

**Keynote Presentation by Martin Bengé – "From Grooves to Gigabytes - A Journey Recorded"**

Martin Bengé's presentation will trace the technological, aesthetic and commercial development of the recording studio industry over more than 50 years. Martin joined EMI in London in 1962 as an "electronics engineering apprentice," back in the days when such apprenticeships lasted for five years and the recording industry was ruled by intensely serious men in white lab coats. He was assigned to Abbey Road Studios, then the crown jewel in EMI's empire of dozens of recording facilities in 14 countries. Bengé found himself working with EMI's best-known group, The Beatles, on occasion, as well as many top classical players and conductors, including Jacqueline du Pre, Yehudi Menuhin and Otto Klemperer.

Bengé moved to Australia in 1971, going to work at the EMI facility in Sydney, all the while watching the studio industry change focus. In 1984 he took over the reins of EMI's Sydney facility, which had been renamed Studios 301. But by 1992, even EMI's studio empire was a shadow of its former self, with just a handful of facilities remaining, including Abbey Road, Capitol Studios in Los Angeles, and a joint venture with Toshiba in Tokyo. Martin Bengé was called on to guide a new phase in EMI's studio operations when they acquired Virgin in June 1992.

**Lilith Lane "Our Recording Studio History: Building the Narrative"**

What are Australia's Abbey Road or Sun Studios equivalents? Documenting Australian recording studio history is a contribution to our creative and cultural narrative. This paper discusses how documentation through sources such as oral histories can contribute to a narrative that promotes a culture of pride in our local technology and music history. There is a predominance of a UK and US cultural history narrative, but through documenting and disseminating our own stories we can offset this and strengthen our own heritage and cultural identity. Space and community have made a strong and vital contribution to our music heritage, but this has been poorly documented to date. I will argue that by celebrating and preserving significant spaces we can enhance the historical narrative and improve the connection of future generations to our recorded music and recording studio history. Part of this is the question of preserving internal spaces. This paper addresses how we may approach the preservation of internal spaces that have significant cultural heritage and measuring the cultural significance of spaces.

**Assoc. Prof. Samantha Bennett – School of Music, The Australian National University "On the Research and Pedagogical Benefits of Technological Precursors in the 21<sup>st</sup> Century Recording Studio"**

This paper focuses on the research and pedagogical benefits of integrating technological precursors and 'vintage' technologies into the workflow of a 21st Century recording space. With particular reference to the recent ANU School

of Music Recording Studio design and refurbishment, this paper explores the choices made surrounding the technological components of the studio build.<sup>1</sup> Featuring a range of vintage technologies including an EMT Quad Plate Reverb, a Pultec EQP-1A equaliser and a number of analogue tape machines, as well as technological precursors including an Ursa Major Space Station and Lexicon PCM- 90, the studio also features a number of current and reissue technologies. What research and pedagogical needs underpinned this choice of technologies? How were existing systems in the School retained and repurposed? And to what extent did broader contextual aspects of sound recording history, technological iconicity and current professional and pedagogical best practice influence the decision process?<sup>2</sup> This paper also considers matters of accessibility, maintenance and reliability as influencing the decisions.

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### **Liz Giuffre (UTS) “The Music, History and Technology of Forty Years of Radio 2SER**

This project celebrates the forty year legacy of Community Radio station 2SER (Sydney Educational Radio), highlighting the station's service to a variety of community groups across Sydney and its surrounds. Over its history 2SER has featured programming specially targeted at, and produced by, many minority groups and members who are often otherwise left out of mainstream media and public discourse, including LGBTQ!+, First Peoples, incarcerated prisoners and CALD communities, as well as providing dedicated attention to local news, current affairs and emerging arts. Drawing on the station's as-yet largely uncatalogued archive, and working towards growing this resource through a targeted 'pop up archive' campaign for donations, the project will provide an important base for future research and community engagement into, and beyond, the radio station itself.

### **Adam Trainer ‘What’s My Scene?’: Creative Networks as Local Music Archiving Tool**

Like many contemporary collecting institutions, the State Library of Western Australia has shifted its focus from broad-reaching collections to a concentration on state-specific heritage materials. For the WA music collection, this has meant the implementation of specific projects aimed at accessing local music history through the acknowledgement of specific communities of practice. This paper speaks partly to the accomplishment of these projects; namely the Western Australian New Music Archive web portal and SLWA's partnership with community broadcaster RTRFM, which has resulted in a number of projects. Both have revealed that meaningful engagement with local music history hinges on the interconnected series of creative, professional and personal networks that enable communities to thrive. However, it also acknowledges the challenges that we face as a collecting institution in accessing, engaging with and representing these

communities, often despite unprecedented access to content online, the glut of new content, and the minefield of copyright. SLWA now finds itself seeking models of best practice in reconciling our existing physical archives with increasing quantities of digital content, and broaching challenges in providing seamless and meaningful access to both. Technology no doubt provides the answer, but how best to utilise it? This paper is as much about posing questions and seeking open communication with our peers as it is a discussion of what we have achieved.

**Tamara Osicka “History is written by the victors: Stuart Booty and his place in the beginnings of the recording industry in Australia”**

Stuart Booty was an early Australian cinematographer, inventor of the Vitavox gramophone and the owner of Vitavox Records. As an entrepreneur, his life path was driven by his fascination with emerging and burgeoning technologies such as electricity, x-ray, film and recorded music. In my talk, I will look at Booty’s early interest in film-making and his lifelong obsession with recorded sound technology. Pursuing a dream to create Australia’s first record company, he was competing with multi-national companies who had access to resources he could only dream of. Booty’s journey is marked by unrealised potential, however rediscovering the story of this forgotten pioneer gives us an interesting insight into the beginnings of the recording industry in Australia.

**Stuart Coupe (Laughing Outlaw) “Roadies”**

Roadies are the unsung heroes of the Australian music industry. They unload the PAs and equipment, they set it all up, they make sure everything is running smoothly before, during and after the gigs. Then they pack everything up in the middle of the night, put it in the back of the truck and hit the road to another town - to do it all over again. Stuart Coupe discusses the stories behind his new book.

**Maryanne Doyle (NFSA) – “Farewell to the Oliviers at the Australian Recording Studio”**

Usually curating a story about audio recordings for the visual dominant online environment includes finding images to illustrate the audio, but in this instance an image will be the starting point to reveal audio recordings.

The English actors Vivien Leigh and Lawrence Olivier recorded a farewell radio program in Sydney in 1948. Australia had responded enthusiastically to the 6 month tour by the Old Vic Theatre Company which was coming to an end. A publicity photo taken at the Australian Recording Studio to mark the recording has survived. As well as the stars there was a group of individuals of various nationalities associated with the Australian broadcasting and recording industries included in the photo. Their fascinating careers will be revealed with samples of their work demonstrating an aspect of the international connections in the recording industry during this period. The group included German émigré composer musician Kurt Kaiser aka Sydney

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John Kay, transplanted Hollywood radio producer Kimball S. Sant, Australian actor Peter Finch, New Zealander radio producer Colin Scrimgeour and General Manager of the Australian Recording Studio, George Aitken.

**Melinda Barrie (University of Melbourne Archives) – “Preservation Case Study – Paul Ormonde’s audio interviews with Jim Cairns family and colleagues for his biography A Passionate Foolish Man.”**

The Paul Ormonde audio cassette collection case study will highlight the recent work UMA has done in setting up its policies and procedures for its AV collections. Areas to be examined will include collection management, significance, preservation and access.

Former journalist Paul Ormonde’s audio cassette tapes are housed at the University of Melbourne Archives and contain interviews conducted by Ormonde for his book ‘A Foolish The Paul Ormonde audio cassette collection case study will highlight the recent work UMA’s has done in setting up its policies and procedures for its AV collections in relation to collection management, preservation and access.

The collection is of political, social and historical significance.

One of UMA’s collecting strengths is in the area of labour and activism which is where the Ormonde collection fits into its collecting policy. It was also identified as a having sufficient research interest and was included in UMA’s 2015 preservation plan.

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## **Panel Session - “Sounds of Silence – Gender Diversity? In the Recording Industry”**

**Chair - Annie Breslin (SLNSW).**

### **Michelle Barry**

Michelle came to our attention as she was recommended by Terri Winston founder of the game changing San Francisco based - Women's Audio Mission. Michelle started her career at Paradise Studios and has been a freelance recording engineer in many different studios both in Australia and O.S. She continues as a recording engineer and is also now an academic and educator at SAE. She sees a big gender disparity with 1 in 10 of her students being female. As part of her Masters she set up Noisy Girls.

<https://www.noisygirls.net/>

### **Lilith Lane**

Lilith just may be the reason this panel is happening. She proposed a paper - Women in Music Technology that would argue the benefits of inclusive and deliberate action by studios, venue operators, event organisers and educational institutions to include women in technical roles and move towards a more gender-diverse audio industry. She is a performer and a music engineer and currently has a studio in the shared space that is Rolling Rock Recording Studios in Melbourne. This studio's owner has made a concerted effort to get women in the technical roles. Lilith also teaches audio production at the Australian College of the Arts.

<https://collarts.edu.au/confidence-gap-talking-audio-production-recording-engineer-lilith-lane/>

### **Virginia Read**

2013 ARIA Award Winner for Engineer of the Year, Virginia Read is currently the Recordings Manager for ABC Classics. She started her career at The NFSA and then trained at the prestigious McGill University in Canada and graduated with a Tonmeister degree before working in New York alongside some of the world's best musicians and producers. When she returned to Australia, she 'crawled her way up' what was at the time a small department called ABC Classics.

<http://about.abc.net.au/2013/11/here-come-the-classics/>

### **Nicki Roller**

Nicky is currently Deputy Head of Production at SBS where she has worked since 2012 Prior to working at SBS she was a producer in drama and factual television programs and films. Before that Nicky was a sound engineer. Nicky began her career with a WIFT (Women in Film and Television) supported

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scheme to encourage women in technical Roles in the film industry . She joined Soundfirm on a traineeship and went on to become an award winning sound designer and recordist before starting a sound post production business Philm Sound with sound mixer Phill Judd. She is a passionate advocate for gender equality and is on a committee at SBS tasked with researching gender statistics in their commissioned programmes and identifying gender rebalancing initiatives.

<https://www.imdb.com/name/nm0738371/><https://www.imdb.com/name/nm0738371/>

### **Karen Hewit**

Karen started at Albert Studios in Sydney in 1978, and later worked freelance in Melbourne. Best known for her work for Stock, Aitken & Waterman at PWL Studios in London.

Working in high-end studios when record budgets were at their highest, professional studios flourished. Analog was at it's peak with digital the way forward, all recording was tape based ; multitrack machines were big, shoulder pads were big as were SSL's and Neve consoles with mountains of fabulous outboard gear. Karen has a perspective of dealing with gender diversity across decades and hemispheres and believes women engineers and producers in the control room deliver amazing results without question.

<https://www.canberratimes.com.au/national/act/national-film-and-sound-archive-curator-karen-hewitt-on-life-in-london-working-with-hit-machine-stock-aitken--waterman-20161115-gspm5u.html>

### **Charlotte Rochecouste**

Beginning her musical career as a vocalist at the age of 11, Charlotte's repertoire expanded to classical instrumentation by way of the oboe and piano. While teaching herself DAW software, she quickly discovered a passion for production as well as performance.

After studying at Abbey Road Institute in Melbourne Charlotte secured an intern role at **Studios 301** and has since transitioned to assistant engineer to **Simon Cohen** (*Justin Bieber, Jessica Mauboy, Illy, Will.I.Am*).

<https://abbeyroadinstitute.com.au/blog/graduate-charlotte-rochecouste-studios-301/>

**Panel Session - “Pre-Echoes : Music and Recording; Past, Present and Future”**

**Chair – Samantha Bennett (ANU School of Music)**

**Stephen Crane** (Studio 301)

**Philip Mortlock** (Origin)

**Mark Opitz** (Best Seat)

**Virginia Read** (ABC Classics)

This session will explore the panelists experiences of the past several decades in the recording industry and discuss how this inform their views about the future. Our panelists bring many years of experience in the technology, aesthetics and business of music recording, and will be considering questions such as “what we have learned?”, “what we have lost?”, “what we have to gain?”, and “what do we have to keep in mind as we head into the future?”.

**Panel Session - “Digitisation industry panel. How can government and industry work together better to preserve our audio and musical cultural heritage?”**

**Chair Robert Thomson (TAFE)**

**Joe Carra** (Crystal Mastering).

**Joe Kelly** (Damsmart).

**Ron Haryanto** (301).

**Duncan Lowe** (Infidel).

The panel is intended to provide a forum for discussion of issues around large scale digitisation of public collections from the perspective of the industry vendors who provide commercial digitisation services. We have previously had many presentations from representatives of institutions about their digitisation programs at past conferences, but on this occasion we would like to hear from the commercial providers perspective.

The urgency and scale of digitisation required to preserve Australia's cultural heritage is a huge issue for all of us. I hope that this panel will provide an opportunity to explore how industry and institutions can work together better, what frustrations and barriers currently impede the collaboration between industry and government, and what more can be done to meet the challenges of obsolescence and deterioration of magnetic and other obsolete sound media.