

CIASW 2015: Details

SURSA HALL

Keynote – Craft and Career Advice for the Audio Industry • Edward J. Nixon

Edward will discuss how the skills he learned as a student and on the job have facilitated his career thus far. Building upon the technical, creative, and communication skills needed to be successful as an audio engineer, Edward will provide insight into how one manages themselves as a freelance entrepreneur and/or small business in an evolving industry.

Live Sound in a Contemporary Praise Environment • Ryan Eads & Jeff Seitz

Featuring Flight of the Fallen <https://www.reverbnation.com/flightofthefallen>

In an interactive demonstration, learn how studio engineers by training have applied the same skills to live sound to broaden their career options. Special attention will be placed on the unique nature of adapting a typical rock & roll stage setup to meet the needs contemporary worship spaces that are often acoustically challenging. Topics that will be covered are applicable to nearly all live sound environments and include but are not limited to feedback, monitors (both wedge and in-ear mixes), stage noise, room reverb, drum bleed, direct inputs, mic choice/technique (all mics provided by Shure), cable management, and wireless technology.

Quadraphonic Technique for Live Music Events • Matt Vice

Featuring Dream Chief <http://www.dreamchiefmusic.com/>

Live music events for quite some time typically have had sound reinforcement systems set up to address a crowd in stereo, from the front row nearest the stage to the back row at the opposite end of the venue. Quadraphonic sound reinforcement can add a sense of dimension, motion, and achieve clarity at lower volumes. Quadraphonic diffusion (as well as other surround methods) can be achieved with little processing power and implemented in a way that can interface with an existing reinforcement setup, changing little about the overall logistics and operation of a live music event.

Closing Career Panel & Giveaway Panel Discussion:

Studio Talk: Effective Communication in the Studio, On-Stage & Beyond • Robert Willey, Doug Bielmeier, Edward Nixon and Ryan Eads
Daniel Porter (Moderator)

Recent studies have shown that the ability to communicate effectively and professionally are the primary skills needed for success in the music industry. Learn how qualitative and quantitative research methods have been used to develop this understanding and gain insight into how college programs can prepare audio students for the real world. Expert panelists will discuss in detail the type of communication skills are expected by clients/employers with a focus on how students can cultivate these skills during formal study and throughout their careers. Interspersed throughout the discussion will be opportunities for audience participation and awarding of door prizes to registered attendees. Thousands of dollars worth of audio products have been donated by sponsor companies Auralex, sE, EarEverything, and Focal Press, so be sure to catch the final event of the 2015 CIASW for a chance to win one of the many door prizes. Attendees must have registered for the CIASW and be present to win.

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MIB ROOM 152

Student Q&A with Local Employers

Sweetwater: Jordan Applegate, Talent Acquisition Specialist at Sweetwater. Jordan will be onsite to connect with students, professionals, and other individuals attending the Central Indiana Student Workshop. He will be available to provide insight as to the wide variety of career potential within the music industry. Sweetwater employs 900+ people from many different disciplines and backgrounds in the music industry. Jordan will have times available for one-on-one conversations and even interviews if you are interested in a career opportunities at Sweetwater.

Auralex Acoustics: Joseph Milton and BSU alumni Nile Wright

Interlochen Center for the Arts: Rory Baker and BSU alumni Jen Apple. Interlochen employees are dedicated to igniting lifelong passion for the arts. From arts camp and a boarding high school for the arts to public radio stations, compelling guest artist presentations and nationally-recognized adult arts programs, Interlochen is a global leader in the arts - We are offering jobs in recording, live sound, design, and installation. We encourage you to come meet us in the exhibitor area and find out what summer employment opportunities are available. It is recommended to bring a resume.

CHORAL HALL (MIB 163)

The Many Faces of Location Recording and The Intersection of Core Techniques • Kyle P. Snyder

Location recording means many different things depending upon your particular craft, yet at the heart core competencies exist which are shared. Join Snyder in discussing how techniques used, for example, in gathering ambience or recording on a film set can be applied to other location scenarios like recording an orchestra, and how these shared skills will help to broaden your engineering tool chest.

Panel Discussion: Freelance Audio Careers • Jacob Belser

This panel will discuss various aspects of building and sustaining a career as a freelance audio-related professional. The panel will include Gavin Haverstick (Haverstick Designs), Henry French (Solomon Mics), Stephen Bangs (Fact Recording Services), Gabriel Harley (Perfect Mix Studios), and Jacob Belser (Indiana University). It will be a guided discussion with a substantial amount of time dedicated to Q&A. We will discuss the technical and interpersonal skills needed to succeed. We'll explore how you can market yourself, how to set your rates, how to keep a positive cash flow, diversifying your skills vs. specializing, and how to make and grow connections within the business as an independent audio engineer.

Panel Discussion: Keys to Student Success Both in The Classroom and on The Job • Kyle P. Snyder

Beneficial for educators and students at all skill levels, this panel is focused upon the success of students in audio engineering programs. Chaired by Kyle P. Snyder (Ohio University) and featuring Doug Beilmeier (IUPUI), Ian Corbett (Kansas City Kansas Community College), and Robert Willey (Ball State University), the panel will examine how educators throughout the region can best-prepare students to enter the job market and will also include information on what students in attendance should know as they begin their careers.

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STUDIO 1 (MIB 213)

Tracking and Mixing Rock • John Fishell

During this demonstration, songwriter/engineer/producer John Fishell will build an original song from the "ground up" featuring drums performed and recorded by Brian McRae, of drumoverdubs.com, and all other instruments/vocals performed by John. The demonstration will make use of the Pro Tools production environment as well as microphones and various analog outboard tools.

SOUNDHOUSE A (MIB 220)

Dispelling Myths of Clocking, Jitter, & Converters • Graham Boswell

Graham Boswell, Prism Sound co-founder, has wide experience of digital audio technology and applications including audio DSP processing and processor design, continuous recording systems for long term logging applications, networking and streaming and the Prism Sound range of audio test and measurement equipment. His presentation on this Mic to Monitor tour will consider the issue of audio quality in digital audio systems, how we define it and some of the pitfalls and myths that surround the subject including a new take on clocking arrangements.

Speaker Design & Mastering Concepts • Ruairi O'Flaherty

Ruairi O'Flaherty, Mastering Engineer and representative for PMC Speakers will give an introduction to PMC loudspeakers covering design principles and product range, plus a general talk about monitoring including finding the right speakers and evaluating them, positioning, tuning and using monitors correctly. Based in Los Angeles, O'Flaherty has consulted on and commissioned PMC speaker systems for clients including Capitol Studios, Trent Reznor and Neil Young. During his 23 years in the music industry he has also worked as a touring musician, an FOH engineer, a production manager and a recording engineer. His client list includes artists such as Amy Winehouse, Daniel Lanois and Stiff Little Fingers. His presentation will close with a focus on Mastering and an audience Q&A.

Acoustical Treatment Options and Practical Applications • Glenn Kuras

Glenn Kuras, owner and President of GIK Acoustics. He will discuss why all rooms dedicated to audio need acoustic treatment, and how to set up a room including absorption vs diffusion and treating corners. For over 10 years Glenn has used his expertise in room acoustics to assist engineers, recording studios, music producers, business centers and commercial spaces solve acoustic issues within their facilities.

STUDIO 2 (MIB 217)

Mic Technique - It's *not* just for singers anymore!: Ribbons vs Condensers, a Battle Royale... • Jonathan Pines & Mark Rubel

Featuring Tonos Triad (<http://www.tonostriad.com/>)

Famed Producer/Engineer/Educator Mark Rubel of the Blackbird Academy and Producer/ Engineer Jonathan Pines (Director of Strategic Operations of Rupert Neve and owner of Private Studios) will record an Acoustic Trio LIVE, and will compare and contrast Ribbons and Condensor Microphones. We will explore a variety of mic techniques, and how to use them to maximize the sound of your recording. We plan to double mic almost everything with a ribbon and a condenser and compare the sound on variety of instruments.

Mix Technique: Digital/Analog Workflow • Jonathan Pines & Mark Rubel

Featuring Tonos Triad (<http://www.tonostriad.com/>)

Using the tracks from the morning sessions, Jonathan and Mark will explore some digital/analog mixing techniques.

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STUDIO 9 (MIB 223)

Acoustical Issues Common to All Spaces • Gavin Haverstick

Typical acoustical problems explained and explored, along with tips and techniques for treating your room. Learn more about the causes of certain acoustical issues and how they could be avoided or treated properly.

Best Practices for Hearing Conservation in the Music Industry • Dawn Flinn

Understand the basics of how your hearing works, how it breaks down over time as a result of noise exposure, and how to protect it! This presentation will offer solutions and strategies for the performer, engineer, or concert goer that help them do what they love doing longer while minimizing the likelihood of permanent hearing damage.

Advanced Acoustics: Case Studies of Past Projects • Gavin Haverstick

We will be going through case studies of various acoustical design projects including the recording studio design/build for NBA star Paul George, Mix Magazine's "Class of 2015" selection Oak Hollow Recording and Tabernacle Church. Details will be shared about the entire design process from initial concept, through construction, acoustical testing and final results. Typically you just see the pretty pictures at the end of the project – this is your chance to see all of the work that goes into an acoustical design project.

STUDIO 11 (MIB 228)

Mix Critique & Career Advice – Edward J. Nixon

One-on-one Q&A + mix critique with a Grammy nominated engineer.

MIB ROOM 229

Post, Foley, & Film Scoring: Audio Careers of the Film Industry • Vanessa Theme Ament

Sound for video, be it broadcast TV, film, or internet streaming, is a large and growing industry that is often overlooked by those developing skills in the typical recording studio environment. Exploring options outside of the music industry can greatly expand an audio engineer's career options while utilizing much of the same training in a slightly different context. Learn how the skillset a performer, producer, or engineer calls on to record, mix, and master music can be applied in the audio specific careers of the film industry.

Mic It & Record It! • Ian Corbett

You should not start a recording project without knowing how you want the mix to sound, and how to record the sounds you need to create that mix. Learning to use microphones and mic techniques to capture sounds "in their place in the mix" will not only produce more spacious multi-dimensional mixes needing less electronic processing to achieve that goal, but also create a more efficient workflow that speeds up the mixing process. Come and learn how to approach the recording session from the perspective of the mix, how different microphone technologies can beneficially colour and shape the sounds you're recording, how different instrument, vocal, and stereo mic techniques affect the sounds captured, and how the recording room's affect on the sound source and the microphones can be exploited and explored to help you capture sounds you actually need for the mix. For students and professionals alike, understanding these techniques will increase the variety of mix styles and sounds you are able to produce, making you a more versatile audio engineer ready to meet the needs of clients and employers today and tomorrow.