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SAE experts to take a 360 look into the world of immersive sound at Sound West

After 50 years of stereo, 360 degree immersive sound is set to become the next major technological advancement in the audio and music industries. Later this month, SAE Creative Media Institute audio lecturers Chris Hancock and Stewart Geddes will be sharing their insights into the future of 360 sound. SAE Presents: Immersive Soundscapes at Sound West takes place on Thursday 25 August from 10.50 - 11.20am at the CommBank Stadium, Parramatta.

Over the past 20 years Chris Hancock has been recording, mixing and mastering rock, jazz and folk records, while also running electronic music labels like Elefant Traks. In addition, he’s been educating the next generation of audio engineers at SAE Sydney. Over the past three years Chris has focused his research, as part of his masters degree, on 360 degree audio across gaming and social platforms.

“I think 360 audio, which has been around for a while, is now in a growth period. It is currently accessible for consumers through both standard headphones and spatial audio enabled headphones,” Chris said.

“Further, there are a lot of open source freeware tools that are in the hands of everyday producers, which is exciting, and that will inevitably create a groundswell that everyone can be part of.”

Stewart Geddes has worked with the likes of Delta Goodrum, and drummers from heavy metal bands like North Lane and Parkway Drive as an audio engineer at Studio 301. Having studied at SAE back in 2015, he’s now returned to give back to the industry. Stewart believes that immersive sound is going to have profound impact on how music is produced.

“We've had surround formats in the past where speakers are around you, but with Atmos there are also speakers in the ceiling. Now you have this 3D space around you to work within,” Stewart said.

“There's so much available space in an Atmos mix. I enjoy listening to records I know the sound of in stereo and hearing new things I may not have noticed in the stereo. Billie Eilish’s songs are a great example of this - you can really pick out all of those layered vocal parts and ear candy sounds.”

Chris added that 360 immersive sound has many advantages to stereo that makes it engaging from an audience perspective.

“With stereo you’re almost looking at a performance head-on, whereas within the 360 realm there's a level of immersion where the listener can be positioned within the sound field. The sound can come from behind, to the side, in front of them, and above and below. This increased spatial area leads to greater immersion for the listener and there is qualitative research that indicates listeners enjoy such an experience over stereo.”

*SAE Presents: Immersive Soundscapes at Sound West with Chris Hancock and Stewart Geddes on Thursday 25 August from 10.50 - 11.20am at the CommBank Stadium in Parramatta, NSW.*

**-ENDS-**

**About SAE**

SAE Creative Media Institute is the place for creatives and innovators. Since 1976 we’ve been the leaders in creative media education across animation, audio, creative industries, creative technologies, design, film, games, and music. Every year, we support students globally to develop the skills and experience needed to carve successful careers. Students enjoy access to the latest technology and are taught by industry-experienced faculty, while putting their skills to the test in small class environments. Our graduates become part of a highly-respected global community of creatives that’s been around for over 40 years. We pride ourselves on being technically explorative, transformative and brave through our range of creative media programs, from short courses and professional training through to bachelor and postgraduate degrees. In Australia, our programs are delivered at campuses in Sydney, Brisbane, Byron Bay, Melbourne, Perth and Adelaide. SAE is a part of Navitas Pty Ltd. More information about SAE is available at [sae.edu.au](http://www.sae.edu.au).

**About Chris Hancock**

With over 20 years experience in the creative industry in a variety of roles – musician, music producer, DJ, radio presenter, label manager, promoter, venue operator and teacher – Chris Hancock is an artist, a content curator and a community builder. The Artist – Chris is prolific and has released numerous records in a variety of genres such as beats, bass music, dub techno, ambient and new age. Beyond releasing records, Chris has also produced audio for numerous art installations and multimedia collaborative works. Music Producer – Chris has worked for over two decade as a recording, mixing and mastering engineer. Firstly, in house at Megaphon Studios, secondly at Music Feeds Studio, and then freelancing from a range of studios. During this time, Chris has recorded, mixed and mastered many records spanning the genres of folk, rock, pop, jazz, classical and ambient. The Content Curator – Chris has over 7 years experience in radio programming. He has created and presented specialist beats and bass music shows for FBI and 2SER in Sydney, as well as recording and creating content for Radio National. The Community Builder – Chris’s community building work can be seen in his co-founding and founding roles in record labels such Elefant Traks, The Frequency Lab & Lo Fi Spiritual. He is also a co-founder of the vibrant community art space Knot Gallery, and its more recent incarnation 107 Projects. Educator – Beyond creating venues and spaces for creative, Chris has always loved sharing his knowledge of production and currently is a lecturer in audio at SAE Creative Media Institute, Sydney.

**About Stewart Geddes**

Stewart Geddes is a recording engineer, mix engineer and session drummer originally from Brisbane, Australia. Starting his career by recording local artists at his home studio in Brisbane, Stewart decided to expand his audio knowledge by studying audio engineering and production in 2013 at SAE. Upon receiving his degree, Stewart continued his work in Brisbane’s music industry as a recording engineer, mix engineer, session drummer and audio lecturer. 2019 saw Stewart relocate from Brisbane down to Sydney for an opportunity to work alongside Studios 301. While in Sydney, Stewart has been able to implement his wide range of pro audio skills in all projects that he is involved with. As an engineer, Stewart has recorded and / or mixed for Delta Goodrem, Nic Pettersen (Northlane), Jesse Beahler (Thy Art Is Murder), Ylona Garcia, A.GIRL, Voli K, Mad3mEmpress, Boomchild, Yawdoesitall, Ray Beadle and more. As an assistant engineer Stewart has worked with A$AP Ferg, Ben Gordon (Parkway Drive), Lime Cordiale, ONEFOUR, Isabella Manfredi (The Preatures), Touch Sensitive, Johnny Manuel, Kirin J. Callinan and many more. The proactive and positive approach that Stewart brings to sessions creates a great environment for all, as he is able to make everyone feel comfortable and at home in the studio. Stewart is excited to be working alongside the Studios 301 team and prides himself on consistently delivering a high standard of audio work to clients.

**For more information:**

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