



**INTERNATIONAL
CLARINET
ASSOCIATION**

ClarinetFest® Artistic Director Handbook

A Guide for Developing and Managing Successful ICA Conference Programs

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Revised and Updated January 2024 by the ICA Board of Directors

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Introduction

ClarinetFest® is the annual conference of the International Clarinet Association. Typically held in July, but on occasion in June or August, ClarinetFests® attract an international audience comprised of the associations over 4,000 members. ClarinetFest® is a Registered Trademark of the International Clarinet Association. All references in publicity or official correspondence should include the symbol ® after ClarinetFest and prior to the year (i.e. – ClarinetFest® 2022).

The Board of Directors of the ICA is responsible for identifying and selecting

1. Sites at which to present ClarinetFests®
2. Individuals to serve as Artistic Director for a particular conference

This handbook is provided as a resource for Artistic Directors to help define their responsibilities and set efficient lines of communication and demarcation to facilitate a rewarding experience for all involved.

As Artistic Director, you report directly to the ICA President for the year in which the conference is held. The President, working with the other Board members and the Executive Director, will assist you with specific information about and expectations for your conference. You will also be working regularly with the Executive Director as well as the editor of *The Clarinet*, the journal of the ICA. Descriptions of collaborative engagement with these and other individuals appear later in this document.

The ICA Board of Directors is pleased and excited that you have agreed to serve or are considering serving as Artistic Director for an upcoming ClarinetFest®. Although being a significant undertaking regarding time investment and organizational management, we believe the opportunity to develop and organize a ClarinetFest® is a rewarding and fantastic opportunity to contribute to the association and the clarinet world in a meaningful way. On behalf of all members of the ICA, thank you for your consideration and efforts to bring yet another successful conference to fruition.

Historical Traditions

ClarinetFests® can trace their origin to July 1964 when the University of Denver sponsored and hosted the first National Clarinet Clinic. These continued and, in 1973, the International Clarinet Society (ICS), one of two parent organizations of the ICA, was formed. It is important to note that during these years, conferences were organized entirely by the University of Denver and the old ICS was invited to have its annual meeting in conjunction with the Clinic. The ICA first presented a conference away from the University of Denver in 1978 (Toronto). For the next few years, ICS hosted its conference in Denver (1979), Paris (1981), and Denver (1982 and 1983) and began an annual rotation in different locations that has continued to the present.

In 1982, ClariNetwork International was organized and began presenting conferences, using the name ClarFest. When the International Clarinet Association and ClariNetwork International held a joint conference (named ClarFest) and merged in 1988, a new era of presenting conferences began. Future conferences of the newly formed International Clarinet Association would be called ClarinetFest®. For many years, the ICA continued the tradition of soliciting proposals to host ClarinetFests® from institutions or individuals. Under this system the ICA sanctioned the selected organization to present a

ClarinetFest® on behalf of the ICA, but left all responsibilities, including all financial risk, to the presenting institution. Salt Lake City (2003) was the last ClarinetFest® in North America organized under this old system. Under the old system, conference hosts were most commonly members of the ICA who volunteered their leadership role. In some rare instances, institutions compensated hosts for their work.

Beginning in 2004 at the University of Maryland, the ICA began the current system of presenting ClarinetFests® which separates artistic responsibilities from business matters. Under this system:

- ICA assumes financial liability and responsibility for business operations while continuing to rely on volunteer members to organize the program and schedule, as well as facilitate logistics at the conference location.
- The significant tasks of collecting registrations, soliciting exhibitors, and a variety of other administrative responsibilities are the obligation of the ICA and not the responsibility of the Artistic Director.

The ICA moved to the new system for many reasons, not the least of which was the need for more flexibility in choosing locations for conferences, as well as a desire to create more variety and inclusiveness in the programming process.

Conceptual Foundations

In presenting annual conferences, the ICA hopes to provide its membership with a rewarding experience listening to accomplished clarinetists perform, present, and teach in a rather informal setting. Providing opportunities for its members to perform or present is of paramount importance. Furthermore, providing students and amateurs with opportunities to perform with open enrollment clarinet choirs has also proven to be an attractive option for those attending the conference. New music and world premieres, research presentations, master classes, non-classical/non-western practices of the clarinet, and opportunities to explore the exhibits are all things that are interesting and important for people attending the conference. Attracting new members and reconnecting with former members whose membership in the ICA has lapsed are also important objectives for ClarinetFests®. Connecting with old friends, meeting new people, and developing relationships (both personal and professional) are things that those attending conferences anticipate.

The ICA requires all clarinetists attending ClarinetFest® to be current members of the association. Exceptions include exhibitors, non-clarinet playing performers, and non-clarinet playing family members of conference attendees. This requirement should be clearly articulated to all clarinet performers/presenters when official invitations are extended. An exception to this membership requirement is the one-day free event for all middle and high school students (discussed later in this section).

The ICA Board of Directors and Artistic Director will work together to ensure that the conference embodies a diverse balance of artists and represents our sponsors equitably.

Several factors influence how the final program will evolve, but Artistic Directors are encouraged to strive for the following:

- Develop a program that is varied in terms of the types of experiences for those attending. Four to five days of recital after recital can become disinteresting rather quickly.

- Choose headline artists (top professional performers) who will be interesting, diverse, and attractive to the general clarinet community. The ICA is depending upon significant conference enrollments to ensure financial viability for ClarinetFests®. Having a handful of renowned performers on the program will help attract a healthy attendance. All headliners must be approved by the ICA Board prior to invitations going out.
 - In 2024, the ICA adapted a Call for Headlining Artist Proposals for the 2025 ClarinetFest®. This procedure now allows sponsors to request to feature their artists, as well as give all ICA members an opportunity to be selected.
- To encourage robust conference attendance, develop a large and diverse artist roster with ample opportunities to accommodate the significant number of performance/presentation proposals that will be submitted. This will involve running some events (three or possibly four, depending on facilities) simultaneously.
- At least one day will be a free event for all middle and high school students, regardless of their ICA membership status. Include events that relate to the “Pedagogical Pathways” initiative that began in 2021; these events are geared toward middle and high school students, educators, and clarinet enthusiasts. Experience has shown that when students become active in the ICA by having enriching conference experiences, they continue their engagement with the association as they move into their professional careers or as interested amateurs.
- Seek to include on the program several clarinetists from the geographic proximity of the conference, particularly university teachers or others that can encourage significant numbers of students or amateurs to attend, as this is important in attracting good registration numbers. It also gives local professional constituents who perhaps have not been active or engaged with the ICA the opportunity to do so.
- Try to create evening events that are higher profile and attractive to your local non-clarinet community. Concerts with orchestras, military or other wind bands, jazz, chamber music, and world music groups may be particularly interesting. These events can help raise the status and awareness of the ClarinetFests® in the local community.
- Having more events that feature multiple clarinetists, rather than only one performer, will allow for more individuals to be included as part of the program. This is particularly important in attracting healthy registration numbers and serving the interests of more of those desiring to participate.
- To give more members an opportunity to be selected to perform/present, do your best to allow one ICA member to participate in one event only. Many members are in numerous chamber ensembles, for example; do not accept them to perform in a solo recital and a chamber recital. Artists may, however, propose to perform/present in addition to proposing a clarinet choir.
- If the venue allows, consider opportunities for clarinet enthusiasts to perform chamber music in a social setting (such as CF® 2012 when groups performed at the conference hotel happy hour.) These groups should still go through a performance proposal procedure (Google forms available through the Executive Director.)
- Look for local opportunities that will create unique experiences for those attending the conference. Some examples from past conferences include: 1992 – Concert at Riverbend with the Cincinnati Pops; 1994 – Concert at Ravinia with the Chicago Symphony; 1997 – Texas barbeque and wine tasting; 2003 – Performance with the Tabernacle Choir on international TV broadcast from the Mormon Tabernacle; 2018 – Concert on Ostend boardwalk with firework display; 2019 – Concert at the Historic Tennessee Theatre with the Knoxville Symphony, Tennessee River Boat Cruise, and Guinness World Record Clarinet Choir.

The ClarinetFest® Artistic Director

The Artistic Director (AD) for a ClarinetFest® is the individual charged with developing the artistic, pedagogical, and scholarly vision for the conference, in consultation with the ICA Board of Directors. Artistic Directors work closely with the ICA Executive Director and the ICA President for the year of the conference in presenting the conference for the association (NOTE: this could mean the AD works with the current President Elect the year or two prior to the conference). The Artistic Director, in consultation with the Board of Directors, will also form a committee comprised of other local and/or regional ICA members to assist with artistic matters of the conference. The committee will be referred to as the Artistic Leadership Team (ALT).

Suggestions from Past Artistic Directors:

- The Artistic Director should in no way use this position as a self-promotion tool. The ICA Board of Directors may remove an Artistic Director if this position is used for self-promotion rather than preparing for and presenting ClarinetFest®.
- All involved in the selection of presenters/performers should demonstrate only the highest example of professionalism – choosing people to present/perform based solely on the quality/significance of their proposal – and showing no favoritism to any party, artist, or vendor.
- The Artistic Director should under no circumstances use this post to accept *quid pro quo* favors for putting people on the ClarinetFest® roster (i.e., no “exchanges” of performances to play at someone’s school if they, in return, are invited to play at ClarinetFest®).
- Having a theme for ClarinetFest® can help with the selection process but is not required.
- The Google Docs platform is used for all proposal submissions. *No applications are accepted past the deadline.* This has been a prevalent issue in the past, so this is a firm rule. If any applications are incomplete, and ALT member can contact the applicant and ask for the missing information to make the file complete.
- A suggested way to keep track of applications is through an Excel spreadsheet (or similar tracking software) with the following categories:

Name	Contact info	Performance	Lecture	Timing	Comments	Rationale
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- A month after each “Call for Proposals” deadline (Call for Headlining Artists will occur well over a year in advance of the conference; the Call for Performers and Call for Presenters, Lecture-Recitals, and Workshops will occur the fall before the conference), plan for a lengthy committee conference call (or meeting) to review all the proposals. This gives you time to finalize your filing system in preparation for the review process. It is best to encourage your committee members to be consistent throughout the selection process and to review a minimum number of proposals each day, as there will likely be several hundred proposals to review.
- “Proposal Lecture” and “Proposal Performance” Excel files can be created right before the selection process to keep track of which piece(s) are accepted for performance (numerous people may propose a 25-minute recital or more worth of music, from which the Artistic Director can then select one or two pieces so more artists can perform.) These files can list exact titles/composers of works accepted, timings, and possibly indicate a particular “theme” or type of recital (“clarinet and percussion”, “clarinet and electronics”, etc.).
- Artistic Directors may consider including a “rationale” section – most especially for those proposals that were rejected. This will facilitate any future case-by-case discussions by the ALT as it seeks to finalize the roster of invited artists.
- It is suggested to have a 3-tiered ranking system (Yes, No, Maybe) since it is possible that someone may not be able to participate at the last minute.

- The ALT should not have pre-conceived notion of how many proposals to accept. For informational purposes, the acceptance percentage of submitted proposals for recent ClarinetFests® have been about 80%. Artistic committees should rely on such criteria as quality, interest to ClarinetFest® participants, diversity, relevance to theme, etc. When going through all proposals you will likely discover a good balance between accepted and rejected (and “Maybe”) proposals. The committee can categorize performers/performances into themed recitals when appropriate (i.e., bass clarinets in one themed recital, two chamber feature recitals, etc.) and include the total timing* of each grouped recital (notated in the Excel file). *NOTE: Applicants often will stretch the truth a bit when providing timings of works! It is good practice to add two minutes to each proposed piece (or completely change the timing if known it was different based on personal experience) and figure in time for set-up and stage changes to help make sure that recitals will run on time.
- It is required to create a mock schedule far ahead of time so that you can more easily place the accepted lectures/performances into the schedule once the committee has reviewed them. There are several events that happen at the same time/same day of every ClarinetFest®. Organize those events into your schedule first. (These include competitions, ICA general meeting, ClarinetFest® choir recitals (pending on when you want to conclude your event), and the Awards Ceremony.)
- Keep a copy of every email you send out during the entire process of organizing your event.

A task list includes, but is not limited to the following:

- Work with the Executive Director to establish a dedicated CF® email address for the AD
- Designate an Artistic Leadership Team (ALT)
- Work to create a logo for the conference; some ADs work with a local designer *pro bono*, if possible, to create their logo. Others have used a call for design through the ICA to seek assistance from creative members, etc. to design the logo. All logos should include the ICA logo, as well as the year, city and state/city and country, and the word “ClarinetFest®”. Logos must be approved by the ICA Board of Directors.
- Create the “Call for Proposals” to be posted on the ICA website, in ICA eblasts, and mentioned on ICA social media sites, as well as to be printed in at least two issues of *The Clarinet*. All of these should be initiated approximately six months prior to application deadline and should be approved by the ICA Board of Directors.
- Establish a system of accountability regarding communication between members of the ALT and the selected/invited performers and presenters, sponsors, etc.
- Operate within the suggested artistic budget which is determined by the ICA Board of Directors.
- Develop a working schedule. Past schedules are available by request of the Executive Director.
- Coordinate rehearsals.
- Identify and secure pianists. Generally, 4-6 pianists are engaged for CF® and their responsibilities include the ICA Young Artist and High School Competitions, as well as working with conference performers. A list of past conference pianists is available to you by request of the Executive Director. Artistic Directors are responsible for selecting the pianists for the Young Artist and High School Competitions and will work with the Young Artist and High School Competitions coordinators to schedule adequate rehearsal times and spaces for both competitions. Artistic Directors are **NOT** responsible for organizing or coordinating the ICA competitions (Young Artist, High School, Orchestral, Research, and Composition Competitions), although *they are responsible for accommodating them* (for the prescribed length of time) in the conference schedule.
- Solicit local volunteer conference workers (including university students and enthusiasts) and work directly with the ICA Volunteer Coordinator. An ICA CF® needs 75 or more volunteers to ensure a smooth conference.

- Identify useful local/regional publicity opportunities.
- Identify local grant opportunities that can supplement your artistic budget.
- Produce articles to be published in the September, December, March, and June issues of *The Clarinet*, publicizing the conference. Articles should conform in size and scope to those included in the appendix of this document and must be submitted to the editor of *The Clarinet* at least three months in advance of the publication date.
- Communicate regularly (at least monthly) with the ICA Board of Directors.

To avoid confusion, tasks assigned to the ICA Executive Director, which are **NOT** the responsibility of the Artistic Director, include:

- Registration management (materials, solicitation, registration, logistics, etc.)
- Exhibitor management (materials, solicitation, registration, logistics, etc.)
- Program Book (advertising, design, layout, and printing)
- Financial transactions (with ICA Treasurer)
- Housing coordination (when CF® is at a university)
- Liability concerns
- Website development

Furthermore, it is not the responsibility of the Artistic Director to request support from sponsors for headliners or other artists. That is under the purview of the ICA Board of Directors and Executive Director. *It is the responsibility of the artist to work with their sponsor(s) to obtain funding.*

Tasks that the Artistic Director **MAY** be asked to assist with include:

- Facilities negotiation (with Executive Director and President)
- Local/regional publicity (assist Executive Director and Social Media Coordinator)
- Special arrangements (assist Executive Director)
- Working with the ICA Volunteer Coordinator to identify needs
- Facilities/housing facilitation and negotiation (when CF® is at a university)

Artistic Leadership Team (ALT)

Appointed by the ICA President, based on the recommendation of the Artistic Director, the Artistic Leadership Team is responsible for the programmatic integrity of the conference. Chaired by the Artistic Director, the ALT is responsible for developing the artist roster and conference schedule. Screening of performance/presentation proposals from the general membership as well as communicating with both those selected and not selected to perform/present are critical tasks of the ALT.

The function of the ALT will depend largely on the conceptual approach established by the Artistic Director. How responsibilities are delegated among members of the ALT varies greatly between ClarinetFests®. The size of the ALT and which tasks are to be handled cooperatively or independently will be the responsibility of the Artistic Director to establish when the ALT is formed. Members of the ALT will report directly to the Artistic Director. In consultation with the ICA Board of Directors, the ALT will select headline artists. The ALT is also responsible for coordinating conference clarinet choirs and selecting directors/conductors in consultation with the President and the ICA Board of Directors.

ClarinetFest® Budget

The ICA Board and the AD will work out a tentative budget approximately 12 months in advance of the event based on precedent and anticipated expenses. The AD will solicit price quotes for all anticipated expenses (evening concerts, venue rentals, shuttles, expenses related to pianos, etc.) to present to the ICA Board for official approval. All agreements regarding exchange of money between the ICA and other entities must be clearly documented in writing and the EDO and Treasurer should be included in the correspondence. ADs should not agree to any payments or remunerations without having prior approval by the ICA Board. Since the ICA is a non-profit organization, the primary financial objective is to produce a high-level festival that is revenue neutral for the organization.

Working with the ICA Executive Director and President (and Possible President Elect)

Artistic Directors and their Artistic Leadership Teams should work closely and communicate frequently with the ICA Executive Director and President (and President Elect should your conference take place during that person's year as President) to assure that the ICA Board of Directors has all the necessary information to develop a practical and fiscally responsible ClarinetFest® budget and to ensure that all association policies and expectations are understood and followed. (*Hereafter in this document, communication will be listed as "Executive Director and President" but do include the President Elect when applicable.*) The ICA wants Artistic Directors to be original and creative in developing conferences. Working closely with current officials of the ICA is critical in organizing a successful conference.

NOTE: Whereas Artistic Directors of previous ClarinetFests® can perhaps provide useful information or perspective from their experiences, methodologies and policies have changed significantly over time and information they provide could prove to be confusing or even in conflict with current practice. Artistic Directors should not assume the advice or counsel of these previous organizers is informed with current guidelines, and they should seek clarification from the President regarding any idea or action about which they may be concerned.

Developing an Artist Roster

The most important responsibility of the ALT is to develop an interesting and diverse artist roster. Such a roster will help attract good conference registrations from general attendees and exhibitors. Comments received from ClarinetFest® attendees on conference evaluation forms cite the artist roster as being a strong factor in their decision to attend ClarinetFest®. These same evaluations are also critical of hearing some performers too frequently and state preferences for wanting to hear some leading names that have not recently, or ever, appeared at a ClarinetFest®.

Achieving diversity and a balanced rotation of artists who have recently performed is not always easy. Knowing how to contact some artists, as well as convincing them to perform at ClarinetFest® can be challenging. Tapping into the collective knowledge and personal contacts of all members of the ALT, as well as being proactive in contacting others in the ICA or in the greater clarinet community, is important for exploring all options in creating a unique and appealing artist roster. It is also of great importance to work with the sponsors to ensure a balanced, equitable representation of their artists.

Artists performing at ClarinetFests® are selected in one of two ways:

- Through invitation of the ALT without a formal proposal (generally reserved for headliners) and approved by the ICA Board of Directors prior to any invitation going out
- Through a competitive proposal process

The number of each will be determined by the conference schedule, which is influenced by the number and size of performance venues available.

The “Call for Headlining Artist Performance Proposals” should be published in *The Clarinet* no later than the December issue, 19+ months ahead of the conference. The regular “Call for Proposals” should be published in *The Clarinet* at the very least in the June issue of the year prior to the conference but could appear as early as the March issue. The Artistic Director should work with the Executive Director and Journal Editor to design a half-page advertisement announcing proposal solicitation according to prescribed publication deadlines (3 months in advance of the publication deadline). This is a sample Call for Proposals announcement:

ICA ANNOUNCEMENT

Call for Proposals – ClarinetFest® 2023

ClarinetFest® 2023 will take place in Denver, Colorado, USA, July 5–9. Celebrating the 50th anniversary of the International Clarinet Association, the Artistic Leadership Team – Wesley Ferreira (Artistic Director), Jana Starling, Emily Kerski, Joshua Gardner and Copper Ferreira – looks forward to this major celebration by presenting a wonderfully diverse and comprehensive musical and artistic program with the theme “Our Global Community: Past, Present, Future.”

ClarinetFest® 2023 will be held at the Westin Westminster, easily accessible from the Denver International Airport and with awe-inspiring views of the majestic Rocky Mountains. This conference site will provide ample space for events and exhibits all in one convenient central location. The Westin Westminster is offering ClarinetFest® attendees discounted price points for onsite lodging. Additionally, the conference location offers a variety of restaurant options and entertainment in the area.

International Clarinet Association members are invited to submit performance and presentation proposals for ClarinetFest® 2023 linked to the theme of “Our Global Community: Past, Present, Future.” The committee seeks to have a wide selection of diverse performances and presentations and especially in this 50th celebration year, encourages participation by our members from all across the globe. The maximum time allotment for a performance or presentation proposal is 25 minutes.

Please find more information and submit proposals through the Google Form portal at www.clarinet.org under the ClarinetFest® 2023 page. **The deadline for applications is September 15, 2022.** Please note there is a \$20 application fee to submit a proposal. Performing in an evening concert is by invitation only. Evening concert performers are invited by the Artistic Leadership Team in consultation with the ICA Board. General questions can be sent to ClarinetFest2023@clarinet.org.

The Executive Director will ensure this announcement is posted on the ICA website, as well as through social media tools, as appropriate. A Google form (or some similar format) will be created for each ClarinetFest®.

All announcements should include full contact information and submission deadlines. The “Call for Proposals” is particularly useful for identifying new works or premieres that might be interesting, as well as other lesser known or rarely performed repertoire. It is also useful in identifying chamber music possibilities, which is something that can provide welcome variety from more common clarinet/piano and solo clarinet mediums.

The ALT is encouraged to require recordings, even for individuals whose playing they may know. The same is true for performers and composers whose proposals are for world premieres or works that have yet to be

completed. These recordings will be helpful in evaluating the performance and compositional excellence of the involved parties. Preference for quality proposals from individuals who have not performed at a ClarinetFest® in more than two years is encouraged, although not required.

It is ICA policy that all clarinet performers/presenters (including student performers/presenters) be members of the ICA in good standing prior to the conference.

Because many, if not most, performers/presenters selected through the “Call for Proposals” process will appear on shared programs (sometimes referred to as “Potpourri Recitals”) it is critical to carefully consider the length of time awarded to successful applicants. It is not uncommon for accepted proposals to be cut back, sometimes significantly, in programmatic length. Also, clarinet choirs should be given heightened consideration because of the large number of students and/or amateurs they bring to the conference. Each member of clarinet choirs and other clarinet ensembles pays registration fees (discounted) and the possibility of attracting family and/or friends to attend the conference.

Unfortunately, an ALT will likely not be able to accommodate all quality proposals submitted for consideration. All individuals submitting proposals not accepted for performance/presentation at ClarinetFest® should receive an email notification as soon as possible after decisions have been made like the following:

Dear (name):

Thank you very much for your proposal to perform/present at ClarinetFest® 20XX. The selection process was made very difficult by the many worthwhile and interesting proposals that were submitted. I regret to inform you that the Artistic Leadership Team is not able to extend an invitation to you at this time. If we receive a cancelation or can accommodate your proposal in the future because of some other reason, I or a member of the Artistic Leadership Team will contact you at that time with and invitation.

Although we are disappointed not to be able to choose more proposals for this ClarinetFest®, we encourage you to apply again next year.

Sincerely yours,

(NAME)

Artistic Director, ClarinetFest® 20XX

Multiple people on the ALT should review all proposals. Some proposal review committees function best with all members listening and discussing proposals as a group. Other review committees may choose to listen and vote independently. Depending on the individual schedules and geographic proximity of all review committee members, Artistic Directors should plan appropriately. A realistic target date for finalizing invitations determined from the “Call for Proposals” is 45 days after the submission deadline. Artist rosters should be somewhat finalized by November 1 to allow preparation of an article that is as accurate as possible publicizing ClarinetFest® in the March issue of *The Clarinet*.

Invitations to Clarinetists Not Submitting Proposals: Once the Call for Headlining Artist Performance Proposals have been vetted, the ALT will possibly want to extend invitations to other prominent clarinetists

who will enhance the artist roster. Such artists and/or ensembles should help attract members to attend ClarinetFest® and should not have been featured at the previous year or in too many other recent conferences. These “headline” artists typically include prominent professional soloists, prestigious orchestral clarinetists, renowned jazz performers, and prominent clarinetists from other countries. These performers will likely be featured in prominent performance slots (likely evening) in the conference schedule. All artists must be approved by the ICA Board of Directors before any invitations go out.

Headline artists are responsible for contacting their own sponsors regarding assistance with funding their appearance at ClarinetFest®; however, some artists will insist on someone else contacting sponsors for support. It is *not* the Artistic Director’s job to contact these sponsors; please give the President the name of the headline artist who is unwilling to contact their sponsor(s) and the President will be responsible for doing so. Being strategic regarding diversifying artists according to sponsors in developing a list of possible headline artists is extremely crucial in planning your conference. Be careful not to expect one or two companies to honor the bulk of your sponsorship requests. These companies will be resentful of being asked to carry such a significant sponsorship burden and likely will not fund all or even most of the artists for whom support is being sought.

Also important to consider: companies not allowed or invited to sponsor artists will likely be unhappy to not have the opportunity for their artists to be featured in as prominent a way as those from their competitors. ALTs are encouraged to accommodate those businesses wanting to sponsor an artist, albeit within the priorities and vision for scheduling the entirety of the conference.

It is ICA policy that all invited clarinet performers/presenters be members of the ICA.

ALTs will also want to extend invitations to local and/or regional clarinetists. As mentioned previously, it is important to invite prominent university clarinet professors and professional symphony or military band clarinetists who would help attract interest among clarinetists within reasonable proximity to the conference location. Inviting the principal clarinetist of the orchestra used for an evening concert is also an expected invitation (if your CF® has an evening concert with orchestra.) Creating programs, possibly with themes, featuring clarinetists from nearby (i.e. – “Clarinetists of Ohio”, or “Tri-State Clarinetists”, or “Clarinetists from Neighboring States”) and asking them as part of their invitation expectations to encourage students and other clarinetists they know to attend ClarinetFest® will help promote healthy registrations.

NOTE: Developing the artist roster will be the most stressful, yet the most rewarding aspect of organizing the artistic vision for the conference. Artistic Directors are encouraged to work closely with the President (and President Elect if your conference falls on their year as President) for advice and assistance in dealing with manufacturers and other potential sponsors.

Required ICA Events at ClarinetFests®

Because ClarinetFest® is the only annual meeting of the ICA membership, Artistic Directors are asked to include certain association-sponsored events in the conference schedule. Although these events may vary slightly from conference to conference, the President and/or Executive Director will confirm which events should be included for each ClarinetFest®. ICA events typically held at ClarinetFest® are described below:

ICA General Meeting – This is a one-hour meeting at which the ICA Board of Directors conducts ongoing

business and makes verbal reports to the General Membership. Typically scheduled near the end of the conference (Friday or Saturday), no other events should be scheduled simultaneously with this meeting, although it may be scheduled during hours that the exhibits are open. Ideally, but not critically, the general meeting should be scheduled near the end of the conference after all competitions have been completed. When creating your schedule, please be aware of any Board members' performances/presentations and do not schedule those directly before or after this General Meeting.

State Chair and Country Chair Meetings – A one-hour time slot is scheduled for each of these groups. The ICA Secretary will preside over the State Chair meeting and the International Vice President will preside over the Country Chair meeting. It is advisable to review the schedule of presenters/performers to try to make sure that the state/country chairs do not have performances during the meeting time slot. Holding these meetings as breakfast meetings can help solve many schedule conflicts, although check with the ICA Board to see if this is a possibility according to the financial budget.

ICA Awards Ceremony – Typically lasting 45 minutes, this event should be scheduled one hour prior to the beginning of the Saturday evening concert in the same location as the concert. If it is impossible to schedule this event on Saturday evening because of special events held away from the general conference location, Artistic Directors should consult as early as possible with the President to find an alternative time. Competition winners, awards for Honorary Membership, and other presentations are made at this event. Sponsors for the competitions are also formally recognized. The importance of this event should not be underestimated.

Young Artist Competition (YAC) – The Young Artist Competition is the oldest and most prestigious competition sponsored by the ICA. Preliminary auditions are conducted by audio recording, and typically 12 semi-finalists are invited to compete at ClarinetFest®. The total number of finalists typically ranges from four to six. Artistic Directors should schedule two blocks of time for this competition. The first block (for the semi-final round) should be for a minimum of three hours (four hours is preferable if space is available.) The final round requires two to three hours.

Although semi-final and final rounds do not have to take place in the same room, they both should be scheduled in rooms with seating available for the general public (seating should accommodate no less than 75 people in the audience and a jury of judges.) A small recital hall or an ambient-friendly room would be a good choice for scheduling the competition. There should be a quality grand piano tuned to A-440 in the competition space(s). A nearby small room or rooms with isolated sound from the competition space should be made available for competitors to warm up in.

Scheduling the YAC can be tricky because the finals must take place before the ICA Awards Ceremony. Each round of the competition must be scheduled late enough in the conference to allow for rehearsals with staff pianists (described in greater depth later in this handbook). Most typically, YAC semi-final rounds are held on Thursday mornings (2nd day of conference) with final rounds held on Friday or Saturday morning (with rehearsals for semi-finalists on Wednesday morning/afternoon and rehearsals for the finals on Thursday afternoon or evening, or Friday if the final round is scheduled for Saturday morning). Scheduling a volunteer student worker to assist the President Elect, who coordinates the competition, is optimal.

High School Solo Competition (HSSC) – The High School Solo Competition has only one performance round at ClarinetFest®. Competitors submit recordings to qualify, and six or seven individuals are typically selected to compete in the final round held during the conference. The same criteria for space, piano, and

warm up rooms required for the YAC apply for the HSSC. Two or three hours should be booked for the HSSC finals which should take place any time prior to the ICA Awards Ceremony. This competition should not be scheduled simultaneously with other competitions. Coordinating pianist schedules will be a significant determining factor as to when this competition is scheduled. Scheduling a volunteer student worker to assist the HSSC Coordinator is optimal.

Orchestral Audition Competition (OAC) – The Orchestral Audition Competition may have either one or two rounds that may be scheduled at any time prior to the ICA Awards Ceremony. The same criteria used for the YAC and HSSC (addressing required performance and warm up space) apply for the OAC. No piano is required. If two rounds are held, the first round should be scheduled for two hours and second for one hour. If only one round is held, then it should be scheduled for two hours. Scheduling a volunteer student worker to assist the OAC Coordinator is optimal.

ICA Research Competition Presentations – For many years, the ICA has run a Research Competition. Typically, between four and eight research proposals are given presentation slots of 30 minutes each at different times during the conference. Research presentations should be scheduled in spaces with full multi-media capabilities (projector, screen, audio, and information tech support). Rooms should seat a minimum of 75 persons. Presentations are adjudicated at the conference and the winners are recognized at the Awards Ceremony. Scheduling a volunteer student worker to assist the Research Competition Coordinator is optimal.

ICA Composition Competition – The performance of the winning work should be scheduled sometime during the conference.

ICA Board of Directors Performers – 25-minute recital slots should be scheduled for each officer to perform or present during ClarinetFest®. These recitals or presentations should be scheduled in consultation with each individual Board member.

ICA Staff Performers – ICA Staff members and associates identified by the President and/or Board of Directors should be given special consideration to perform during ClarinetFest®. (This includes the Executive Director, ICA journal Editor and Assistant Editor, and The Clarinet Online Editor.)

Previous Year's and Coming Year's Artistic Directors – As a courtesy, ADs should invite their counterparts from the previous year, as well as for the coming year, to perform or present at the conference (25-minute performance/presentation).

Pedagogy Sessions –The ICA Pedagogy Chair will work in consultation with the AD to form at least one, 90-minute panel discussion related to an area of clarinet pedagogy to be presented during ClarinetFest®. The AD is responsible to set aside the date, time, and place of the session/sessions and inform the Pedagogy Chair of this schedule at least 9 months in advance. (It is the purview of the AD to determine if there will be one or two pedagogy sessions during the conference.)

In addition, the ICA Pedagogy Chair will work with the AD to identify masterclass clinicians for ClarinetFest® and determine any “themes” for each masterclass. It is also highly recommended that the AD has a discussion with the masterclass clinicians regarding the level of student they wish to have participate in their class or if there is specific repertoire they are considering (i.e., orchestral excerpt class for “cream-of-crop” players; high school level masterclass; etc.) The more specific guidance received from the

clinicians, the better the Pedagogy Chair can select performers for each class and clearly define the specifications on the proposal form.

ICA Committees – it is suggested that the AD/ALT reach out to all ICA Committee Chairs to inquire if they wish to present a workshop at ClarinetFest®. Not all committees will wish to do this, but the invitation should be extended.

Sponsor Events – Sponsors who are at the Sustaining, Altissimo, and Clarion Levels of sponsorship for ClarinetFest® are given a 30-minute spot in the conference program for any type of performance, product presentation, etc. that they choose. ADs should be prepared to accommodate requests for rooms with a piano, perhaps a conference pianist, or technological needs. Please note that in accordance with the ICA Bylaws, under no circumstance may special arrangements be negotiated with sponsors. All agreements will be in accordance with the published sponsor agreement that all sponsors sign.

Other Special Events – Other special ICA events may be scheduled during ClarinetFest®. These might include a President’s welcome reception, VIP reception, miscellaneous meetings, etc. The President and/or Executive Director will coordinate these with the Artistic Director.

Conference Schedule

Creating a coherent flow of events throughout the conference that provides those attending the opportunity to experience whatever they are looking for is the great challenge in scheduling a large and diverse series of events in the course of four or five days. Years ago, ClarinetFests® tried to schedule events that did not overlap so that those attending could hear every program, lecture, and master class presented. In reality, very few individuals would hear everything, or even most things. Most events featured only a single clarinetist. As demand increased from the membership to have opportunities to perform at conferences, hosts began to put multiple clarinetists on some programs. These became known as “Potpourri Recitals.” This allowed conference hosts to include more total performers while at the same time saving full programs for the more renowned “headline” performers. As time progressed, more programs became “shared” by multiple performers. A recent trend has been for “headliners” to share programs and/or appear on multiple programs throughout the conference (i.e. – play one piece for clarinet and piano on a shared program and play a concerto on an evening gala concert.) Favorable comments about these arrangements, particularly from orchestral clarinetists, have included statements of enjoying less pressure than would be involved in preparing an entire recital program.

The other trend that has developed over time is having events running simultaneously, thus accommodating the increased demand for performance opportunities for members. It is important to note that attendance at ClarinetFest® has virtually doubled over the past decade and proposals to perform and present have also increased accordingly. Do your best to avoid running similar events at the same time (i.e. – two solo recitals or two master classes). Staggering start and/or end times (i.e. – 9:30am and 10:00am) is another good strategy. Many people attending the concerts will frequently event hop, leaving one to go hear a particular piece or performer on another event, or to go to the exhibits. There will be a “come and go” flow to most events during the conference. Depending on the facilities, there could be as many as four (or more in some cases) events going simultaneously (i.e. – shared recital, master class, and a competition); however, four events or more running at the same time should probably happen only when necessary. The Artistic Leadership Team should be creative, and not be hesitant to give programs themes or group compatible or divergent performers or repertoire in ways that seem to make sense. The only

events that should not be double-booked are evening gala or featured programs, the ICA General Meeting, and the ICA Awards Ceremony. All else is open.

Facilities play a big part in how a conference schedule can be structured. Whenever possible, there should be a minimum of 30 minutes between events in the same room. This will help keep things running on time and allow some wiggle room in case there is a delay or a performer goes overtime. To help serve the interests of the exhibitors, be sure to schedule some time each day with no events, or with events that you anticipate will not be heavily attended (research or other competitions) so that attendees will be encouraged to visit the exhibits. Approximately one hour each day would be fine, although, if it works that more time can be scheduled in this way, the better for these businesses who are so very important to the ICA and ClarinetFests®. It goes without saying that events that the ALT anticipates will draw larger audiences should be scheduled in the venues with the largest seating capacity. Scheduling rooms with enough stands and chairs (for ensembles, especially clarinet choirs!) is also important.

Evening program should be banner events and feature “headline” artists. Schedule special events like:

- Concertos with an orchestra or wind band
- Jazz concert with big band or combo featuring a prominent jazz clarinetist(s)
- String quartet with soloists
- Chamber music
- Diverse styles of music like klezmer or another folk idiom
- Some other unique experience

Some evening events at previous conference have been held in locations away from the main conference site. Working with the Executive Director and/or President on logistics (shuttles, meals, etc.) and identifying any possible additional costs for attendees (such as symphony tickets and transportation costs) should be done early on and will need to be carefully considered and monitored to ensure financial viability.

The final Sunday morning and afternoon should be programmed with the understanding that attendance will likely be diminished with many attendees returning home that day. In the past, the conference clarinet choirs have often performed on Sunday, but this is at the discretion of the ALT when designing the schedule for the festival.

When initially communicating with performers who are selected or invited to perform, inform them that the schedule is very full, and that flexibility is a must. Insist that they provide any limitations (and/or preferences) on dates as soon as possible. Some performers will need to change their available dates because of other opportunities or commitments that arise. *Accommodating such requests is at the discretion of the Artistic Director.* Work with “headline” artists as early as possible and set their programs first. Many of these performers will have other engagements and will not be able to attend the entire conference. The same consideration should be given for programs that involve additional musicians (strings or other winds).

Another consideration in developing an interesting and effective schedule is repertoire. Avoid duplicating performances of the same piece if possible. The Poulenc Sonata is a great piece but having several performances on one conference is not advisable. Many attending ClarinetFest® are interested in hearing new works that they might program on their own recitals, and an array of attractive new works is desirable. Encourage international artists to perform works from their countries or regions to introduce them to international audiences.

Several 25-minute slots should be allotted in the schedule sometime during the conference for the invited winners of various international competitions, including the Paris Conservatory First Prize. The appearance of the Paris Conservatory winner has traditionally been supported by Vandoren Paris. The Executive Director and/or President will assist in providing contact information for the appropriate contact persons(s).

The Young Artist Competition Winner from the previous year's ClarinetFest® will be given a featured performance at the conference. A featured performance may include, but is not limited to, a solo opportunity on one of the concerts with orchestra, band, string quartet, or piano.

Creating a conference schedule is a process, not a single task. Details will change throughout the process and may even have to be altered after the program book is printed. Whereas this can be maddening for the Artistic Director and ALT, it is something that will almost certainly happen, so be prepared to go with the flow as much as possible.

The AD should discuss all invitations to headline artists with the ICA Board of Directors *prior to extending any invitations*. The AD should send the proposed festival schedule to the ICA Board of Directors for review and approval *prior to distribution of scheduling information to invited performers and presenters*.

Publicity – Advertisements

Articles publicizing ClarinetFest® appear in the September, December, March, and June issues of *The Clarinet*. Artistic Directors – or a designated member of the ALT – are responsible for writing content specific to artistic issues for these articles. Articles for the September issue most importantly announce the conference dates and lay out a few interesting bits of information about the host city and “headline” artists. The December issue should be more thorough and lay out a more complete list of performers and special events/opportunities. The March issue is the most critical and should be as comprehensive as possible. Information and registration materials (designed by the Executive Director) are included with the March issue. All articles should be conceived as advertisements trying to entice members to attend. Photos (black and white or color) are encouraged, particularly for the March and June issues. **Reminder: Publication submission deadlines are 3 months in advance of the mailing** (June 1 for the September issue, September 1 for the December issue, December 1 for the March issue, and March 1 for the June issue). Working closely with the Executive Director is critical for the timely and effective creation of journal publicity articles.

Other publicity materials can be created. Make full use of social media tools, the ICA website, and The Clarinet Online (clearing all posts with the ICA Board of Directors first) to publicize the conference. Targeting local populations of clarinetists is always a good idea. Maximizing possibilities with electronic mailings is encouraged. Artistic teams should be proactive and creative in helping to contact and attract local and regional clarinetists to attend ClarinetFest®. The ICA does not have available financial resources to advertise in other journals or to exhibit at other professional conferences and budget is very limited for creating and distributing hard copy materials.

Program Book and Guidebook Mobile App

In collaboration with the Executive Director, Artistic Directors are responsible for directing each invited performer/participant to the ICA website and form where they will submit their bios and photos for inclusion in the Program Book and the Guidebook mobile app. Narrative bios should be no more than 350 characters (roughly 50-60 words) and are subject to editing by the ICA. The photos submitted will be used in the Guidebook mobile app but will not appear in the printed program book due to space limitations. Honorary Members and headliners may have their full biography and photos printed if space permits. Photos should be submitted at a minimum resolution of 300 dpi for printing. All materials should be submitted electronically through the link provided by the ICA; these materials will be collected for the Program Book Editor who is responsible for compiling the program book. The Executive Director will work with the AD and ALT to create the submission form ahead of sending out the assigned performance time emails. Be sure to include sponsorship information, including corporate or institutional logos. The Artistic Director or the ALT should also send a comprehensive conference schedule, a welcome letter (pdf) from the Artistic Director, any acknowledgments that need to be made, and any other material requested by the Executive Director. These materials must be sent to the Executive Director by applicable deadlines agreed upon with the Executive Director. The deadline for the final print program will be no later than six weeks prior to the conference to ensure timely shipping. Any changes to the schedule made after this date may be edited in the online program PDF and Guidebook mobile app.

Recordings

Because of restrictions inherent in Copyright Laws regarding use of intellectual property associated with printed music, new unpublished compositions, performers, and actual performances, the ICA cannot allow recordings of any kind (audio, video, or livestreaming) to be made, broadcast, or distributed of conference concerts and other events. *There are no exceptions!*

Clarinet Choirs

For many years, providing the opportunity for conference attendees to perform in a conference clarinet choir has been a fun and rewarding part of ClarinetFest®. Conference clarinet choirs typically rehearse every day of the conference and present a concert towards the end of the conference. Recent ClarinetFests® have featured multiple conference clarinet choirs, the Professor's Choir – which can also include other interested professional performers and educators, Festival Clarinet Choir (post-university adults), College Clarinet Choir, one for older adults (organized in collaboration with New Horizons Music and the ICA Enthusiast's Committee), and possibly a High School Clarinet Choir. The organization responsibilities for the clarinet choirs rest solely with the ALT.

Artistic Directors, in consultation with the President and/or Board of Directors, are responsible for inviting individuals to direct the clarinet choirs. Like those performing or presenting at ClarinetFest®, directors of clarinet choirs receive a reduced conference registration fee. Directors of clarinet choirs are responsible for selecting and providing all of their own music, as well as communicating and responding to conference attendees interested in playing. The communication may include reminders about music stands, rehearsal times, spaces, concert dress, etc. It is recommended that one volunteer worker be assigned to assist the director of each clarinet choir during rehearsals with administrative/organizational tasks.

Programs for clarinet choirs should be no longer than 25 minutes of music (shorter is acceptable). Most

performers in the Festival Clarinet Choir are amateurs, so directors should be encouraged to carefully consider the level of difficulty of the music they program so it is practical for the players to prepare in a few short rehearsals. Having enough harmony clarinets, particularly alto and contra clarinets, is always a problem. Please work with the Executive Director in publicizing the need for harmony clarinets and encouraging those who can, to bring them with them to ClarinetFest®. If possible, Artistic Directors should work with hosting/nearby institutions that have harmony clarinets in their inventory to make them available to qualified choir participants who are unable to bring theirs to the conference. It is also a good idea to encourage the directors to provide both alto clarinet and basset horn parts transposed for the B-flat clarinet. Also, encourage the director of the Festival Clarinet Choir to recruit a ringer or two; perhaps an E-flat player and a concertmaster. Having these leadership positions filled will help assure a quality experience for everyone.

Artistic Directors should schedule practice spaces for one hour of rehearsal each day. Be sure to leave at least 30 minutes prior to the rehearsal free for participants to arrive and warm up. If the choir rehearsals are scheduled in the late afternoon, be sure to leave at least two hours gap between the end of the clarinet choir rehearsals(s) and the beginning of the evening concert so that choir members will have enough time for dinner.

Unique Local Opportunities and Priorities (Events and Grants)

The ALT should develop opportunities to create a unique experience through capitalizing on local or regional resources that might be available for the conference. Some of these at past conferences were mentioned earlier in this document. ALTs should also pursue local or regional grants that might be available to them to help supplement the Artistic Budget. Support from the hosting institution (when CF® is held at a university) may also be available. These additional sources of financial support allow Artistic Directors to assist the ICA in funding the many expenses for ClarinetFest®.

Pianists (and Pianos), Chamber Musicians, Jazz, and Large Ensembles

Artistic Directors are responsible for identifying conference collaborative pianists and other musicians to perform at ClarinetFest®. Please hire only local pianists. The ICA will provide a performance fee to the official ClarinetFest® pianists; the AD should check with the Executive Director, President, and Treasurer for that amount. The ICA does *not* cover pianists' meal expenses. Artistic Directors will need to determine how many pianists need to be hired (determine this after communicating with those selected to perform and learning if they require a conference pianist – recent conferences have typically hired 5 pianists.) Many performers will bring their own pianist; however, headline performers typically do not. Having brilliant collaborative pianists is critical in supporting those performing at ClarinetFest®, particularly those most prominent on the conference roster. Artistic Directors are reminded of the need to hire quality pianists to accompany the Young Artist Competition and High School Solo Competition. Coordinating schedules of performances and rehearsals is tricky. Some past conference hosts have simply made pianist assignments and left the responsibility of scheduling rehearsals between the artist and the pianists by providing them with each other's email address and phone number. Pianists should have access to an assigned rehearsal room (or studio) with a quality piano throughout the conference.

The Artistic Director will confirm the availability and use of the pianos at ClarinetFest®. It is important to

identify all possible costs for the pianos, including rental, moving, maintenance, and tuning – and report this information to the Executive Director and President for budget approval. If the conference takes place on a university campus, the AD should contact the appropriate on-campus person(s) to discuss the piano needs for ClarinetFest®. Typical performance requirements include one 9-foot grand piano, four to six baby grand pianos, and many additional pianos for rehearsals and presentations. The performance pianos must be of the highest professional quality and the rehearsal pianos music also be of high quality, tuned, and in excellent working condition. If the conference takes place in a hotel or other conference facility, the AD, in consultation with the Executive Director, should contact the local or regional Steinway (or other reputable) dealer/representative to discuss the piano needs for ClarinetFest®. If ClarinetFest® takes place in a hotel or conference facility, it is also critical to identify a local college, university, or other music school near the ClarinetFest® location to explore the use of practice rooms, rehearsal spaces, and pianos. Sometimes offering the piano company advertising space in the conference program and other incentives approved by the Executive Director and ICA Board of Directors may help to lower the costs.

Particularly for evening programs or other high-profile concerts during the conference, ALTs will likely want to include chamber music that requires strings, vocalists, or other wind players. Because hiring extra musicians is expensive, Artistic Directors are encouraged to be judicious with funding requests to the ICA Board of Directors for this purpose.

Many conferences include a concert of works with orchestra and/or wind band. Hiring a professional orchestra is VERY expensive and should be coordinated carefully with the Executive Director and President. When coordinating with an orchestra, a headlining performance spot should be offered to the principal clarinet of the orchestra to be hired. In the past, wind bands appearing at ClarinetFest® typically have been military bands, which are not allowed to charge for appearing, or outstanding community bands with amateur status. Military bands often require a set amount of their performance time be repertoire without soloist and may also request to have members of the group perform as soloists. It is important to keep this in mind with preparing the headline artist roster and schedule. Professional jazz big bands or combos and a string quartet are also frequently included on ClarinetFest® schedules. These can also demand significant resources from the ClarinetFest® budget.

Final Conference Report

The Artistic Director is responsible for coordinating with the ICA Journal Editor and TCO Editor to compile and write the summary report for publication in the December issue of The Clarinet (September 1 publication deadline!). Should it be necessary, the ICA Journal Editor and TCO Editor may recommend that the Artistic Director appoint a person to compile the article if they are unable to attend the conference. The person(s) selected to write the summary article should be mutually agreeable to both the Artistic Director and the Journal Editor. Pictures are encouraged for inclusion in the article. Some past conferences have enlisted individuals to take photos for the purpose of including these in the article. In recent years, the ICA has engaged and designated an official ClarinetFest® photographer and encourages the Artistic Director to designate several other members (or volunteers) to also take photographs during the conference, as the official photographer cannot be at every performance, presentation, and competition.

Artistic Directors are encouraged to carefully consider who is selected to write the summary article. As the article will be published in The Clarinet, it will be the best historical documentation of what took place and help preserve awareness of the hard work of all who help organize the conference. Reminder, photos

should be a minimum of 300 dpi! The Artistic Director should also work with the journal editing team and Executive Director to create a team of conference event reporters (between 5-10 volunteers). These writers should write event reports and take photos of events each day they attend the conference. These reports can be compiled to help with the writing of the Final Conference Report and provide additional content for social media and clarinet.org during the conference.

Best Practices and Tips for Artistic Directors

- Artistic Directors must delegate! For practical reasons and individual sanity, ADs must assign tasks for members of their ALTs for which they are to be responsible. Timelines should be established, and early and regular communication with team members is a must.
- Set a schedule for yourself one year in advance as to how you will go about your weekly preparations. Plan on checking and responding to your emails daily (especially as the conference gets closer). This is an all-consuming job, so plan accordingly.
- Be in constant contact with your President and the Executive Director – they will be your new best friends! You will also feel less alone.
- The process for acquiring headline artists should begin more than a year and a half in advance with the Call for Headlining Artist Performance Proposal. The AD should work closely with the President and ICA Board of Directors to develop the invitation list for headline artists, keeping in mind that the list should be both diverse and inclusive and include many backups.
- For examples of the various documents used for previous ClarinetFests®, please review the Appendices that follow this document or previous issues of *The Clarinet*. For the most up-to-date format and submission deadlines/guidance for articles and announcements to be published in the journal, contact the Editor.

Practical Timelines

24 months prior – Conference site is identified, and AD named. Development of ALT begins immediately (your ALT list must be thoroughly vetted and approved by the ICA Board of Directors prior to any invitations going out.). Contact possible headline artists for inclusion on artist roster (seeking approval of the ICA Board of Directors prior to any invitations going out.) Other preliminary planning by AD and ALT begins. If in a university setting, confirm reservation of all facilities needed for the conference programs. Begin to develop your vision for the conference with a possible schedule of events.

15-19 months prior – Site visit by ICA President and Executive Director (and possibly the President Elect). “Call for Proposals” sent for publication in *The Clarinet* and website “Call” developed and submitted. In collaboration with the Executive Director, make contact with local musical organizations or venues for collaborating on special events (i.e. concerto concert with professional symphony and/or military band, jazz big band, etc.)

15 months prior – Headline artists should be somewhat finalized (so the President and Executive Director can make requests for support from sponsors). Opportunities for local and regional clarinet populations should be developed. Confirm with the Journal Editor that related information will run in the next issue. Confirm reservation of all facilities needed for the conference programs (if in a university setting).

12 months prior – Attend ClarinetFest® and present an invitation to the membership attending that year's conference to come the next year. Include some featured performers and special events to help create interest. Meet with the Executive Director and other officers for strategic planning and request any additional budget items. Submit an article to the Journal Editor, promoting the conference for the September issue of *The Clarinet*.

10 months prior – Submit December article to the Journal Editor by September 1st. Finalize headline artist participation commitments and repertoire. Secure commitments of conference collaborative pianists.

9 months prior – Begin review of proposal submissions. Secure commitments for auxiliary conference performers (chamber musicians, jazz groups, ethnic performers, etc.) Working with the Journal Editor, begin design for the March issue of *The Clarinet*. Inform ICA Pedagogy Chair of date/time/place for the 90-minute pedagogy session they will organize for the conference. (Note: could be two sessions if the AD and Pedagogy Chair agree to that; work directly with the Pedagogy Chair to determine the course of action.)

8 months prior – Complete review of proposal submissions and extend invitations and letters of regret to those submitting proposals. Include expectation that all performers shall be members in good standing of the ICA. Ask ICA Executive Director to send a link for artists to register. Begin process of engaging local and regional clarinetists for special opportunities/activities (clarinet choirs, social event, etc.)

7 months prior – All proposal confirmations and declines have been sent and preliminary artist roster developed. Article promoting the conference for the March issue of *The Clarinet* should be submitted by December 1st to the Journal Editor. *This is the most important article promoting the conference!* Working with the Journal Editor, submit artwork for the cover of the March issue of the journal. In cooperation with the Volunteer Coordinator, begin identifying and confirming volunteer workers for the conference; the ALT should update the Google form used to recruit volunteers (access form from the Executive Director).

6 months prior – Develop conference schedule, including rehearsal spaces for soloists and ensembles. Send performers their performance day and time with their time specifications. Contact Research Competition Coordinator to determine how many presentation slots and what special considerations (audio/visual, multimedia, etc.) will be needed.

5 months prior – Amend the conference schedule as needed. Provide schedule to Executive Director for posting on ICA's website and for use on its related social media tools. Discuss and changes needed to the previously proposed and approved list of budget items with the ICA Board of Directors. Check on progress of plans for local/regional clarinetists. Compile a master-list of all programs/presentations with complete repertoire (including movement names), performers, and other information to be included in the program book that will be shared with the Executive Director. Continue to tie up loose ends of artistic issues.

4 months prior – Article promoting the conference for the June issue of *The Clarinet* needs to include the preliminary schedule and should be submitted to the Journal Editor. Amend conference schedule as needed. Provide revised schedule to Executive Director for posting on ICA website and for use on its related social media tools.

3 months prior – Continue troubleshooting conference artistic issues. Amend conference schedule as needed. Provide revised schedule to Executive Director for posting on ICA website and for use on its related social media platforms. Discuss any changes needed to the previously proposed and approved list

of budget items with the ICA Board of Directors. All information to be included in the program book should be submitted to the Program Book Editor.

2 months prior – Continue troubleshooting conference artistic issues. Amend conference schedule as needed. Provide revised schedule to Executive Director for posting on ICA website and for use on its related social media platforms. Discuss any changes needed to the previously proposed and approved list of budget items with the ICA Board of Directors. Submit the AD welcome letter for the program book and make any last-minute modifications for material to be included in the program book. Be sure to include those individuals, organizations, and institutions that you want to identify as deserving special thanks. Communicate with YAC and HSS coordinators regarding the scheduling of rehearsals with conference pianists.

1 month prior – Continue troubleshooting conference artistic issues. Amend conference schedule as needed. Provide revised schedule to Executive Director for posting on ICA website and for use on its related social media platforms. Finalize rehearsal schedules and special arrangements. Confirm with performers, pianists, and other musicians the rehearsal and performance schedules. Working with the Volunteer Coordinator, develop duty list and schedule for conference volunteers. Be sure that all conference volunteers complete the conference registration process so that the Executive Director can prepare name tags and other information for these critical workers (all volunteer workers will be given a special registration link by the Executive Director).

2 weeks prior – Continue troubleshooting conference artistic issues. Finalize duty list and schedule for volunteers, working with the Volunteer Coordinator.

During conference – Continue to troubleshoot conference artistic issues. Assist Volunteer Coordinator in managing volunteers. Plan to meet with the ICA Board of Directors in the morning of the first day of the conference at the CF® site and to attend the ICA General Board meeting during the conference to greet the members and make any announcements. Finally, take a deep breath and get ready to enjoy the fruits of two years working toward a great conference!

APPENDICES

Appendix A – Acceptance Sample Letter

November 2011

Dear XX,

On behalf of the Artistic Leadership Team, I wish to thank you for your proposal to perform at the International Clarinet Association's ClarinetFest® 2012 in Lincoln, Nebraska. The selection process was made very difficult by the many worthwhile and interesting proposals that were submitted.

I am pleased to inform you that you have been selected to perform at ClarinetFest® this coming August. Specifically, we would like for you to perform XXX in one of our "Horizon Highlights" recitals. I know that our 2012 participants will be excited to attend this valuable performance. I have your performance scheduled for *Saturday, August 4, 2012, 2:30-4:15pm, Kimball Recital Hall.*

Upon receipt of this correspondence, please reply to me via email at: dbarger1@unl.edu with your willingness to accept this invitation to perform at ClarinetFest® 2012 in Lincoln, Nebraska. If your plans have changed and you are unable to attend ClarinetFest® this August, please let me know at your earliest convenience so I may extend an invitation to someone else on our waiting list.

In the months to come, more specific information regarding registration, housing, and other important information for our invited artists will appear on the ICA website. This website will be created and launched by the ICA sometime in early 2012. You will be offered the "Artist Registration" rate of \$80 for the conference; a link to that special rate will be sent to you on a future date.

Please be aware that visa requirements are different from country to country and may take several months to complete. I strongly recommend that you begin securing your visa for the trip immediately. It is the Invited Artist's responsibility to secure his/her visa, not the International Clarinet Association. However, if you need supporting documents (written materials beyond this letter) please contact me, Dr. Diane Barger, ClarinetFest® 2012 Artistic Director, with your requests at your earliest convenience. Furthermore, if additional written materials are required for the visa, please supply me with the language or key phrases you would like me to use in your letter. I will accommodate your requests as quickly as possible to prevent any delay in your travel arrangements.

Congratulations on this great accomplishment. We look forward to seeing you in Lincoln, Nebraska in August 2012!

Kindest regards,

Diane Barger
Artistic Director, ICA ClarinetFest® 2012

Cc: Denise Gainey and John Masserini
Artistic Leadership Team, ICA ClarinetFest® 2012

Appendix B – Acceptance Sample Letter

Dear XX,

On behalf of the Artistic Leadership Team, I wish to thank you for submitting a proposal to perform/present at the ICA ClarinetFest® 2012 in Lincoln, Nebraska. The selection committee received many high-quality and interesting proposals.

I regret to inform you that the selection committee is not able to extend an invitation for you to perform or present at ClarinetFest® 2012. However, if there is a cancellation or we can accommodate your proposal in the future due to another reason, I will contact you directly with an invitation.

Although we are disappointed that we could not consider your proposal for ClarinetFest® 2012, we encourage you to apply again next year, and hope to see you as an attendee at the conference this August.

Kindest regards,

Diane Barger
Artistic Director, ICA ClarinetFest® 2012

Cc: Denise Gainey and John Masserini
Artistic Leadership Team, ICA ClarinetFest® 2012