



BSMT / BCMT
CONFERENCE

BSMT Conference Strategy

from a national community to a sustainable
international scholarly-musical platform

Statement of authorship, use of generative AI, and responsibility

This document was prepared by Ivan Yanakiev with generative AI used as an assisting instrument for research, comparative analysis, structuring, editorial support, translation, internal-consistency checking, and technical production. The Bulgarian Society for Music Theory is the subject and intended institutional organizer of the conference system described here, but it is not the collective author of this document unless and until the competent bodies of the Society formally adopt the strategy.

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How to read this document

The master proceeds through three levels. Chapter 1 answers why the conference should exist and where it sits relative to existing Bulgarian and international meetings. Chapter 2 turns that purpose into a balanced institutional model. Chapter 3 is the detailed operational specification - roles, review, HotCRP, Astro, public data, concert, rights, budget, risks, timeline, and scaling.

The festival hypothesis and Theory in Sound are not separate addenda. They belong to the central line: the conference must remain scientifically independent while reconnecting theory with sounding music, performers, and public listening.

This file is the canonical content model. The Bulgarian PDF, English PDF, and both machine-readable JSON renders must carry the same identifiers, order, tables, figures, and sources.

Core abbreviations

AI	artificial intelligence
API	application programming interface
AV	audiovisual technology
BSMT	Bulgarian Society for Music Theory
CFP	call for proposals
COI	conflict of interest
DOI	digital object identifier
GDPR	General Data Protection Regulation
JSON	machine-readable structured text format
KPI	key performance indicator
ORCID	persistent researcher identifier
ROR	research-organization identifier
T&AM	European Network for Theory & Analysis of Music
WCAG	Web Content Accessibility Guidelines.

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CHAPTER 1

Chapter 1 — Why this conference should exist

The central question is not “how to organize a conference” but whether BSMT can build a scholarly institution with its own reason to exist. The answer must survive the Bulgarian comparison, the international state of the art, and the internal test: will the conference create better theory, a stronger community, and a durable public scholarly record?

1.1 The question before BSMT

When a professional society begins planning a conference, the easiest starting point is the calendar: find a date, a hall, and a theme. That is operationally understandable and strategically dangerous. A conference is justified only if the Society can answer the more difficult question: what scholarly encounter and what community should exist after three editions that do not exist today? BSMT can plausibly create an international meeting in music theory and analysis that is based in Bulgaria without making Bulgaria its intellectual boundary. The canonical wording is: an international conference in music theory and analysis, organized by the Bulgarian Society for Music Theory in Bulgaria. (Yanakiev 2026b) This wording changes behavior. A “national conference with international participation” treats the foreign scholar as a guest entering a primarily local structure. An “international conference organized in Bulgaria” gives all scholarly contributors the same intellectual entrance while preserving a strong Bulgarian institutional and cultural context.

1.2 The Bulgarian conference landscape: what already exists

The comparison must begin with an uncomfortable but necessary fact: BSMT is not entering an empty space. Bulgaria already has durable conference traditions, while Europe and other regions have mature theory-and-analysis societies. Therefore, “one more conference” is not in itself a scholarly product.

The closest direct Bulgarian comparator is the Academic Forum “Integral Music Theory” at the National Academy of Music “Prof. Pancho Vladigerov”. In 2026 it reaches its thirteenth edition, runs for two days, is described as a national scientific conference with international participation, and works in Bulgarian, English, and Russian. A defining feature is its pre-publication model: after selection of a title and abstract, authors submit a full paper for a peer-reviewed volume intended for publication before the forum. This creates continuity, a direct connection to Bulgaria’s principal academic music-theory department, and a durable publication corpus. Precisely for that reason BSMT must not build a second version of the same model under a different logo.

NMA’s Academic Spring Readings demonstrate that the broader Bulgarian musicological community already has a recurring thematic annual forum. Art Readings at the Institute of Art Studies, BAS provide another benchmark: a multi-day international conference with substantial participation and a broad interdisciplinary scope in which music is one art among several. Its strengths are institutional maturity, international participation, and publication continuity; BSMT’s niche must instead be a much tighter epistemic center - music theory and analysis.

The Acoustics conference at the Institute of Mechanics, BAS is a neighboring scientific example rather than a direct competitor. It demonstrates that a small specialist meeting can be scientifically credible without imitating the scale of a major congress. This supports BSMT’s chosen principle: density and quality before numerical prestige.

1.3 OTM, Belgrade, and the international state of the art

The international comparison is even more constraining. OTM in Russia shows how a professional society can operate as a durable institutional network rather than merely as an organizer of a single event. The Sixth OTM Congress in 2026 is organized with conservatories and includes international theories in Russian context, contemporary music, mathematics and natural sciences, philosophy, history, ethnic cultures, technology, and AI. BSMT should learn from the society-based continuity and the dialogue between national and international traditions, while retaining a tighter theory-and-analysis identity and a more formalized anonymized review system.

Belgrade's Biennial International Conference on Music Theory and Analysis is the closest regional disciplinary comparator. Its existence means that BSMT cannot justify itself by claiming that Southeast Europe lacks an international theory-and-analysis meeting. The differentiation must lie elsewhere: a Bulgarian society hub, explicit legibility of Bulgarian and Balkan theoretical traditions, participation in T&AM, an integrated research-performance layer, and its own digital infrastructure.

EuroMAC is the European macro-benchmark. BSMT should not copy its scale, but its ecosystem maturity: clear scholarly structures, multiple formats, shared sessions, satellite scholarly and cultural events, participant infrastructure, and a durable public record. SMT is a benchmark for rigorously anonymized proposal evaluation; GMTH demonstrates how theory can remain the disciplinary center while engaging ear training, pedagogy, cognition, psychoacoustics, and musicology; SMA/DubMAC demonstrates the role of bursaries and participant support as part of scholarly infrastructure. T&AM is the existing European network in which BSMT should behave as a full partner rather than an isolated local organizer.

1.4 Comparative matrix I

Model	Form/identity	Publication model / strength	BSMT gap
NMA “Integral Music Theory”	annual two-day theory forum; BG/EN/RU	peer-reviewed full-paper volume before the event	BSMT: international-first, multiple formats, conference/publication separation
NMA “Academic Spring Readings”	annual thematic musicology forum	institutional continuity	BSMT: narrow theory/analysis center
IAS/BAS “Art Readings”	multi-day international arts forum	breadth, internationality, publication tradition	BSMT: disciplinary depth in theory
IMEch/BAS “Acoustics”	small specialist scientific meeting	focus and technical rigor	BSMT: quality before scale; bridge only where theory-relevant
OTM / Russia	society congress; national and international traditions	society as durable network	BSMT: tighter theory/analysis + formal anonymized review

1.4 Comparative matrix II

Model	Form/identity	Publication model / strength	BSMT gap
Belgrade - Theory & Analysis	regional international disciplinary forum	long continuity in Southeast Europe	BSMT: Bulgarian society hub + T&AM + Theory in Sound
EuroMAC	European macro-conference	mature ecosystem and network	adopt ecosystem maturity, not scale
SMT	large professional meeting with anonymous selection	rigorous proposal review	similar rigor without Conference-1 membership gate
GMTH	three-day thematic congress	theory + pedagogy + cognitive/acoustic links	breadth with a clear theoretical center
SMA / DubMAC	analysis, keynotes, bursaries	participant support as scholarly infrastructure	budgeted accessibility and travel support

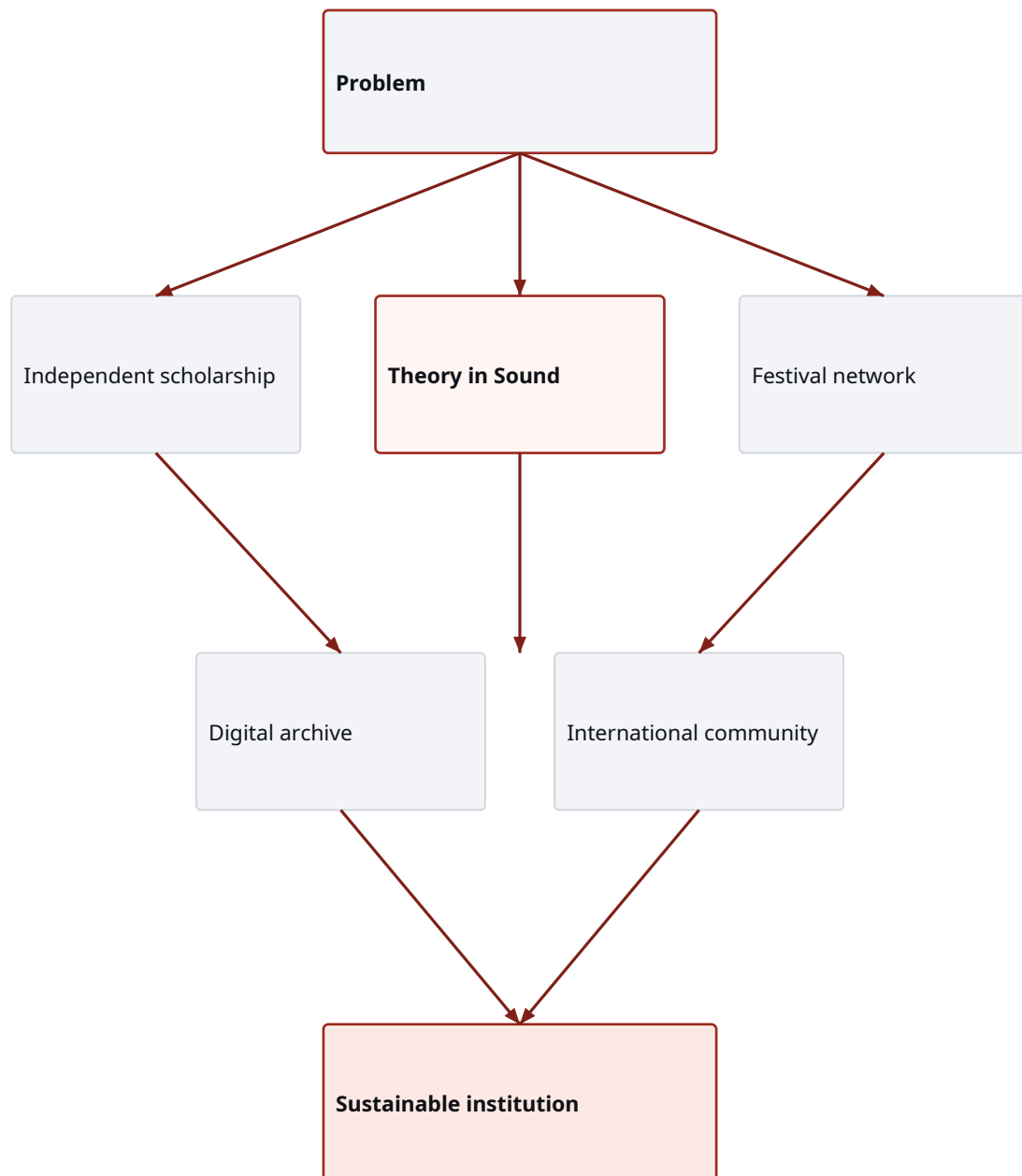
1.5 The BSMT niche and the central line

The comparison leads to one central decision: there is no empty conference “market” for BSMT simply to fill. The product is the combination of elements that other models distribute separately.

The BSMT conference must be a society-owned international conference system in music theory and analysis, based in Bulgaria, with independent international peer review, multiple scholarly formats, visible Bulgarian and Balkan theoretical traditions, a place for formal, mathematical, and computational approaches, a systematic theory-performance connection, Theory in Sound, a festival partnership network, a structured digital programme and archive, and a strict journal firewall.

This is the central line of the entire master: BSMT is not merely organizing an event; it is building a durable international scholarly institution. Every subsequent decision - city, format, budget, platform, concert, partnership, publication - is evaluated by whether it strengthens that institution or turns it into another one-off event.

Central strategic line



1.6 A conference is not a pile of papers

A weak conference may contain excellent papers. The weakness lies in the environment: five simultaneous rooms, accidental coffee breaks, a recital unrelated to the intellectual programme, a programme PDF that becomes obsolete on the first morning, and no durable public scholarly record. A strong conference is a composed scholarly environment. It has rhythm, shared sessions, protected poster/demo time, enough informal space for discussion, a coherent performance layer, and an archive that remains after the event. Conference 1 is therefore designed for 70-120 participants, no more than two parallel scholarly tracks, two plenary/keynote speakers, and one integrated public concert. These are not prestige metrics. They are design constraints intended to preserve one intellectual community rather than create several barely connected micro-conferences. (Yanakiev 2026c)

1.7 One strong flagship before multiple large events

The first strategic refusal is the temptation to create several major conferences at once. A small society can mistake visible activity for sustainable capacity. One international conference already requires authors, reviewers, scientific governance, venue management, rights, registration, accessibility, a website, budgets, travel, a concert, publication, archives, and incident handling. If that machine is not yet stable, a second major series doubles the failure surface more readily than it doubles scholarly impact. The canonical model is therefore one annual or near-annual flagship international meeting, with small satellites - study days, workshops, online colloquia - only after operational stability. Satellite events must not cannibalize the flagship's submissions, reviewers, money, or organizing attention during critical months. (Yanakiev 2026b)

1.8 International without becoming placeless

Internationality does not require the conference to behave as if Bulgaria were an accidental dot on a map. Sofia, Plovdiv, and Varna can provide real cultural and scholarly context. But internationality must be visible in the submission pool, Programme Committee, reviewer geography, institutional affiliations, repeat attendance, partnerships, and unsolicited interest - not only in two prestigious keynotes. (Yanakiev 2026j) Geography is never an acceptance criterion. If the first accepted programme is too locally concentrated, the correction belongs upstream: stronger acquisition, wider dissemination, a broader reviewer network, and real partnerships. Accepting a weaker foreign proposal in order to display a flag would damage both quality and international credibility.

BSMT membership in T&AM provides an existing European infrastructure for CFP exchange, reviewer recruitment, and reciprocal participation. Internationality should be built through this network rather than through geographic quotas.

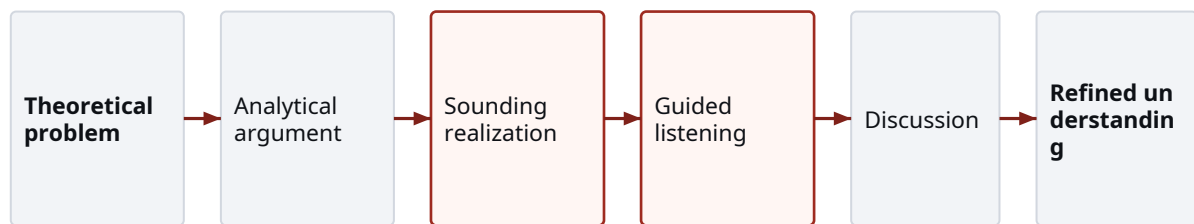
1.9 Theory in Sound: why theory should sound

Theory in Sound / Теория в звук is not an evening cultural programme but a scholarly layer of the conference. Its core logic is: theoretical or analytical problem → explicit argument → score, model, historical or computational evidence → sounding realization → guided listening or comparison → public discussion → refined theoretical understanding.

A performance is included only when it is intellectually necessary to the argument. Possible forms include complete works, excerpts, historical reconstructions, alternative performance realizations, tuning and temperament demonstrations, orchestration or timbre comparisons, and computational realizations where they serve a genuine scholarly function. Not every work must be “explained” from the stage; however, the whole programme must belong to the intellectual world of the conference.

This layer creates a bridge between theory and performance, abstract model and audible result, specialists and a musically literate public, conference and festival partner. Scholarly acceptance remains under BSMT control. Rights for live public performance, recording, streaming, archival publication, photography, slides, and later reuse are handled separately. By default there is no automatic recording or streaming.

The Theory in Sound scholarly loop



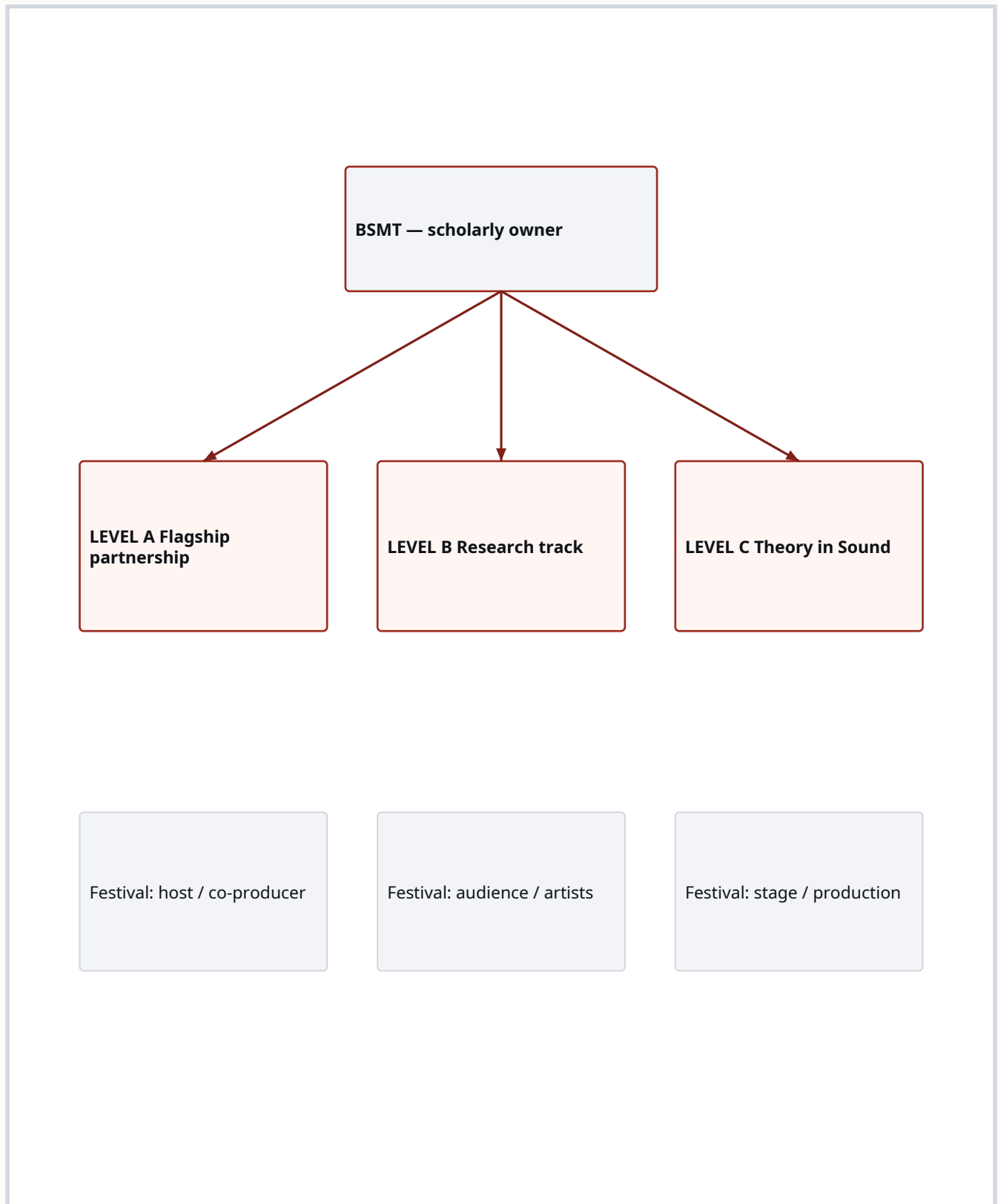
1.10 The festival hypothesis belongs to the central line

The festival hypothesis belongs to the core strategy because it solves a real structural problem: music theory can easily become enclosed in text, diagrams, and presentations and detached from the sounding object it studies. Bulgarian practice already demonstrates that scholarly conferences and symposia can be embedded within festivals. This does not prove that a festival is automatically the correct host; it proves that the model is real and should be evaluated as institutional architecture rather than decoration.

BSMT retains scholarly ownership: scope, CFP, Programme Committee, reviewers, conflicts, decisions, archive, Book of Abstracts, and the journal firewall. A festival may provide stage, rooms, performers, audience, technical production, public communication, part of the funding, and an artistic environment.

Three levels remain canonical. Level A: the whole flagship conference is formally partnered with a festival while scholarly autonomy is preserved. Level B: a half-day or one-day research module within a festival. Level C: a separate Theory in Sound event, lecture-recital, analytical forum, or public discussion. For Conference 1, Sofia Music Weeks is the strongest partnership target; Varna Summer is a strong future rotating-host candidate; March Music Days and Apollonia are suitable for thematic and public modules. International modules should begin small - Wien Modern, IRCAM ManiFeste, Warsaw Autumn, Donaueschingen, or Musikfest Berlin only where there is a concrete scholarly and financial reason.

Three levels of festival partnership



1.11 What success should look like after three editions

Conference 1 will necessarily depend on active personal outreach. That is normal. By Conference 3, however, a different signal should appear: scholars who were not personally recruited submit proposals, volunteer or accept review work, return, and recommend the meeting to colleagues. This is conference scholarly gravity. (Yanakiev 2026m) Success after three editions is therefore not simply “we grew to 250 people.” A healthier sign is better submissions, a more independent reviewer network, repeat participation without closed-circle capture, a sustainable funding model, and an event people want to return to because the scholarly experience itself is good.

CHAPTER 2

Chapter 2 — The balanced contract between scholarship, community, and organization

Once the niche is justified, the task is to find a model that does not sacrifice scholarly independence for convenience, internationality for local manageability, or Theory in Sound for budgetary simplicity. This chapter defines acceptable compromises and boundaries that are not negotiable.

2.1 Scientific identity and scope

The permanent conference-series identity must be broader than a yearly theme. Following the completed collision search, the provisionally frozen series name is BSMT International Conference on Music Theory, Analysis, and Sound; the Bulgarian form is „Международна конференция на БСМТ по теория, анализ и звук“, and the public short form is BSMT Music Theory Conference / „Конференция на БСМТ по музикална теория“. No secondary acronym is introduced: BSMT remains the only acronym. This is an operational provisional name pending formal adoption by the competent bodies of BSMT. An annual theme such as Structure, System, Interpretation may stimulate coherence, but must not narrow the general CFP so severely that excellent in-scope work is excluded. (Yanakiev 2026b) The scope includes music theory and analysis, harmony, form, rhythm and meter, modality, tonal and post-tonal systems, transformational/set-theoretical approaches, historical theory, comparative and global systems, tuning and temperament, timbre as theoretical object, mathematical/formal theory, computational analysis, cognition and technology where the contribution remains theoretical, and theory-performance relations. The boundary principle is simple: the repertoire can be broad; the intellectual contribution must remain recognizably theoretical or analytical.

2.2 Sofia first; rotation later

The baseline decision for the first edition is Sofia. This is not an ideological choice but a risk-reduction decision. In the first year the Society is simultaneously testing author acquisition, peer review, programme construction, the concert, the financial model, the website, rights, accessibility, and the archive. The city should not become another unknown variable.

The first natural host candidate is the National Academy of Music “Prof. Pancho Vladigerov”, because it brings together the disciplinary environment, musicians, instruments, and concert infrastructure. Publicly advertised hall prices in 2026 are useful reference values, but they are not a future quotation; a current written quote from the institution is required before the budget and contract are frozen. (National Academy of Music, 2026)

Plovdiv is a natural candidate for the second or third edition if there is a strong local host and suitable infrastructure. Varna is a strong option for a later edition with additional tourism and cultural appeal, especially if the scholarly theme relates to the Balkans, the Black Sea region, Byzantine and Ottoman theoretical traditions, modality, or intercultural exchange.

Rotation should not be symbolic; it should follow the readiness of the local partner and the sustainability of an already proven organizational model.

2.3 Scale, rhythm, and programme density

The first-edition design target is 70-120 participants, a planning band of 50-90 submissions, and perhaps 30-45 accepted contributions depending on quality and format mix. The accepted number is not a quota. Two parallel scholarly tracks are the maximum. With an audience of roughly one hundred, four simultaneous rooms would create sparse micro-audiences and destroy cross-session intellectual traffic. The preferred rhythm is Thursday late afternoon through Saturday early evening, protecting Sunday for travel. Both keynotes are shared. Poster/demo time is protected. The central concert and final field-level discussion are shared. A third parallel track should exist only when the series has evidence of genuine sustained demand and enough audience density to support it. (Yanakiev 2026c)

2.4 Governance: who decides what

Conference 1 separates Scientific/Programme authority, Local Organizing authority, and Operations/Technical authority. Scientific governance determines scope, review design, reviewer recruitment, conflicts, assignments, and decisions. The local layer controls venue, registration, catering, signage, volunteers, physical accessibility, participant support, and event-day logistics. The technical layer controls HotCRP, the public site, structured data, mail infrastructure, archive, and backups. (Yanakiev 2026d) The reason is fundamental: a logistical statement such as “we need six more papers to fill the hall” must never become a scholarly reason to accept six more papers. Scientific acceptance cannot be overridden by logistics, finance, sponsorship, or technical convenience. Minimum named functions are Conference/General Chair, Programme Chair, Local Organizing Chair, Concert/Artistic Lead, Operations/Technical Lead, Accessibility/Participant Support contact, and at least one independent safeguarding/conflict contact. A small team may combine functions, but conflicts and simultaneous-duty impossibilities must remain visible.

2.5 Programme Committee and peer review

With approximately 50–90 submissions and two independent reviews per submission, roughly 100–180 completed reviews are required. A small society cannot carry that load alone. The plan therefore assumes a Programme Committee of approximately 25–35 active reviewers, supplemented by external specialists when necessary.

The canonical model is double-anonymized review with normally two independent reviewers. Authors remove names, institutions, acknowledgements, identity-revealing self-citations, and file metadata as far as practically possible. The Society for Music Theory applies a comparable principle in its 2026 call. (Society for Music Theory, 2026)

Scores must not function as an automatic algorithm. An average score is evidence, but the final decision belongs to the scientific leadership. Reviewers differ in strictness, expertise, and sensitivity to particular methods. Where reviews conflict, a third review or a synthesizing assessment may be added.

There is no target acceptance rate. The conference should not decide in advance that only 30 percent will be accepted “for prestige”, nor that 70 percent will be accepted “to fill the programme”. Acceptance is a consequence of quality and capacity.

2.6 Contribution formats should follow the form of knowledge

A single format of “20-minute paper + 10 minutes of questions” is not sufficient for a contemporary music-theory conference. Different kinds of scholarship require different forms of evidence.

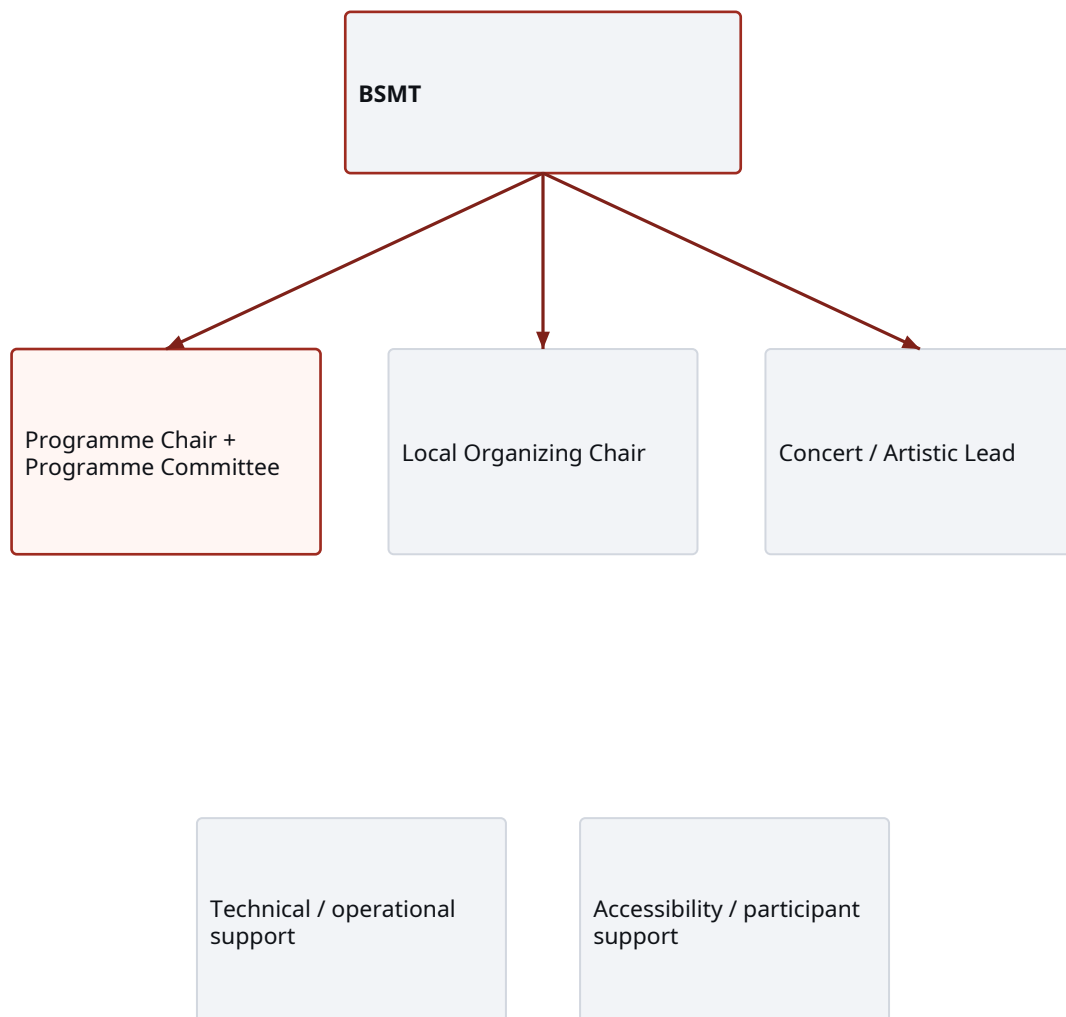
The main formats are: - research paper: proposal of approximately 1,000–1,500 words, excluding bibliography; presentation 20 minutes + 10 minutes discussion; - short paper: approximately 500–1,000 words; 10 minutes + 5 minutes discussion; - poster / computational demonstration: 500–1,000 words; protected poster and demonstration block; - lecture-recital / analysis and performance: 1,000–1,500 words + repertoire and technical requirements; 30–45 minutes; - panel / round table: 1,500–2,000 words in total; 60–90 minutes; - workshop / tutorial: 1,000–1,500 words + capacity and technical requirements; 90–180 minutes.

This model is close to mature practices at the Music Encoding Conference, which uses long and short papers, posters, demonstrations, panels, and workshops under anonymous review. (Music Encoding Conference, 2026)

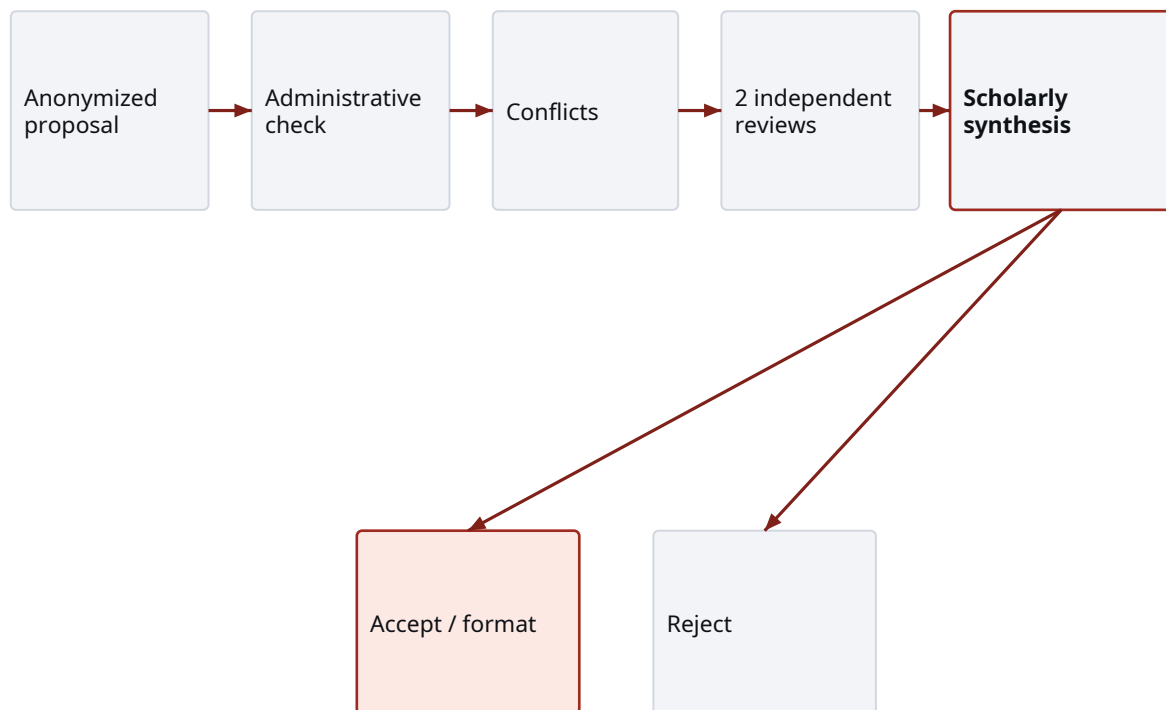
2.7 Language and international participation

The Conference 1 baseline is English as the international working language, with Bulgarian presentations permitted when they carry complete English title/abstract/keywords and preferably English slides or handout. This is deliberately more flexible than an English-only publication policy because the conference also has a community-building function. The purpose is not to make English a status marker. It is to keep shared sessions intelligible to international participants while allowing Bulgarian to remain a genuine scholarly language in appropriate sessions. Keynotes and the shared plenary layer should normally be in English.

Scholarly governance and separation of responsibilities



Review and scholarly decision



2.8 Theory in Sound as a scholarly format

The Concert/Artistic Lead works with the Programme Chair and performers. Repertoire is selected for scholarly relevance and artistic feasibility. Organizational proximity to a particular ensemble or musician does not create an automatic right to appear in the concert. (Yanakiev 2026e) Rights are a separate gate. Musicautor states that a live concert constitutes public performance whether the event is paid or free, and that the organizer must arrange the relevant licensing before the event and submit reporting/setlist information. (Musicautor 2026) Permission to perform live does not automatically create permission to stream, record, archive, publish excerpts, or distribute performer footage. Each use requires its own rights/consent analysis.

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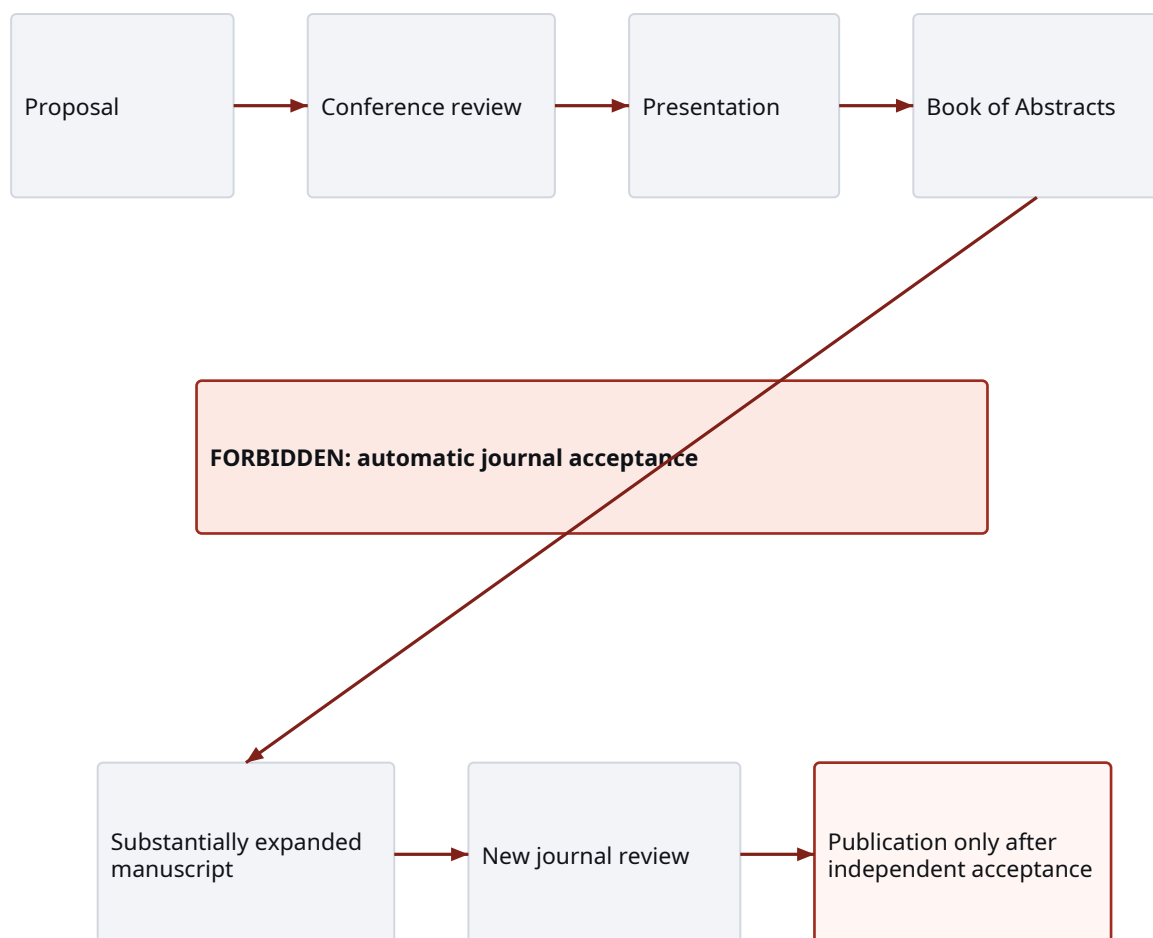
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2.9 Book of Abstracts, full papers, and the journal firewall

Conference 1 publishes a durable final programme and a curated Book of Abstracts/Extended Abstracts. It does not require every presenter to produce a full proceedings paper. Mandatory full papers would create rushed publication, complicate later journal development, and falsely transform proposal review into a publication-level peer-review process. (Yanakiev 2026g) Crossref supports conference proceedings as their own record type and can capture event metadata, proceedings information, and individual conference papers. Registration can use the Web Deposit Form or direct XML. The current Crossref method matrix explicitly marks the standard OJS-to-Crossref plugin as unsupported for conference proceedings. (Crossref 2026a) (Crossref 2026b) The journal firewall is absolute: conference acceptance does not imply journal acceptance. A strong presentation may receive an invitation to develop, but the next object is a separate expanded manuscript, followed by journal submission, normal journal peer review, and an independent journal decision. (Yanakiev 2026g)

Conference → publication: journal firewall



2.10 Registration, affordability, and funding

The baseline model does not require BSMT membership in order to submit or present a paper. This is important for international author acquisition. Members may receive a lower registration fee, but the scientific decision and membership status remain completely separate.

Planning bands for the first edition are approximately €25–40 for students and doctoral researchers, €50–70 for BSMT members, €70–100 for regular participants, with an additional fee for late registration. Keynote/plenary speakers do not pay registration.

Participants facing financial difficulty should have access to partial or full waivers. These are not final prices. Final fees are set only after current quotations are obtained for venue, technical support, catering, keynote accommodation, the concert, and the participant-support fund.

There is no submission fee. Paid peer review is not permitted, and no higher fee may influence a scientific decision.

2.11 Bursaries and participation barriers

The first edition should already have a small access and travel fund, even if it is modest. Different barriers are not interchangeable: one participant may face disability-related costs, another may lack institutional funding, a third may have family-care obligations, and a fourth may travel from a country with high transport costs.

The Society for Music Theory has separate forms of support for accessibility, family care, international participation, and scholars without sufficient institutional funding. The Music Encoding Conference also uses bursaries for students, early-career researchers, and participants with limited funding. (Society for Music Theory, 2026b) (Music Encoding Conference, 2026b)

BSMT does not need to copy the amounts. It needs to adopt the principle: financial barriers are assessed separately from scholarly quality. A bursary decision must never influence scientific acceptance.

2.12 Accessibility, Code of Conduct, and privacy

The public web layer targets WCAG 2.2 AA. But real event accessibility extends far beyond the website: a step-free route, accessible toilet, appropriate seating, microphones, stage access, the possibility of a quiet space, and clear emergency arrangements.

Registration must provide a confidential route for requesting support. These data do not enter the public programme and are handled only by people who genuinely need them in order to provide the support. Before data are collected, the purpose, minimum necessary fields, retention period, and access roles are defined. Conference registration is not automatic consent to marketing messages.

A public Code of Conduct must be available before registration. It should cover harassment, discrimination, intimidation, unwanted sexual attention, disruption of events, photography, recording, reporting routes, and possible sanctions. There must be at least one independent reporting contact other than the sole technical administrator.

Personal data follow GDPR principles: specified purpose, minimization, restricted access, justified retention, and separation of scholarly, financial, participant-support, and marketing data. Web accessibility follows verifiable WCAG 2.2 AA criteria. (W3C, 2026) (Regulation (EU) 2016/679)

2.13 Festival as institutional partner, not scholarly owner

A festival partnership can substantially strengthen the conference, but it must not turn BSMT into a guest inside someone else's scholarly programme. The flagship retains its own name, annual identity, CFP, Programme Committee, review process, HotCRP environment, public archive, Book of Abstracts, and independent journal firewall.

Level A - flagship festival host. The full 2.5-3-day conference is held within, or in formal partnership with, a festival. This is acceptable only when the calendar allows a multi-day scholarly block, suitable rooms exist, BSMT remains clearly visible, scholarly governance is independent, and the concert layer can be integrated meaningfully.

Level B - research track / satellite. BSMT organizes a half-day or full-day module: panel, mini-symposium, theory-performance laboratory, workshop, lecture-recital, or public analytical discussion. This is the preferred model for festivals that are valuable partners but unsuitable hosts for the entire flagship.

Level C - Theory in Sound. A single concert, lecture-recital, analytical introduction, or research-performance event is co-produced with a festival. This is the lowest-risk international entry point and lets BSMT build trust before proposing a larger institutional relationship.

A festival logo by itself has no strategic value. A partnership must produce at least one substantive benefit: stronger international scholarly reach; access to performers or repertoire; a public audience for music theory; institutional networks; venue or technical production; travel or bursary support; stronger Theory in Sound integration; or content that would not have comparable value outside the festival context.

BSMT never outsources scholarly scope, CFP, Programme Committee, reviewer selection, conflict management, peer review, acceptance/rejection, the scholarly archive, Book of Abstracts, or conference-to-journal rules. Concert production, venue, technical operations, public communication, public-concert ticketing, artist liaison, audience development, sponsorship, and cultural funding may be shared.

Critical rule: a festival partner may not influence scholarly acceptance. The same rule applies to sponsors, hosts, ensembles, and funding bodies.

2.14 The balanced strategic choice

The mature model for the first edition is a relatively small, well-reviewed, well-composed forum rather than a huge congress. It is in-person by default, with selective digital participation only where it makes sense. It has no more than two parallel scholarly tracks rather than four. It has two keynote/plenary speakers rather than a list of famous names. It has one strong Theory in Sound concert rather than several unrelated artistic events. It has a Book of Abstracts rather than mandatory full papers. It has a public archive while keeping reviews and sensitive data outside it.

This model is ambitious enough to be international and cautious enough not to exhaust a small society in its first year. When something must be reduced, the first reductions should be scale, the number of parallel activities, and production complexity—not the scholarly threshold, independence of peer review, accessibility, or legal correctness.

CHAPTER 3

Chapter 3 — The complete implementation plan

This chapter turns strategy into an operating system. Every layer has an owner, inputs, controls, outputs, and a stop condition. The objective is not maximum complexity but prevention of common failures: dependence on one person, mixing public and private data, unmanageable review, unclear rights, speculative budgeting, and a programme that cannot be maintained after publication.

3.1 Final architecture

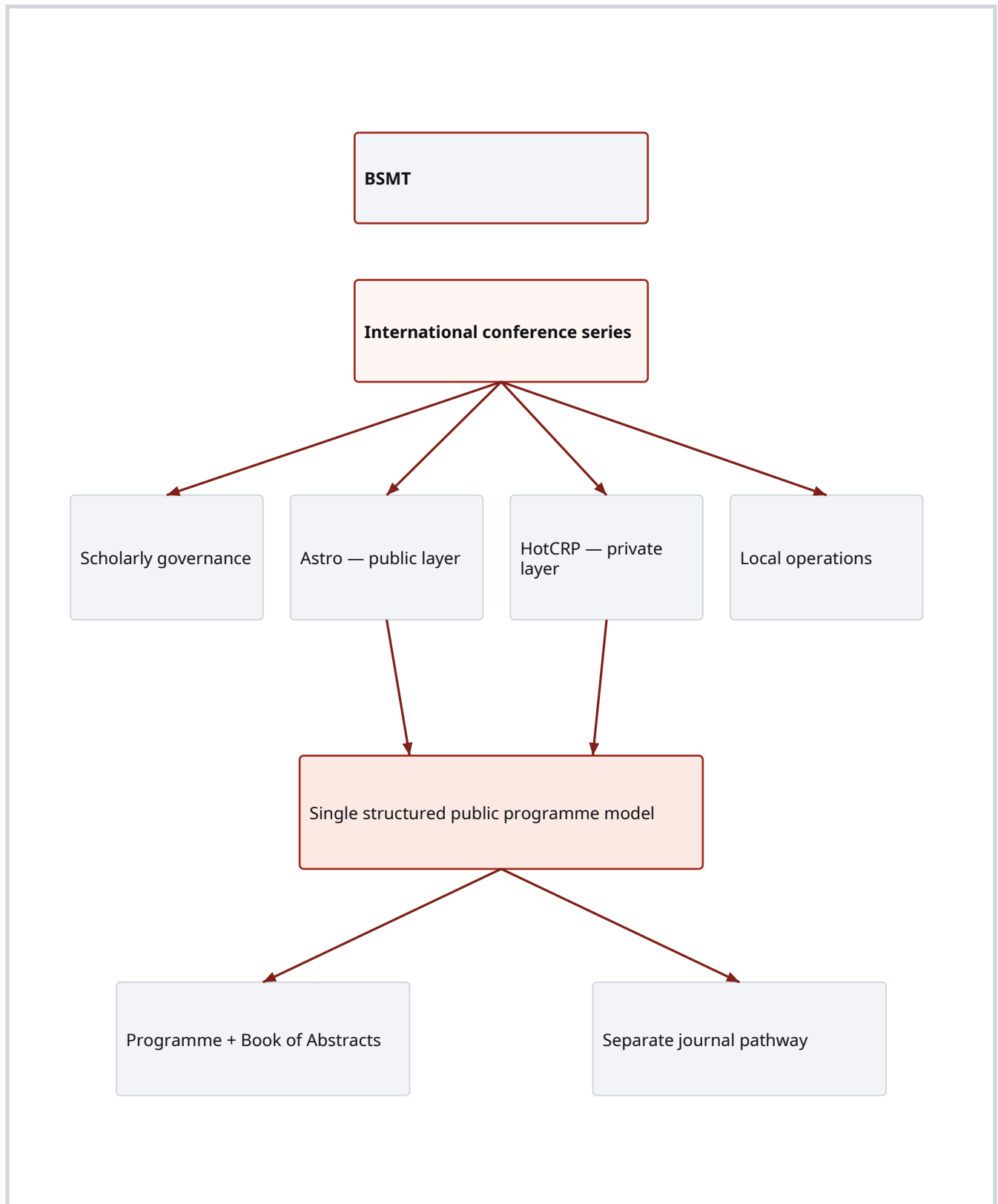
The conference system is built as several distinct layers that exchange data without being collapsed into one platform.

BSMT carries institutional continuity, finances, contracts, and the final organizational decision. Scientific governance—the Programme Chair and Programme Committee—controls scope, peer review, and scientific decisions. The public layer is the BSMT website built with Astro. The private scholarly layer is HotCRP for submissions, conflicts, review assignment, reviews, and decisions.

The single public programme model is a sanitized structured JSON object from which the website, PDF programme, signs, calendar exports, and archive are generated. The publication layer includes the programme, the Book of Abstracts, and any future conference records. The journal boundary remains a separate expanded manuscript followed by independent journal peer review.

This separation protects against a common failure: using one system simultaneously as the private review environment, public website, archive, and publication platform. Each layer should do the job for which it is best suited.

Final conference-system architecture



3.2 Roles and accountability

The minimum roles for the first edition are: - Conference Chair — overall institutional coordination and representation; - Programme Chair — scholarly scope, peer review, decisions, and programme; - Local Organizing Chair — rooms, logistics, volunteers, catering, and host coordination; - Concert/Artistic Lead — the artistic and research-performance concept of Theory in Sound, performers, rights, and rehearsals; - Operations/Technical Lead — HotCRP, Astro, data, email, backups, and archive; - Accessibility/Participant Support contact — confidential requests, accessibility, and participant support; - independent reporting contact — Code of Conduct, reports, and conflict escalation.

In a small team one person may hold more than one function, but it must remain explicit who decides, who executes, who must be consulted, and who only needs to be informed. This is the logic of a RACI-like responsibility model without requiring a complicated corporate system.

3.3 HotCRP as the private scholarly workflow

HotCRP is the canonical private environment. Current documentation includes tracks, review rounds, bulk assignments, submission administrators, and a REST API. (HotCRP 2026a) (HotCRP 2026b) Recommended flow: submission → administrative check → anonymization check → conflicts → reviewer preferences/topics → draft assignment → load/conflict validation → reviews → discussion/metareview → decision → author confirmation → sanitized public export. The HotCRP API exposes submissions, assignments, decisions, reviews, and settings. The public Astro site should not make privileged live calls. It receives an explicitly released, sanitized structured export.

3.4 Astro as the public conference layer

The public website should use a stable yearly structure, for example: /conference/2027/
/conference/2027/cfp/ /conference/2027/program/ /conference/2027/sessions/S04/
/conference/2027/contributions/bsmt2027-042/ /conference/2027/keynotes/ /conference/2027/concert/
/conference/2027/venue/ /conference/2027/accessibility/ /conference/2027/code-of-conduct/
/conference/2027/archive/

HotCRP is not the public identity of the conference. Astro is the public layer for the CFP, programme, individual contributions, Theory in Sound, practical information, accessibility, partners, and archive.

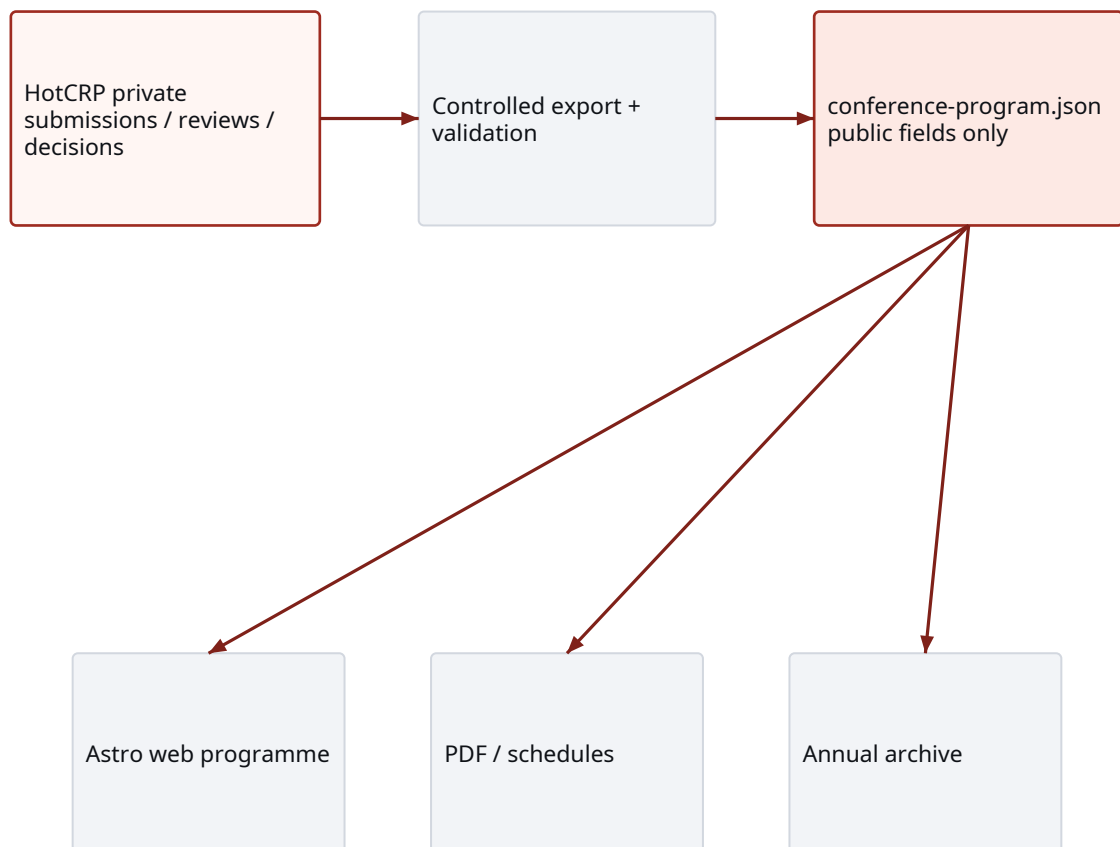
After an edition ends, these addresses are not redirected to the following year. They remain durable and become part of the Society's institutional memory. The public site should not depend on privileged live queries to HotCRP.

3.5 One public programme source of truth

JSON serves as the controlled bridge between private workflow and public outputs. The minimum public contribution object includes submission/public ID, type, language, bilingual title/abstract where applicable, keywords, public author names and affiliations, optional validated ORCID/ROR, session/room/date/time, chair, format, public AV notes, public accessibility notes, abstract-publication status, recording status, and any legitimate journal relation. Reviewers, scores, conflicts, private contact data, and accommodation requests are never exported into the public programme object. (Yanakiev 2026f) The same object generates the website, programme PDF, session pages, speaker index, daily schedule, optional calendar export, room signs, archive metadata, and Book-of-Abstracts source. Any programme change must update the canonical object first.

The public JSON contains no reviews, scores, conflicts, private contact details, payment data, or health/accessibility details. The same validated source generates the web programme, programme PDF, contribution pages, speaker index, daily schedules, room signs, ICS, Book of Abstracts, and archive statistics.

Astro, HotCRP, and the public JSON

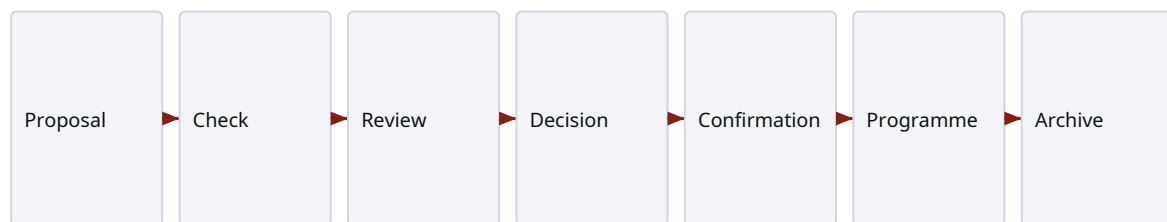


3.6 Submission lifecycle

The canonical process is: 1. The CFP publishes the scope, formats, length requirements, deadlines, review rules, and consequences of acceptance. 2. The author submits an anonymized proposal and separate non-public identity and contact data. 3. Administrative screening checks completeness, format, anonymization, and obvious duplication. 4. Conflicts of interest are checked before reviews are assigned. 5. Normally two independent reviewers assess the proposal. 6. The Programme Chair synthesizes the evidence; a third review is added where necessary. 7. The decision may be acceptance in the original format, acceptance with a format change, or rejection. 8. The author confirms participation and corrects the public metadata. 9. Only data approved for publication pass through a controlled export to the public structured JSON. 10. The programme is composed after scientific acceptance, not during review.

JSON is a text format for structured data. Here it allows the same verified public dataset to feed the website, PDF programme, signs, author index, calendar exports, and archive without manual divergence. (RFC 8259)

Lifecycle: proposal → programme → archive



3.7 Review rubric and conflict handling

Each reviewer evaluates separately: the theoretical or analytical contribution; originality; methodological rigor; relevance to scope; clarity of argument; adequacy of evidence; suitability for live presentation; and feasibility of the proposed format.

A recommendation may be “strong accept”, “accept”, “borderline”, “reject”, or “strong reject”, but the system does not use a mechanical numerical threshold. A reviewer may separately recommend a different presentation format, for example converting a full paper into a poster or short paper.

Conflicts of interest must be visible and manageable. If the Programme Chair is conflicted with a proposal, an independent deputy or paper administrator takes over reviewer selection and the decision. The conflicted person has no access to the discussion to the extent technically enforceable by the system.

3.8 Programme construction

After decisions, accepted proposals are grouped by intellectual relationship rather than merely by open time slots. A good session may bring together three closely related topics, but it may also deliberately place different methods around a shared question.

A normal session lasts 90 minutes and contains no more than three full papers. Where topics are closely related, a shared discussion may be placed at the end. Posters and demonstrations receive their own protected 60–90-minute block with no parallel paper sessions. This is essential; otherwise the format becomes a secondary periphery.

The programme is frozen on a defined date. After that point every change—withdrawal, room change, chair change, time change, or remote-participation exception—is first recorded in the single structured source and only then propagated to all derived materials.

3.9 Theory in Sound: production, rights, and evidentiary function

Concert workflow: scientific concept → repertoire shortlist → performer feasibility → public-domain/protected-work audit → licence route → venue/instrument/AV → rehearsal → separate recording/streaming consent → setlist/reporting → archive only where permitted Musicautor states that the organizer must arrange the applicable music licence before the concert and provide setlist/reporting information; live use is a public performance even when attendance is free. (Musicautor 2026)

Object/action Authorization / legal basis Separate from Live scholarly talk accepted presenter + conference terms public recording Slides online author/presenter abstract publication Talk video archive presenter + third-party material rights live attendance Concert live performance organizer licensing/rightsholder route recording/streaming Concert video performers + work/recording rights live-performance licence Photography event notice + applicable consent/opt-out mailing-list consent Book of Abstracts author publication consent/licence journal publication

Theory in Sound / Теория в звук is not an evening cultural programme but a scholarly layer of the conference. Its core logic is: theoretical or analytical problem → explicit argument → score, model, historical or computational evidence → sounding realization → guided listening or comparison → public discussion → refined theoretical understanding.

A performance is included only when it is intellectually necessary to the argument. Possible forms include complete works, excerpts, historical reconstructions, alternative performance realizations, tuning and temperament demonstrations, orchestration or timbre comparisons, and computational realizations where they serve a genuine scholarly function. Not every work must be “explained” from the stage; however, the whole programme must belong to the intellectual world of the conference.

This layer creates a bridge between theory and performance, abstract model and audible result, specialists and a musically literate public, conference and festival partner. Scholarly acceptance remains under BSMT control. Rights for live public performance, recording, streaming, archival publication, photography, slides, and later reuse are handled separately. By default there is no automatic recording or streaming.

3.10 Book of Abstracts, DOI, and Crossref

The Book of Abstracts contains a title page, publisher, editors, date and place, committees, keynote abstracts, accepted abstracts, authors and affiliations, keywords, concert programme, partners, rights information, and document version.

Abstracts may be edited after acceptance, but material replacement of the scholarly argument requires new approval by the Programme Chair. There must not be one version of an abstract in HotCRP, another on the website, and a third in the PDF.

If BSMT decides to use DOIs for conference objects, the DOI must be registered using the correct conference record type. Crossref identifies Web Deposit or direct XML as appropriate routes for conference proceedings; the standard OJS journal plugin is not sufficient for this record type. A DOI is a persistent digital identifier, but it should not be assigned mechanically to every minimal object without clear publication value. (Crossref, 2026b)

3.11 Three budget models

Model	Band	Condition
Lean	€3,000-6,000	small venue/partnership, strict control, limited production
Standard	€8,000-15,000	realistic Conference-1 base with bursaries, concert and contingency
Growth	€20,000-35,000+	stronger artistic/international layer only with secured funding

3.12 Detailed budget line model

The minimum budget lines are: rooms; technical equipment; instruments; concert production; rights; keynote travel and accommodation; access and travel support fund; coffee and food; reception; printing and signs; technical services; payment costs; insurance or host requirements; photography and recording where commissioned; accessibility measures; contingency.

Every real expense should have an owner, justification, current quotation or contract, approval, and payment documentation. In-kind contributions—free rooms, loaned instruments, volunteer labour, technical services—are recorded separately so that the event does not appear artificially cheaper than it really is.

A contingency of approximately 10–15 percent of the controllable cash budget is desirable. It is not “free money”; it protects against changed airfares, additional technical equipment, venue overtime, a replacement performer, or unforeseen participant-support needs.

3.13 Registration operations and attendee states

The registration system should distinguish at least: accepted presenter; registered presenter; paid; fee-waived; bursary recipient; regular participant without a paper; keynote/plenary speaker; performer; volunteer; organizer.

Before payments open, the refund policy, withdrawal deadline, organizer-cancellation rules, and payment method must be published. Money is not collected before these rules are clear.

Registration is not a scholarly filter. There is no submission fee. There is no paid peer review. A sponsor does not buy a place in the programme.

3.14 Funding calendar and sponsor due diligence

The funding calendar starts 12-18 months ahead. Each opportunity records eligibility, deadline, eligible cost period, co-financing, reporting burden, decision date, and payment timing. A grant reimbursed after the event does not solve cash-flow by itself. Sponsor due diligence asks whether the relationship can compromise scholarly independence. Sponsors receive no reviewer identities, review text, rejected proposal data, participant email list, or programmed decision access. Any sponsored demonstration is clearly labelled non-peer-reviewed. (Yanakiev 2026h)

3.15 Accessibility operations

A physical audit checks step-free entrance, lift, accessible toilet, seating, stage/podium route, microphone/audio conditions, quiet/rest-space feasibility, signage, accessible transport/drop-off, and emergency procedures. The public site should state concrete verified conditions rather than claiming vaguely that the venue is “fully accessible.” (Yanakiev 2026i) Registration provides a confidential accommodation route. Presenter guidance covers microphone use, readable slides, contrast, local audio playback, and sufficient verbal description of essential visual or musical information. A support reserve can address disability-related, family-care, and underfunded participation barriers within available resources.

3.16 GDPR: data separation and retention

The conference should operate with five explicit data domains: scholarly review; registration/financial; confidential accessibility/support; public programme; and marketing/news consent. These domains do not merge for convenience. Public accepted metadata may form a long-term scholarly archive; health/support data should be deleted promptly when the operational/legal purpose ends. Marketing consent remains separate from conference registration. (European Commission 2026) Data class Purpose Retention principle Accepted public metadata scholarly archive long-term with correction process Rejected proposal/private author data review administration/appeal limited documented period Reviews/scores/conflicts scientific governance/integrity protected, limited justified period Payment/invoice records accounting/legal statutory/accounting period Accessibility/support data accommodation delivery delete promptly after need ends Marketing/news consent future communications only while consent/basis remains valid Recording consent rights evidence retain with the archived use Exact retention periods require applicable legal/accounting confirmation; the table freezes the logic, not a number of years.

3.17 Recording, photography, and streaming

Consent dimensions remain separate: livestream; recording; archive; public web release; slides; photography/promotional close-up use; performer consent; composer/rightsholder clearance where applicable. The default is not automatic recording. Full hybrid is not the Conference 1 default; selected plenaries, round tables, or the concert may receive digital treatment only when staffing, rights, and consent justify it. (Yanakiev 2026c) (Yanakiev 2026i)

3.18 KPI dashboard

There is no single composite score for “conference success”. Indicators are grouped as targets, guardrails, monitored indicators, and indicators that are not yet applicable.

Scholarly: submissions by type; completed reviews; withdrawals; accepted contributions; presenter no-shows; invited and unsolicited submissions.

Internationalization: countries and institutions represented among authors, reviewers, and participants; concentration in a single institution; new and returning participants.

Operational: administrative-screening time; review timeliness; changes after programme freeze; session delays; registration queue.

Financial: revenue, expenditure, in-kind contribution, cost per participant, contingency used, final surplus or deficit.

Accessibility and support: requests received, requests fulfilled, bursaries awarded, participation by students and doctoral researchers. These data are published only in aggregate.

3.19 Risk register I

ID	Risk	Band	Primary guard
R1	Insufficient high-quality submissions	CRITICAL	early international acquisition; never lower threshold
R2	Operational overload	CRITICAL	work packages, automation, volunteers, scope reduction
R3	Local/endogenous programme	SEVERE	external PC and dissemination; no geographic preference
R4	Reviewer failure	SEVERE	25-35 PC, reserves, reminders, third review
R5	Venue failure	SEVERE	written hold, walkthrough, backup rooms/equipment

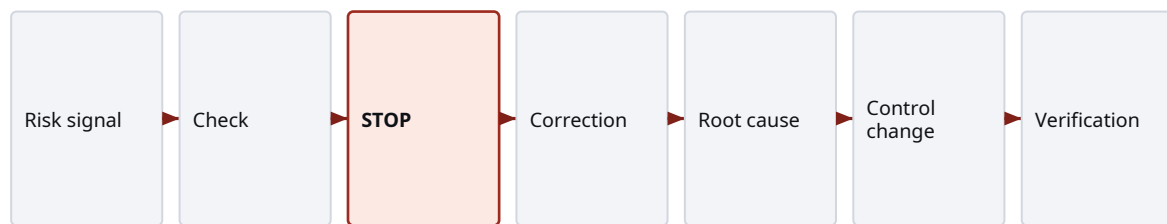
3.19 Risk register II

ID	Risk	Band	Primary guard
R6	Financial shortfall	SEVERE	conservative budget, no speculative revenue, contingency
R7	HotCRP/security/privacy incident	SEVERE	patching, least privilege, backup, privacy separation
R8	Concert-rights failure	SEVERE	rights audit before repertoire freeze
R9	No-shows / withdrawals	HIGH	confirmation and deadlines; no overbooking
R10	Conduct/reputation incident	SEVERE	Code of Conduct, independent contact, escalation

3.20 Stop-the-line rules

STOP PUBLIC CFP if identity, Programme Chair, formats/rubric, privacy/CoC baseline, or functional HotCRP are missing. STOP REVIEW if reviewer conflicts are unresolved, submission data is exposed, the review form is materially broken, or independent reviewers are insufficient. STOP PROGRAMME RELEASE if participation is unconfirmed, venue/time/accessibility conflicts remain, or public metadata is invalid. STOP REGISTRATION without fees/refunds, safe payment route, privacy notice, and controlled capacity. STOP CONCERT with unresolved public-performance rights, performer consent, or venue safety. STOP RECORDING/STREAM without required consent/rights. STOP PROCEEDINGS/DOI with wrong Crossref record type, unclear target object, weak metadata, or unresolved journal overlap. (Yanakiev 2026k)

Risk, stop, and recovery system



3.21 Incident handling and on-site resilience

For a material incident the sequence is: detect → contain → preserve evidence → notify the responsible owner → correct the participant or public record → analyze the cause → change the control → verify that the problem will not recur.

Material errors in peer review, rights, privacy, finance, or public data must not be concealed merely to protect the event's external image. Scholarly trust is more important than the appearance of flawless organization.

On site there must be a clear command structure, an offline copy of the final programme, lists and contacts only to the extent operationally necessary, local playback of media files, and a backup method for transferring presentations. Critical operations must not depend on stable internet access.

3.22 Conference 1: T-12 to T-6 months

Five workstreams run in parallel: scientific/programme; venue/local logistics; digital/data/review; finance/funding/registration; and concert/rights/public programme. (Yanakiev 2026l) Point Critical actions T-12 (Oct 2026) identity, Sofia baseline, venue shortlist, budget bands, governance, funding calendar T-11 venue inquiries/holds; Programme/Local/Concert leads; PC prospects; seriesname/acronym clearance T-10 date freeze if conflict scan passes; two keynote invites; HotCRP staging; CFP/policies; concert concept T-9 public landing/CFP; submissions open only after workflow test PASS T-8/T-7 targeted international dissemination; grants/sponsors; venue/accessibility/concert feasibility T-6 submission deadline; clean/anonymize/conflicts/topics/assignments

3.22 Conference 1: T-5 to T+6 months

T-5 review; reminders/replacements/third reviews T-4 decisions; early registration; bursaries; public metadata correction T-3 sessions/rooms/chairs; keynote travel; concert direction; rights/catering T-2 accessibility/bursaries/AV/volunteers; Astro preview; programme/data diff; backup check T-1 final programme; presenter/chair confirmation; rights; consent; emergency/access; Book-of-Abstracts source freeze T-1 week registration/AV/venue/concert/offline rehearsal Conference daily venue/tech/session/incident/backup cycle T+1 week finance/attendance/rights corrections; survey; support closeout T+1 month archive, Book of Abstracts, permitted recordings, KPI/financial/partner debrief T+2-6 independent journal-development invitations where justified; next edition; reviewer/partner continuity

3.23 Top-20 immediate priorities I

1. Check and freeze the final name of the conference series. 2. Confirm Sofia as the city for the first edition. 3. Obtain written venue quotations and preliminary holds. 4. Run an international calendar-conflict scan. 5. Freeze the exact dates in September 2027. 6. Appoint the Programme Chair. 7. Appoint the Local Organizing Chair. 8. Appoint the Concert/Artistic Lead. 9. Build an international pool of 25–35 Programme Committee members and reviewers. 10. Freeze submission formats and review criteria. 11. Prepare and update a HotCRP staging installation. 12. Run a synthetic test of submission, conflict handling, peer review, and decision. 13. Build the public website foundation for the first edition. 14. Freeze the baseline privacy, conduct, and accessibility rules. 15. Invite two keynote/plenary speakers. 16. Develop the scientific concept of the Theory in Sound / Теория в звук concert. 17. Prepare lean, standard, and growth budgets. 18. Prepare a funding and sponsorship calendar. 19. Publish the international CFP. 20. Open submissions only after the scholarly and technical workflow has passed testing.

3.23 Top-20 immediate priorities II

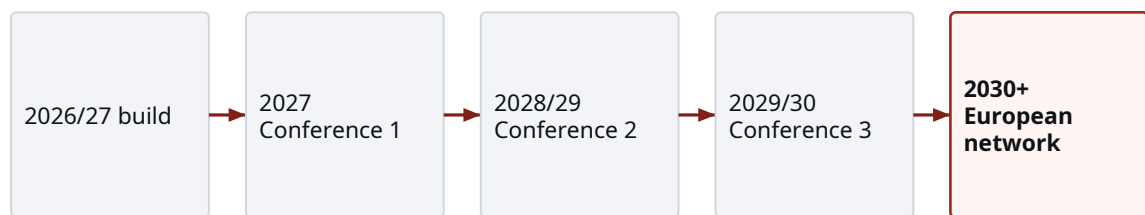
No.	Priority
1	Name/acronym clearance
2	Confirm Sofia
3	Written venue quotes/holds
4	International conflict scan
5	Exact date
6	Programme Chair
7	Local Organizing Chair
8	Concert/Artistic Lead
9	25-35 Programme Committee
10	Formats and review rubric
11	HotCRP staging
12	Synthetic workflow test
13	Public Astro shell
14	Privacy/CoC/accessibility baseline
15	Invite two keynotes
16	Theory in Sound concept
17	Lean/standard/growth budget
18	Grant/sponsor calendar
19	International CFP
20	Open submissions only after PASS

3.24 Three-to-five-year roadmap

Year 0 (2026/27) is build and validate. Conference 1 in 2027 asks whether BSMT can deliver an international meeting that scholars would voluntarily return to. Conference 2 in 2028/29 may remain in Sofia or move to Plovdiv only with a strong local-host partnership. Conference 3 in 2029/30 may open a Sofia/Plovdiv/Varna rotation, a satellite workshop, and a proceedings decision only when demand and capacity justify them. (Yanakiev 2026m) The scaling gate is not simply “we received more submissions.” Submission quality, reviewer capacity, venue, finance, operational resilience, and programme density must all support growth. Rotation likewise requires a credible local organizer, two-track/plenary rooms, concert infrastructure, accessibility, travel/accommodation viability, and technical support.

The mature annual portfolio is at most one flagship conference, 0-1 Bulgarian satellite, and 0-2 international modules only when invitation, partnership, funding, and a scholarly purpose justify them. The flagship must remain viable even without a festival partner.

Three-to-five years: flagship, satellites, and European network



Scale only with demonstrated capacity

3.25 Venue evaluation matrix and host agreement

Every venue candidate should be measured against the same matrix: plenary capacity; two usable parallel rooms; concert/nearby performance infrastructure; piano/instruments; projector and high-quality AV; accessible route/toilet/stage; foyer/poster/catering space; secure storage; technical staff; overtime; power/network; emergency arrangements; total cash and in-kind cost; transport; accommodation. A host agreement should specify halls, staff/technician hours, equipment, financial contributions, branding, registration responsibilities, data roles, insurance/security expectations, performance rights, recording permission, and cancellation terms. A logo does not by itself make an institution a co-organizer. (Yanakiev 2026c) (Yanakiev 2026j)

3.26 Review-capacity model

With 50 submissions and two reviews each, at least 100 reviews are required. With 90 submissions, 180 reviews are required. If the Programme Committee has 30 active reviewers, the average load is approximately 3 to 6 reviews per person. This is a reasonable target range.

Topics with very few specialists are monitored separately. One person should not become the only review node for an entire subject area. External reviewers outside the Programme Committee are recruited where necessary. Reserve capacity should also exist for reviewers who are late or withdraw.

3.27 Participation and multiple-submission rules

One participant should not dominate the programme with several individual papers. The baseline rule is one individual proposal as first or sole author plus participation in one panel or round table.

Co-authorship remains possible where it does not create an impossible programme load. Exceptions are approved before the final decision and are not used to privilege famous names. The restriction serves programme diversity and fair allocation of limited presentation time.

3.28 Keynote operations

Two keynotes also require operational discipline. The invitation package should state the date window, format/duration, travel/hotel coverage, honorarium policy, recording/streaming position, accessibility route, biography/abstract deadline, presentation assumptions, and cancellation process. No non-refundable travel should be booked before written acceptance. Travel caps and class policy are defined beforehand. If a keynote withdraws late, the conference may convert the slot into a plenary round table rather than buying a replacement celebrity at any cost.

3.29 Festival-partner scorecard and annual portfolio

Every candidate should be scored 0–3 on: scholarly thematic fit; programme autonomy; audience value; artist/repertoire access; venue value; technical support; communications reach; international reach; finance/funding leverage; accessibility; calendar fit; and archive/rights compatibility. Veto regardless of total score: the festival demands influence over scientific acceptance; the BSMT conference identity cannot remain visible; rights/recording terms are incompatible; the venue is inaccessible or unsuitable; or financial liability is disproportionate.

BSMT scores a potential festival partner 0-3 on scholarly thematic fit, programme autonomy, audience value, performer/repertoire access, venue value, technical support, communication reach, international reach, finance/funding leverage, accessibility, calendar fit, and archive/rights compatibility. Veto conditions are influence over scholarly acceptance, loss of visible BSMT identity, incompatible rights, inadequate accessibility, or disproportionate financial liability.

3.30 Final GO / CONDITIONAL GO / NO-GO gate

GO for public CFP: credible series identity; city/date/venue basis; named Programme Chair; PC acquisition underway; formats/rubric; HotCRP synthetic PASS; public site shell; Code-ofConduct/privacy/accessibility baseline; publication policy; journal firewall. CONDITIONAL GO: final concert repertoire, sponsors, exact bursary pool, all session chairs, optional DOI/proceedings decisions, and final recording list may still remain open. NO-GO: no credible scientific authority, functioning review workflow, venue basis, privacy/conduct baseline, independent reviewers, or operational ownership.

Conclusion — what is actually being built

The proposal is not for “a conference plus a concert”. It is for an international scholarly institution in which Bulgaria is the base but not the boundary; peer review is independent; digital infrastructure preserves memory; publication is not an automatic reward; accessibility and bursaries are part of scholarly design; a festival is a partner but not a scholarly owner; and Theory in Sound returns theoretical argument to music that can actually be heard.

If this line cannot be supported by sufficiently strong submissions, reviewers, financial sustainability, rights, venue, and human capacity, the conference should not launch merely for calendar prestige. If it can, BSMT has a basis for building a series that after several editions attracts participation because the scholarly experience itself is convincing.

Appendix A — Canonical decisions C01-C11

ID	Canonical decision
C01	One flagship international conference before multiple major series
C02	Sofia for Conference 1; rotation after demonstrated stability
C03	Second half September 2027; exact date after conflict scan and venue hold
C04	70-120 participants; maximum two parallel tracks
C05	Two intellectually complementary keynote/plenary speakers
C06	BSMT membership is not required to submit or present
C07	Double-anonymized; normally two independent reviews; no target acceptance rate
C08	Papers, short papers, posters/demos, lecture-recitals, panels, workshops
C09	Theory in Sound is a research-performance core, not entertainment
C10	Astro public; HotCRP private scholarly workflow
C11	One sanitized structured public programme source of truth

Appendix A — Canonical decisions C12-C22

ID	Canonical decision
C12	Programme + Book of Abstracts; no mandatory full proceedings
C13	Conference acceptance never implies journal acceptance
C14	If DOI is adopted, use correct Crossref conference record via Web Deposit/direct XML
C15	Lean-to-standard model; no submission fee; pending grants are not revenue
C16	WCAG 2.2 AA target + physical venue audit
C17	Review, finance, support, public programme, and marketing data remain separated
C18	Modest access/travel fund; independent from scientific acceptance
C19	No composite success score and no target acceptance rate
C20	Scale/rotate/add satellites only with evidence and capacity
C21	Position through a distinct combination, not an “empty market”
C22	Festival network is part of the central architecture; BSMT retains scholarly authority

Appendix B — Illustrative 2.5-day programme

Day	Time	Element	Status
Day 0	16:00	Registration	shared
Day 0	17:00	Opening + keynote	shared
Day 0	19:00	Reception	shared
Day 1	09:00	Keynote	shared
Day 1	10:30	Section A	max 2 tracks
Day 1	12:30	Lunch	shared
Day 1	14:00	Sections A/B	parallel
Day 1	16:30	Posters & demos	protected block
Day 1	19:00	Теория в звук	shared
Day 2	09:30	Lecture-recitals	shared or 2 tracks
Day 2	12:00	Panels	shared
Day 2	15:00	Closing discussion & awards	shared

Appendix C — Public JSON: fields and boundaries

Field	Public boundary
submission_id	private internal ID; public only if safe
public_id	stable public ID
type	contribution type
title_bg / title_en	public title
abstract_bg / abstract_en	public abstract
keywords	keywords
authors / affiliations	accepted/confirmed contributions only
ORCID / ROR	only valid intentionally supplied public identifiers
session / room / date / time	programme information
chair / language / format	programme information
recording_status	public status of authorized recording
journal_relation	never automatic acceptance

Sources 1-12

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