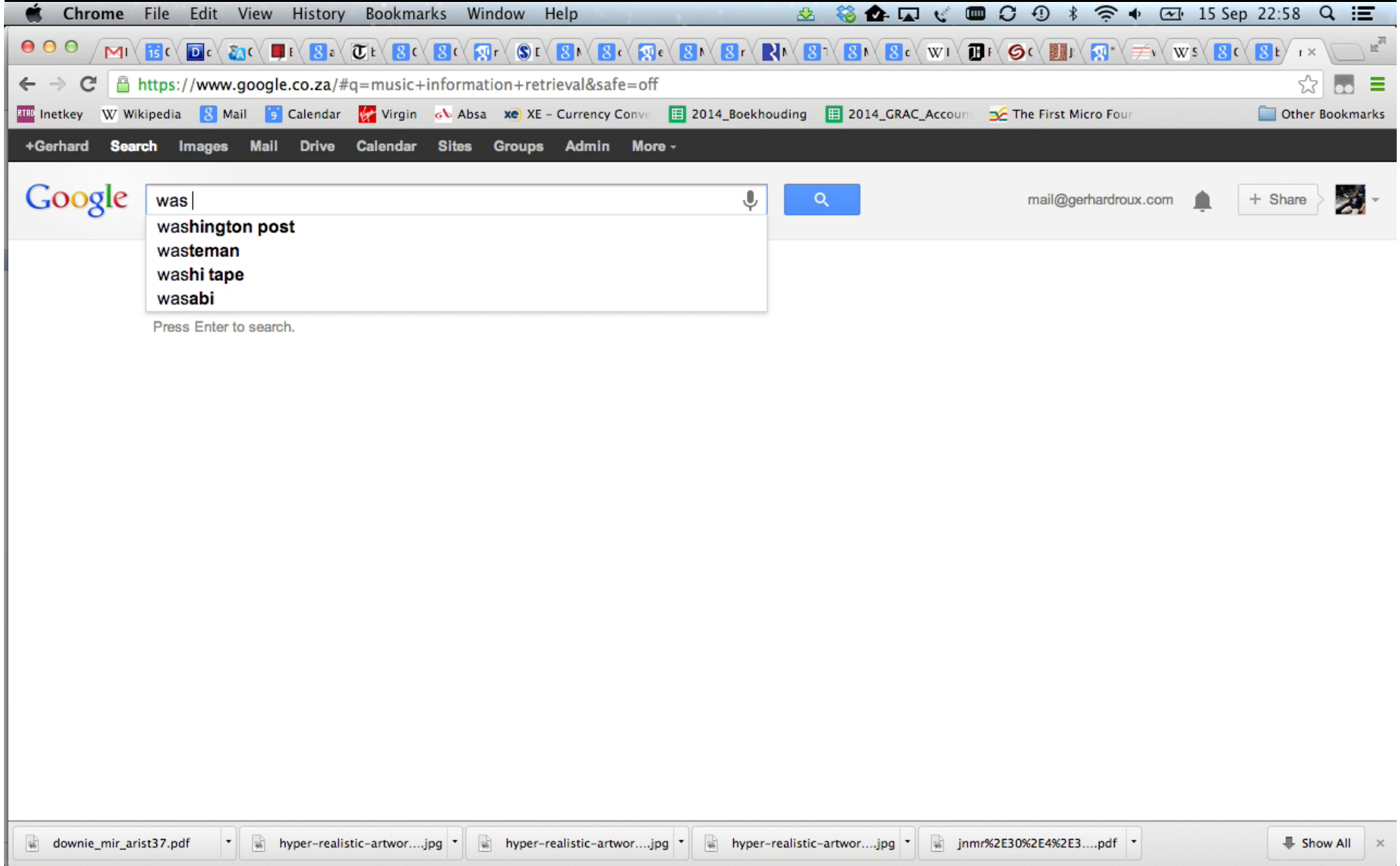


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A Van Ackere, ER Larsen, JDW Morecroft - European management journal, 1993 - Elsevier

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RL Flood - Systemic Practice and Action Research, 2010 - Springer

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    - Opnameproses
      - Oorklanking

14

15 % Produksie is in werklikheid 'n BESTUURSPROSES! Ons kan

16 onderhoude gebruik om vas te stel waarmee jong opname-

17 ingenieurs die meeste sukkel... Ek voorspel dat dit nie

18 enigiets met toerusting te doen het nie, maar in die

19 bestuur van MENSE... Mens kan ook 'n Survey gebruik wat

20 wissel tussen probleme met toerusting of mense

21

22 %=====

23 \lettrine{0}{m} die uitdagings van klankproduksie te

24 verstaan is dit nodig om 'n oorsig te probeer kry van wat

25 klankproduksie en die prosesse betrokke daarby in die

26 digitale era is. So 'n analise sal ook die omgewings en

27 konteks waarin produksie plaasvind in ag moet neem. 'n

28 Hoëvlak-oorsig van die bogenoemde sal mens in 'n posisie

29 plaas om vergelykings te kan tref met reeds bestaande

30 prosesse en benaderings in ander dissiplines.

31

32 \section{Die Geskiedenis van Opnametegnologie}

33

34 Die eerste klankopname is in 1859 gemaak deur Édouard-Léon

35 Scott de Martinville \citep[201]{orio2009}. Sy

36 fonoautogram het 'n grafiese voorstelling van klankgolwe

37 op 'n papier, wat met die roet van 'n lamp bedek is,

38 uitgekrap. Dit het nie baie praktiese implikasies gehad

39 nie, want dit kon nie klank terugspeel nie \citep[165]{higgins\_ross2008}. In 2008 het wetenskaplikes by die

40 Lawrence Berkeley Nasionale Laboratorium daarin geslaag om

41 'n opname wat Scott de Martinville in 1860 gemaak het, van

42 'n Franse volksliedjie ``\textit{Au Glair de la Lune}``,

43 terug te speel\footnote{Scott de Martinville se opname,

44 sowel as ander historiese opnames kan geluister word by

45 \url{http://www.firstsounds.org/sounds/}} \citep[350]{border2009}.

46

47 \subsection{Meganiese Opnames}

48

49 Thomas Alva Edison was die eerste persoon wat daarin

50 geslaag het om 'n terugspeelbare klankopname te doen

51 \citep[836]{Bodoh:1977}. Hy het sy ``Fonograaf of

52 Praatmasjien'' in 1878 gepatenteer \citep[edison1878]. Sy

53 patentskets, soon in fig \ref{fonograaf-patent}, wys dat

54 'n naald, gekoppel aan 'n diafragma, 'n inskripsie,

55 verteenwoordigend van die amplitude van 'n klankgolf,

56 gemaak het op 'n strook tinfoelie. Deur die proses om te

57 draai kom die opname teruggespeel word.

58

59 \begin{figure}[htbp]

60 \begin{center}

61 \includegraphics[width=0.9\textwidth]{fonograaf-patent}

62 \end{center}

63 \end{figure}

'n Stelselbenadering tot die Ontwerp en Ontleding  
van Prosesse vir Klankproduksie

deur

Gerhard Wachtendonck Roux

Proefskrif ingelewer vir die graad Doktor in Wysbegeerte in  
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... They were told that the purpose of the questions was to illustrate important **systems thinking**  
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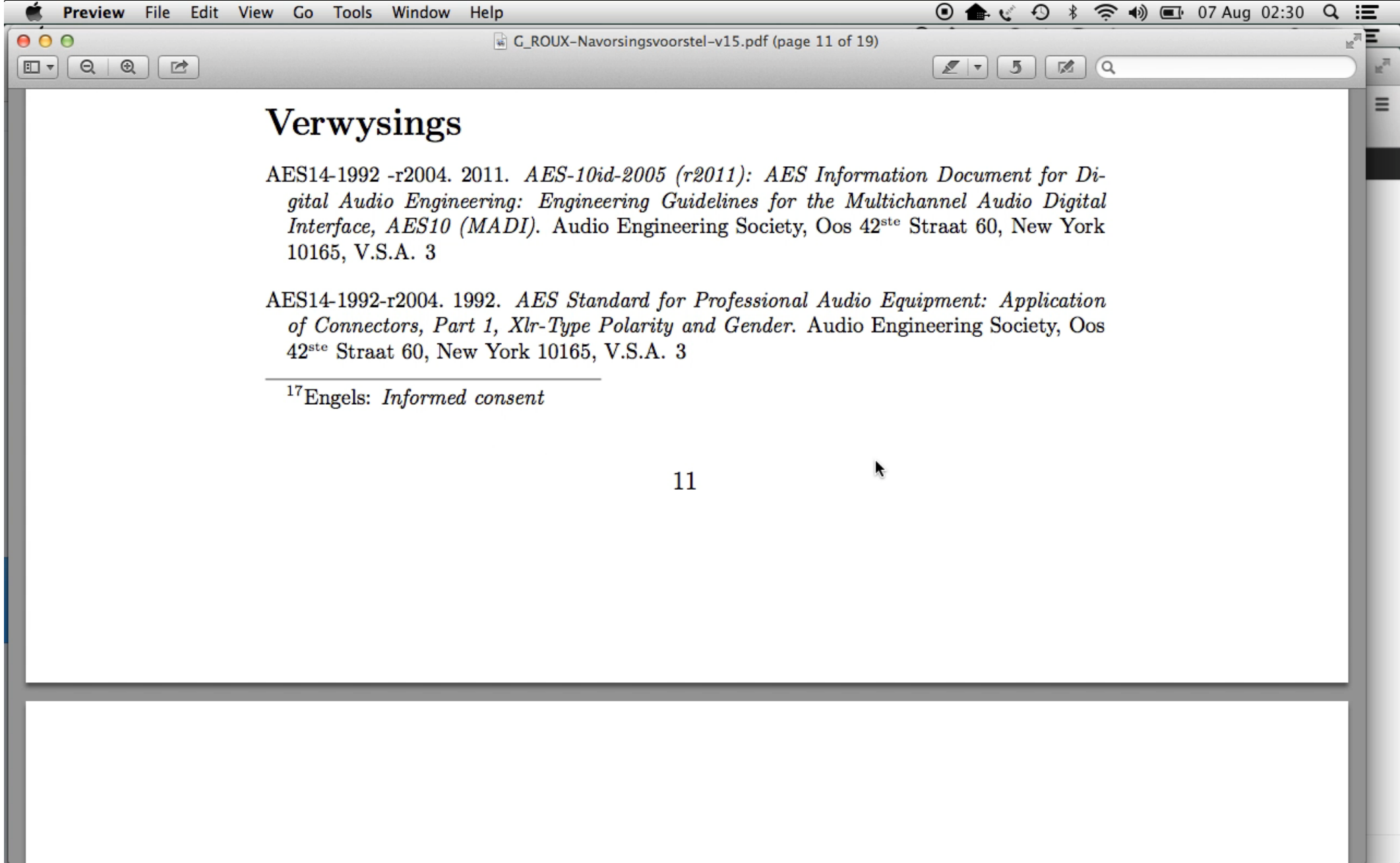
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Oorklanking

Redigering

comping

Timing Corrections

Pitch Correction

Meng

Naproduksie

Meesterskepping

Veelkanaalenkodering

Die dood van die liniêre ...

Moderne Produksietegni...

Gereedskap - DAW?

Klanknetwerke - AVB

Bestuur van Digitale Bates

Prosesvloei

Wat kan ons leer by film

aardvanproduksie.tex

Die Aard van Klankproduksie

Vervaardiging

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Daar is regtig nie meer ruimte vir die liniêre werkvloei in 'n produksiestelsel nie as gevolg van die heen-en-weer van kreatiewe werk.

`\section{Tradisionele Klankproduksie}`

On sien tradisionele klankproduksie as die manier van doen met analoog opnames voor die digitale revolusie en demokratiesering van die musiekbedryf.

`\section{TRADISIONELE OORSIG - DIE HELE PRE-PROD-POST DING}`

The recording is either documentation or production [7]. An example of the documentation-approach is when a classical concert is recorded and the objective is to make the recording sound, as much as possible, like the actual concert sounded in the concert hall. In the other strategy, production, there is no purpose at all to make the recording sound like a genuine acoustic event. With the production strategy the objective is to create reality. Not to record it. The documentation-approach is nowadays almost only used when jazz or classical music is recorded. In modern popular music production, with few exceptions, the production-approach is used. But classical music can also be produced with a production-approach

`\citep[3]{Gullo:2009}`

`\section{Voorproduksie}`

`\subsection{Film}`

`\subsubsection{Spotting}`

`\subsubsection{Mock-ups}`

`\subsubsection{Orchestra Fixing}`

`\subsubsection{Prelay \& Clicktracks}`

Of dalk beskryf mens dit net as DAW voorbereiding

Clicktrack in afrikaans kan kliekbaan / of kliekspoor wees, baan is dalk beter, stem ooreen met track soos in atletiek.

Instrumente en toerusting

Ateljee-musikante

Opname-ateljees

Vervaardiging

Opname-ingenieurs

Vervaardigers

Platemaatskappye

Promosie & verspreiding

Na Finale MARKTE

Komposisie

Kunste-naars

Regsdienste

Musiek-uitgewery

Kunste-naar-bestuurders

Figuur 2.3: Scott (2000:117) se skematiese oorsig van die opname-bedryf

Produksie omgewings het agv die demaokartisering van die industrie baie verander:

that technology has created a new structural and spatial order of independent music production in which individual musicians can make and sell music from anywhere. (Hracs, 2012)

the majors combined the commissioning and contracting of artists with their own recording studios. These large conglomerates possessed the technologies needed to press and package records, and had sophisticated marketing,

29

promotion, and distribution networks, which operated worldwide. The major record labels also housed a variety of specialized services, including legal

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**Summary**  
Competitive advantage drives the success of businesses, but that advantage is eroded by the imitation, suboptimization, and the inertia of companies to respond to technological breakthroughs. A new competitive game emerges when existing challenges are met. Cumulative effects of these changes precipitate a change of paradigm. During the last 50 years, our worldview has gone through a profound transformation in two critical dimensions. Not only has there been a fundamental shift in our understanding of the nature of organization from a mindless mechanical system to a purposeful sociocultural system, but there has also been a discriminating shift in our way of knowing from analytical thinking (the science of dealing with independent sets of variables to systems thinking) and the art and science of handling interdependent variables. However, effective use of our newly found insight for continuous creation of new advantages requires not only clear understanding of the behavior of sociocultural systems, but also unambiguous recognition of the consequences of increasing

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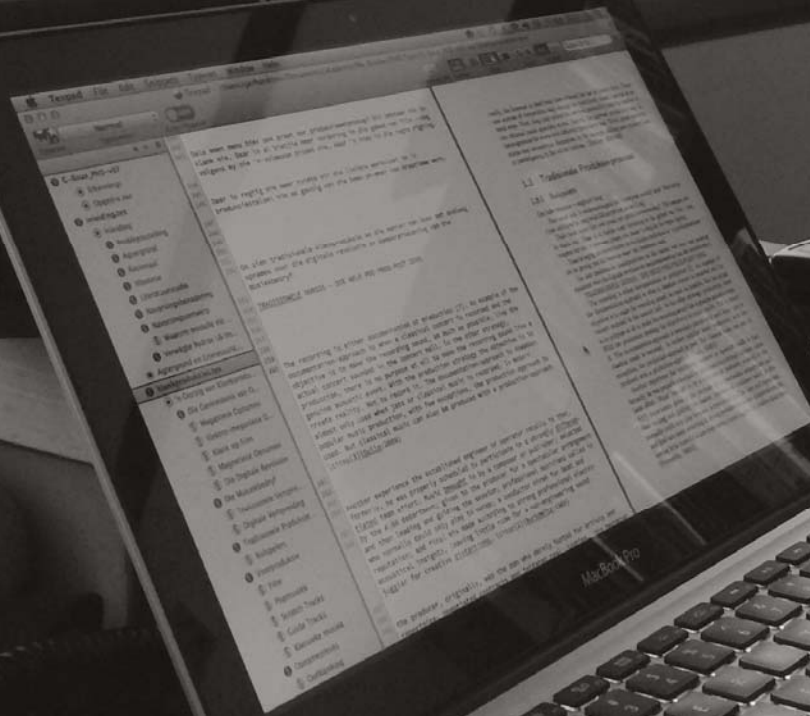
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## Abstract

Contemporary information systems (e.g., WIM, ERP, CRM, SCM, and B2B systems) record business events in so-called event logs. Business process mining takes these logs to discover process, control, data, organizational, and social structures. Although many researchers are developing new and more powerful process mining techniques and software vendors are incorporating these in their software, few of the more advanced process mining techniques have been tested on real-life processes. This paper describes the application of process mining in one of the provincial offices of the Dutch National Public Works Department, responsible for the construction and maintenance of the road and water infrastructure. Using a variety of process mining techniques, we analyzed the processing of invoices sent by the various subcontractors and suppliers from three different perspectives: (1) the process perspective, (2) the organizational perspective, and (3) the case perspective. For this purpose, we used some of the tools developed in the context of the ProM framework. The goal of this paper is to demonstrate the applicability of process mining in general and our algorithms and tools in particular.





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