

Information 2007

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[Information](#) [Call For Papers](#) [Proceedings](#) [Abstracts](#) [Program](#) [Home](#)

Information

The 2007 Art of Record Production Conference was hosted by Professor Andy Arthurs and the Queensland University of Technology on Mon. 10th and Tue. 11th December

The third Annual Art of Record Production Conference will take place at The Queensland University of Technology (QUT), Creative Industries Precinct, Kelvin Grove, on December 10 and 11, 2007.

Featuring some of the most exciting music producers Australia country has to offer – plus a keynote address from iconic US DJ/Producer Hank Shocklee (Public Enemy, BombSquad) .

The two day event will hear from acclaimed Australian producers including Daniel Denholm (Midnight Oil, Cruel Sea, Alex Lloyd), Tom Ellard (Severed Heads), Dave Trump (Pollyanna, Big Heavy Stuff, Violetine, You Am I), Adrian Boland (The Divinyls) and Richard Lush (Abbey Road Studios engineer plus producer of Sherbert, and visiting British producers such as Pip Williams (Nightwish, Status Quo), Mike Howlett (Martha and the Muffins, OMD) and Steve D'Agostino (Depeche Mode , John Foxx).

Conference delegates will have the opportunity to interact with speakers throughout the event.

Hosted by Professor Andy Arthurs, Professor Julian Knowles and Dr Donna Hewitt at the Queensland University of Technology (QUT), the Art of Record Production is a must for Queensland artists and upcoming producers alike.

More than 30 academic papers with Q & A sessions will also be presented on the following:

• Lo-Fi vs Hi-Fi - the future of the studio and the producer. The association of large studios with large sales and small studios with small sales is no longer a given. How has practice changed? How will it change in the future? What are the roles of the producer, engineer, sound designer, artist, songwriter and performer and to what extent are these still delineated as separate or conflated? What is the place for the professional, the amateur or the pro/am?

• Recording as a compositional process. Which comes first, the recording or the performance? A recording is pivotal in the compositional act. To what extent does it drive the process? Has recording demolished the concept of authenticity? To what extent is the recording the modern score?

• Sound recording, new technologies and new contexts. For over 50 years recording has not necessarily meant the documentation of a single sound event. Nor is it always merely a linear product such as a song, a symphony or a film soundtrack. Record producers often need to understand the new contexts in which their work will exist. Increasingly uses have become more fluid and interactive. Recorded sound is now part of the fabric of games, the internet, emerging media, mobile networks, and live performance. New aesthetics have emerged in parallel with technical and creative innovations. Is there still a directorial role for a producer to "get the best from the musicians"? Are streaming and downloading our friends or foes? What of the legal issues and initiatives such as Creative Commons?

• The art surrounding the art. In a world where no discipline is an island, what is the interaction with, and impact upon record production of videos, CD covers, online spaces and virtual sites?

• The Changing Role of the Producer: The evolution of the role of record producer and what the future holds.

Further information at: <http://www.arbbrisbane.com>