Central Indiana Audio Student Workshop 2012
REPORT

On March 10, 2012 the Central Indiana Section of the Audio Engineering Society hosted the first annual Central Indiana Audio Student Workshop. The event was hosted by Section Chair Kyle P. Snyder, as well as assistant workshop host Jeffrey Seitz and with great assistance from the Executive Board of the Central Indiana Section, in the Music Media Production and Industry studios on the campus of Ball State University.

Purpose
Like other regional events, the Central Indiana Audio Student Workshop was modeled like a mini-convention. Our goal was to provide an intimate learning environment, open to anyone interested in audio, including local professionals, university students, and high school students. We also wanted to provide the Workshop free of charge, to give students of all means equal access to the audio instruction we were providing. Also, not only did we want to provide high-quality instruction for free, but also we wanted to incentivize attendance with useful giveaways from sponsors. Finally, we wanted to ensure that an acceptable student to teacher ratio was achieved, so that students felt less like they were part of a crowd and more like they were in a small classroom where they could ask questions.

Planning
A primary consideration in hosting the Central Indiana Audio Student Workshop was providing audio students within the region support by giving them a free event which they didn't have the burden of planning. We felt students were more likely to get involved in AES and attend other events if they were not burdened with the planning of a day-long workshop. While we planned the first event on the campus of Ball State University, our goal is to move the event around the state to any interested University, making the event accessible to all students.

Initially, the Central Indiana Section was given a modest, one-time monetary grant by the Regions & Sections Chair to help underwrite the Workshop. However, by working with sponsors to underwrite individual panels, exhibit booths, and title sponsorship of the Workshop itself, we underwrote the entire cost of the Workshop ourselves and have been able to return the initial seed money to AES Headquarters. This allowed us to provide students luxuries like a meal, and we retained enough of a profit that future student events will be starting out with a self-created budget.

A challenge we faced in planning was communication. While we used social media including Facebook and Twitter, as well as targeted email campaigns heavily, those only worked if individuals were following our accounts or the accounts of individuals sharing our event. Thus, in the early stages of planning we sent preliminary flyers to every College and University in the state and to local audio professionals to illicit interest. Once our schedule was set, we continued to mail flyers to these locations, but expanded to included area high schools who had TV and

radio studios or theatre programs in order to best inform high school students. We found these mailings to be very effective in driving registration, though the cost of traditional mailing is a burden.

In planning the Workshop, one thing we struggled with was the schedule itself. Given the unique nature of our event, we wanted all presenters to have equal amounts of presentation time, but we also wanted to ensure that students had ample time to converse and network between panels. Thus, we adopted a strict block schedules with generous "passing-periods" for students to enjoy exhibits and network.

Results
Our pre-registration topped out at 180, and we saw physical attendance at 150 including numerous walk-in's, reaching a group of audio students and professionals from every corner of the state and many from neighboring territories, who were appreciative beyond words. We couldn't have been more pleased with how the event turned out.

What We've Learned
In the end, communication was key to informing students and educators about the Workshop. The AES Educators Forum was very helpful in spreading the word to educators and eliciting presenters, however this tool only goes so far. We used social media including Facebook and Twitter, as well as targeted email campaigns heavily to communicate our messages, and several tools made that process much easier.

The Central Indiana AES website is based upon WordPress, which makes web administration amazingly simple for us and it allowed us to make incremental updates to the event site on the fly. Because of its ease of use, we cannot recommend the use of WordPress highly enough.

Central Indiana AES email campaigns are built using MailChimp's free account. With less than 2,000 subscribers to our updates, this is an ideal solution for our section to create beautifully styled HTML email campaigns (Sample - http://bit.ly/CIASW2012eml).

For handling event registration, we considered utilizing AES's servers, but given that we were not charging a fee the decision was made that it would be easiest to utilize Eventbrite. We could not have been happier with this decision, as we were able to effortlessly craft custom registration forms to collect specific data, and the service worked reliably across all platforms including the mobile web, and it provided tools for both pre-registration and event day check-ins. We would recommend that other sections consider utilizing Eventbrite for similar events in the future.

To manage our social media presence, the Central Indiana AES utilized HootSuite to schedule pre-crafted messages across networks and to allow multiple individuals access to our different feeds. This proved useful in maintaining an unattended but active presence on social networks on the day of the Workshop.

Aside from tools we've discovered which have made this process far easier, next year we need to anticipate an even greater turn out and plan accordingly with even more help in place as not to

underestimate the amount of help required. The majority of planning was accomplished by Kyle P. Snyder, with technical planning and graphic design handled by Jeff Seitz, and assistance from the Executive Board as requested. While a few students and Executive Board members were available as volunteers on the day of the Workshop, the majority of heavy lifting was accomplished by these two individuals which is as aspect of resource management that needs improvement. In planning for coming years, a more manageable support structure will be used to spread the work out more evenly amongst the entire Executive Board.

Quotes

"I had a great time – thanks so much for including me...My presentation was really well attended – even more people than I expected. Also, for your reference, the hour and a half time slot was great! I give a lot of 50-60 minute presentations and they always seem rushed. That extra half an hour allowed me to work in case studies that really helps to apply the topics that I speak about."

CIASW 2012 Presenter

"What a great day, thanks very much for inviting us, for the help and gear and coordination. The students really were very together, competent, good under pressure. We do hope that it was worthwhile for all in attendance."

CIASW 2012 Presenter

"I really enjoyed the professional and practical advice, the fact that we all had a chance to win prizes, and the free admission. My friends and I really enjoyed the events on EASE modeling, wacky tracking, live tracking, the Nashville panel, Gary Gottlieb's "How Does it Sound Now?", Pat Brown, and Mass Giorgini. We really appreciate the professional AES Section sponsoring a student event for us - it means more than you know.

CIASW 2012 Student Attendee

"I am writing to tell you how much I enjoyed yesterday's CIASW event and that I appreciate the effort you put in to making the event a success! ...I think you had a great balance of events for students and professionals to learn in, and this is something that must be repeated. Dr. Corbett's presentation on MP3 encoding was world class. I found the "Wacky Drum Workshop" to be an inspiring and exciting master class for new and old students alike. I had a wonderful time walking into the wrong room and listening to Travis Atkinson's discussion on "Breaking into the Industry & Becoming Successful."...My only regret of the event is that one cannot be in 4 places at once, so I missed many of things I wanted to go to, but it is better to have an event with too much than too little. I will be joining AES as a direct result of this event.

One thing I noticed from many of the students I met is that they are all eager for feedback on their individual resumes and attaining internships/jobs. This was a concern that was voiced in both Travis's talk and the "Ins and Outs of Nashville Recording", which I thought was handled very well. One suggestion I would have is to have a panel conduct resume reviews in the same way there was student mix critique. The panel could work with individual students on their resumes and perhaps hold mock interviews for internships to help the students be more comfortable and confident. I also hope that in the future we can encourage more professionals to consider themselves "students for life" and attend the event to learn and mentor."

CIASW 2012 Professional Attendee

Events

- Pat Brown: Sound Reinforcement - Art or Science?
- John Fishell: Best Practices in Mixing
- Ian Corbett: The iPod Generation - Audio Artifacts the Consumer Is Listening To
- Daniel Porter: Practical Small Room Acoustics
- Marc DeGeorge & SSL: Studio Workflow, DAW Integration, and Analogue Summing
- How to be a Good Second Engineer: Jeff Tackett, Tom Harding, & Ryan Griffin
- Mark Rubel & Jonathan Pines: The Wacky Drum Recording Workshop
- David Wright: Loudspeaker and Room Modeling with EASE for Beginners
- John Fishell & Rick DiGiallonardo: Student Recording Critique
- Gary Gottlieb: How Does it Sound Now?
- Pat Brown: Merging the Listening and Measurement Processes in System Evaluation
- Jonathan Pines & Mark Rubel: Interactive Tracking - Turning Drums, Bass, and Guitar into a Mix With Your Help
- Travis Atkinson: Breaking Into The Industry & Becoming Successful
- Jeff Phillips: Trends and Career Opportunities in Installed Professional AV Systems
- Dawn Flinn: Best Practices for Hearing Conservation in the Music Industry
- Mark Mayhew: The Basic Concepts of Analog Audio Electronics
- Mass Giorgini: Tips and Techniques Every Tracking Engineer Must Know
- Jeff Tackett, Tom Harding, & Ryan Griffin: The Ins and Outs of a Nashville Recording Session
- Rick DiGiallonardo: Everything You Need To Know About the Music Business
- Gavin Haverstick: Acoustical Testing and Analysis: Knowing Your Acoustical Issues Is The First Step Towards Fixing Them

Note: Full schedule provided in Appendix A

Sponsors
Name / Level
Solid State Logic / Title
Auralex, Inc. / Platinum
Harman International / Platinum
BiAmp Systems / Gold

Ear Everything / Gold
Shure Inc. / Gold
Focal Press / Silver
Sweetwater / Silver

Appendix A: Student Workshop Schedule

Saturday, March 10	7:45a-8:30a	8:30a-9:15a	9:30a-11:00a	11:15a-12:45p
Sursa Hall Lobby	REG	Registration Open	Registration Open	Registration Open
Studio 1 / Soundhouse B		--	Best Practices in Mixing: John Fishell	The Wacky Drum Recording Workshop: Mark Rubel & Jonathan Pines
Soundhouse A	Free Bagels and Coffee	--	The iPod Generation - Audio Artifacts the Consumer Is Listening To: Ian Corbett	Loudspeaker and Room Modeling with EASE for Beginners: David Wright
Studio 2 / Soundhouse C		--	Practical Small Room Acoustics: Daniel Porter & Auralex *	Student Recording Critique - Bring Your Tracks: John Fishell & Rick DiGiallonardo *
SSL Demo Room / Studio 9		--	Studio Workflow, DAW Integration, and Analogue Summing: Marc DeGeorge & SSL	SSL Demos
MIB-229		--	--	How Does it Sound Now?: Gary Gottlieb *
MIB-152		--	How to be a Good Second Engineer: Jeff Tackett, Tom Harding, & Ryan Griffin	Merging the Listening and Measurement Processes in System Evaluation: Pat Brown
Sursa Hall		Opening Ceremonies & Keynote by Pat Brown: Sound Reinforcement - Art or Science?	--	--
MMPI Hallway	--	--	Exhibits	Exhibits
Saturday, March 10	7:45a-8:30a	8:30a-9:15a	9:30a-11:00a	11:15a-12:45p

Sessions marked with an asterisk * indicate content especially appropriate for beginning engineers or high school students.

Saturday, March 10	12:45p-1:45p	1:45p-3:15p	3:30p-5:00p	5:00p-5:30p
Sursa Hall Lobby	REG	Registration Open	--	--
Studio 1 / Soundhouse B		Interactive Tracking - Turning Drums, Bass, and Guitar into a Mix With Your Help: Jonathan Pines & Mark Rubel	Tips and Techniques Every Tracking Engineer Must Know: Mass Giorgini	--
Soundhouse A	Lunch on Your Own	Breaking Into The Industry & Becoming Successful: Travis Atkinson (Sponsored by AEA) *	The Ins and Outs of a Nashville Recording Session: Jeff Tackett, Tom Harding, & Ryan Griffin	--
Studio 2 / Soundhouse C		Trends and Career Opportunities in Installed Professional AV Systems: Jeff Phillips *	--	--
SSL Demo Room / Studio 9		SSL Demos	Studio Workflow, DAW Integration, and Analogue Summing: Marc DeGeorge & SSL	--
MIB-229		Best Practices for Hearing Conservation in the Music Industry: Dawn Flinn *	Everything You Need To Know About the Music Business: Rick DiGiallonardo *	--
MIB-152		The Basic Concepts of Analog Audio Electronics: Mark Mayhew *	Acoustical Testing and Analysis: Knowing Your Acoustical Issues Is The First Step Towards Fixing Them: Gavin Haverstick	Closing Ceremonies & Prize Giveaways
MMPI Hallway	EXHB	Exhibits	Exhibits	--
Saturday, March 10	12:45p-1:45p	1:45p-3:15p	3:30p-5:00p	5:00p-5:30p

Appendix B: Student Workshop Posters

CENTRAL INDIANA

MARCH 10 2012

AUDIO STUDENT WORKSHOP

BALL STATE UNIVERSITY

FREE EVENT

Registration & Schedules
CentralIndianaAES.org

Presented by

Solid State Logic
SOUND | | VISION

Supported by

Auralex acoustics

HARMAN

MARCH 10TH 2012

Opening Keynote by SynAudCon's Pat Brown!

Presentations and workshops with legendary audio professionals like Mark Rubel, Wes Dooley, Rick DiGiallonardo, Gary Gottlieb, John Fishell, Marc DeGeorge, Ian Corbett, Mass Giorgini, Dawn Flinn, David Wright, Daniel Porter, Pat Brown, Mark Mayhew, Gavin Haverstick, Jeffrey Tackett, Tom Harding, Ryan Griffin, and more!

Tutorials and workshops on mixing and tracking techniques, recording critiques for students who bring tracks, ribbon microphone use & construction, loudspeaker and room modeling, the wacky drum recording workshop, studio workflow, analogue summing, how to be a good second engineer, practical acoustics and best practices for budding engineers, career opportunities in unexpected places, music business, what it's like to be in a Nashville recording session, discussions of audio quality and fidelity, and more!

Make lasting connections — impact your career.

www.CentralIndianaAES.org | centralindianaaes@gmail.com

Appendix C: Student Workshop Photographs

CIASW2012 Registration
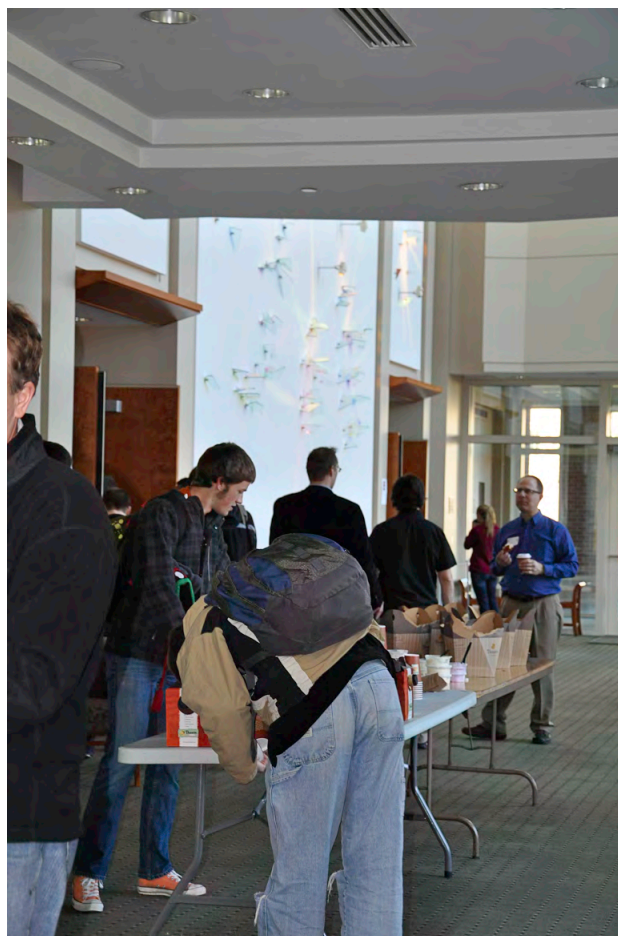
Bagels & coffee were a welcome start to the day.

Kyle P. Snyder addressing a great crowd prior to the day's keynote address.

Gary Gottlieb discussing the benefits of AES membership and introducing keynote speaker Pat Brown.

Pat Brown addressing an eager crowd during his keynote titled "Sound Reinforcement - Art or Science?"

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Ian Corbett presenting "The iPod Generation - Audio Artifacts the Consumer Is Listening To".

Daniel Porter of Auralex discussing small room acoustics.

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Activity bright and early at the Shure booth.

Jay Dill and Jeff Seitz discussing a Shure wireless transmitter.

Students admiring the Shure booth.

A packed Studio One enjoying a mixing demonstration from BSU engineer John Fishell.

Assistant Host Jeff Seitz solving problems on the go.

Mark Rubel and Jonathan Pines setting up for the wacky drum recording workshop.

Mark Rubel and Jonathan Pines setting up for the wacky drum recording workshop.

John Fishell hard at work during his mixing demonstration.

Dawn Flinn discussing the benefits of hearing protection with students.

Jeff Phillips demonstrating Tesira Server.

Jonathan Pines and Jeff Seitz chatting in the exhibit hallway during a break.

Matt Emick of Sweetwater discussing the ProGear catalog with a student.

The exhibit hallway between sessions.

Kyle P. Snyder discussing workshop options with students at registration.

Kyle and Jeff deep in discussion with Don and Marc from SSL.

Pat Brown presenting "Merging the Listening and Measurement Processes in System Evaluation".

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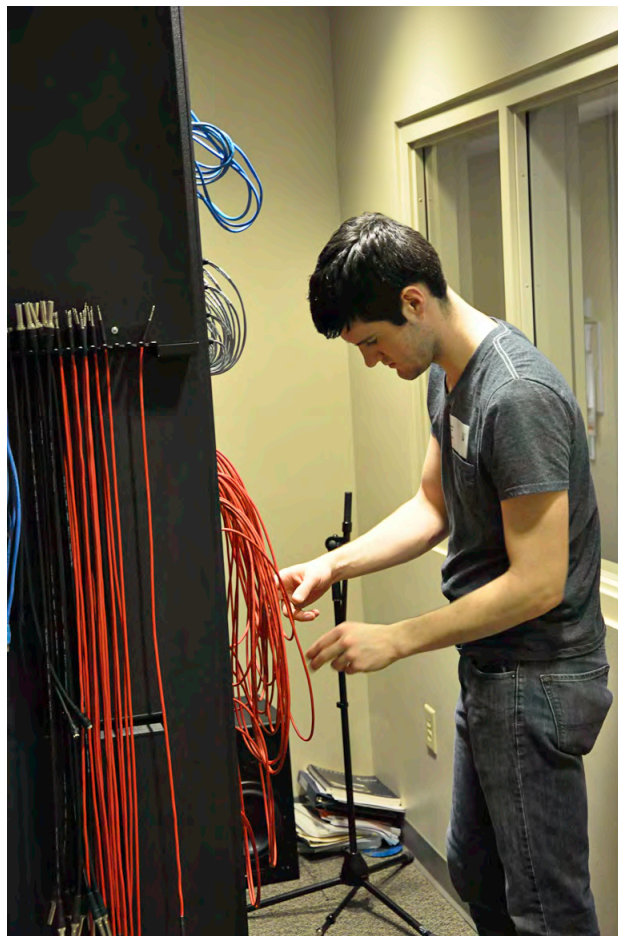"How Does it Sound Now?" presented by Gary Gottlieb.

John Fishell and Rick DiGiallonardo listening intently to student recordings during the mix critique.

Jonathan Pines and Mark Rubel talking with students during the wacky drum recording workshop.

The wacky drummer himself!

Setting up the patch bay for wacky drum recording.

The machine room for wacky drum recording.

Not every studio has a view... The perfect place to check out literature during the breaks.

A brief hands-on demonstration during "Loudspeaker and Room Modeling" with David Wright and associates.
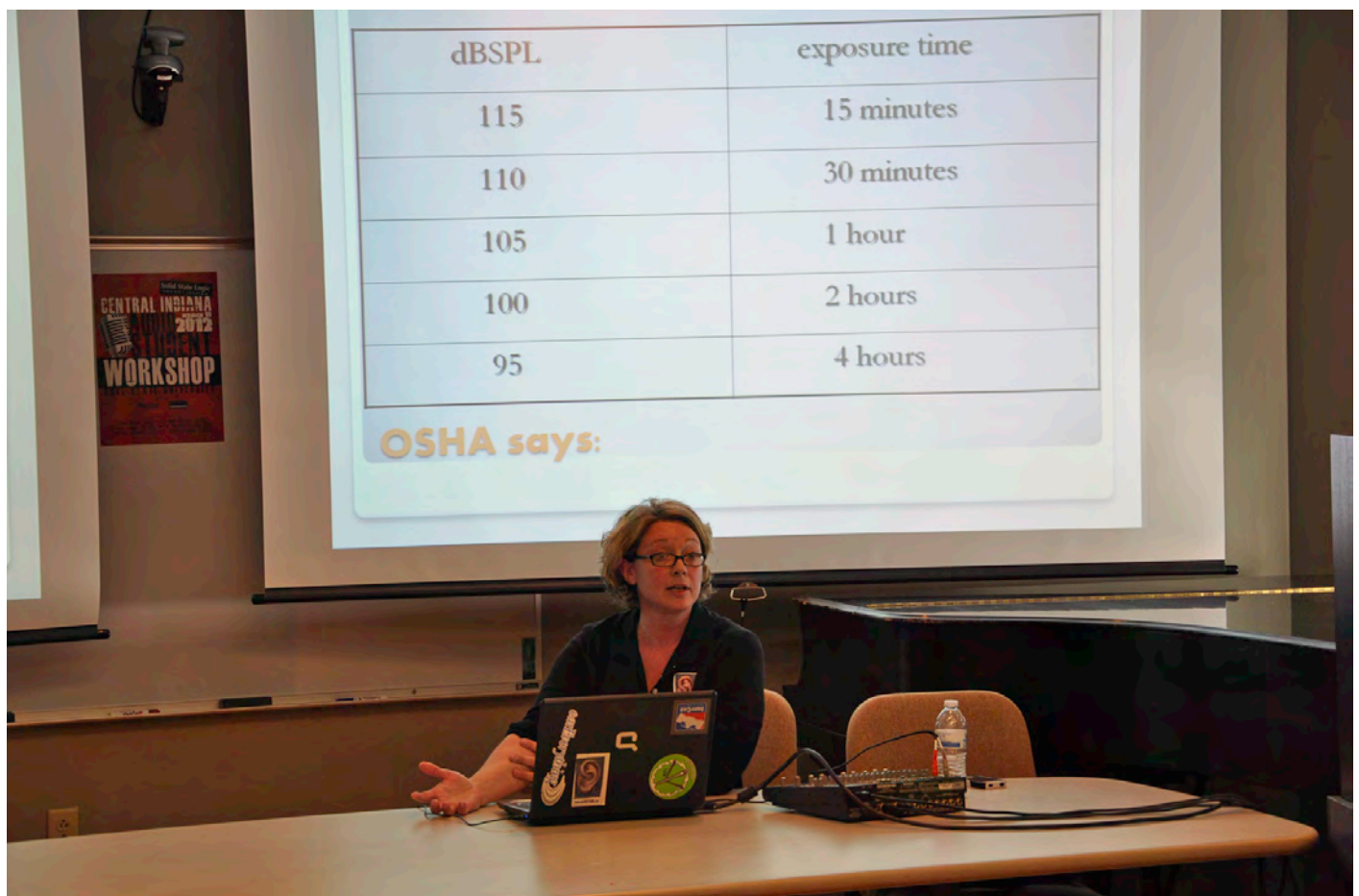
Students who made the trip from the Capital University Chapter of the AES.

What once held breakfast is now an ideal place to share lunch with new friends.

Mark Mayhew answering the questions of many students in "The Basic Concepts of Analog Audio Electronics".

Dawn Flinn discussing best practices for hearing conservation in the music Industry.

Travis Atkinson answering the questions students want answered in "Breaking Into The Industry & Becoming Successful".

Jeff Phillips discussing the many opportunities in installed A/V and the field's many recent advances.

Marc DeGeorge of SSL showcasing the Matrix.

Jonathan Pines and Mark Rubel in "Interactive Tracking".

Jonathan Pines discussing microphone setup with students for "Interactive Tracking".

Drum setup for "Interactive Tracking".

Keyboard setup for "Interactive Tracking".

Mark Rubel talking with students after "Interactive Tracking".

Students and audio professionals admiring the Shure booth.

Gavin Haverstick discussing acoustical testing and analysis.

Rick DiGiallonardo sharing the truth about the music business with some eager young minds.

Jeff Tackett, Tom Harding, and Ryan Griffin sharing "The Ins and Outs of a Nashville Recording Session" with students.

Marc DeGeorge of SSL discussing Studio Workflow, DAW Integration, and Analogue Summing.

Mass Giorgini of Sonic Iguana Studio demonstrating his favorite mixing techniques in Studio One.

CIASW2012 Closing Ceremonies - Quick remarks by Kyle P. Snyder and then onto the door-prize giveaways!

Focal Press prize winner Billy Jones who received two fabulous books.

Another proud Focal Press winner, Steven Bangs.

Focal Press prize winner Jon Schumm was very excited about receiving the Bob Katz book.

Sweetwater gift card winner Andy Thompson.

Sweetwater gift card winner Rory Brown.

Tyler McCoskey won a custom pair of musicians earplugs courtesy of Ear Everything.

The first of many Auralex prize winners, Parker Roush.

Another Auralex prize winner, Aaron Anderson.

Shelby Marshall also took home a fabulous prize package from Auralex.

Proud Auralex prize winner Jaimie Riechman.

The final Auralex prize winner, Nathan Isaacs.

Harman International prize winner Jordan Clohessy who took home a beautiful set of JBL monitors.

Solid State Logic prize winner Zack Rothauser who took home a full set of Duende plug-ins.