICMA members.
15. Once accepted as a conference venue, the conference organizing committee should submit regular copies of their budgets to the ICMA Board. These should show Budgeted expenditure in total and to date, Actual expenditure, and Variance.

These budgets must be updated and submitted at quarterly intervals as follows:

- by 30th M-17 (for the period to 30th M-18),
- by 30th M-11 (for the period to 30th M-12),
- by 30th of M-8 (for the period to 30th M-9),
- by 30th M-5 (for the period to 30th M-6), and
- by 30th M-2 (for the period to 30th M-3).

16. The proposal should be accompanied by signed letters from supporting funding institutions, educational establishments, governmental agencies, convention bureaus, travel companies and other sponsoring bodies as may have already indicated their willingness to support the proposal.
17. The proposal must present a month-by-month timetable for action, covering the call for compositions, papers and demonstrations, and the selection of the ICMC program content, through to the final disposition of funds and the production of conference accounts.
18. The proposal should include a technical outline, detailing where possible the level of support equipment and staff available for use at the ICMC, together with the availability of resources for the proper presentation of concerts and papers.
19. The proposal should also provide information on:
 - a) ancillary activities planned;
 - b) other establishments undertaking coordinated events coinciding with the ICMC;
 - c) excursions planned, tourist and visitor facilities;
 - d) supplementary publications or recordings to be produced.

20. A Statement of Focus, offering a theme for the ICMC, may also be included. Such a conference theme may be broad in scope, reflecting the place of the conference within a wider regional or national framework, as much as reflecting particular strands of interest in the field of computer music and audio research and development.
21. Where a work has been commissioned from the ICMA, the cost of presentation of that work must be included in the budget submitted. While the precise terms and conditions of commissions, and their performance requirements, will be a matter of discussion between the ICMA Board and the organizers, the aim will be to ensure that
 - (a) a work is produced which is capable of performance at the ICMC;
 - (b) that the performance requirements do not place too heavy a burden on the organizers.A Commissions Protocol and Model Agreement is included in the Appendix.
22. Conference organizing committees themselves may commission new works for performance, although the aim should be to present as much work as possible selected in competition.

II. COSTINGS AND BUDGETS

1. As each conference venue will vary in disposition, in the number of sites being used, in the support available from funding institutions and supporting bodies, it is impossible to do more than provide a broad outline of budget headings for consideration. The Budget Template included in the Appendix gives an indication of the areas to be tackled, but will necessarily be incomplete in some areas, unnecessary in others.
2. Conference organizing committees will need to revise their budgets rapidly as months progress. A first priority will be to establish a budget for the purpose of being selected as the ICMC venue. From there, a more detailed budget will need to be established to satisfy the needs of funding agencies and sponsors. This should be undertaken with professional advice both to ensure that as many areas of information are as complete as possible, also to ensure that subjects such as inflation are adequately allowed for.
3. Local sales and purchase taxes are shown in the Budget Template as separate categories. Different countries have different regulations over what can or cannot be treated as taxable, and when tax on income can be offset against tax on expenditure. Professional advice should be sought in this area of budgeting.
4. The need to provide regular copies of accounts to the ICMA Board has already been noted. Essentially, accounts should be provided eighteen (18) months before the ICMC is scheduled to take place, one year before the event, and at three-monthly intervals thereafter.

Such an approach will be useful not only for comparison purposes for later conference organizers, but also as a check to ensure that conference organizers' projections are neither over-optimistic nor over-cautious. Such information will also be useful for the conference organizing committee's own control purposes, especially in their relationship with funding agencies and sponsoring bodies.

5. The budget should allow for the cost of a three-day visit by the Vice-President for Conferences shortly after selection of the venue has taken place. The costs to be covered are: travel, accommodation and subsistence.

Where a member of the ICMA Board is more conveniently located closer at hand, that Board member may replace the Vice-President for Conferences, to save costs. Initially, however, the organizing committee should budget for the likely maximum cost.

6. Budgets should allow for sending the ICMA Liaison to the ICMC planning meetings held each year at the ICMC. The Liaison should plan on attending the ICMC the year before his/her proposed conference.

III. MUSIC SUBMISSIONS

1. Each ICMC comprises not only seminars, lectures and demonstrations on new research, new techniques and equipment, but also public concert performances of computer music. The presentation of such concerts is one of the requirements for those seeking to host the ICMC.
2. In the Guidelines such concerts are broadly defined as 'Performance of works for tape, instruments, and other media involving computers.'
3. Each organizing group must establish its own rationale when selecting works for inclusion in the ICMC it is presenting. The following information may be of assistance in establishing a rationale.
4. Works presented in previous conferences should not be repeated in later conferences, except within the confines of a historical concert performance. Such historical performances should be the exception in an ICMC concert program rather than the rule.

Organizers should have available concert programs from earlier conferences to ensure that compositions are not given repeat performances except under such strict circumstances.

5. Given the broad interpretation of computer music as determined by the ICMC Guidelines, the concert program should seek to reflect the breadth of use of computers at every level of involvement in the creative and performance process.
6. Given the existing geographical imbalance in the range, quality and numbers of institutions and individuals working in the field of computer music, conference organizers should be aware of the need to reflect the variety of experience,

- human and technical resources available in the production of computer music when making their selection.
7. Questions relating to the ability of the conference organizers to arrange performances of selected works include:
 - a) Does a work necessitate performance skills or assume technical requirements which cannot be met?
 - b) What additional costs would need to be met in order to have the work properly performed?
 - c) Can these be met from current resources, or can they be provided at the composer's cost if the work is selected for performance? This applies to works involving numbers of performers, and to works composed to suit the talents of one particular artist.
 8. If works are submitted which are not selected for ICMC performance, it may be desirable to offer a Listening Room facility as an adjunct to the conference, for delegates to listen to non-selected music or read scores. In such cases, those making music submissions should be advised in the preliminary information of the facility, and their agreement sought to inclusion in it.
 9. If a Listening Room facility is made available, it could also include other works, such as scores or tapes from concert presentations, student works, compositions from past ICMCs, or materials from the collections of the host institution.
 10. If a Listening Room is made available, conference organizers will need to be aware of the staffing and security implications, of whether separate insurance cover will be required, and delegates made aware of the times when the facility will be open.
 11. Arrangements for the return of music submissions fall into two distinct groups:
 - a) Works selected for performance, or for inclusion in a Listening Room facility, where the composer is attending the ICMC;
 - b) Works selected for performance or for the Listening Room, or not selected for either, where the composer is not attending the ICMC.
 12. In the case of (a), the organizers should notify delegates of the need to collect scores, tapes, etc., at the end of the ICMC. In the case of (b), conference organizers must decide whether to bear the cost of return postage, or to include it in the music submissions fee.
 13. A return address label, postage paid or not, may be included in the initial Submissions Form. For pre-payment of postage from overseas, international postal coupons should be used.
 14. The precise timetable for music submissions will depend on the actual date of the ICMC and assumes the existence of an efficient postal or delivery service into and out of the host country. The following information may be appropriate or amended as necessary.

- a) Music Submissions should be received by the 1st of M-7. Those wishing to submit works for consideration should send them by first class or airmail post to arrive by that date. The suggested latest posting date for music submissions sent airmail from outside the host country is therefore the 21st of M-8.
 - b) Music Submissions must include a submissions fee [If one is being charged]. However, this fee is not payable by ICMA members, nor by those whose ICMA membership application is received together with any music submission.
 - c) One Music Submissions Form must be completed for each work submitted.
 - d) Tapes and scores must be appropriately marked, and sent with the Music Submissions Form and any payment.
 - e) Notification of whether or not a composition has been selected for inclusion in the ICMC should be sent to arrive by 1st of M-5.
 - f) Performance materials for works selected for performance at the ICMC must be received by 1st of M-4.
 - g) If the work is not selected for presentation at the ICMC, an indication on the Music Submissions Form should show if the work is to be included in any Listening Room.
15. If a CD is being produced of music selected for performance at the ICMC, arrangements for the inclusion of works performed will need to be made.
- Are the tapes sent with the Music Submission suitable for inclusion, or will separate tapes be required? If the latter, composers should be asked to submit master tapes by 1st of M-4. This information should be included when the results of the Music Jury are distributed.
- A suggested Protocol and Model Agreement regarding production of an ICMC CD is included in the Appendix.
16. To enable music selection to be accomplished as swiftly as possible, it is important that conference organizers attempt to prevent those submitting works from doing so using tape or video formats which cannot be properly judged.
- The Music Submissions Form should therefore attempt to define in what format works may be submitted, and should specify if certain formats are unacceptable. This will not only exclude those formats which are unacceptable, but also ensure that all submissions receive the highest possible technical standards of presentation when the Music Panel makes its selection. In this regard, conference organizing committees may wish to state a public preference for material to be submitted on DAT, for reasons of quality and ease of handling.
17. Where works of historic interest are being included in the concert program, the total time devoted to such works should not exceed the length of one concert, whether the works are performed in a single concert, or in a number of concerts.
18. Selection of a composition for inclusion in the ICMC will not be contingent on the attendance of the composer at the conference.

III. MUSIC JURY

1. The Music Jury chooses music to be performed at each ICMC. The composition of the Panel should reflect both geographical diversity and the range of work being undertaken in computer music and audio research and development.
2. The Jury's work should be undertaken with the participation of members of the Administration and Technical staff, to ensure that the technical and administrative requirements of any proposed performance can be fulfilled and appropriately scheduled.
3. The Jury will comprise up to ten acknowledged experts in different aspects of computer music. Including more persons than this on the Jury may make the selection process unwieldy, as well as being expensive to operate and more difficult to schedule. Advice may be gained from the ICMA Board on the selection of members of the Jury. Organizers can also refer to the documentation produced by previous ICMC organizers, in which names of previous Jury members are printed. The Guidelines require a minimum of three (3) ICMA members in good standing to be included on the Jury.
4. It is assumed that a general call for Submissions will be issued with the Preliminary documentation for the ICMC at the conference immediately prior to the one being planned (M-12).

Members of the Jury should be selected not later than M-10, and, if a selected list of names has been prepared, that ICMC may be an appropriate time to make a formal approach for participation.

Organizers should be aware of the need for the ICMA Board to agree to the proposed members of the Music Jury, and should allow time for this agreement to be sought and received.

5. Remuneration for membership of the Jury is normally limited to refunds of expenses incurred, and paying the costs of travel, accommodation and subsistence while attending meetings of the Jury.

It is anticipated that at least two full weekend meetings of the Jury will be required: a single, longer meeting may be able to carry out the selection, although the energy and stamina needed to undertake the selection process should not be underestimated.

Jury members should not be offered support towards the costs of attending the subsequent ICMC, either in the form of a direct payment or as a reduction in the registration fee.

6. Jury members should be advised of the terms under which they are to work: they should be made aware of the deadlines to be met in order that scheduling progress be maintained.

In general, if a deadline of the 1st of M-7 has been set for the receipt of music submissions, given time for late receipt of material posted by the deadline,

sorting and coding of music received, copying and the removal of personal identifying marks on scores, the process of music selection can be undertaken within two or three weeks of the deadline.

7. Staff time, stationery and postage costs should be allowed for in the budget estimates.
8. The judgment system to be used varies from year to year. The simplest form of judgment is probably also the clearest to administer. Individual views will vary: thus it is necessary to ensure that as many members of the Jury as possible are given the opportunity to hear each submission or read each score.

The number of Jury members will vary from year to year, but, fewer than six members does give additional weight to rogue judgments (a strong preference either way offset by strong preferences in the opposite direction), and a minimum of eight members is to be preferred.

9. Assessment must be made of the technical equipment needed to enable every submission to be adequately heard, and budgetary provision should be made to allow for the hiring of necessary equipment.
10. It is important for Jury members to know the precise computer content of music submissions, whether used solely for composition, or in performance. Organizers should allow space on the Music Submissions Form for the composer to provide a statement of the nature of the computer input to the composition, and, where appropriate, the composer's input into the technology used to create it, such as software authorship, hardware design.
11. A system of anonymous judging is to be used. In doing so, care should be taken to ensure that all names are removed from scores before copying is undertaken. Dependent on the way in which the score has been prepared, this is a time-consuming process, and adequate staff and time should be allocated.
12. Care should also be taken to ensure that music is not being presented which has been heard at previous ICMCs. A statement from the composer on the Music Submissions Form should indicate whether a work has been submitted before, and if so, when and in what form.

Such caution is required: composers can forget which pieces have been performed previously, or sometimes simply try to fool conference organizers.

13. Where a work previously performed has been submitted, it may be necessary to refer to the composer to check if the composition is substantially developed from that previously performed, and if so, how. It may be necessary to obtain a copy of the earlier work for comparison purposes.

Alternatively, the Music Submissions Form could contain a notice advising composers wishing to submit such works to include with their submission a copy of the earlier performed work. Selection priority should, however, be given to works never before performed.

14. For marking purposes, conference organizers should probably use a simple system. The system adopted below is relatively simple to initiate, easy to understand and apply, and allows for a clear hierarchy of composition to be established.

Suggested marking system text for panel members:

'MUSIC CLASSIFICATION

This Submission is classified as follows:

- A Must be included (strong positive preference)
- B Should be included (positive preference)
- C May be included (no preference)
- D Should not be included (negative preference)

Jury members must not use qualifying marks in the form of +ve or -ve signs (for example, B++), or half-marks. However, notes may be added on the marking sheet to qualify judgments, to be referred to only where a selection needs to be made between works achieving the same score.

Jury members should give marks on the basis of a work's technical merit, its musical impact, its innovative content and reflecting the degree to which a work is representative of a genre.'

15. Even given clear instructions, it is impossible to know whether jury members have adopted the same personal criteria when making their judgment. The clearer and fewer the instructions given, the less confusion is likely to arise.
16. Jury members must be advised not to award half-marks, however tempting that may be. It disrupts the final classification of music, and undermines the authenticity of what is being attempted.
17. Dependent on the actual schedule for the ICMC, and the number of concerts available, the final selection of music may resolve itself. At each ICMC some submissions will have been received on which all Panelists are unanimous, either in praise or in condemnation. However, it is likely that a number will be submitted upon which the judgment will be inconsistent, and that the total amount of music submitted classed as 'Must be included' will be insufficient to complete the concert schedule.
18. The clearest solution in such a situation will be to list submissions by score, awarding 1 point for each Class A composition, 2 points for Class B works, 3 points for Class C works, 4 points for Class D works. Thus, if submissions are heard by eight Panelists, music with between 8 and 12 points will automatically be included, music with between 14 and 18 points should be included.

Grey areas will remain: a number of works may have been awarded between 20 and 24 points, with insufficient schedule allocations to allow them all. In such circumstances, a strict scoring rule is to be preferred.
19. Where two or more works with the same number of points complete for a remaining place in the schedule, personal judgment may be brought into play:

preference being given, for example, to that composition which adds additional breadth to the range of works being presented, or that from a previously unrepresented source.

The final choice in such circumstances, however, must be based on the wishes of the Jury, adhering to the scoring system selected. There is little point in constructing a formal scoring system if it is to be undermined by personal bias.

In no case, using the system shown above, should a work where the overall preference of the Jury is negative (those with 30 points or more), be given preference over a composition with a higher classification.

20. In order to allow the maximum number of high-quality works to be presented, the schedule must ensure that all works with 12 points or less are included.
21. Once the final selection has been made, considerable time will probably be needed to create the concert schedule. Consideration will need to be given to creating concert variety, creating concert themes, and to the practicalities of concert management.

The inclusion of live performers or of particular instruments may also play its part, particularly if equipment is to be hired.

22. Consideration should be given in creating preparatory schedules and budgeting to allow for travel costs, accommodation, subsistence, and the provision of a meeting space. The meeting should be attended by administration and technical staff, to assess schedule and technical requirements.
23. Responses to submissions should be undertaken swiftly. Standard response templates can be prepared, with negative or positive responses being coded in through a registration / submission database. It is important that those whose works have not been accepted are informed as rapidly as those whose works have been accepted.
24. It is likely that a significant number of delegates to the ICMC will have made unsuccessful music submissions. In such circumstances, it may be simpler to include in the Music Submissions Form whether composers wish to collect their scores, tapes, etc., from the conference, have them returned, or disposed of.

The time and postage costs for returning works can be considerable, and should be allowed for. Composers could be asked to submit international postal coupons to defray the costs of postage: alternatively, conference organizers may simply wish to contain such costs by including them in the overall registration costs of the ICMC.

V. CONCERTS

1. The selection of a concert program, particularly of a series of concerts reflecting a truly international diversity of computer music and audio research and development, is an art in itself. Organizers should seek advice from professional concert administrators if such expertise is not immediately available.
2. Once the selection of music for performance has been made by the Music Jury, representatives from the Technical staff should be satisfied that all the music chosen can be performed given:
 - (a) the equipment required by the composer;
 - (b) the technical and financial resources available to the conference organizers;
 - (c) the technical staffing resources available;
 - (d) the physical limitations of any chosen performance space.
3. It may be found by the Jury that music which might otherwise be selected for performance at an ICMC will need to be removed from consideration simply because the technical or human resources required for its presentation are too great for the conference organizers to bear.

The finite nature of resources is something which could be drawn to the attention of those intending to make Music Submissions, and information as to alternative strategies (reducing the resources required *ab initio*, or submitting alternative versions—one for consideration by the Jury and a second reflecting actual performance requirements) could be included on the Music Submissions Form.

4. It is essential that the Technical staff be satisfied that the technical resources available can cope with the demands to be made by the concerts program, before the Music Jury finishes work.

Equally, the need for high-calibre soloists to perform or accompany work, must be examined and the costs calculated before the Jury ends its task. This work can be undertaken by the chairperson of the organizing committee or a representative, in collaboration with the Administration staff.

5. Where more than one concert venue is being performed, it is vital that the Technical staff be satisfied that the work scheduled to take place in each venue can be performed, and that needed equipment can be hired, borrowed or otherwise supplied to suit each venue.

The hire of equipment and fees for performers, two major items of expenditure in the concerts program, will need to be assessed as rapidly as possible after the Music Jury has made its choice.

6. Performer availability will be crucial to the adequate presentation of work requiring solo or group artists. The early selection of music for presentation will help to avoid the situation where the only artist capable of performing a work has already been booked elsewhere by the time the selection has been made.

Organizers should consider requesting those making submissions to include the names of artists able to perform works submitted where they require specialist talents. This information could be supplied on the Music Submissions Form.

7. Equally, the need for a named artist to perform a work if selected, may mitigate against selection if the anticipated fees exceed the budgeted figures available.
8. The need for adequate rehearsal, the provision of dressing room and hotel accommodation, the making of travel plans, arrangements for the payment of fees, liaison and negotiation with artist agencies, are all specialist areas of concert organization which will need to be addressed in the preparation period.
9. For the performer, early provision of a score and tapes, with information about arrangements to be made, travel plans, et cetera, are vital. As early as possible, the level of technical staffing required for each concert, for setting-up, running and taking-down equipment, page-turners, and so on, should be established and costed.
10. Copyright on music selected for performance is not usually a problem, except where a composer may have included elements taken from elsewhere, such as a libretto.

In the notice advising of selection, information should be provided placing responsibility for the clearance of copyright with all necessary agencies. This should not be the responsibility of the conference organizers.

11. Copyright will be of importance if music from the concerts program is to be recorded in whole or in part, whether for circulation among delegates or for general sale. As a subject it will need to be addressed only if such circumstances arise, but the intending production of, say, a CD containing works presented in concert should be notified to those making submissions as early as possible.

This is particularly important if a composer wishes to substitute a new master tape for that presented to the Music Jury, and it is a subject which should be addressed in the Music Submissions Form. The subject should also be addressed where a conference organizing committee is commissioning new work for performance at the ICMC.

12. Concerts recorded and broadcast on television or radio will require negotiation with the appropriate authorities regarding contracts, fees and credits.

Naturally the recording and broadcast transmission of a concert can do much to enhance the reputation of the ICMC, as well as computer music as a whole. Yet the possibilities for additional funding from broadcasting authorities may be offset by other costs: the concert venue may wish to institute a facility fee, particular requirements may be instituted for outside technicians, additional advertising may be undertaken to promote the concert to non-delegates.

Given broadcast timetables, the possibilities for live or recorded broadcast should be investigated as early as possible, and not later than (M-24). Positive media

interest in or commitment to a proposed ICMC site may be included as a letter of intent or support with the conference proposal submission.

13. The total duration of music in each daytime concert should not exceed an hour, and evening concerts should not usually exceed ninety (90) minutes. Given the relatively short duration of much computer music, to do so will require the selection of a large number of works, may reduce the overall standard of the concerts performed, and will make heavy, possibly excessive, technical demands.
14. Equally, conference concert scheduling should allow sufficient time for social engagement among delegates, and late evening concerts may prove unnecessarily straining in this regard. The need to avoid overloading delegates with new information, whether provided through concert performances, papers or demonstrations, should not be forgotten.

VI. CONCERTS AND CONFERENCE PROGRAMS

1. The precise format of concerts and conference programs will vary from conference to conference. In some cases, it may be desirable to produce only one integrated document, covering all aspects of the conference program, including the concerts program. In other cases, the final size of such a document may make it unwieldy, or difficult to find a particular reference rapidly.
2. Where a concerts program is likely to, or seeks to attract a significant public audience, in addition to conference delegates, it is probably preferable to print the Concerts Program separately, while including brief details of dates, venues and times, and program details covering the names of works to be performed, of composers and performers, within the main Conference Program.

This is also a useful format where delegates may be carrying a significant amount of information during the day, and will therefore have access to abbreviated information and complete data and background notes, but where attendance at an evening concert is likely to be made less trouble-free by the need to carry a single, all-embracing and possibly bulky document.

3. The preparation of a separate Concerts Program has an additional role as a marketing tool, if copies are sold and distributed in advance to members of the general public.

It is also possible to produce a full version of the Program for sale, a scaled-down version of the full program for free distribution, and a full version covering individual concerts for sale or free distribution at the appropriate concert. The production techniques for doing so are relatively simple: the time and cost involved will determine what form Concerts programs are to take.

4. In whatever form they are produced, Programs must contain the following:

- a) A complete list of concerts, with venues, dates and times, works to be performed, with the names of composers and solo artists. This list is to be arranged chronologically. In giving information about the Conference timetable, parallel sessions should be displayed in parallel format.
 - b) For each individual concert, a repeat of the above information, together with biographical notes on each composer and artist. In a Concerts Program encompassing the entire series, it may be desirable to include composer biographies in one section alphabetically, if a composer is represented more than once in the concerts schedule. This is, however, more cumbersome for concert-goers to use, and should be avoided if possible. Where a composer does appear more than once, it is simpler to refer back at the point of earlier inclusion.
 - c) Technical or other performance notes from the composer.
 - d) An estimated running time for the whole concert, preferably for each work, and an indication of any interval/intermission. If an interval/intermission is taking place, its length and the provision of any refreshment facilities for members of the audience.
 - e) Where a concert has been arranged with 'historical' works drawn from previous ICMCs or other sources, it may be appropriate to include biographical information on the person compiling the concert, together with background notes on the concert concept or the importance of the works for computer music, as well as the standard information listed under (b).
 - f) A map may be useful if the concerts are to take place in more than one venue, and for non-delegates attending concerts. Maps tend to be useful anyway.
 - g) A running header throughout each Program giving the day and date is of invaluable assistance in enabling delegates to find details of concerts and the conference schedule precisely.
5. Complete Programs must be available for delegates to collect on arrival, so that final copy should be provided to the print house not later than the 1st of M-1. Thus a final decision on the number and content of concerts, their venue and timing should be made not later than 1st of M-2.
 6. By including in the Music Submissions Form, sections for information on biographical material, program notes, correct titles and running times, the need to seek supplementary information at a later stage can be avoided. It is likely that some delay in the production of the Program will occur owing to the need to confirm artists, running order, etc. The timetable outlined above does allow some leeway in this regard.
 7. Where a Concerts Program, either abbreviated or in full, is being made available to the general public and the media for marketing and publicity purposes, the program will need to be distributed by not later than the 1st of M-1, earlier in the case of magazines and other periodicals.

In this case, therefore, an abbreviated version may contain dates, times, venues and content of each concert given in outline form. Few members of the audience are likely to worry if a subsequent change in running order takes place, although the program content should not be changed if at all possible once marketing and publicity information has been released.

8. If produced separately, the full Concerts Program may be sold, if being made available to the general public. It should be provided free to delegates as part of their conference material.
9. Instead of a printed program for individual concerts, it may be possible to reduce costs by photocopying single- or double-sided pages using material drawn from the main Concerts Program, or re-worked on desktop publishing equipment. In such circumstances, individual concert programs are not normally charged for.
10. Conference organizers should consider the possibilities for advertising within their Programs, particularly where an individual or organization is providing sponsorship in cash or in kind for a particular concert. Sponsorship of the entire cost of producing such documents, together with other promotional material, should be investigated.

VII. PAPER SUBMISSIONS

1. The presentation of papers on aspects of research into or new developments in computer music is a requirement for those seeking to host the ICMC, defined in the Guidelines as 'Reports on new or significantly expanded technical research or special artistic projects.'
2. Each organizing group must establish its own rationale when selecting works for inclusion in the ICMC it is presenting. The following may be of assistance in establishing a rationale.
3. Papers on one particular project or line of research given by an individual or solo organization presented at previous conferences should not be repeated, except where 'significant expansion' from the situation described in previous papers can be demonstrated.
4. The presentation of papers should seek to reflect the breadth of research into computer music and audio techniques, covering as wide a range of computer application as possible.
5. Currently, Paper Submissions are treated as a) Long and b) Short Papers.
 - a) Long Papers are allowed thirty (30) minutes for presentation in the Conference Schedule. In the Proceedings, an allocation of a maximum of eight (8) double-column pages should be made.
 - b) Short Papers are allowed twenty (20) minutes for presentation in the Conference Schedule. In the Proceedings, an allocation of a maximum of four (4) double-column pages should be made.

6. The decision between the inclusion of long and short papers should be based on the time required to present research effectively. For example, a new theorem or new research may be capable of being presented very briefly, while a complex software system may require greater explanation.

Organizers should not sacrifice publication quality by restricting the number of long papers. An alternative approach may be to identify the best papers regardless of length and to accept them for presentation to the extent permitted by the conference schedule and the maximum page requirement of the ICMC Proceedings.

Organizers should make clear the basis for the selection of Long or Short Papers in the Paper Submissions Form.

7. Under no circumstances should conference organizers restrict authors to less than four pages in the ICMC Proceedings.
8. Members of the Reading Panel may wish to make a judgment on whether papers not accepted for individual presentation should be included in a Poster Session. If so, that facility should be made available in the marking form, and that option made clear in the Paper Submission Form. Ultimately, it is for the organizers to decide on whether that particular approach is to be made available; if so, an appropriate area will require to be designated for poster display.
9. Alternatively, If papers are submitted which are not selected for presentation, it may be desirable to have a Reading Room facility for delegates to be able to study them as an adjunct to the conference. If so, those offering papers should be advised of the facility in the preliminary documentation, and their agreement sought for inclusion in it. If such a facility is made available, the staffing and security implications, and times of opening will need to be investigated.
10. Where papers are not selected for presentation, or inclusion in a Reading Room facility, the organizers should consider whether any arrangements for return are to be made, or whether unsuccessful papers are to be disposed of.
11. Given that it is not usual for a charge to be levied on those making Paper Submissions, to return papers will incur a net cost. If papers are to be returned, a return address label, postage paid or not may be included in the Paper Submissions Form. Given the staff time and cost involved, organizers may prefer to shred copies of unsuccessful submissions, having given notice of that decision in the preliminary documentation.
12. Where papers are submitted on behalf of multiple authors, or a research group, allowance for this should be made in organizing the Paper presentation. Multiple-author papers may be given by one presenter, or by several working together.
13. The precise timetable for Paper Submissions will depend on the actual date of the ICMC, and assumes the existence of an efficient postal or delivery service

into and out of the host country. The following information may be appropriate or amended as necessary.

a) Paper Submissions should be received by the 1st of M-7. Those wishing to submit works for consideration should send them by first class or airmail post to arrive by that date. The suggested latest posting date for Paper Submissions sent airmail from outside the host country is therefore the 21st of M-8.

b) If a Submissions Fee is being levied, Paper Submissions must include that Fee at the time of submission. However, this Fee is not payable by ICMA members, nor by those whose ICMA membership application form is received together with any Paper Submission.

Organizers should be aware that it is not usual for academic conferences to charge for Paper Submissions, which may limit the number of high-quality submissions.

c) For each paper submitted, a separate Paper Submissions Form should be completed.

d) Notification of whether or not a paper has been selected for inclusion in the ICMC should be sent to arrive by 1st of M-4.

e) If the paper is not selected for presentation at the ICMC, its author should indicate on the Paper Submissions Form whether or not the paper could be included as part of the ICMC Reading Room program.

14. For registration fees and submission or booking fees, organizers are advised to open appropriate credit card accounts: such a system is to be preferred to the use of International Money Orders, which can be inconvenient and expensive for delegates to obtain and use.
15. The Guidelines require that all submissions be reviewed by at least two members of a Reading Panel. In the selection of such Panelists, advice may be obtained from the ICMA Board, or from previous ICMC organizers. A selection should be made as early as possible of appropriate personnel, who should not be members of the organizing committee.
16. Remuneration for referees is not required.
17. When arranging to have Paper Submissions sent to readers, the following arrangement may be suitable for logging each submission:
 - a) Arrange the layout of each Paper Submission Form so that the personal details of the author are at the top of the Form, and the Paper Information is at the bottom, separated by a gap or dotted line. Ensure that the Paper Information falls only one side of the sheet of paper being used.
 - b) Allocate a space at the top of the Submissions Form where a coding number can be entered, either by hand, using numbered adhesive labels, or with a numbering device. Allocate a similar space at the bottom of the Form.

- c) When a Submissions Form is received, number the Form at the top and bottom, photocopy the form as many times as is necessary, then cut the photocopies to separate the coded and anonymous Paper Information from the personal details above.
- d) For marking purposes, it may be appropriate to photocopy each form onto the second side of a sheet which has been pre-printed with spaces for reader's marks and comments.
18. It is preferable that members of the Reading Panel receive their Abstracts in a single mailing, or at least as few as can be managed given the level of support available to the organizers. Organizers may also wish to limit the number of Abstracts sent to each member of the Reading Panel to a maximum (for example) of twenty, and adjust the number of Panel members accordingly to allow for the likely demand.

VIII. READING PANEL

1. The Reading Panel chooses papers and demonstrations to be presented at each ICMC. The composition of the Panel should reflect both geographical diversity and the range of work being undertaken in computer music and audio research and development.
2. The Panel itself comprises two distinct groups: the Selection Panel and the Reading Panel.

The Selection Panel which makes the final selection of papers for presentation at the ICMC, ensuring that a range of fields of interest are represented, as well as drawing on such Studio Reports, Demonstrations and Tutorials proposed for presentation as may be selected for inclusion. This Panel should be drawn from the Organizing Committee and from the Reading Panel.

Its work should be undertaken with the participation of members of the Administration and Technical staff, solely for the purposes of ensuring that the technical and administrative requirements of any proposed paper or demonstration can be fulfilled and appropriately scheduled.

3. The Reading Panel will comprise up to thirty acknowledged experts in different aspects of computer music. This number may vary, but should not be less than twenty to avoid overloading individual readers with material.

Advice may be gained from the ICMA Board of Directors on the selection of members of the Reading Panel. Organizers can also refer to the documentation produced by previous ICMC organizers, in which names of previous Panels are printed.

4. It is assumed that a general Call for Submissions will be issued with the Preliminary documentation for the ICMC at the conference immediately prior to the one being planned (M-12). Members of the Reading Panel should be

selected not later than M-10, and, if a selected list of names has been prepared, that ICMC may be an appropriate time to make a formal approach for participation.

5. Remuneration for membership of the Reading Panel should be limited to refunds of expenses incurred, together with an offer of support towards the costs of attending the subsequent ICMC.

Organizers may also wish to reimburse Panelists by making a personal payment of a sum equivalent to the cost of registration at the ICMC: this is particularly appropriate in circumstances where the costs of a Panelist's registration are being met by an institution.

6. Panelists should be advised of the terms under which they are to work: they should be made aware of the deadlines to be met in order that scheduling progress be maintained.

In general, if a deadline of the 1st of M-7 has been set for the receipt of Abstracts, given a two-week period for late receipt of material posted by the deadline, sorting and coding of Abstracts received, removal of personal identifying marks, copying and postage to Panelists, papers should seek to be returned by not later than the 1st of M-5.

As an alternative to photocopying being undertaken by conference staff, the organizers may require a sufficient number of copies (four, five, or as many readers as are being used per paper) to be sent with the Paper Submissions Form. This will also reduce time and cost and is the normal procedure for many international conferences.

7. No matter which method is used, staff time, stationery and postage costs should be allowed for in the budget estimates.
8. The judgment system to be used varies from year to year. The simplest form of judgment is probably also the clearest to administer.

Individual views on subjects for presentation will vary, in that what is seen as essential to one person will be seen as marginal by another. Thus it is necessary to ensure that a number of members of the Reading Panel are given the opportunity to study each Abstract.

The number of readers allocated to each Abstract will vary from year to year. However, fewer than four readers does allow additional weight to rogue judgments (a strong preference either way offset by strong preferences in the opposite direction), and a minimum of four readers for each Abstract is to be preferred.

9. For marking purposes, organizers should probably use a simple system. The system adopted below is relatively simple to initiate, easy to understand and apply, and allows for a clear hierarchy of papers to be established.

PAPERS CLASSIFICATION

Suggested marking system

'This Paper is classified as follows:

- A Must be included (strong positive preference)
- B Should be included (positive preference)
- C May be included (no preference)
- D Should not be included (negative preference)

In the case of a Long Paper Submission, should this paper be presented as a Short Paper?

In the case of a Short Paper submission, should this paper be presented as a Long Paper?

If not included for presentation, should this Paper be included in a Poster session?'

11. Readers should not use qualifying marks in the form of +ve or -ve signs (for example, B++), or half-marks. However, notes can be added on the marking sheet to qualify judgments, to be referred to only where a selection needs to be made between works achieving the same score.
12. Even given clear instructions, it is impossible to know whether readers have adopted the same personal criteria when making their judgment. The clearer and fewer the instructions given, the less confusion is likely to arise.
13. Readers must be advised not to award half-marks, however tempting that may be. It disrupts the final classification of papers, and undermines the authenticity of what is being attempted.
14. Dependent on the actual schedule for the ICMC, and the number of Long Paper sessions allocated as opposed to Short Paper sessions, the final selection of papers may resolve itself. At each ICMC some papers are submitted on which all judges are unanimous, either in praise or in condemnation. However, it is likely that a number of papers will be submitted upon which the judgment will be inconsistent, and that the total number of papers submitted classed as 'Must be included' will be insufficient to complete the conference schedule.
15. The clearest solution in such a situation will be to list submissions by score, awarding 1 point for each Class A paper, 2 points for Class B papers, 3 points for Class C papers, 4 points for Class D papers.

Thus, if Abstracts are read by four Panelists, papers with between 4 and 6 points will automatically be included, papers with between 7 and 9 points should be included.

Grey areas will remain: a number of papers may have been awarded between 10 and 12 points, with insufficient schedule allocations to allow them all. In such circumstances, a strict scoring rule is to be preferred.

16. Where two or more papers with the same score compete for a remaining place in the schedule, personal judgment may be brought into play: preference being given, for example, to that paper which adds additional breadth to the range of papers being presented, or work from a previously unrepresented source, works from underrepresented minorities, or works with multiple authors who have not had their work selected already.

The final choice in such circumstances, however, must be based on the judgments of the Reading Panel, adhering to the scoring system selected. There is little point in constructing a formal scoring system if it is to be undermined by personal bias. In no case, using the system shown above, should a paper where the overall preference of the Reading Panel is negative (those with 15 points or more), be given preference over a paper with a higher classification.

17. It is accepted that this process is made more complicated by the differentiation between Long Papers and Short Papers. In general, Long and Short Papers should be given equal ranking based on the scores achieved. Since Long and Short formats are based on the minimum time required for effective presentation, second-rate Long Papers should be rejected rather than re-classifying them as Short Papers.
18. The final paper selection process can normally be achieved swiftly: in a weekend at most. Consideration should be given in creating preparatory schedules and budgeting to allow for travel costs, accommodation, subsistence, and the provision of a meeting space. The meeting should be attended by members of the Administration and the Technical staff, to assess schedule and technical requirements.
19. Responses to paper submissions should be undertaken swiftly. Standard response templates can be prepared, with negative or positive responses being coded in through a registration / submission database. It is important that those whose papers have not been accepted are informed as rapidly as those whose papers have been accepted.
20. An ICMC Proceedings template should be prepared in advance, dependent on which page size is being adopted, and circulated with the letter of acceptance. Templates should include dimensions.
21. The need for papers to be submitted in time to meet publication deadlines is crucial. Authors should be advised to check spelling and to have their papers re-read by another colleague before submission. This is particularly necessary in the case of authors whose first language is not English, but is applicable to all. Such checking beforehand means that flaws in grammar and spelling are corrected by one person: rather than have errors spotted only when they appear in print.

VIII. DEMONSTRATION SUBMISSIONS

1. Tutorial Workshops are included in the Guidelines as optional elements, and Studio Reports are included as necessary elements of each ICMC, defined as 'Lectures or presentations on basic subjects presented by experts. These need not report new research'.

Studio Reports are defined as 'reports on the facilities and people at computer music studios'.

2. Currently, such lectures or reports tend to be included with demonstrations of non-commercial systems, methodologies and new technologies, as demonstration sessions, seeking to provide a broader framework for each ICMC.
3. The scope for the inclusion of such demonstration sessions will be dependent on the number of submissions received in each section, and on the availability of time and venues. While it is anticipated that the majority of time at each ICMC will be given over to the presentation of papers, and concert performances, such demonstrations offer a greater variety of experience for delegates, and can prove useful in attracting a wider audience than might otherwise attend.

Conference organizers may wish to schedule technical demonstrations and tutorials outside the normal conference timetable (i.e., early in the morning, late in the afternoon/evening), so as not to interfere with the main program.

Such an approach will, however, be affected by local conditions, venue availability, and delegate response. Whether such tutorials will have a written counterpart for inclusion in the ICMC Proceedings will be dependent on space constraints, and conference organizers will wish to consider whether such events can be comfortably included within the selection process already established.

4. Currently, the selection of demonstration sessions to take place at each ICMC is made by the Reading Panel, and a separate Demonstration Submission form should be made available for intending conferees.
5. The technical provision for demonstrations may vary more widely than that for paper presentations. In such circumstances, it may be advisable, or indeed necessary, to request demonstrators to bring their own equipment.

For those bringing equipment from overseas, there are transport, customs and insurance implications. Basic provision of tables, chairs, and electrical outlets may prove sufficient, and conference organizers should advise those making submissions of the provision made for them.

6. Those intending to demonstrate audio or computer equipment will require to be advised of the electrical supply available. Additionally, consideration should be given to the sound implications of demonstrations for those making presentations in adjacent areas.

7. The precise timetable for Demonstration Submissions will depend on the actual date of the ICMC, and assumes the existence of an efficient postal or delivery service into and out of the host country. The following information may be included or amended as appropriate.
 - a) Demonstration Submissions should be received by the 1st of M-7. Those wishing to submit demonstrations for consideration should send them by first class or airmail post to arrive by that date. The suggested latest posting date for Demonstration Submissions sent airmail from outside the host country is therefore the 21st of M-8.
 - b) For each demonstration submitted, a separate Demonstration Submissions Form should be completed.
 - d) Notification of whether or not a demonstration has been selected for inclusion in the ICMC should be sent to arrive by 1st of M-5.
 - e) If the demonstration is a Studio Report, and is not selected for presentation at the ICMC, an indication should be made on the Demonstration Submissions Form if it may be included as part of the ICMC Reading Room program.

X. GUIDELINES FOR THE PUBLICATION OF ICMC PROCEEDINGS

Prepared by the ad hoc committee for ICMC publication protocol: James Beauchamp (Chair), Paul Berg, Bruce Pennycook.

Considered and approved at the Annual ICMA Board of Directors Meeting, September 1990, revised February 1991.

1.
 - a) The organizers must arrange to publish a volume of ICMC Proceedings to be distributed to each participant at the conference. The costs of each Proceedings should be included in the registration fee for the conference.
 - b) The conference organizers should plan a 30% over-printing of the ICMC Proceedings to be sent promptly to the ICMA Publications Co-ordinator for long-term distribution after the end of the ICMC. The ICMA will reimburse the organizers for the printing costs of the over-run.
 - c) Conference organizers should be aware that additional subsidy may be available from time to time from the ICMA towards the costs of printing the Proceedings, and should apply to the Vice-President for Conferences as and when appropriate.
2. The ICMC Proceedings must be printed in English, and all papers should be in English. However, the organizers may publish abstracts in another language.
3. The format of the Proceedings must be as follows:
 - a) Cover
 - b) Title Page
 - c) Acknowledgement to ICMA

- d) Comments on the Conference.
 - e) List of previous and future conferences.
 - f) List of ICMA Board Directors and Officers, members of conference organization staff, and members of selection panels.
 - g) Abbreviated program of works performed at the Conference.
 - h) Table of Contents.
 - i) Individual Papers.
 - j) Author Index.
 - k) Subject Index.
4. Detailed Physical Guidelines
 - a) The size of the ICMC Proceedings must be either 11 inches x 8 1/2 inches / 280 mm tall by 216 mm wide (American) or 297 mm tall by 210 mm wide / 8.25 inches 11.675 inches (A4 European).
 - b) The minimum paper to be used must be 20 lb / 80 gsm white wove.
 - c) The Proceedings must be perfect bound with a 65 lb / 230 micron paper cover.
 - c) The maximum number of pages must be 500.
 5.
 - a) The front cover must include the following information:
 - i) The title, 'Proceedings of the [year] International Computer Music Conference';
 - ii) The name of the host organization;
 - iii) The name of the conference organizer(s).
 - b) The spine of the Proceedings must show the publication title, conference location and year. The title should read from top to bottom, so that the words appear right side-up when the book is placed back-down on a surface.
 6. The inside title page must repeat the information on the front cover.
 7. The International Computer Music Association acknowledgement must read:
 Published by the International Computer Music Association, 2040 Polk Street,
 Suite 330, San Francisco, California 94109, USA
 © [date]. All copyright remains with the authors.
 8. Comments about the conference, including members of the Reading Panel must be included.
 9. Lists of previous and future conferences (where known), giving the date, host organization, and organizers for each conference, must be included.
 10. A list of the current ICMA Board of Directors and Officers and the address of the ICMA must be included. The Proceedings should also include the names of members of conference organization staff, and members of selection panels.

11. The Table of Contents should be arranged in order of theme, with the theme title given in bold type, followed by a list of the papers under each heading, given in the form:

[Title] [Page Number]

[Author (in italics)]

Pages for items (6) to (11) should be numbered in lower case Roman numerals (i, ii, iii, etc.) at the bottom of the page.

12. There must be two categories of papers: Short Papers, with a maximum length of four (4) pages; Long Papers, with a maximum length of eight (8) pages.

Papers should be supplied camera-ready, formatted with single spacing to be printed in double columns on the chosen paper size.

13.
 - a) Paper preparation instructions should include a template sheet which delineates the areas on the page to contain the text of the paper.
 - b) At least 1 inch (25 mm) should be provided for margins on each side.
 - c) The typeface to be used should be Elite (typewriter) or 10 point Times Roman (laser or dot matrix output). The typeface for illustrations should be 9 point Times Medium Italics.
 - d) The title should be in 12 point Times Bold capitals, followed by author names, organizations, addresses and E-mail addresses in 10 point Times Roman.
 - e) An Abstract should be included, of not more than 100 words in length, in 10 point Times Roman.
 - f) The body of the text shall be distinguished, where applicable, by section headings numbered 1, 2, 3, et cetera. An introduction to the paper is optional. The paper should end with a summary and a list of references. References should be listed alphabetically (chronologically for a particular author) at the end of the article, unnumbered. They should be cited in the text by the author's name and year of publication. An example of the correct form for citation should be provided in the instructions.

Pages for item 12 and following should be numbered consecutively 1, 2, 3, etc. throughout the collection of papers. In addition, an abbreviated title of the Proceedings should appear near the bottom of each page, as follows:

[Page]ICMC Proceedings [Year]

14. Author Index. In alphabetical order, it should give

[Name]..... [Page], or

[Name], [Page]

15. Subject Index. In alphabetical order it should give

[Subject]..... [Page], or

[Subject], [Page]

XI. ICMC PROCEEDINGS

1. The ICMC Proceedings is the primary technical publication of the ICMA and accounts for a large percentage of the total number of published research articles on computer music worldwide.

The ICMC Proceedings reflect not just upon a single conference, but upon the ICMA as an international organization and indeed, the whole field of computer music. The quality of the Proceedings publication, both in physical form and content, is therefore of central importance for conference organizers.

The process of anonymous peer review of submissions is intended to ensure that papers are reviewed by qualified and unbiased experts and that the selected papers report new and substantial advances in the field.

2. The two most common forms of publication used for the ICMC Proceedings are offset printing or photocopying. However, even if the contents of the Proceedings are reproduced on a photocopier, it will be necessary for the cover for the Proceedings to be offset printed, to cope with the weight of material to be used and to ensure that binding of the document can be achieved successfully. Either method can be undertaken satisfactorily.
3. For organizers, the main questions will be ones of time and cost—which method is most effective, given the resources available. Liaison with professional staff will be required to be able to budget properly, and to establish the most cost-effective means of producing the Proceedings.
4. In the initial period, it may be easier for the organizers to designate a person to establish what facilities are available locally for the production of the Proceedings. Once material has been selected for inclusion, and finished papers, whether in hard copy or on disk, begin to arrive, it may be necessary for the task of completing the work to be given to a designated individual.

The task of assembling the information is a substantial and time-consuming one, not only in terms of placing each item in the correct order, but also in creating the Author and Subject Index, undertaking pagination and ensuring that layout rules are followed.

5. Dependent on resources of time and personnel available, conference organizers may wish to consider the input of text and illustrative material supplied using a scanner and text-handling software such as OmniPage. This may be particularly appropriate where the quality of hard copy is lower than that required for presentation, or where hard text has been supplied in an inappropriate format.
6. Organizers are reminded, when calculating the print-run, of the need to provide a 30% overprint for ICMA purposes, to be paid for by the ICMA. In addition, copies may be required for specialist media, and for national copyright library purposes
Copies of the Proceedings are made available free of charge to delegates; organizers may also wish to make copies available to members of staff, members of the conference organizing committee, major sponsors and support

organizations, and local institutions. Additionally, copies can be provided to day visitors: this is likely to be a considerable expense if the books are provided free of charge, and the conference organizers may prefer to institute a charge.

7. Previous ICMCs have made copies of the ICMC Proceedings available for sale as part of the Vendors' Forum, or at the ICMA official desk or booth at the ICMC, rather than selling copies from the registration or information desk. This may be a more appropriate place in which this task can be undertaken.

Delegates wishing to purchase additional copies of the ICMC Proceedings are usually provided with them at a discount: the precise value of that discount, the actual cost of the Proceedings, and the methods used to sell additional copies, will be decided by local conditions applying at the time of the ICMC.

8. From the date of receipt of finished copy, it should be possible for a print facility to produce the required number of Proceedings within ten working days. Allowing for holidays, and an additional safety margin, the assembly work needed for the Proceedings should be completed not later than the 1st of M-1. This will allow publication to be completed in time for the ICMC Proceedings to be made available to delegates by the first day of the conference.
9. In such circumstances, given a single member of staff working full-time on collecting and assembling material, and allowing a generous margin of safety, the latest date for the receipt of Papers for inclusion in the Proceedings should be the 1st of M-2, requiring a postage date of not later than the 21st of M-3.
10. It is anticipated that this timetable could be made tighter, although not by much more than ten working days if a reasonable margin of safety is to be maintained.
11. ICMCs take place between late August and early November, and most often in October, and a majority of conference delegates work in educational institutions. During the summer months, mail services and administrative offices in such organizations work more slowly, owing to staff holidays, so adequate time should be left for those notified of having had their papers selected to complete work and finalize the information they wish to include.
12. Therefore, conference organizers should notify those whose papers have been selected of the decision by not later than the 1st of M-4, requiring that acceptance letters be posted by not later than the 21st of M-5. The deadline for early registration should also reflect the fact that many delegates do not confirm their attendance, or cannot receive institutional funding to support their attendance, until they have established that their paper or composition has been accepted. The early registration deadline should therefore be not earlier than 1st of M-3.
13. The Proceedings Guidelines provide certain criteria for the way in which the Proceedings are to be produced. As a guide to authors chosen to submit papers at the ICMC, conference organizers should issue a Proceedings Template to be followed by intending authors. The Template should be distributed with the

notice of acceptance, and should reflect the page size chosen for publication (11" x 8.5" or A4).

14. Whether submissions are manually pasted onto layout sheets, or compiled electronically, conference organizers must be aware of the need for headers and footers on each page of the text, of pagination requirements, widths of margins, size of gutters between columns, and size of typeface. Suggested sizes and layouts are included in the Sample Proceedings Template accompanying this document.
15. Compilers are reminded that text reproduced at less than 10 point (elite typewriter size) on single line spacing (equivalent to 12 point leading) can be difficult to read, and this should be taken as the minimum size for the reproduction of all textual data, including captions and references.
16. For those unable to attend a paper's presentation, either because of non-attendance at the ICMC or because of attendance at a concurrent presentation, the ICMC Proceedings provides a historical record of what has taken place. Organizers should therefore advise those submitting papers that the paper to be published in the ICMC Proceedings should, as far as possible, contain the complete text of the live presentation being given.
17. As a guide, using 10 point Times Roman text, single-spaced and ranged left, a Short Paper can contain up to 2,500 words excluding title, names and addresses of contributors and the Abstract of 100 words maximum. This total excludes illustrations and footnotes.

Justified type takes up less space and, dependent on the software available to the contributor, could increase the total to at least 2,600 words. Naturally, a larger typeface will necessitate fewer words. From an organizer's point of view, manipulation of text is easier if the contribution is made on disk, subject to the availability of software for use by the organizers.
18. Conference organizers should also allow for contributions from invited speakers to be included in the ICMC Proceedings. A maximum page length of eight pages (approximately 5,000 words) should be allocated per speaker.

XII. ICMA MEETINGS

1. Provision for meetings of the ICMA during the ICMC is stipulated in the Guidelines (II, 3).
2. The ICMA Board of Directors meets for one day prior to the first day of the conference, and/or every day during the ICMC. A room for members of the Board, together with refreshment facilities, should thus be made available during the conference. Conference table seating for twenty should be provided, and allowance should be made for attendance by representatives of the local

organizing committee and other guests. Appropriate projection equipment and a writing surface should be provided.

3. Exclusive use of the room during the day is not normally required. However, the room should be made available for a minimum of two hours every day of the ICMC at a time when no other event is taking place.
4. Additionally, the Annual General Meeting of the ICMA usually takes place during the ICMC. Provision should be made, at a date and time to be agreed with the ICMA Board of Directors, for that meeting to take place. The room for that meeting will require 'top table' facilities for the Board of Directors, and a public address system. Light refreshments should be provided for those attending. Any meals taken at these meeting will be paid for by the ICMA.
5. The costs of providing facilities for the Annual General Meeting and the Board of Directors is borne by the local organizing committee and should be allowed for in the budget estimates.
6. The timing of the Annual General Meeting should not conflict with other events on the timetable. A maximum period of two hours should be allowed for this meeting, and the meeting should take place within the body of the ICMC schedule rather than after its end.

XIII. CONFERENCE BANQUET

1. The ICMC Banquet is one of the requirements of the ICMC Guidelines. It should be scheduled in the evening so as not to clash with any other ICMC event. Time should be given to allow for delegates to transfer from any prior presentation to the banqueting site, or to transfer from the banquet to a later event.
2. A charge for the Banquet can either be included in the registration fee, or allowed for separately. The Banquet should be open to non-ICMA members, so that if the cost of the meal is charged separately, a discount for ICMA members should be made available.
3. The banqueting room should include a public address system to allow for brief formal speeches to be made by representatives of the ICMA, the host organizing committee, and by such other dignitaries as have been invited to participate.
4. Consideration should be given to those with specific dietary requirements, and an opportunity should be given to those attending the Banquet to have any dietary requirement made known. This can be included in the initial ICMC Registration Form, or the information established at a later date when the names of participants at the Banquet are known.
5. The ICMA will finance banquet attendance for Members of the ICMA Board.
6. The President of the ICMA will preside at the banquet, with seating reserved at the President's table arranged according to a list provided in advance by the President to the organizers.

XIII. COMPUTER INFORMATION

1. The increasing transferability of information between computers has made the task of ICMC organizers simpler as the years have progressed. Nonetheless, it is important that conference organizers be aware of the hazards of taking information—whether Abstracts or other information—in digital form.
2. Organizers are advised to make clear the formats and methods of data transfer that they can accommodate.
4. Equally necessary will be to have available the highest grade of software for virus detection and elimination. Professional advice should be sought on this matter before submitted materials are opened and read.
5. Illustrations in text can prove problematic, and organizers should establish precisely what information can be read by the equipment available to them. Organizers may wish to specify acceptable types of illustrations in their documentation.
6. Regardless of the technology available to conference organizers, the provision of a hard copy of any submitted information should be stipulated, in case of difficulties, corruption of disks, data, or other damage.

XX. EXHIBITIONS

1. Vendors' Forums, trade exhibitions, and other public presence at ICMCs of commercial companies seeking to advertise their products and services to delegates and day visitors is encouraged, as can be arranged by organizers.
2. Some exhibitors will wish to attend simply because they are already sponsors of, or involved in support of, the ICMC being held. Others will consider the potential rewards from being able to demonstrate products and services to a niche market, with some delegates representing major institutions with significant buying power.

At the same time, it is accepted that delegates to ICMCs do not turn up with blank checks in their pockets seeking to make large purchases. However, awareness of work being undertaken by a company, or of a new product launch, may be reflected in purchasing to be carried out within the next twelve months.
3. ICMCs tend to suffer from that fact that they are a niche market: the number of delegates attending is low by international exhibition standards, and the cost-per-delegate ratio is a high one. The question for the exhibitor is whether such exposure creates a positive awareness of a company and its products, reflects that company's self-esteem or market share, enhances the likelihood of a future purchase, or reinforces existing links, as much as generating actual sales.
4. In this situation, conference organizers must accept that the rationale behind organizing a Vendors' Forum is not, ultimately, to make significant amounts of money for the organizers, but to provide an additional service to delegates, to

attract more to the ICMC than might otherwise come, and to raise the public profile of computer music through the presence of day visitors, as much as to generate cash-flow.

5. Trade exhibition provision can range from the simple: a room with a sign on the door, a table, two chairs, and a power point; to the complex: using professional exhibition stand constructors and attempting to create a proper trade exhibition in miniature. Which route is followed will determine the cost per square foot/metre to be charged, and recouped.
6. Simple geography is important: nearness to the suppliers will play a part in determining whether suppliers will turn out in any significant numbers. It is, for example, easier to attract exhibitors in a metropolitan environment with a strong hardware/software manufacturing and development base, than it will be in a separated campus environment with no significant local computer presence.

The use of educational institutions to host the ICMC, usually during the holidays, may make access to a site easier; it also tends to remove from the visitor base a whole section of the potential audience - computer and music students.

7. Professional advice may be useful: various exhibition trade associations exist in different countries, and in the year after the site has been chosen (M-24 to M-13) it will be worthwhile to investigate possible costs and complexities before taking a final decision on whether to proceed with a Vendors' Forum, and if so, of what kind. Even then, a year before the event, the schedules of many major companies will already have been set, particularly in the ICMC coincides with or falls in the shadow of a major trade exhibition.
8. Exhibiting is costly for a company, particularly if significant freight, staff time, accommodation and travel costs have to be taken into account. If a large sum is to be charged as site rental, the prospect for many companies, especially smaller ones, may prove too daunting. If costs are being kept to a minimum, there is little wrong which charging a marginal site-rent simply to cover the costs of room rental, if not already included in the conference budget. It might well attract a number of companies for whom the total outlay would otherwise be excessive, particularly given the size of the potential audience.
9. For ICMC Vendors' Forums, the main requirements are good lighting and ventilation, and an adequate power supply. Additional cabling can always be run into a room with too few power points, although in older buildings the supply system itself may be limited.

For preference, choose a room with high ceilings, but not so large in area as to make exhibitors' stands appear isolated. Ventilation is important, since most equipment will give off significant amounts of heat during the exhibition day. Equally, the ability to vary the intensity of lighting will reduce strain both for exhibitors and visitors.

10. Toilet facilities should be available nearby for exhibition staff, as well as catering or refreshment facilities. Exhibition equipment should be subject to the same

entrance/exit and movement controls as other equipment and goods brought onto the conference site.

11. Where older buildings are being used, organizers should be aware of health and safety aspects of areas being used for exhibitions, particularly with regard to trailing wires, access for those with movement disabilities both into and around the exhibition site.

Ensure that exhibition stands or stalls are given adequate space to allow for visitors to move freely about.

12. Security staff may be required to prevent theft, particularly if stands are left unattended. Where cash sales are taking place, arrangements should be made for the regular collection and removal of money to a secure office or banking facility.

13. Where a professional exhibition construction firm is used, areas of concern include:

- a) Ensure that all costs for the construction of the exhibition area are known, including flooring, provision of tables, chairs and electrical extras, and sign-writing. Decide what is being provided in the basic stand arrangement, and what costs are to be incurred directly by exhibitors.

- b) Ensure that all costs beyond the provision of a basic stand are made known to potential exhibitors, and passed on when settlement is made. Professional companies can often supply sample Order Forms covering everything from shelving displays to locking cupboards and lighting fitments.

- c) If a company is bringing its own exhibition stand, ensure that information about heights, widths, access, power supply, et cetera, are made known in writing before the display material arrives. Once on-site, ensure that an individual display site does not exceed the area being rented. If it does, advise the client as swiftly as possible and to reduce the area of the stand or that an additional charge is to be levied. If the latter, confirm the arrangement in writing to be signed by the renter.

- d) Agree a timetable for getting-in and taking-down of display equipment, allowing adequate time for individual stand-holders to mount their own equipment and have it tested before the exhibition opens.

- e) As early as possible, undertake a site visit with the exhibition constructors and the Technical staff. Investigate possible access, height or power loading problems. A discussion with on-site janitorial or technical staff is helpful at this stage, particularly if the area has been used for exhibitions before: check whether any problems have arisen in the past requiring to be dealt with in the future.

- f) Have the constructors draw up a possible site plan to allow for as many exhibitors as are expected, or based on anticipated stand sizes: even a basic 'table plus two chairs' arrangement requires a stand area of not less 4 square

metres (36 square feet). This will alter as different exhibitors decide upon different site sizes.

g) Payment for exhibition stands should be made on the first day of the exhibition, unless an invoice arrangement has been agreed. Before payment is made or an invoice raised, an official representative from each exhibitor should agree in writing that what has been ordered for the site has been fitted and is in good working order.

h) Ensure that a representative of the exhibition contractors is on-site throughout the time that exhibition stands are being fitted out, and that a representative will make at least two visits each day (in the morning and at midday) to check that no additional equipment needs to be supplied or repairs carried out.

i) Notify all exhibitors in writing of safety precautions, fire exits, smoking policies and facilities. Supply each exhibitor with Conference and Concerts Programs. It is often good policy to invite exhibitors to attend lunchtime concerts, paper presentations and delegate receptions (unless numbers are limited).

j) Ensure that insurance cover is provided for all exhibitors and contractors while in the building. Ensure that the exhibition area is locked when not open to delegates or the public.

k) Ensure that adequate signposting exists: it is important for exhibitors to feel that their presence is being made known to delegates as it is for delegates to know how to find the exhibition.

l) Ensure that adequate cleaning takes place. Dependent on the venue, cleaning of each exhibition stand may or may not be available or desirable. If cleaning is being provided for each stand, check with each exhibitor whether this is desired or necessary.

m) If telephone lines are to be installed, check with venue officials, or ensure that the location of payphones, or telephones for exhibitor use, is known. In the case of non-payphones, a decision must be taken on whether charges are to be levied against individual exhibitors, exhibitors as a whole, or not at all.

n) Allocate additional visitor badges to exhibitors if they anticipate visits by senior company officials or replacement staff. If an official opening is being held, invitations to senior company staff may be desirable, or necessary.

14. If advertising being sought from exhibitors in the Conference or Concerts program, an exhibitor discount is advisable.

15. If exhibition material is being brought from overseas, see IMPORT AND EXPORT.

XXI. FEES

1. For organizers, fees feature on both sides of the budget:
 - a) as income, in the form of fees from conference delegates and visitors;
 - b) as expenditure, in the form of fees paid to conference staff, to concert performers, and to nominated guest speakers or commissioned composers.
2. The calculation of the fee to be charged to delegates to any particular ICMC will depend on the overall financial costs of the conference, offset by the support available to the organizers from funding agencies and sponsors, and the anticipated numbers of delegates.
3. Organizers should be aware of the different categories of fees payable, and that special provision is made in the Guidelines for ICMA members.
 - a) ICMA Members must receive a discount from the conference fee charged to non-ICMA members. This discount must equal not less than 25% of the total non-ICMA member conference fee, or equal the ICMA individual membership fee in force at the date when the conference is to be held multiplied by 1.5. The aim should be to encourage as many non-members as possible to join the ICMA when registering as a conference delegate, as well as to reward ICMA members for their membership of the Association.
 - b) In addition, conference organizers should construct a discounted fee structure for students, and a fee structure for individual concert and day visitors.
 - c) The charge for the ICMA Banquet may be made separately, or included in the overall registration fee. The former route is to be preferred.
 - d) Further, in order to encourage early booking, many conference organizers offer a further discount for registration received by a date several months in advance of the actual conference (usually the 1st of M-3).
4. Policing such a system can be problematic, and conference organizers should be aware of the helpfulness of a certain operational flexibility in encouraging delegates to register as early as possible. Such discretionary flexibility is, of course, to be left entirely in the hands of the conference organizers. Nevertheless, organizers should be aware of the following considerations:
 - a) Given difficulties in postal systems, the early registration could be determined by the postmark date on the application, rather than by date of receipt.
 - b) Some delegates may wish to register by fax, sending funds under separate cover, or requesting an invoice from the organizers. Organizers will need to allow for additional processing time and costs in such circumstances.
 - c) In the month preceding the closure of early registration, organizers may wish to arrange to chase potential delegates, seeking receipt of their registration forms by the deadline. This can be undertaken by E-mail, letter, fax or personal telephone call. In such cases, the budgetary and staffing implications should be allowed for.

5. Organizers should be aware that fees should be optional in the case of officers and members of the ICMA Board of Directors. Members of the organizing committee, and those providing substantial assistance to the organizers, may also have their fees waived, at the discretion of the organizers. Registration fees are also waived for those awarded ICMA Commissions.
6. Organizers may also wish to allocate funds to support the travel, accommodation or conference costs of delegates from institutions or countries whom they particularly wish to attend, either to foster goodwill or to maximise the breadth of representation.

Assistance with the provision of funds in such cases may be available from sponsoring authorities, local, regional or national government funds, or from trusts or charities. Allowance should be made in the drawing up of the ICMC budget. The provision of such funds can be made on application by an intending delegate, or preferably, by the host organization seeking out potential delegates in institutions which might otherwise not be able to support the costs of sending a representative.

Additionally, the conference organizers may provide financial support for those selected to present papers or compositions at the ICMC who would otherwise be unable to attend. In such circumstances, discretion is necessary, and advice can be sought from the ICMA Board of Directors.

7. Conference organizers may wish to allow for the operation of interest-bearing bank accounts to generate additional funds. Alternatively, for ease of control, and the avoidance of bank charges, control over day to day book-keeping may be delegated to the appropriate department in one of the sponsoring institutions. A cost versus return analysis should be undertaken, in which rapid funds transfer, the ability to draw on large amounts within a short space of time, banking facilities, interest payments, service charges, organizer control and access, and the availability of reporting facilities, should be addressed.

Appropriate credit card accounts should be opened to permit rapid payment of fees and the appropriate payment areas left available on the ICMC registration form.

Any ICMA member fees payable to the ICMA must be in U.S. dollars, drawn from a U.S. bank. Only MasterCard and Visa cards are accepted by the ICMA.

8. Outgoing fees are payable to staff, to speakers and commissioned composers, and to concert artists.
9. The level of fees established for conference staff, whether full-time or part-time, whether engaged for a significant period or only for the duration of the conference, is a matter for local discretion, based on average earnings, the cost of living, the qualifications required, the levels of responsibility sought.

Where outside expertise is sought, organizers should be aware that the costs of freelance staff can be significantly higher than the salaries payable to full-time

employees undertaking similar work. Generally, however, conference organizers should take note of (a) fees paid at previous ICMCs, with an allowance for inflation and costs of living; (b) fees paid to staff of other conferences, where that information is available; (c) salaries paid to full-time staff locally. Advice is often available from convention bureaux on the level of fees paid, and professional conference organizers may also be able to provide guidance. Organizers should be wary of taking their own salary levels as a rule of thumb in estimating fee costs.

10. Fees for speakers can be difficult to set, and organizers should seek to establish the levels of fees payable to comparable speakers in comparable situations. Academic institutions may provide a guide, although the social position of educational institutions in different countries varies enormously, and with it the levels of fees available. One person's hero is another person's villain, and it is likely that there will be a certain degree of contention no matter what fee is agreed upon.
11. In setting fees for speakers, conference organizers should be aware of the need to establish a written contract as early as possible. It is not unknown for an invited (and advertised) speaker to seek to withdraw from an engagement at the last moment for some unspecified reason, in an unstated attempt to increase the fee being provided. In such circumstances, organizers may be tempted to ensure the participation of such a speaker by agreeing to whatever demands are made.

Such may also be the case if conference organizers believe that the standing of the conference will be diminished by the absence of a named individual. This is not an approach singular to computer music, and is experienced across the range of conference subjects.
12. In many cases, holding firm will ensure the participation of previously unwilling delegates: the reputation of an individual can depend as much on being seen at significant events, as does the significant event depend on the presence of noted individuals. Advice from the ICMA Board of Directors should be sought when such situations arise.
13. Fees for performance artists are usually set through negotiation with a performer's agent, and the conference organizers may wish to use professional assistance when engaging performers. Organizers should be aware of a potential hazard in selecting the concert program, that of the Music Submission which requires that a nominated individual be funded to perform the work. Such a commitment can grow inexorably larger when the organizer finds that the nominated performer will be on the other side of the world immediately prior to or after the conference, or has specific travel requirements limiting the dates on which the concert can be given. It is not unknown for composers to nominate themselves as a specified performer requiring a fee in order to defray his or her costs of attending the conference.

14. Fees need not only be paid in the form of speaking fees, but may be provided in the form of subsidies towards accommodation, travel, subsistence and the provision of a per diem. Guest accommodation in private homes, or institutional accommodation may reduce the burden on conference organizers of providing such support.
15. Fees for commissioning new works should again be the subject of a written contract. Advice is available from the ICMA Board regarding commission levels, lead-times for composition and rehearsal.
16. Organizers should be aware of the tax implications of fees paid, and should investigate the implications with the appropriate tax officials as early as possible. In some countries, the provision of accommodation and other support may count towards a taxable charge, to be levied on the funding institution or on the funded individual. In such circumstances, assisting with a delegate's costs may have budgetary implications beyond the costs of paying a hotel bill or travel costs.

XXII. IMPORTS AND EXPORTS

1. Dependent on the country in which an ICMC is being held, the question of imports and exports may loom large, or hardly at all. The three areas in which the question may figure will tend to be:
 - a) Delegates bringing equipment with them for demonstrations and presentations;
 - b) Exhibitors bringing equipment for use in the Vendors' Forum.
 - c) Delegates bringing CDs and tapes, or publications and scores, for sale during the ICMC, if such a facility is being provided.
2. Where items are imported for use in a conference or exhibition, tax is not usually levied on such goods. However, a charge may be made for the administration of the import and export of the goods, transfer from port of entry to conference site, et cetera.
3. Where goods are shipped into a country with the intention of selling those goods, tax and duty is usually levied at the point of entry, and the balance retrieved when any unsold goods have left the country to return to their country of origin. There can be a substantial delay in the time taken to process such refunds, and tax and duty rates will vary according to the country into which goods are being imported.
4. The variation in regulation, rates of tax, time taken to process imports and exports, and the cost of doing so, are so variable between one country and another that it is impossible to lay down a set of criteria to be satisfied by conference organizers. In each case, however, and well in advance of the issuing of a Registration Form, conference organizers should consult with local

customs officers and / or tax officers, to ascertain what duty or tax is liable to be levied, and how.

Different rules will usually apply to those importing goods for the purpose of exhibition or demonstration, from those importing goods for sale. Different tax rate may also apply to private sellers as opposed to commercial traders.

5. The use by delegates and exhibitors of an international freight forwarding agency to handle such affairs is advisable, particularly where language differences may apply. Organizers may wish to appoint one international company with branches or agencies throughout the world to handle such matters. It may be necessary for organizers to pay a bond on behalf of exhibitors, to be recouped when invoicing for exhibition space taken. Whether organizers appoint a sole agent or none, the import/export position must be known by the organizers, and specific arrangements must be made known to intending delegates and exhibitors as early as possible.
6. For preference, the settling of questions concerning import and export should be undertaken as soon as the organization of an ICMC has been ratified by the ICMA (M-24), and finalized in good time (not later than the 1st of M-13) for inclusion with the Preliminary Registration information made available at the ICMC preceding that which is being organized (M-12).

XXIII. INSURANCE

1. Dependent on the nature both of the venue and the organizing group, insurance may or may not feature significantly in the overheads and organization of the ICMC. Some venues will provide insurance cover for the period of the conference as part of the hire fee (if any), or it may be included free of charge as part of its support for the event.
2. The priority for organizers in arranging insurance for members of the organizing group, paid and unpaid staff, conference delegates, venue personnel, exhibitors and casual visitors, should be as follows:
 - a) Is insurance in each area provided by the host venue or institution?
 - b) If not, should the insurance be the specific responsibility of individual delegates, exhibitors or other contracted personnel or companies? If yes, has written notice been clearly given to such individuals in good time for them to arrange appropriate cover?
 - c) If not, the organizers should arrange general cover.
3. In broad terms, organizers should provide insurance to cover deliberate theft or loss, and damage or loss through negligence by staff—whether paid or unpaid—representing the organizers. Accidental loss or damage through mishap, should generally be the responsibility of individuals.

4. If not specifically covered by the venue, organizers should be aware of the following possible areas where insurance may be needed.
5. This may be particularly important if the organization of the conference is being undertaken by a company incorporated specifically to undertake the ICMC.
 - a) Loss through fraud or embezzlement. Insurance to cover conference officers and personnel hired to process registration. Insurance cover should be provided for the period from when funds are first available to the close of the conference's books.
 - b) Equipment rental. If audio-visual equipment, computers, etc., is rented or borrowed, cover should be provided for the period of the conference organization. This is particularly applicable if equipment, such as computers, is being transported between a pre-conference establishment and an on-site conference office, or being made available to conferees on a daily basis. Insurance should cover all musical and computer equipment used for concerts, demonstrations, etc., if not separately covered by the performance or conference venue.
 - c) Those bringing their own equipment for use in lectures or demonstrations, or for participation in Vendors' Exhibitions, must be informed of the requirement to provide their own insurance. Given the time taken to obtain insurance, especially if the equipment is owned by an individual rather than an institution, or is to be transported from one country to another, this information should comprise part of the information sent to delegates before registration.
 - d) Personal Liability and Property Damage. Cover should be provided for all conferees, conference organizers and volunteer staff. Also for members of the general public if access is available to them. Cover should include loss of property in cloakrooms, items left by delegates with reception staff. Most institutions and public authorities will have insurance to cover such categories. However, some institutions may have exclusions relating to those on the premises not attending an event specifically organized by the institution itself, rather than by a second party.
 - e) Limited liability. To cover all volunteers, officers, and non-conferees engaged in the management of any single activity at the conference. Specific liability may be limited to the precise period of the conference, and not for any preparation or clearing-up period. A central file of all persons engaged on activities relating to the management or organization of the conference (door staff, reception staff, technicians and transport staff) should be prepared.
 - f) Robbery and theft. To cover all losses incurred while transporting money or equipment to and from the conference site, taking money to a bank or security office, etc. The conference venue may be able to make provision for the regular collection of money by security staff during Registration, from ticket sales or the Vendors' Fair, or provide an exchange facility for cash during the period of the conference.

g) Charter hire. Insurance, if not otherwise provided, should be sought to cover liability, property and personal damage or loss, for all buses, cars or other transport hired for the purposes of the conference.

h) Exhibitors and Outside Agencies. It is possible to frame general exclusion clauses to cover the responsibility of organizers for damage or loss for exhibition areas or the security of equipment and staff while setting-up or taking-down exhibition material. A sample could be as follows:

'The Exhibitors agrees that [the organizers] shall not be liable for any damage or liability of any kind or for any damage or injury to persons or property during the term of this agreement from any cause whatsoever by reason of use, occupation and enjoyment of exhibition space by the Exhibitor or any person thereon with the consent of the Exhibitor, and that the Exhibitor will indemnify [the organizers] from all liability whatsoever, on account of such damage or injury, whether or not caused by negligence of or breach of an obligation by the Exhibitor, or its employees or representatives.'

6. However, organizers should be aware that such all-embracing exclusion paragraphs may not necessarily be legally enforceable if they can be judged as being against natural justice.
7. Originals of insurance certificates should be held in a safe place. Copies should be available in the conference organization office or on-site during the conference for third-party use (for example, to satisfy local official requirements).

XXIII. MARKETING AND PROMOTION

1. The need to attract an audience to the ICMC is to a large extent already taken care of, as far as delegates are concerned, by the existence of the ICMA, with its substantial membership. Nevertheless, it is important to ensure that not only is the ICMC promoted widely within the ICMA, but that those involved in computer music and audio research and development throughout the world are encouraged to attend the ICMC.
2. The annual movement of the ICMC between North American, Asia and European venues has, in the past, meant that ICMCs have, year by year, attracted substantially different audiences. Although many members of the ICMA regularly attend every ICMC, restrictions on academic funding in particular, and on such conferences in general, does require that work be undertaken to attract the greatest number of delegates to the ICMC as possible.
3. Additionally, the technical requirements of the ICMC necessitate the use of venues—usually in academic institutions—with substantial and high-quality technical facilities. Such facilities are usually to be found only in larger institutions, with concomitant concert spaces of a substantial size. Thus, members of the general public should be encouraged as much as possible to attend ICMC concert performances, not only to popularise the work being

undertaken in computer music, but also to create a proper atmosphere for the concert, as well as generating additional revenue.

4. Particular attention should be paid to ensuring that every computer music facility worldwide is made aware of the ICMC taking place in any one particular year. This can be achieved through the ICMA's own publication, 'Array', through the 'Computer Music Journal' and through publications with an interest, albeit a limited one, in computer music and audio research and development. Independent researchers and developers should also be targeted, as should computer companies with an interest in the area, and music departments in tertiary educational institutions.
5. As well as printing sufficient numbers of preliminary information, therefore, to cover such a field, it may also be necessary to allow for targeted advertising or promotion of the ICMC at associated trade fairs, exhibitions and events, or in the printed media. In the case of professional trade fairs and exhibitions, consultation with major manufacturers of computer music equipment may be advantageous in allowing the distribution of material.
6. Promotion of the ICMC to potential day visitors and concert-goers is, of course, to be undertaken over a smaller area, possibly national, but more likely regional in nature. Attention should be paid to the production of flyers and posters, or press advertisements, dependent on the resources available. Additionally, engineering and music students in local educational establishments should be targeted to provide an audience. Such students, of course, have already been contacted for the provision of volunteer or paid help.

XXIII. SECURITY

1. Security will be a significant consideration in the organization of the ICMC, not only in terms of being able to personal security and safety, but also in terms of the equipment being used during the conference.
2. At all times, conference organizers should err on the side of safety: owners of equipment tend to be unforgiving over equipment losses, even when they themselves complain about over-protective security.

Organizers will accept that delegates attending ICMCs are in a high-stress situation, particularly if difficult presentations are to be undertaken. Additionally, security may not be a problem in the home institution of the conference delegate, and an obvious and stated security policy may be seen as heavy-handed or officious

3. As in all matters where conference staff come into contact with delegates, personal disagreements should, be handled with courtesy and politeness. If in doubt, senior conference staff, or members of the conference organizing committee, should be brought in to resolve problems. At the same time, a diplomatic approach to the resolution of a security problem should not result in

circumventing a security policy. A security policy may be enlarged to cover new circumstances: it should not be disregarded or breached to satisfy personal preference or ill-humour.

4. Dependent on the venue(s) being used, access may be strictly controlled, or not controlled at all. Public access to the Vendors' Forum, for example, may be free access, or controlled through a ticketing system (whether paid or not). Using venues operated or managed by a second party, such as a students' or faculty building, may cause difficulties if access to the building is to be allowed to personnel unconnected with the ICMC.
5. Access to the venue.
 - a) Can staff be assigned to control access to the venues where presentations are being given?
 - b) Does the organization providing the venue have its own security or access staff (ticket sales staff, ushers, etc)? Can any existing security system be adapted for use by conference delegates and support staff?
 - c) Can control over access be maintained throughout the period of the conference, or only for specific events?
 - d) If the venue is also a working environment for others, what controls can be initiated to enable personnel unconnected with the ICMC to undertake their work with the minimum of disruption? Will access to areas usually available to such personnel be denied for the purposes of the ICMC? If so, are those personnel being made aware of such limitations, by whom and in what form?
6. A badge identity system is the most readily acceptable and obvious manner in which conferees and support staff can be identified.
 - a) Will the identity card distinguish between delegates, organizers, exhibitors, support staff and permanent venue staff? If so, how?
 - b) Usually a variety of colors can be used to distinguish such categories: can categories be easily distinguished at a distance?
 - c) Are the colors chosen pale enough to allow badges to be read, but distinguishable enough for those with visual impairment?
 - d) Delegates will lose badges. What facility will exist for replacement, and can security be maintained in the face of such losses?
7. The major headache for organizers will comprise control over equipment: how to stop it getting lost or stolen, in the main. Organization will require to cover:
 - a) Equipment brought in by the organizers for office use, presentations and concert performances.
 - b) Equipment brought in by exhibitors for use in the Vendors' Forum.
 - c) Equipment brought in by delegates for use in presentations, demonstrations and performances when not supplied by the organizers.

- d) Personal equipment brought in by delegates for use during the conference: for example, notebook computers.
8. An Equipment Co-ordinator may be appointed to oversee equipment security. The co-ordinator should work in tandem with the Technical staff. Every item of equipment brought into the conference site should be logged and labelled, and its whereabouts should be known at all times (save in the case of (d), where logging should only need to indicate the presence of the equipment on-site and when it leaves the site).
 9. Organizers will make their own arrangements to ensure equipment security, and the precise arrangements will depend on the particular circumstances of any individual ICMC. Nevertheless, one form of equipment logging could include providing a numbered Equipment Log, to contain the owner's name, a list of all equipment brought on-site, including cables and ancillary items, and serial numbers. Boxes and containers should also be marked with the same code number as the item it contains.

The Equipment Log should be completed by ICMC technical staff, exhibition staff, and by those bringing equipment into the conference venue. At the point of registration, it may be more convenient and safer to use a separate entrance for equipment, unless sufficient access and staff exist to cope with the need to transfer sizeable amounts of equipment while delegate registration is taking place. In this way, the bringing-in and taking-out of equipment can be monitored by those best able to recognise the category status of equipment and to be aware of security implications, namely the technical staff.
 10. Equipment Logs can be posted out in advance to those who have indicated that they will be bringing equipment to the conference in support of their demonstration or presentation.
 11. Staff should be aware of the possibility of error when packing goods for removal. Serial numbers should be closely checked and matched with Equipment Logs and containers. This is particularly important in the case of exhibitors for whom such security arrangements may not be usual, for smaller items such as keyboards, mice and cables, and for common models of computer.
 12. In addition, all delegates and visitors should be made aware of the existence of such controls, and advised of the impossibility of transferring equipment at random without the supervision of a member of the technical staff. This is particularly important when staff from the same institution are undertaking presentations or demonstrations in different areas, and who may be used to sharing equipment, or in the case of equipment breakdown.
 13. Color-coding, using Day-Glo non-transferable adhesive labels, is recommended to distinguish between the different categories of equipment. Acetone, or a similar substance, should be made available at the end of the conference to remove gummed labels from equipment once it has been checked off on the Equipment Log by a member of the technical staff, and not before.

14. Technical staff should be available throughout each demonstration / presentation where category (a) and (c) equipment is used. Rooms used for presentation should be locked when not in use, and at the end of each session (for example, at meal times). Technical staff should be present at all times when rooms are in use, including setting-up, rehearsals and taking-down of equipment.
15. Movement of equipment should only be undertaken by specific categories of staff. While category (d) equipment will be moved around by its owner, category (a) equipment should only be transferred from one room to another by conference technical staff, category (b) equipment by exhibition staff, and category (c) equipment by its owners, with or without the assistance of technical staff. A restriction on the personnel able to effect such a move is an important element in the control of rogue movements by unauthorized personnel.
16. Conference staff should be made aware of such color coding, and the security implications of such a system. Delegates should be made aware of movement restrictions, and of the likelihood of spot-checks on those moving equipment.
17. The most effective means of equipment control once on-site is through an Equipment Passport, effectively a visa issued in advance of a move to allow equipment to be transferred from one area to another. Passports should only be given to members of the technical staff, who should themselves undertake or supervise the movement of equipment. A control copy should be kept by the Equipment Coordinator. Other movement control systems can be initiated.
18. Room control, the use of Equipment Logs and Equipment Passports, may be supplemented by room, building or equipment alarms. Room or building alarms, usually operated by permanent building staff, should only be activated when senior conference staff have ceased work and have given their agreement. Movement alarms placed on equipment are only really effective in an environment where (a) the equipment, once installed on-site, is to be left for a significant period, and (b) where staff are available to respond to an alarm being set off.
19. The Equipment Coordinator should undertake a visual check of on-site equipment at the end of each day, to maximize control over movements.
20. The ability to lock off presentation areas may be limited by health and safety regulations, by the presence of fire exits, or by the managers of venues wishing to maintain internal control. Ultimately, the ability of conference staff to be able to maintain their own internal security will be conditioned by the degree to which they determine access to rooms. Physical security may also be compromised by cleaners, delivery and janitorial staff, delegates wishing to arrive early or stay late, normal users of the building or rooms seeking access, and other private key-holders.
21. As much as possible, the aim should be to ensure that those with necessary access, such as cleaners, are able to enter otherwise locked rooms only at times when members of the general public are not allowed in the building, or

accompanied by senior key-holders. The precise arrangements will be a matter of negotiation, constrained by building geography and the precise relationship between the conference organizers and the site managers.

22. Building security will be of prime consideration on a site with a specific concert performance space, which may be available in part or in whole to other users not connected to the ICMC. Staffing levels and budgetary arrangements should reflect the need for site attendants as required.

XXX. STAFFING AND PERSONNEL

1. The level of organization required for an ICMC will vary from year to year, dependent on the level of support available at the chosen site. In essence, however, each ICMC will require to have an organizing committee, with a nominated chairperson:
 - a) to oversee the submission for, and the general preparation, organization and successful completion of the ICMC;
 - b) to undertake fund-raising and ensure that adequate funds and support structures are available for the proper administration of the ICMC;
 - c) to ensure that proper accounts are kept and reports submitted to funding authorities and to the ICMA;
 - d) to ensure that the ICMC Guidelines and the proper requirements for the receipt, judgment and execution of Music and Paper / Demonstration Submissions are carried out;
 - e) to appoint staff and Selection Panel members as necessary to undertake the different tasks associated with the ICMC.
2. The chairperson of the organizing committee will usually be the ICMA Liaison, channeling information between the ICMA Board of Directors and the organizing committee, and *vice versa*. He or she should therefore be someone aware of current issues in computer music and audio research and development. Individuals with similar knowledge, as well as other expertise, should be available to the organizing committee, in the fields of management, accounting or law. Representatives of supporting organizations or major sponsoring authorities, and of educational institutions, should also be considered.
3. Different expertise will be required dependent on whether the organizing committee is being incorporated as a separate legal entity for the purposes of organizing the ICMC, or whether the committee is maintained *ad hoc*.
4. Where the organizing committee provides general direction to the conference, although individual members may provide specific expertise in different areas of organization, two different categories of support personnel will be required, employed on a fee or salary basis:

- a) Administration staff
 - b) Technical Staff
5. In essence, the role of the Administration staff is to construct the conference, drawing on management and administrative experience and skills, undertaking the organization of the conference from the first opportunity. An individual Administrator may be appointed to work with the organizing committee before a formal application has been made, or the organizing committee may prefer administration work to be undertaken by a number of individuals. Essentially, however, a clear line of command and responsibility should exist. By M-15 members of the administration staff will probably require to work full-time on conference preparation.
 6. How the work of the organizing committee and administration staff is to be funded will be a first priority: several months' work will need to be undertaken before a proposal can be submitted to the ICMA. It is advisable, therefore, that the committee chairperson have attended at least one (preferably more) ICMCs, and that others on the committee should have attended at least one if possible.
 7. The committee chairperson must be able to participate at the ICMC at which the selection of his/her own venue is made (M-24), and the one immediately prior (M-12). It is advisable that members of the administration staff attend at least one ICMC (M-12), if not more. It is also advisable that the committee chairperson and/or a member of the administration staff attend planning meetings for the previous ICMC if at all possible, and to undertake regular liaison with the organizing committee. The costs of this attendance should be met from funds raised by the organizing committee.
 8. For overall administration, staff will require significant experience in music administration, either within or outside one of the main organizing authorities. Their work will run across a range of subjects, including:
 - a) provision of conference and performance facilities, arrangements and logistics;
 - b) production of conference documentation, concerts programs, the ICMC Proceedings, conference promotion and marketing;
 - c) arrangement of the Vendors' Forum and associated commercial exhibitions;
 - d) raising/co-ordination in raising sponsorship;
 - e) assessment of accommodation, travel and special needs requirements;
 - f) schedule planning; supervising room allocation; liaison with venue authorities;
 - g) regular reporting to the organizing committee, the production of minutes, progress assessment reports, budget statements (in liaison with external auditors) and the final report for submission to the ICMA.
 9. Technical staff will have responsibility for the provision of technical support for all aspects of concerts and paper presentations and demonstrations. Senior technical staff should be appointed as soon as a site has been selected (M-24),

- to assess site availability, technical limitations and requirements, power needs, equipment hire and purchase requirements, staffing levels, and to determine room use.
10. The Technical staff will need to assess Music Submissions in relation to equipment needs and suitability for performance, and representatives should attend all meetings of the Music Jury, and of the Reading Panel to assess equipment needs and room provision.
 11. Technical personnel will need to be selected to oversee the proper supervision of support to ensure the highest quality of concert presentation which can be achieved given the constraints of budgets and physical resources. Those personnel will encompass technicians with specific music and computer skills, staff to undertake loading, assembly and disassembly of equipment, movement control, to provide technical assistance during presentations, and equipment repair staff. Given the heavy reliance of the ICMC on technical staff, the need to select technical staff with high-quality skills cannot be understated.
 12. Certain of the administrative tasks may be delegated to employed subordinates or associates, appointed in co-ordination with the committee chairperson. In particular, it may be useful to appoint an Administrative Co-ordinator to handle day-to-day administrative matters, the preparation of conference documentation and the ICMC Proceedings, undertake the circulation of material to the Music and Papers / Demonstration Selection Panels, and to assist with the development and provision of the Vendors' Forum.
 13. Administrative personnel must be selected to oversee the proper supervision of background and foreground support, to ensure the highest quality of conference presentation which can be achieved given the constraints of budgets and physical resources. Those personnel may encompass reception staff both on-site and at airports, rail and bus stations, security personnel, general transport and despatch staff, visitor guides, office personnel, and exhibition assistants.
 14. Administrative personnel selected for front-of-house duties should also have language skills where possible, covering English, French, German, Japanese, Spanish, and such other languages as may be thought desirable or necessary. Some knowledge of music, and of current trends in computer music and audio research and development is desirable. Training in one-to-one management skills should be given, and a high standard of personal appearance should be sought.

XXXI. GENERAL NOTES

1. The local tourist or conventions office will usually provide information of hotel and travel facilities available for conference organizers. The office may even have its own accommodation booking facility, through which delegate enquiries can be channelled. This service may be provided free of charge, or for a fixed sum, or even pay back to the conference organizer a fee based on the number of bookings taken.
2. Tourist offices are usually able to provide copious free information on excursion possibilities, restaurants, places of historic or cultural interest. This may be made available to delegates on arrival, or possibly in advance (although this may increase postal charges).
3. Information on telephone services and prices is usually available from telephone authorities, printed in several languages for those delegates whose understanding of the local language may be imperfect.
4. Information on banking hours, on types of currency in use, on rates of exchange, should be made available to delegates, as should details of post office hours and postal charges.
5. Where several venues are being used, information on any transport collection and drop-off arrangements should be made clear to delegates, supplemented by notices at hotels or in the main conference venue foyer if available.
6. Information on gratuities and local customs is usually to be welcomed.
7. If a meeting service at the local airport is not being organized, or if courtesy buses are not available, delegates should be advised in advance of the approximate cost of taxi and public transport to hotels or the conference venue, and the time taken, and any need to purchase local currency in advance of travel.
8. Advice on necessary vaccinations, climate, altitude and local weather conditions should be made available to delegates in advance of travel.
9. Hire car agency information should be made available in advance of travel.
10. Conference organizers should notify delegates of secretarial, copying, fax, E-mail or other office facilities if available, or consider provision of such a service for a small charge, or free, as funds permit.
11. The registration desk should include a telephone extension able to make direct outside calls. This telephone should be available only to conference staff, and should be removed or locked when not in use.
12. If possible, conference organizers should have Visa and Mastercard credit card payment services available, if necessary through a third party.

APPENDIX A MONTHLY TIMETABLE

M-30 to M-25		Proposal Preparatory Period
M-24		Proposal presented for approval to Officers and Board of Directors Meeting, ICMC
M-23	1st	Application sent to ICMA Treasurer for 5% of estimated registration revenue
	1st	Initial connexions established with sponsoring bodies, potential exhibitors, as available
M-17	30th	Send Budgeted/Actual/Variance accounts to the 30th M-18 to ICMA Board
M-14		Preliminary ICMC Information and Registration Forms completed for printing
		Music, Paper and Demonstration Submission Forms completed for printing
		Accommodation, Travel and Sales information and registration forms completed for printing
M-13	1st	Preliminary ICMC Information, Registration and Submission Forms sent to print
M-12	DATE OF ICMC	*****
	1st	Liaison and Administration Staff member attend ICMC
		Call for Submissions: Preliminary ICMC Information, Registration and Submission Forms available for distribution
		Accommodation, Travel and Sales information and registration forms should be available at this point
		Preliminary ICMC Information, Distribute Registration and Submission Forms at ICMC. Send to Array, Computer Music Journal, etc. Distribute to other institutions, organizations and individuals based on mailing lists available
		Place trade advertisements as required
M-11	30th	Send Budgeted/Actual/Variance accounts to the 30th M-12 to ICMA Board
M-10	1st	Working Deadline for selection of Music Jury and Reading Panel members
M-8	21st	Deadline for posting of Music, Paper and Demonstration Submissions from overseas
	25th	Deadline for posting of Music, Paper and Demonstration Submissions from within the host country

	30th	Send Budgeted/Actual/Variance accounts to the 30th M-9 to ICMA Board
M-7	1st	Deadline for preliminary conference timetable to ICMA Board
	1st	Deadline for receipt of Music Submissions Forms
	15th to 15th	M-6 Music Jury meetings
	15th to 1st	M-5 Paper Submissions sent to/received from Reading Panel members
	21st	Deadline for posting of acknowledgement of receipt of Music, Paper and Demonstration Submissions
M-6	21st	Deadline for posting of all results of Music Submissions
M-5	1st	Deadline for final conference timetable to ICMA Board
	1st	Deadline for arrival of results of Music Submissions
	1st–15th	Paper and Demonstration Panel meetings
	21st	Deadline for posting of performance materials from overseas
	21st	Deadline for Papers, Demonstrations, etc. results.
	25th	Deadline for posting of performance materials from within the host country
	30th	Send Budgeted/Actual/Variance accounts to the 30th M-6 to ICMA Board
M-4	1st	Deadline for receipt of performance materials for works selected for presentation
M-3	1st	Early registration deadline
M-2	1st	Receive all Conference Program and Concerts Program copy for assembly
	1st	Receive final versions of all selected papers for ICMC Proceedings
	30th	Send Budgeted/Actual/Variance accounts to the 30th M-3 to ICMA Board
M-1	1st	Send Conference and Concerts Program to printers
	1st	Send ICMC Proceedings to printers
M	D	Publish Conference and Concerts Programs, Proceedings
M+1	D+30	Send ICMC Proceedings overrun to ICMA
	D+30	Send 10% of estimated registration fees to ICMA Treasurer
M+2	30th	Send balance of outstanding registration fees (if any) to ICMA Treasurer
M+5	30th	Send ICMC report and final accounts to ICMA

Music and Slides (Slides must accompany the tape and / or score)

Film (Film must accompany the tape and / or score)

Dependent on the facilities available, conference organizers should stipulate the format in which film can be received, if at all.

Dance. Please indicate if

preset choreography is required

if the dance may be freely interpreted by a resident dance troupe

If preset choreography is required, a choreographer's biography and precise staging needs must accompany the submission materials. In this case, composers must be prepared to provide and finance their own dancers.

Installation Format of Submission _____

Attach detailed technical requirements on separate page(s).

Listening Room

If this work is selected for presentation, it

may may not be programmed in the Listening Room.

Return of Materials

I intend to be present at the ICMC, and will collect the materials.

I will not be present at the ICMC. Please return my materials if not selected for concert presentation and not included in the Listening Room.

For the sake of accuracy, please submit the following information on Equipment, Program Notes and Composer's Biography electronically if possible. If not, please use the spaces provided.

If the information is submitted electronically, please indicate what format is used.

FORMAT: _____

Equipment Please list here all equipment (including computer) required for the performance of the work. In most cases, composers will be required to supply all their own hardware, except for the computer.

Program Notes Will be printed as submitted. Maximum 400 words.

Composer's Biography Will be printed as submitted. Maximum 400 words.

Computer Element. Please state the precise nature of computer usage in the creation / performance of this work.

Previous Performance Has this work been performed at a previous ICMC, in whole or in part, or at an earlier stage of composition or development? If so, when?

Labelling Every item submitted must be clearly labelled with the composer's name, title of work, duration and format of work.

Please send this information to arrive not later than 1st of M-7.

APPENDIX C PAPER SUBMISSION FORM

[Name, address, telephone, fax and E-mail for ICMC Organizers]

Deadline: All Submissions to be received by 1st of M-7

Acknowledgements of receipt of this form will be sent to arrive by 1st of M-6.

Notification of Acceptance of Works will be sent to arrive by 1st of M-5.

All Papers selected for presentation must be received for inclusion in the ICMC Proceedings by 1st of M-2.

Note to Paper Submitters: If you intend to submit more than one paper for consideration, please photocopy this form and submit a separate one with each paper.

Please print or type and complete the whole of this form.

SUBMITTED BY:

Family Name (Surname)	First Name
Title	
Institution	
Address	
City	
State / County / Province	Country
Zip Code / Postcode / Zone	
Telephone	Fax
E-mail	

AUTHOR INFORMATION

Please underline the name of the person(s) presenting the paper

1. Family Name (Surname)	First Name
Title	Institution
2. Family Name	First Name
Title	Institution
3. Family Name	First Name
Title	Institution
4. Family Name	First Name
Title	Institution

PAPER INFORMATION

Title of Paper

This paper is submitted as a

Long Paper (30 minutes)

Short Paper (20 minutes)

Poster

ABSTRACT

For Long Papers, an Abstract of not more than 700 words should be submitted.

For Short Papers an Abstract of not more than 500 words should be submitted.

Paper length should be based on the minimum time required to present your information effectively. The Papers Selection Committee may request that a submission be reduced from a Long Paper to a Short Paper for presentation.

Your Abstract should contain at its end up to five discrete keywords defining the nature of work undertaken. Bibliographic references must be included with the Abstract: such references do not count in calculating the 700 or 500 word total.

Reading Room

If this paper is selected for presentation, it

may may not be programmed as a poster.

Please send this information to arrive not later than 1st of M-7.

APPENDIX D DEMONSTRATION SUBMISSION FORM

[Name, address, telephone, fax and E-mail for ICMC Organizers]

Deadline: All Submissions to be received by 1st of M-7

Acknowledgements of receipt of this form will be sent to arrive by 30th of M-7.

Notification of Acceptance will be sent to arrive by 1st of M-5.

Note to those making Submissions: If you intend to submit more than one demonstration for consideration, please photocopy this form and submit a separate one with each paper.

Please print or type and complete the whole of this form.

SUBMITTED BY:

Family Name (Surname)	First Name
Title	
Institution	
Address	
City	State / County / Province
Country	Zip Code / Postcode / Zone
Telephone	Fax
E-mail	

DEMONSTRATOR INFORMATION

Please underline the name of the person(s) presenting the demonstration

1. Family Name (Surname)	First Name
Title	Institution
2. Family Name (Surname)	First Name
Title	Institution
3. Family Name (Surname)	First Name
Title	Institution
4. Family Name (Surname)	First Name
Title	Institution

DEMONSTRATION INFORMATION

Title of Demonstration

For inclusion in the Subject Index of the 'ICMC Proceedings', please give a description of the subject of your demonstration in not more than five words

This Submission is for a Tutorial Workshop Demonstration Studio Report

DESCRIPTION A description of not more than 400 words should be submitted.

Please send this information to arrive not later than 1st of M-7.

APPENDIX E MUSIC SUBMISSION MARKING FORM

1. In 1990, when collating scores, the following procedures were used. Conference organizers may use these, or devise their own:
2. Eight members comprised the Music Jury. Works were played out of numerical order (to avoid two works by the same composer being played consecutively), and a pre-jury selection process ensured musical variety to maintain interest.
3. Where scores were supplied, an anonymous copy was supplied to each juror. Jurors were advised of the Submission Number, its title, the format in which it had been supplied, the quality of the Submission (i.e., finished work, performance tape) and, where known, the computer content.
4. Given the time available, selections only were played from longer works. Individual jurors could indicate (on a show of hands) that they wished to move to a later part of the work or end the performance, having reached their decision. A majority showing of hands was taken as the simplest form of decision-taking.
5. After scores were received, scores were tabulated for each work. To indicate the convergence and divergence of opinion, the minimum score and maximum score for each submission were shown separately. When ranked according to score, a supplementary ranking was made excluding the highest and lowest individual juror's score received (one, if the same highest or lowest score had been given by two jurors), to minimise scoring aberrations. Finally, where a Submission had reached an accepted benchmark, or significantly failed to reach it, an indication was made showing whether a Submission was to be definitely included, was definitely excluded and where grey areas existed requiring further listening and/or discussion. Where further discussion did take place, juror's marking papers were returned to them as aide-memoires.
6. In a very few cases (fewer than five), Submissions were rejected owing to having been submitted in the wrong format, or through being technically unperformable given local resources.

MUSIC JURY INSTRUCTIONS

Notes may be added on the marking sheet to qualify judgments, to be referred to only where a selection needs to be made between works achieving the same score.

Panelists should give marks on the basis of a work's technical merit, its musical impact, its innovative content and the degree to which a work is representative of a genre.

Music Submission N^o: _____ Submission Name: _____

Score (please circle)

- A Must be included (strong positive preference)
- B Should be included (positive preference)
- C May be included (no preference)
- D Should not be included (negative preference)

Notes _____

APPENDIX F PAPER SUBMISSION MARKING FORM

1. In 1990 Members of the Reading Panel were also asked if a paper submission would be acceptable if certain changes were made, and to note those changes. Conference organizers may or may not wish to follow this approach.
2. Members of the Panel may also asked whether a Paper should be presented at a Plenary Session, as a Consecutive Paper (i.e., with other Papers taking place at the same time), or placed in the Reading Room.
3. Additionally, if a thematic approach is being taken by conference organizers (i.e., concerts, papers and demonstrations reflecting a particular aspect or aspects of computer music allocated to each day) readers may be asked to suggest an allocation to a theme from a list provided by conference organizers.

READING PANEL: NOTE TO READERS

Readers must not use qualifying marks in the form of +ve or -ve signs (for example, B++), or half-marks. However, notes may be added on the marking sheet to qualify judgments, to be referred to only where a selection needs to be made between works achieving the same score.

Paper Submission N^o: _____ Submission Name: _____

Score (please circle)

- A Must be included (strong positive preference)
- B Should be included (positive preference)
- C May be included (no preference)
- D Should not be included (negative preference)

In the case of a Long Paper Submission, should this paper be presented as a Short Paper? YES / NO

In the case of a Short Paper submission, should this paper be presented as a Long Paper? YES / NO

If not selected for presentation, should this paper be included in a Poster Session?

Notes _____

APPENDIX G REGISTRATION COMPUTER ENTRY DATA FIELDS

The basic data entry fields under (b) are listed below. However, different conference organizers will have access to their own resources and software (such as integrated packages) and may have their own operational preferences.

Data fields

Prefix (Mr/Mrs/Dr, etc)

Surname

First Name

Gender Optional _____ **F** _____ **M** **Title**

Company / Institution

Address 1

Address 2

City

County / State

Country

Postcode / Zip Code

Phone (Home)

Phone (Work)

Fax

E-Mail

File Code (individual reference number for each delegate, entered automatically with the creation of each new data record, adjustable to allow for multiple submissions)

Music Submission Number (individual reference number for each music submission, entered automatically with the creation of each new data record)

Music Submission Title

Paper Submission Number (individual reference number for each paper submission, entered automatically with the creation of each new data record)

Paper Submission Title

Demonstration/Studio Report Submission Number (individual reference number for each demonstration, studio report or other submission, entered automatically with the creation of each new data record)

Demonstration/Studio Report Submission Title

Room Allocation (used once a submission had passed the Music Jury / Reading Panel stage)

Date Allocation (used once a submission had passed the Music Jury / Reading Panel stage)

Time of Start (to facilitate creating schedules)

Time of Finish (to facilitate creating schedules)

APPENDIX H

BUDGET TEMPLATE

EXPENDITURE

ADMINISTRATION COSTS

- Organization Committee
 - Meeting Costs
 - Travel
 - Accommodation
 - Subsistence
 - Secretarial Support
 - Stationery
 - Telephone
 - Postage
- Visit by Vice-President for Conferences
 - Travel
 - Accommodation
 - Subsistence
- Administration Staff
 - Travel
 - Stationery
 - Telephone
 - Postage
 - Subsistence
- Equipment hire / purchase

MUSIC JURY

- Meeting Costs
 - Travel
 - Accommodation
 - Subsistence
- Photocopying
- Stationery
- Telephone
- Postage

READING PANEL

- Meeting Costs
 - Travel
 - Accommodation
 - Subsistence
- Photocopying
- Stationery
- Telephone
- Postage

MARKETING & PROMOTION

- Stationery
- Telephone
- Postage
- Media Information
 - Stationery
 - Telephone
 - Postage
- Advertisements
 - Production
 - Cost of Advertisements
- Publicity Material
 - Production
 - Cost of Distribution
- Advance Program and Registration Information
 - Production
 - Cost of Distribution
 - Confirmation mailing
- Other Stationery

CONFERENCE EXPENSES

- Conference Venue hire

- Registration Staff
 - Fees
 - Travel
 - Stationery
 - Telephone
 - Postage
 - Subsistence

- Security and Janitorial Staff
 - Fees
 - Subsistence

- Keynote Speaker's Expenses
 - Speaker's fee
 - Travel expenses
 - Accommodation Expenses

- Commissioned Composer's Expenses
 - Composer's fee
 - Travel expenses

- Accommodation Expenses
- Rehearsal Expenses
- Equipment Hires

- Conference Printing
 - Conference Program
 - Concerts Program
 - Proceedings
 - Badges
 - Signage
 - Maps
 - Additional Printed Material

- Technical
 - Technical Hires and Purchases
 - Technical Staff
 - Travel
 - Stationery
 - Telephone
 - Postage
 - Subsistence

- Concerts
 - Concert Staff
 - Fees
 - Subsistence
 - Ticket Printing
 - Performers
 - Fees
 - Travel
 - Accommodation

- Hospitality
 - Refreshments
 - Decorations (flowers, etc)
 - Gifts and Gratuities (tips, etc)
 - Entertainment

- Excursions
 - Transport hire
 - Entrance charges

- ICMC Banquet
 - Venue hire

Meal costs
Transport hire
Decorations
Printing Costs

Translation / Interpreting
Simultaneous translation equipment hire
Simultaneous translators fees
Interpreters fees
Travel
Subsistence

Vendors' Forum
Installation of stands
Technical hires and purchases
Signage
Printing

Insurance

Bank and Credit Card Charges

Interest on Overdraft

Bad debts

Legal and Accountancy Fees

SUB-TOTAL

Plus 5% for inflation
Plus 10% contingency
Plus non-recoverable taxes

TOTAL EXPENDITURE

INCOME

Registration Fees

- ICMA Early Payment
- ICMA Standard Payment
- Non-ICMA Early Payment
- Non-ICMA Standard Payment
- Student Early Payment
- Student Standard Payment
- Day Visitors

Music Submission Fees

Vendors' Forum Hire Charges

Advertisement Income

Concert Sales

- Box Office
- Concerts Program Sales

ICMA Payment for Proceedings Overrun

Commission on Sales of Publications

ICMC Banquet Fee

Excursion Charges

Interest on Income

Grant-aid Income

- Arts and cultural institutions
- Educational institutions

Corporate Sponsorship

TOTAL INCOME

Surplus (Deficit) of Income over Expenditure

(TOTAL INCOME - TOTAL EXPENDITURE)

APPENDIX I CD PRODUCTION PROTOCOL

PROPOSED ICMA PROTOCOL FOLLOWED BY THE HOST ICMC FOR THE PRODUCTION OF COMPACT DISCS BY THE ICMC HOST AND THE ICMA:

Compact disc recordings manufactured and released for issuing to ICMC delegates along with the published Proceedings are to be produced in co-operation with the ICMA as follows:

- a) The selection of representative ICMC works for the CD will be made by the duly constituted and approved Music Jury;
- b) The highest possible performance, recording, and reproduction standards, as determined by the ICMA, will be maintained for all works included on the CD;
- c) The funding for all production and manufacturing costs of the CD will be the responsibility of the host ICMC and/or appropriate sponsors;
- d) Copyright (© and 'p') registration for the ICMC CD will be the responsibility of the ICMA, in whose name such rights will appear on the CD itself together with the ICMC host, in consultation with the ICMA, assigning the appropriate CD number designation;
- e) The ICMA will be credited prominently with the host ICMC and sponsor, if any, for the production of the CD;
- f) A concise statement about the ICMA and the CD, written by its President, will appear prominently in the CD booklet;
- g) No fewer than 10 CDs per composer and 2 CDs per performer, if any, will be provided free, with additional CDs provided to the composers and performers at cost;
- h) The ICMA will purchase from the ICMC host, at cost, up to a 30% over-production of the total number of CDs at the ICMC, produced in addition to the number anticipated to be issued to delegates, composers, and performers on the CDs, with the number of CDs produced above that limit taken for consignment sales by the ICMA. The ICMA will pay the ICMC host the cost of each CD as sold, reporting sales twice per year;
- i) The composers and their publishers, if any, the ICMA, and the host ICMC, will have exclusive rights to the CD, according to the terms of the following Model Mechanical License Agreement:

MODEL MECHANICAL LICENSE AGREEMENT

We, the undersigned composer and copyright owner, hereby license the International Computer Music Association, Inc., (hereafter ICMA) and the 19XX International Computer Music Conference (hereafter ICMC) exclusive rights to use the following copyrighted musical work in the manufacture of compact disc recordings and to distribute said compact disc in the United States and other parts of the world.

Title of work [Title]

Composed by [Composer's name in full]

According to the following conditions:

a) ICMA and ICMC shall pay us for each compact disc, reproducing such work in whole or in part, released as part of the registration materials distributed to each registered conferee at the 20XX International Computer Music Conference and/or sold after the conference with the published 20XX ICMC Proceedings, a royalty at the current statutory rate of \$ 0.01 per minute of playing time or fraction thereof, but no less than \$0.0525.

b) ICMA and ICMC shall render to us within 45 days of expiration of each accounting calendar period, June 30 and December 31 respectively, a detailed accounting of all compact discs manufactured and released by ICMA during the six months, and at the same time pay to us the above agreed royalty.

c). Notifications of any change in title from that which appears above must be submitted promptly to the undersigned.

d) In the event of the ICMA and ICMC failing to account to us and pay royalties at the times required hereunder, we may cancel this license on 10 days written notice to ICMA by registered mail.

Signed: Date:

Performing rights organization affiliation:

Typed name and address:

Licensor and copyright owner:

Signed: Date:

Typed name and address:

Composer:

ICMA AND ICMC HEREBY ACCEPT THE ABOVE LICENSE:

Signed: CD Identification:

President, ICMA Duration: Date:

END OF ICMC GUIDE ADDENDUM 2007