

# Call For Papers 2008

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The Fourth Annual Art of Record Production Conference 2008 Nov. 14 - 16, 2008 Hosted by William Moylan at The University of Massachusetts Lowell, Lowell, Massachusetts, USA

## Call For Papers

Conference Summary: The ARP Conference gathers together industry professionals, academic scholars, and musicians who utilize and study recording technology as a principle means of creative expression. It is the aim of this conference to facilitate the exchange of ideas between these groups, drawing upon broad areas of expertise, and providing a unique opportunity for individuals to inform, challenge, and stimulate the discourse surrounding the intersection of technology and music. ARP provides a platform for the exchange of ideas and multiple perspectives across disciplines.

The conference addresses a range of topics such as; how creative expression is achieved through technological practices; how changes in recording technology have impacted upon and informed musical practices; the so-called "democratization" of access to modes of creative expression and the resultant opportunities for the distribution of recorded work in the age of computer-based recording and the Internet.

The conference will comprise academic papers, industry speakers and panels, practical demonstrations and masterclasses as well as plentiful opportunities for networking and informal debate.

The 2008 Conference will deliver four streams of papers and panels around the following topics: 1. The Studio as Musical Instrument. In 1983 Brian Eno described the recording studio as his musical instrument. After several decades of technological change, it is worth considering how the definition of what constitutes a "studio" has shifted, and the various technological, economical, and political impacts these shifts have had and continue to have on contemporary music. What does "The Studio as Musical Instrument" mean today? How has recording practice affected composition, arranging and song writing practice? How have "composer," "performer," "engineer," "conductor," or "musician" been redefined? How has the "recording studio" changed music and music making? Please send proposals for this stream to: [arp08\\_smi@artofrecordproduction.com](mailto:arp08_smi@artofrecordproduction.com)

2. Recording Practice and Performance. How have changes in recording practice affected performance practice amongst recording musicians? How has technology influenced the sound art which results? How do record producers, musicians and sound engineers communicate in the studio? How do they view each other? How have the control surfaces of the studio been absorbed into and influenced musical performance? How do issues such as comfort and non-verbal communication between musicians balance against separation and audio quality in the recording process? How is the creative power distributed between musicians, producers, record companies and technicians? Please send proposals for this stream to: [arp08\\_rpp@artofrecordproduction.com](mailto:arp08_rpp@artofrecordproduction.com)

3. The Empowered Artist. The means for composing, performing, recording, promoting and distributing sound recordings is available to all artists. Is the "capability" to do it all being matched by the "ability" to do it well? Are the potentially conflicting challenges of business and creation being juggled without undermining the economic or artistic value of what results? How has low-cost audio production technology impacted the recording industry, both economically as well as in re-casting the creative technologies contained in professional facilities? Please send proposals for this stream to: [arp08\\_tea@artofrecordproduction.com](mailto:arp08_tea@artofrecordproduction.com)

4. Production and the Listener. How aware are listeners of the possibilities and actualities of production? How aware are the industry professionals who are not involved in production? How do production practices impact on notions of authenticity? Are alternative mixes regarded by listeners as aesthetically equivalent? Do producers work with specific listening environments or audiences in mind? How has this impacted on the historical development of record production? Please send proposals for this stream to: [arp08\\_pl@artofrecordproduction.com](mailto:arp08_pl@artofrecordproduction.com)

Other subject areas will be considered and we encourage the submission of papers on any topic associated with the art of record production.

Proposals for individual papers and poster presentations should not exceed 300 words.

Proposals for panels should include the names and brief CVs of all panel members and their individual contributions and should not exceed 1000 words.

The deadline for proposals is the 15th April 2008. General enquiries can be addressed to: [simonzt@artofrecordproduction.com](mailto:simonzt@artofrecordproduction.com)

