

CREATIVE INDUSTRIES BUSINESS ANALYSIS

MUSIC HUBS: PROPOSED RECOMMENDATIONS

BY EQ AUSTIN



The purpose of this EQ Austin report is to make recommendations to the City of Austin to develop creative industries business incubators focused on the development of entrepreneurs in music, film/video, and creative industry-focused technologies at three PARD cultural centers: the Emma S. Barrientos Mexican American Cultural Center (MACC); the George Washington Carver Museum (Carver); and the Asian American Resource Center (AARC).

The City of Austin is interested in providing underserved local musicians and artist communities with resources to: perform, rehearsal, live stream, and record. The City also wants to provide the artists with assistance in business development, marketing and other entrepreneurial needs.

EQ Austin held two community meetings at each of the three cultural centers (MACC, Carver, and AARC). The first three community meeting at each cultural center provided the community with an understanding of what the creative industries business incubators are and the process that will be used to assess the needs of the different communities.

The second community meeting was a joint effort of the three cultural centers and provided the community with results from the focus groups, an assessment of the local artists' needs, a facility assessment, and an estimate of the costs involved for the buildout and operational needs.

EQ Austin worked collaboratively with PARD on communications and marketing of the community meetings and focus groups.

EQ Austin, with its project subcontractors—2112, Karp Design Studios and Sound Music Cities—is providing this written report that includes the: results of the focus groups; assessment of the local artists community's needs; assessment of the facility and its assets; recommendations and cost estimates of buildout of physical space, equipment needs, and programming opportunities.

It provides no less than two exemplary models of global creative industries business incubators with explanations as to what components make these models exemplary ones.

RECOMMENDATION

Music is a universal language that transcends borders and brings people together. Recognizing the rich cultural diversity and musical heritage in our city, we propose the establishment of three distinct creative music hubs at the Carver Museum, Mexican American Cultural Center (MACC), and the Asian American Resource Center (AARC). Each hub will serve as a collaborative space for musicians, songwriters, producers, creatives, and music enthusiasts to come together, create, learn, and celebrate their cultural identities through music.

Mutual Complementarity: While each hub will cater to the unique needs and cultural nuances of the communities they serve, there are several ways in which they can be mutually complementary:

1. **Cross-Cultural Collaboration:** The hubs will facilitate cross-cultural collaboration and exchange of musical ideas, fostering a sense of unity and appreciation for diverse musical traditions.
2. **Shared Resources:** Certain resources, such as recording studios, rehearsal spaces, and equipment, can be shared among the hubs, optimizing utilization, and promoting cost-effectiveness.
3. **Community Events:** Collaborative events and festivals involving diverse communities can showcase the vibrant diversity of our city's music scene and attract a broader audience.
4. **Educational Opportunities:** Workshops, panels, and mentorship programs organized by the hubs can be open to all communities, providing valuable learning experiences and fostering cross-cultural understanding.
5. **Centers of Specialization:** Each center can operate as a focal point for distinct areas of expertise. For instance, the Carver could specialize in film and video production, the AARC could be designated as a hub for creative technologies, and the MACC could concentrate on music and audio recording excellence. This strategic delineation will allow for the cultivation of specialized skills and resources, fostering an environment where collaboration, innovation and expertise can thrive and be leveraged from within each specific domain.

MUSIC HUB FEATURES (Outcomes from community engagement and focus-group sessions)

Carver Music Hub

- A collaborative space for collective writing sessions, rehearsals, meetings, and photo shoots
- Mental health support, recognizing its importance in the artistic community.
- Workshops and panels covering a wide range of creative and business topics, including studio engineering, branding, and artist development.
- A comprehensive resource center offering information on music business basics, equipment, and rehearsal space resources.
- Regular community events, such as Black Music Town Halls, to engage and empower the local music community.

MACC Music Hub

- Multi-purpose rooms for recording, rehearsal, and networking, accommodating various Latin music styles.

- A directory of local entrepreneurs, musicians, and services to facilitate connections within the Latin music community.
- Youth programs to encourage learning and involvement, including classes for various instruments and styles.
- Workshops and panels covering topics such as understanding Latin instruments, songwriting, and audio engineering.
- Initiatives to showcase Austin's Latin music talent, including podcasts, concerts, and a virtual Hall of Fame.

AARC Music Hub

- Dedicated spaces for content creation, including rehearsal, meeting, teaching, and collaboration rooms.
- Workshops and classes covering sound engineering, branding, promotion, grant writing, and sync licensing.
- Mentorship programs, community meet-ups, and mental health support to address the holistic well-being of artists.
- Collaboration with cultural centers, film/video industries, and other music hubs to enhance impact and reach.
- Events series to promote live music lineups and other cultural activities, fostering creativity and innovation.

CONCLUSION

By establishing creative music hubs at the Carver Museum, MACC and AARC, we can create vibrant and inclusive spaces that celebrate our city's diverse musical heritage. Through collaboration, shared resources, and community engagement, these hubs will not only empower musicians and creatives, but also enrich the cultural fabric of our city. We look forward to working together to make this vision a reality.

Austin Creative Music Hubs Timeline

2008 – With the support of the Austin Chronicle, TODO Austin journal is published in partnership with the Museums and Cultural Programs Division of the Austin Parks and Recreation Department to promote civic engagement through the Art and Cultural Centers, including the Asian American Resource Center, the Emma S. Barrientos Mexican American Cultural Center and the George Washington Carver Museum, Cultural and Genealogy Center.

December 16, 2014 – Steve Adler is elected Mayor of Austin on a platform that advocates for commercial music, encourages joint efforts by the Arts Commission and Music Commission, and supports policy to increase Diversity, Equity and Inclusion in Austin music. This effort includes the exploration of a City of Austin/music industry music hub collaboration, supported by Councilmembers Greg Casar, Ora Houston, Sabino “Pio” Renteria, Kathie Tovo and James Flannigan.

2015 – The Austin Music Commission began resolution discussions regarding City of Austin policy with a focus on “accelerating a more equitable music industry.” The first Diversity, Equity and Inclusion initiative was to build individual Music Hubs at the Asian, Latin and Black community cultural centers.

February 26, 2016 – Mayor Adler introduces the Austin Music & Creative Ecosystem Omnibus Resolution, outlining challenges facing the city’s creative industries. It describes the music and creative ecosystem as “a powerful means of connecting people that bridges linguistic and cultural divides, and is a vehicle for identity and expression like no other.” Music Chair Gavin Garcia (2015-2019) enters a DEI component in the Omnibus: “Develop a strategy to integrate Austin’s music diversity through genres and sub-genres, including different ethnicities and communities, through the development of a business support infrastructure that promotes new emerging talent.”

April 26, 2016 – Chair Lulu Flores (Arts) and Chair Garcia (Music) convene the first joint meeting of the Arts Commission and Music Commission to discuss the Omnibus. Mayor Adler, Flores and Garcia hold meetings throughout the spring and summer, joined by Catlin Whittington (SXSW) and arts advocate Cookie Ruiz (Ballet Austin Executive Director) to discuss the possibility of commercial music receiving HOT funds.

June, 2016 – In the Music and Creative Ecosystem Stabilization Recommendations put forward in June 2016, recommendation 1.1.1 calls for “promoting the establishment of multiple music and creative industry MUSIC HUBS through public-private partnerships to boost local industry capabilities and identifies ways to fund the public sector investment through the passage of bonds and tax incentives.”

August 18, 2016 – The Visitor Impact Task Force was created and approved by the Austin City Council. The City appointed Garcia and Whittington to represent the music industry. Also joining on behalf of music were future Austin Music Commission Chair Jonathan “Chaka” Mahone and venue owner Stephen Sternschein.

December 12, 2016 – Visitor Impact Task Force Co-Chairs, James Russell (Special Events Industry Representative) and Mari Ben Ramsey (Arts Community Representative) lead the discussion on HOT funds. The recommendations are unanimously adopted by the task force (with one abstention). Included in the Overarching Recommendations was the DEI provision: “With regard to all uses of the Hotel Occupancy Tax, equity should be considered and funding should be inclusive and reflect the diversity of this community, with special consideration for under-served areas and under-represented communities.”

May 7, 2018 – Austin Music Commission forms a working group with stakeholders from the Emma S. Barrientos Mexican American Cultural Center, the George Washington Carver Museum and Cultural Center and the Asian American Resource Center – and with their respective quality-of-life commissions – make a combined bond request proposal. Included in the discussion are Music Hubs.

December 2, 2019 – The Live Music Fund was established by the Music and Entertainment Division of the Economic Development Department and was later opened to the public on April 4, 2023.

March 30, 2023 – Under Mayor Kirk Watson’s administration, the City of Austin Parks and Recreation Department receives Creative Industries Business Analysis from EQ Austin.

RESOLUTION NO. 20160303-019

WHEREAS, the City supports the music and creative ecosystem as a powerful means of connecting people that bridges linguistic and cultural divides, and is a vehicle for identity and expression like no other; and

WHEREAS, the Imagine Austin plan states that creativity is a cornerstone of Austin's identity and economic prosperity, and arts, culture, and creativity are essential keys to the City's unique and distinctive identity, and further are valued as vital contributors to our community's character, quality of life and economy, and collectively, the Austin music and creative ecosystem generates rich, social, cultural and economic benefit; and

WHEREAS, the recently released Economic Impact of Music 2016 Study shows the collective impact of music and music-related tourism accounted for just over \$1.8 billion in annual economic activity, supporting over 21,000 jobs and producing almost \$40 million in City tax revenue; and

WHEREAS, the CreateAustin Cultural Master Plan, accepted by City Council in 2010, found creative industries, including music, had a total impact of \$4.35 billion on the Austin economy, identified Austin's creative assets and challenges, goals, and established recommendations to invigorate Austin's culture of creativity, including ten principal recommendations covering a broad range of artistic disciplines and strategies; and

WHEREAS, the City's Economic Development Department seeks to support creative sector infrastructure by assisting creatives with training, funding needs, and creating exposure to local, national, and international audiences; and

WHEREAS, the City's Economic Development Department's Music and Entertainment Division regularly assists outdoor live music venues, arts organizations, individual creatives, and local and small businesses with the City-required permit process and works closely with festivals, performances, and creative events and helps to mediate agreements related to outdoor music issues, certificates of occupancy, etcetera; and

WHEREAS, the City's Economic Development Department's Music and Entertainment and Cultural Arts Divisions have identified and begun action on some immediate opportunities for improvement in areas of: (1) collaboration and communication between the City, nonprofits and the private sector; (2) discussions on streamlining the permit process for venues, creative organizations and individuals; and, (3) investments in new expert-level seminars for creatives to identify and increase revenue streams as well as build business skills; and

WHEREAS, the City has passed various resolutions directed at supporting Austin's musicians and music industry and recently, in particular, Resolution No. 20140925-081, requested solutions to create an entertainment license to support consistent enforcement of the sound ordinance, safety, and security provisions; and staff has proposed several actions to implement these options as described in a July 17, 2015 memo to City Council; and

WHEREAS, in spite of the City's significant contribution to the music and creative industries, a new business model is needed that integrates new technologies, marketing and export strategies, and, builds its commercial music and creative industries, to tackle the challenges for the future of the City's \$4.35 billion creative industry, generally, in the face of an unprecedented affordability crisis, an outdated land development code, and ill-fitting permitting process; and

WHEREAS, a comprehensive framework of strategies and best practices is needed to help the City reach their music and creative goals including a coordinated set of actions that provide for short-term and immediate changes that will have an impact; larger ideas that can be accomplished within two years; and, big ideas to set Austin's music and creative ecosystem up for sustained success; and

WHEREAS, multiple stakeholders have come forward over time in identifying various issues via (1) Economic Impact of Austin Music Update; (2) Creative Sector Economic Impact Studies Staff Report and Action Plan; (3) the Austin Music Office's Austin Industry Census; (4) Austin Music People's White Paper(s); (5) the Austin Music Commission's recommendations; (6) the CreateAustin Cultural Master Plan; (7) Building Austin's Creative Capacity; (8) Imagine Austin plan; (9) the Austin Arts Commission's recommendations; (10) ArtSpace Market Study for Individuals, Nonprofits, and Businesses; (11) Cultural Asset Mapping Study/Creativity Census; (12) advocates such as Health Alliance for Austin Musicians (HAAM), the SIMS Foundation, the Austin Creative Alliance, and Austin Music Foundation; and, (13) other organizations within the wider creative ecosystem; and

WHEREAS, in order to foster new ideas and creative practice and to prepare the next generation for the future, innovation space is needed where musicians and other creative artists can design, test, scale, and launch enterprising new ideas; and, these spaces known as "HUBs" can take different forms, temporary to permanent, digital to physical, local to global and might be makerspaces, incubators, or labs; and, they allow inventive and imaginative people to share workspace and access experience, tools, and investment; and

WHEREAS, all creative activity like arts, entertainment, and music continue to cluster and the location of employed or professional musicians and creative artists are related to recording, rehearsal, and art studios, film and television production facilities, theaters and performing arts venues, museums and galleries; and for self-employed musicians and creative artists, there needs to be enough venues and performing and presentation opportunities; and

WHEREAS, all creatives in Austin are facing the same challenges and issues related to affordability, lack of space, permitting, and other related needs, that are impediments to their ability to prosper; and

WHEREAS, the issues raised for musicians and creatives can be categorized as follows: (1) grow and enhance (short-term/immediate recommendations) for action; (2) sustain and grow (medium-term recommendations for action); and, (3) build the music and creative ecosystem (long-term recommendations); and **NOW, THEREFORE**,

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF AUSTIN:

The City Council directs the City Manager to explore options for implementation of the goals and objectives described in this resolution and its Exhibits A and B, referred to as the Music and Creative Ecosystem Omnibus Resolution, including options for consideration of protections for existing studio spaces in the zoning and development process in order to maintain existing spaces. The City Manager is directed to consider and bring forth the items addressed in this Resolution to the City Council Economic Opportunity Committee, and return to the City Council in ninety (90) days for a plan of action to address the items related to this Resolution. This plan of action should also include any necessary resources required such as third party consultant(s) or business services.

ADOPTED: March 3, 2016

ATTEST

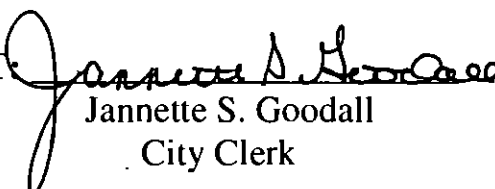

Jannette S. Goodall
City Clerk

EXHIBIT A

AUSTIN MUSIC POLICIES AND ISSUES

Priority	Goal	Objective
Grow and Enhance Austin's Music Sector as a first step to supporting the creative ecosystem generally	Grow revenue, jobs and salaries in the music industry	Ensure that the ongoing CodeNext process considers the priority of the impact to the music and creative industry
		Review Best Practices from great music cities and identify new set of priorities focusing on an environment for the music industry to grow, innovate, and to increase its global presence
		Develop a strategy to integrate Austin's music diversity through genres and sub-genres, including different ethnicities and communities, through the development of a business support infrastructure that promotes new emerging talent
		Create a joint tourism and market development plan that aligns with the City sponsored Music Census report findings that includes representatives from ACVB, Economic Department, CAD, Arts Commission, the Music and Entertainment Division, Music Commission, AMP, and other cultural tourism stakeholders. Also include a strike team dedicated to music tourism as an economic engine in its own right. Convene an annual meeting with Austin Chapter of the Hotel Lodging Association
	Venue Preservation	Work with Austin Convention and Visitors Bureau to showcase Austin's musical exports with roadshows, etc.
		Review the feasibility of encouraging live music establishments to add a gratuity to the bill for music (like San Francisco)
	Support codified entertainment district	Review the feasibility of zoning incentives as it relates to cultural and creative uses Review the inclusion of the "Agent of Change" principle into CodeNEXT, permitting and development review
	Streamlined Regulatory Environment	Codify entertainment and artistic presentation in city development services in addition to Chapter 9 of the City Code
	Entertainment License	Combine multiple annual permits/fees into single permit process with single fee
		Review the feasibility of a code amendment that would create an entertainment license for businesses that host music or other entertainment through and by amplification. Seek stakeholder feedback on the proposed code amendment and identify sufficient staffing to regulate the entertainment licenses.
		Review feasibility of synchronizing all City of Austin required permit renewal periods.

New Creative Space Review changes to Planned Unit Development and Variable Mixed Use ordinances that might provide for new creative space as well as preservation of existing spaces for not only musicians but also all creative industries

Funding and Capital Explore funding options and review the potential expansion of the Business Retention and Enhancement program to include additional eligible uses that focus on creative/music venues

Review the feasibility of creating a foundation to capture music sponsorships from major corporations located in Austin, nationally, and internationally

Musician and Artist safety net Identify the components of a musician and creative artist safety net in human resources, health and wellness, healthcare, housing, and other basic needs and how those needs might be met either through existing services delivered in an efficient manner or expanding certain services based on need

Work with education resources to aid musicians and creative artists in expanding their skillsets and helping them find employment in other creative ventures to enhance their own productivity, i.e., "Learn here, earn here"

Informant discussions and review of best practices Actively engage music industry representation inside and outside of Austin in all aspects of discussions concerning process improvements; cluster development; special events; and, other music city best practices

Review organizational structure of City's Austin Music Office and approach to delivering creative arts programs

Leverage Austin music office to not only provide assistance with permits and compliance with city ordinances but also leverage larger role in music economic development Review roles and responsibilities and ways to enhance such as: (1) strategic planning; (2) industry voice; (3) policy and community relations; and, (4) advocacy. The music office should act as a liaison between the City Manager, City Council, and local music businesses to help achieve mutual goals and build on existing private sector initiated music ventures.

Review the permitting duties of the Austin Music Office Review City Code section 9-2-50 and Ordinance No. 20110210-029, Music Office permitting duties. These duties should be carried out in another department such as Development Services in order to maximize the efficiency and effectiveness of these duties as well as creating capacity for the Music Office to focus on strategic business activities such as venue development and retention and audience development and export

	<p>Scale the growth of the local creative industry by increasing awareness of the impact and value of arts and culture to the city</p>	<p>Consider the development of a standalone organizational unit that consolidates all culture and creative development</p>
<p>Enable the creation and evolution of commercial music businesses that will sustain future market sector growth and stability</p>	<p>Develop a sustainable business model to support the musician and artistic community and the music and creative industry</p>	<p>Address the pressing need in Austin for the development of affordable, accessible creative arts space of all kinds to meet the needs of artists, cultural organizations, and creative sector businesses</p>
		<p>Review the feasibility of existing efforts to partner or support the creation of a music "HUB" that supports the music industry by offering a collection of resources and services for musicians and artists under one roof</p>
<p>Expand the Music and Creative ecosystem through cluster development</p>	<p>Review the contribution and impact of certain music clusters that could develop with appropriate support or could contribute more support to local musicians</p>	<p>Identify the layers of activity that operate internally in Austin to determine if certain cluster development should be addressed; i.e., production and distribution, publishing, management and talent, and touring and performance</p> <p>Since music tourism in Austin accounts for most of the economic impact of music, identify ways for tourism to benefit the local musician community and infrastructure</p>

EXHIBIT B

CREATIVE ECOSYSTEM POLICIES AND ISSUES

Priority	Goal	Objective
Grow and Enhance Austin's Creative Sector	Grow revenue, jobs and salaries in the Creative Sector	<p>Investigate additional funding sources and non-financial support to sustain and expand Austin's Creative Sector*</p> <p>Develop public/private partnership to grow revenue for creatives.</p> <p>Develop creative entrepreneurial training focused on business skill such as marketing, finances, writing about your work, legal, grant writing and technology</p> <p>Develop programs and incentives to provide flexible, affordable work space and housing throughout Austin, with an emphasis placed on locations well-served by transit, activity centers, and corridors for entrepreneurs, small and local businesses, and creative professionals.</p> <p>Coordinate with the different creative industry job sectors and area school districts, trade and vocational schools, colleges, and universities to develop and expand educational curricula to support the creative industries</p> <p>Create a joint tourism and market development plan that aligns with City-sponsored studies' recommendations that include representatives from Austin Convention and Visitors Bureau (ACVB), Austin Independent Business Association, all chambers of commerce, Economic Development Department, Cultural Arts Division, Arts Commission, the Music and Entertainment Division, Music Commission, Austin Music People, and other cultural tourism stakeholders. Convene an annual meeting with Austin Chapter of the Hotel Lodging Association</p> <p>Identify the components of a creative artist safety net in human resources, health and wellness, healthcare, housing, and other basic needs and how those needs might be met either through existing services delivered in an efficient manner or expanding certain services based on need</p> <p>Support arts education and the Creative Learning Initiative partnership between the City of Austin, Austin Independent School District, mindPOP, and the creatives and organizations that teach creative learning</p>
Establish Ongoing Creative Sector Dialogue	Regularly convene the creative sector by discipline and function to discuss all aspects of creative sector improvements including creative city best practices, capacity building, cluster development, special events, and other issues/opportunities	<p>Conduct a market analysis of Austin's creative sectors to determine opportunities for growth and prosperity.</p> <p>Create an ongoing Working Group between the Live Music Sector and the Creative Sector</p> <p>Regular creative sector dialogues on specific topics</p> <p>Opportunities to bring all members of sector together</p> <p>Build database of creative community members</p> <p>Develop discipline specific dialogue at Getting Connected.</p>

	Convene all service providers on a regular basis to review programs, discuss partnerships, limit duplication, and ensure representation of the needs of today's creative sector	Uniform taxonomy of available services
Develop Program Delivery Strategies for capacity building	Engage networks and build alliances across the creative sector	Publicity campaign to increase awareness of offerings
	Expand online services and programming	Articles, videos, webinars and best practices
	Focus online resources on priority content areas	Publicity, donor cultivation, and communication (marketing/advertising)
Develop Centralized Online Resources for capacity building	Develop mentor program for professional and creative development	
	Build a centralized online resource database for services and programs across all providers	Develop "hub" of services
		On demand resources
		Curated lists of links to resources in program content areas
		User generated content such as job postings
Develop a multi-pronged approach to solving the need for affordable creative spaces of all kinds	Investigate current and successful models for providing affordable space for creatives that don't require a lot of funding	Conduct a creative facilities inventory and analysis to determine the need for specific kinds of creative spaces (e.g. theaters, visual art studios, etc.)
	Investigate current and new models for Funding and Capital for creative spaces	Expand a program like Partners for Sacred Places to include excess space in schools and businesses
		Adjust code to allow first and second floor retain for creative businesses and artist studios.
	Address land development code and zoning supportive of the creative sector as part of the codeNEXT process	Leverage City real estate assets
		Explore funding options and review the potential expansion of the Business Retention and Enhancement Program to include additional eligible uses that focus on creative spaces
	Support the development of cultural and cultural heritage districts	Identification, development and promotion of space would help maximize utilization of existing space resources
		Identify and implement an available software option for a searchable online directory of spaces for creative activities
	Streamline regulatory environment	Address affordable housing for creatives
		Use non-traditional venues (such as parks, schools, streets, and vacant

Develop a Physical Space for the Creative Sector

Build a Creative Sector Hub / Incubator that is a physical resource center dedicated to nurturing and developing Austin's creative sector

buildings) for impromptu and small scale performances and events

Incorporating a physical space with meeting spaces, online resources, back office for multiple local and small creative organizations and businesses

Investigate the development of a Real Estate Investment Trust to purchase property

Staff, support services, reference materials, café, supplies, etc.

Expand the Creative Sector ecosystem through cluster development

Utilize the Cultural Asset Mapping Project as a tool to identify "naturally-occurring cultural districts"

Incorporate the arts and cultural preservation themes and elements into small area plans, such as neighborhood and corridor plans (i.e. Soul-y Austin through 40 over the next 10 years)

Work with ethnic centered Chamber of Commerce to expand development

Review organizational structure of City's Cultural Arts Division and approach to delivering creative sector support

From Imagine Austin Comp Plan and CreateAustin Cultural Master Plan

Strengthen Cultural Arts Division function to oversee all arts, creative, and heritage programs, such as:

- identifying funding sources for the arts
- promote the economic impact of arts and creativity
- publicizing best practice success stories
- developing an advertising program and website to promote local talent
- creating an annual awards program for local creatives
- developing a branding campaign for arts and creativity in Austin
- developing a mapping and wayfinding system for arts, creative, cultural, and historic resources
- developing an arts exchange program to market local artists regionally, nationally, and internationally
- developing impromptu and non-traditional venues for art exhibits and installations and performances
- facilitating the inclusion of public art

*The 20 disciplines identified in the 2010 Creative Austin Master Plan are as follows:

Architecture
Arts education
Community arts
Crafts
Culinary arts
Dance
Design and graphic arts
Gaming and digital media
Fashion design
Film and video
Heritage
Landscape design
Literary arts
Music
Photography
Performance art
Recording
Slam poetry
Theater
Visual arts

CREATIVE MUSIC HUBS

EQ AUSTIN | JANUARY 2024



AGENDA

PURPOSE

AARC HUB

CARVER HUB

MACC HUB

COMPARITIVE

2112 RECOMMENDATIONS

BEST PRACTICES



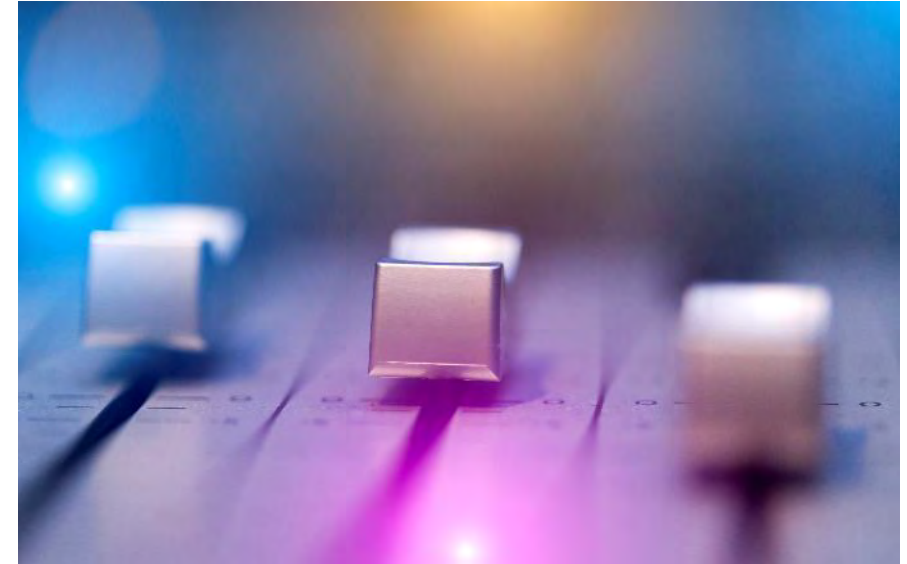


PURPOSE

The purpose of this agreement is to develop creative industries business incubators focused on the development of entrepreneurs in music, film/video, and creative industry-focused technologies at three PARD cultural centers: the Emma S. Barrientos Mexican American Cultural Center (MACC); the George Washington Carver Museum (Carver); and the Asian American Resource Center (AARC). The City is interested in providing underserved local musicians and artist communities with resources to perform, rehearsal, live stream, and record. The City also wants to provide the artists with assistance in business development, marketing and other entrepreneurial needs.

ASIAN AMERICAN RESOURCE CENTER (AARC)

CREATIVE MUSIC HUB



DUAL ROLE OF HUBS

- Internally: Prioritizing initiatives for Hub members
- Externally: Connecting with the broader community, offering resources, live music events, and educational experiences

- Internal-Facing Initiatives
 - Prioritizing the needs of Hub members
 - Emphasizing networking and collaboration among musicians
 - Mentorship opportunities, affordable recording studio partnerships, and addressing holistic well-being of artists

CREATIVE & COLLABORATIVE SPACES

- Dedicated spaces for content creation, such as rehearsal rooms, meeting rooms, teaching rooms, and collaboration rooms
- Accessibility features, including ease of parking, to make the Hub welcoming to all
- Multi-purpose rooms for various creative activities
- Barter system for young artists (e.g. internships for recording services)
- Intergenerational mentorships, music and tech events, classes, and workshops

NETWORKING

- Networking opportunities within the Hub are crucial for building relationships and collaborations
- Connecting with other well-established communities creates opportunities for cross-cultural and cross-creative communication
- Proposed one-stop-shop database to facilitate connections among Hub members and make database information available to the public

COMMUNITY ENGAGEMENT

- External-facing initiatives: connecting with the broader community
- Opportunities for musicians to interact with the public and provide creative services for a fee
- Spreading awareness about the Hub and its programs
- Opportunities for musicians to reach new audiences and gain new revenue sources
- Partnering with affordable recording studios to provide resources for musicians
- Implementing event series similar to HAAM Day, with the Hub as official presenters
- Opportunities for musicians to gain new revenue sources and spread the word about the Hub

WORKSHOPS AND CLASSES

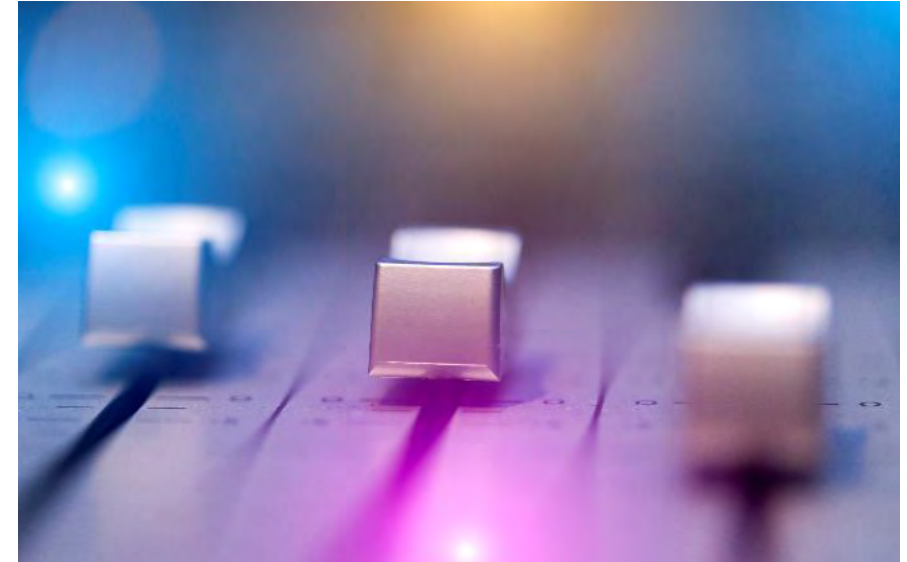
- Community members emphasize the importance of diverse workshops and classes to support musicians' growth
- Leveraging existing networks and engaging with cultural centers and film industries for collaboration opportunities
- Proposed workshops and classes: sound engineering, branding, promotion and marketing, booking, songwriting, grant writing, music business, sync licensing, and alternative revenue streams

MENTAL HEALTH

- Providing a supportive community for isolated artists
- Offering on-site mental health care
- Creating a safe space for critical conversations

GEORGE WASHINGTON CARVER MUSEUM

CREATIVE MUSIC HUB



RESOURCE CENTER

- The music hub is envisioned as a comprehensive resource center
- Dedicated areas for rehearsals, meetings, photo shoots, and podcast creation
- Access to information on music business basics, equipment, and rehearsal space resources
- Backline rentals for performances and recordings
- Regularly updated community event information, opportunities, and industry news ensures the hub remains a vibrant and current space

CREATIVE & COLLABORATIVE SPACE

- The music hub provides a space for collective writing sessions
- Allows for musicians, lyricists, and producers to join forces and create impactful work
- The lobby features a documentary series on local artists and the community's musical history
- Focus group attendees desire a comfortable and inviting "grandma's house" space for creative exchange

WORKSHOPS AND PANELS

- Workshops and panels on a variety of creative and business topics
- Includes classes on studio engineering, branding, grant opportunities, and more
- Information on alternative education paths such as technical trade schools

MENTAL HEALTH SUPPORT

- Mental health support is recognized as an essential component at the music hub

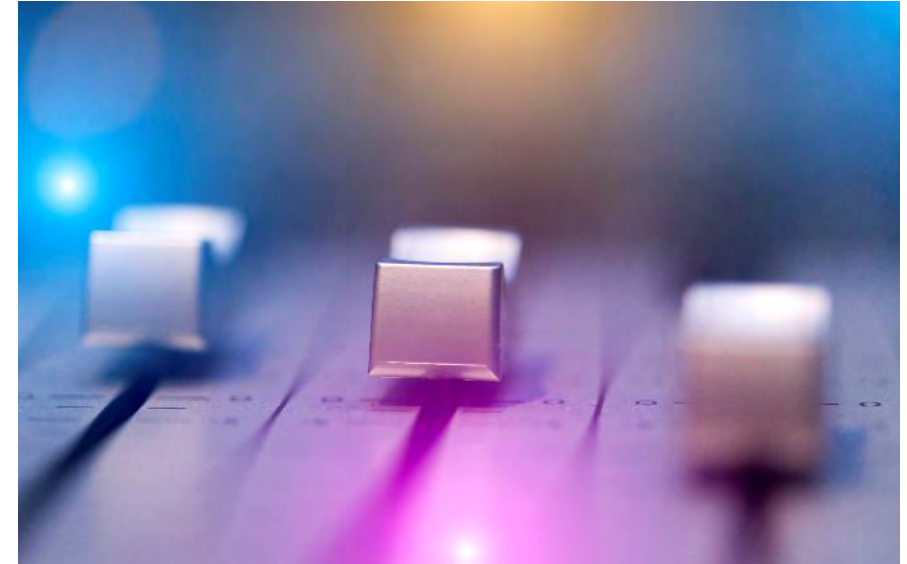
NETWORKING & COMMUNITY ENGAGEMENT

- Organizing Black Music Town Halls
- Dedicated social media page for events and updates
- Conducting surveys for community input
- Collaborating with local organizations
- Showcasing local talent to attract industry attention
- Regularly updated community event information, opportunities, and industry news
- Industry Rolodex
 - A platform for connecting musicians with producers, promoters, and other industry contacts
- Mentoring opportunities from successful industry professionals

LONG-TERM PLANS

- Intergenerational programs for exchange of ideas and expertise
- Collaborating on festivals and events with successful individuals and companies
- Developing a comprehensive growth plan
- Engaging successful local artists to mentor emerging talents

MEXICAN AMERICAN CULTURAL CENTER (MACC)



CREATIVE & COLLABORATIVE SPACES

- Multi-purpose rooms for recording and rehearsal
- Networking areas for collaboration
- Access to a wide variety of instruments
- Diverse studio accommodating various Latin music styles
- Technology for producing and engineering

WORKSHOPS AND PANELS

- Industry mixers, songwriting events, and workshops with top Latin producers
- Face-to-face time with established business professionals
- Tailored mentoring sessions
- Understanding Latin instruments and rhythms
- Home recording techniques / Mixing / DAW / Audio engineering
- Songwriting
- Panels from Latin representatives from BMI and ASCAP
- Spanish-speaking members and presenters

YOUTH PROGRAMS

- Youth programs to encourage learning and involvement
- Accessible after school programs
- Beginner instruments for use in classes and practice

NETWORKING & COMMUNITY ENGAGEMENT

- ATX Latin music podcast, home venue, and semi-annual concerts
- Small library covering the history of Latin music
- Virtual Hall of Fame for Austin-based Latin artists
- Space driven by and for Latinos and Latinas
- Emphasis on cultural understanding, community leadership, and accessible resources
- Integration of various facets of the music industry

LONG-TERM PLANS

- Identifying funding sources and determining budgets
- Strategies for project management
- Cross-generational activities and services
- Promote cultural understanding, community leadership, accessible resources, and the integration of various facets of the music industry
- A multifaceted approach, providing resources for production and business aspects
- Preserving Latin culture on a local, national, and international scale
- Strengthening bonds, knowledge, and skills of the Latin music community
- A celebration of culture for current and future generations of Austinites

COMPARATIVES



COMMONALITIES

- All three focus groups prioritize community building and networking
- Importance of diversity, inclusion, and cultural understanding
- Emphasis on professional development through workshops, classes, and mentorship programs
- Shared goal of providing resources, opportunities, and support for established and emerging artists
- Preservation and celebration of cultural identities through music

COMMON INITIATIVES

- Collaborating on workshops, panels, and events
- Access to resources including rehearsal spaces, recording studios, and information databases
- Virtual Hall of Fame to showcase rich history of the communities
- Commitment to youth engagement through various programs and initiatives

VARIANCES / EMPHASIS

- Focus on cross-cultural collaboration at AARC
- Emphasis on Latin music styles and instruments at the MACC
- Collective writing sessions at Carver
- Classes specific to Latin genres and access to Latin instruments at MACC
- Programs for public to hire hub musicians, promoting the hub at AARC
- Events
 - AARC: HAAM Day-like series for artists to perform for the community
 - MACC: ATX Latin music podcast and semi-annual concerts, attract industry attention
 - Carver: Black Music Town Halls for open discussions and networking opportunities
- Youth Engagement
 - MACC: Beginner instrument programs
 - Carver: Alternative education paths such as technical trade schools

**BEST PRACTICES /
RECOMMENDATIONS
BY 2112**



CHALLENGES TO CREATIVES

- Lack of access to education and resources
- Difficulty in building networks and connections
- Limited opportunities for funding and capital
- Lack of support for job training and workforce development

APPROACH

- Support and empower Austin's creative community by providing physical and educational resources through three strategically located creative hubs
- These hubs will work together to create a strong, collaborative network and provide opportunities for growth and success within the creative sector.
 - The three hubs will complement each other rather than duplicate efforts, creating a stronger feeder system to professional hubs and job opportunities
 - This approach will ensure that resources are not fragmented, and the community can thrive together.
- Hubs will address the fragmentation of resources, lack of clarity on creative industry pathways, and disconnect between traditional education and industry relationships

COLLABORATION

- **Cross-Industry Collaboration**
 - In today's creative economy, cross-industry collaboration is crucial and hubs should support collaboration between the music, film/video, tech, gaming, advertising/design, and lifestyle CPG industries in Austin.
- **Leveraging Existing Spaces and Partners**
 - While the full process of building and expanding the hubs may take years, we can immediately start building community and providing resources by utilizing existing spaces and partnerships.
 - This will also inform the final buildout of the permanent hubs.

EXEMPLARS

- CCE has developed a successful four-part model for supporting creative entrepreneurs
- Other organizations such as Zumix, The Record Co., YOUmedia, Youth on Record, and The Studio at Chattanooga Public Library identified as providing best practices for specific areas of support
- **CCE's Four-Part Model**
 - Educational tools for success
 - Networks to build community and provide opportunities
 - Spaces for creatives to gather and create
 - Workforce development initiatives

EDUCATIONAL TOOLS FOR SUCCESS

- Assess, aggregate, and amplify existing resources
- Collaboration with academic programs and community-based incubators/accelerators
- Development of new programs and curriculum
- Advisory group with local community and business leaders
- Various formats for educational resources (virtual, in-person, e-learning)

NETWORKS TO BUILD COMMUNITY AND PROVIDE OPPORTUNITIES

- Build a network of industry professionals, mentors, and creative businesses
- Increased connectivity and learning opportunities
- Pitch and networking events
- In-person and virtual workshops
- Access to online resources and live mentor meetings

SPACES FOR CREATIVES TO GATHER AND CREATE

- Collaboration with music hubs
- Fertile ground for creative businesses to flourish
- Leverage industry for sector growth and business attraction
- Partnership with city government, educational institutions, and non-profits

WORKFORCE DEVELOPMENT INITIATIVES

- Commitment to expanding the talent pipeline within the creative sector
- Advanced professional development opportunities



THANK YOU

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Comparative Analysis of Asian, Latin, and Black Music Hub Reports

This report aims to outline the commonalities and differences in the Asian, Latin, and Black Music Hub Reports based on the input of individual focus groups. The results showed more common goals and initiatives than unique ones and all envision a vibrant and inclusive creative and community space for musicians and music business professionals within their respective communities, though some spoke of ideas specific to their cultural needs.

Similarities

All three focus groups prioritize community building and networking as crucial elements and spoke of both internal and external-facing initiatives in fostering collaboration and growth. Each group acknowledges the importance of diversity, inclusion, and cultural understanding and emphasizes the need for spaces driven by and for their communities.

Professional development is a common theme, with a focus on workshops, classes, and mentorship programs. There were several workshop and panel suggestions in common, (IE, songwriting and audio engineering workshops as well as marketing panels) suggesting that it might be prudent to collaborate on the creation and hosting of some of these events. It was universally suggested that hub events aim to provide resources, opportunities, and support for both established and emerging artists. All groups agreed that access to resources such as rehearsal spaces, recording studios, and information databases is a shared goal, including offering mentorship programs.

All three hubs highlight the importance of preserving and celebrating their respective cultural identities through music. Podcasts, libraries, and a virtual Hall of Fame are suggested to showcase the rich history of these communities.

Dissimilarities

The Asian Music focus group emphasizes cross-cultural communication and collaboration, whereas the Latin Music Hub wanted to ensure that there would be an emphasis on Latin music styles and instruction, as well as making Latin music instruments available for use. The Black Music Hub emphasizes collective writing sessions, on and off-site access to mental health support and youth programming.

While all hubs propose workshops and classes, the specific topics vary. For instance, Latin Music Hub suggests classes specific to those genres as well as access to Latin instruments, and Black Music Hub includes classes on branding and grant opportunities.

Each hub envisions unique events such as HAAM Day-like series (Asian Music Hub) where artists can perform for the community at large, an ATX Latin music podcast,

semi-annual concerts (Latin Music Hub), and Black Music Town Halls (Black Music Hub).

While all hubs express a commitment to youth engagement, the specific programs and initiatives differ. For example, the Latin Music Hub suggests beginner instruments, and the Black Music Hub proposes information being made available by / presented by alternative education paths like technical trade schools.

There were multiple unique suggestions about external facing initiatives including the Asian Music focus group's proposal to create programs for the public to hire hub musicians, thus spreading awareness about the hub, whereas the Latin Music Hub envisions an ATX Latin music podcast and showcasing local talent to attract industry attention.

Conclusion

While the Asian, Latin, and Black Music Hubs share common goals of community building, diversity, and professional development, their unique cultural identities and community needs lead to distinct visions and strategies. While it is clear that all hubs can collaborate in certain areas and share resources, understanding these similarities and dissimilarities is essential for tailoring effective initiatives that resonate with each community's specific goals and aspirations.

2112 Report

Key Takeaways/Messaging

-The three hubs need to work together with complementary resources, not duplicate efforts, and can act as a feeder to a professional hub and job opportunities.

-Start with community building, virtual community, educational programming, utilizing existing spaces before building new spaces

-It is important to identify existing resources in the community before building anything competitive

-Creatives need community, networks, access to quality equipment and space, and an understanding of how to monetize their talent

Overview

As technology and innovation continue to change the landscape of the creative sector, entrepreneurial skills are needed more than ever. Educational resources, industry connections, and career pathways are often not easily identified by artists and creative entrepreneurs, particularly within historically marginalized and underserved populations. The City of Austin lacks sustainable environments where its emerging creative community can build careers. A shrinking supply of physical spaces for creatives prevents connections from being made and keeps resources fragmented. In addition, the majority of arts programs currently available lack business and entrepreneurship training and real-world experience. Through community and both physical and educational resources, these creative hubs can address the fragmentation of existing resources, lack of clarity on creative industry pathways, and disconnect between traditional educational institutions and real-world experience/industry relationships.

The modern day music industry is no longer solely dependent on traditional industry infrastructure. In order to thrive in today's creative economy we must focus on cross-industry collaboration, starting with an assessment of existing strengths and opportunities for the local creative economy. Austin's music industry has a significant opportunity to thrive through collaboration with its established film/video, tech, gaming, advertising/design, and lifestyle CPG communities. These creative hubs can provide a unique environment where emerging creatives from all of these industries can connect and grow together.

After more than 100 individual conversations with Austin's creative community and additional focus groups and community meetings the following specific needs have been identified:

Physical Resources:

- Rehearsal rooms
- Podcast/content studios
- Music production studios
- Recording studios

- Access to professional equipment for quality content creation
- Turnkey studios for editing/post production for independent editors
- Middle ground for film/video production space: 5,000-10,000 sq ft spaces
- Conference/breakout rooms
- Space to connect/collaborate (networking events/educational workshops)

Educational/Community Resources

- Skill-based training
- Physical resources/equipment/software
- Education around entertainment business/revenue streams/general entrepreneurship
- Space to gather, connect, collaborate
- Preservation of authentic culture
- Mental health support

Physical Space

Emerging creatives need access to the equipment, physical space, and knowledge to develop quality content. This includes properly constructed and sound treated rooms for creation, professional hardware and software for creating their product, proper educational training on equipment use, and content studios to create promotional content as there is a direct correlation between quality of promotional content and increased revenue for creatives. The attached best practices document for physical spaces provides recommendations for rehearsal spaces, production studios, recording studios, podcast studios, meeting spaces, and film/video content studios. These physical assets should be split up and shared between the three creative hubs. It is also important to ensure existing resources in the city are leveraged and promoted through these hubs. Although each hub will have a primary focus on a specific cultural group, the three hubs must also work together to share networks and physical resources, not duplicate efforts and exacerbate an already siloed industry.

While the full process of fundraising, design, and buildout of the hub expansions will take several years, we can leverage existing spaces and partners to start building community and providing resources immediately. These community building efforts will also help inform the final buildout of the permanent hubs.

Education/Community

In order for creatives to monetize their talent, they must possess not only knowledge of the entertainment business and the various revenue streams available to them, but also access to strong peer networks and industry connections. These networks provide a support structure, knowledge sharing, cluster effect for overall sector growth, and bypass gatekeepers to which underserved communities typically lack access.

To address fragmentation between hubs and industries as well as fill gaps in Austin's creative economy it is important to develop a mix of both in-person and virtual communities. Developing virtual community will not only provide a platform for connectivity between the hubs, but can

provide global connectivity to mentors and opportunities in areas of the industry that may not yet be fully developed in Austin.

As with the physical resources, it is important to assess what educational programs and initiatives are already working well in the city and develop partnerships prior to building out any competing resources. Programming should include training on equipment use and content creation skills, training on business skills and industry knowledge, and networking opportunities to build networks and foster collaboration. Collaboration is paramount to successful programming. We recommend partnering with established and trusted organizations in the city that provide networks and resources such as Health Alliance for Austin Musicians (HAAM), Texas Accountants and Lawyers Association (TALA), DAWA ATX Musicians, Austin Creative Alliance, Big Medium, Naturally Austin, and the City of Austin Music & Entertainment Division. New programming should only be created to fill gaps not already covered by existing programs.

Best Practices

The Center for Creative Entrepreneurship (CCE) has developed a successful model that addresses the above recommendations. To increase economic opportunity for creative entrepreneurs, especially underserved populations, CCE has developed a four part model that provides: educational tools for success; networks to build community and provide opportunities; spaces for creatives to gather and create; and workforce development initiatives to provide job opportunities. Upon entering a new market CCE assesses, aggregates, and amplifies existing educational resources of arts and creative industries organizations throughout the region, collaborates with academic programs and community-based incubators and accelerators, builds a network of industry professionals, mentors, and creative businesses that increase connectivity and learning; and develops new programs, content, and curriculum to address any gaps in existing resources. An advisory group is formed with local community and business leaders representing various sectors and cultures to inform the work. To address different learning styles and personality types it is important to provide educational resources and networking opportunities in different formats. CCE programming includes virtual and in-person business and industry-specific workshops, pitch and networking events, guest speakers, and access to online resources and live mentor meetings. In-person educational programming is supplemented by an e-learning platform that offers 72 courses, various industry mentors, 200 articles, and teaches 300 ways to generate revenue in music. CCE's website promotes free digital workshops from global partners, job opportunities, events, office hours, and funding opportunities. CCE also works closely with colleges, universities, and trade schools to supplement entrepreneurial education and build real world industry connections for students. CCE's model requires a program manager to be hired to support the local market, who is supported by the global CCE network.

CCE also commits to helping expand the talent pipeline within the creative sector through advanced professional development, job and entrepreneurship training, relationship building, and access to capital for individuals, creative businesses, institutions, and community organizations. CCE maintains a focus on equity, ensuring its programs engage communities of color, LGBTQ, veterans, and other historically marginalized communities for creative workforce.

To accomplish this, they partner with established community based organizations and workforce development agencies that intentionally serve, prepare, place, and support job-seekers from disinvested communities.

CCE operates out of 2112, Chicago's first hub focused on the development of businesses in the creative sector, including music, film/video, fashion, sports, design, interactive/immersive technology, and lifestyle brands. Through intentional community, education, and access to capital 2112 provides fertile ground for creative businesses to flourish. Density of industry in 2112 is leveraged by city government, educational institutions, non-profits, and private industry for industry pipeline development, business attraction, and sector growth. CCE also brings programming to venues throughout Chicago's neighborhoods to ensure ensure all creatives have access to the resources and networks needed to succeed.

While 2112/Center for Creative Entrepreneurship is the most comprehensive model for industry support, the following organizations also provide best practices for operations and specific areas of support:

ZUMIX (<https://www.zumix.org/>) Lynn, MA

The Record Co. (<https://www.therecordco.org/>) Boston, MA

YOUmedia (<https://www.chipublib.org/youmedia-teens/>) Chicago, IL

Youth on Record (<https://www.youthonrecord.org/>) Denver, CO

The Studio - Chattanooga Public Library (<https://chattlibrary.org/thestudio/>)

Cuyahoga County Public Library Maker Spaces

(<https://cuyahogalibrary.org/services/makerspaces/>)

<https://www-vice-com.cdn.ampproject.org/c/s/www.vice.com/amp/en/article/5d34px/libraries-are-launching-their-own-local-music-streaming-platforms>

1. **Zumix** - <https://www.zumix.org/>, (617) 568-9777

Zumix, founded in 1991, is an organization that provides programs for youths to help develop their skills in music and creative technology. The list of programs and additional details are shown in the table below.

<p>Programs</p>	<p>Youth Program → Offers more than 40 different programs in Creative Media + Technology, Songwriting + Performance, Instrumental Music and Sprouts → Includes filmmaking, radio + podcasting, studio recording + Music production and live sound.</p> <p>94.9 FM ZUMIX Radio → Run by the youth (https://www.zumix.org/radio/)</p> <p>Pathways → Offers tutoring, college application support, as well as paid leadership opportunities for young people → Invites guest panelists to come share experiences from their fields of technology and art to help with pursuing a job in the creative fields. → Partnerships with Bright Horizons, the Letters Foundation, Year Up, Berklee Summer Programs and the Posse Foundation offer additional opportunities for ZUMIX youth to continue their studies</p> <p>School Partnerships → Partners with schools in Boston to talk about careers in the creative industries</p>
<p>Availability/ Capacity of Classes</p>	<p>The classes range from sizes 6-10 but over the course of July to mid August, there will be a total enrollment capacity size of 104. The total breakdown and schedule of the upcoming classes are shown below</p> <p>Advanced Audio for Events -- July 10 - July 21 weekdays, 4-6pm, 8 ppl Music Video Production -- July 24 - August 4 weekdays, 2-4pm, 8 ppl Firehouse Radio -- July 10 - August 18 Mondays, Tuesdays, Wednesdays, Thursdays or Fridays, 6-7pm, 10 ppl Hello It's Me: Radio Drama -- July 10 – July 21 weekdays, 12-3pm, 8 ppl Rhythms of Ghana -- August 14 - August 18 weekdays, 2-4pm, 8 ppl Rock Ed -- July 31 – August 11 weekdays, 2-4pm, 6 ppl Advanced Rhythms of Ghana -- August 14 - August 18 weekdays, 4-6pm, 8 ppl Street Program -- July 24 - August 4 weekdays, 4-7pm, 10 ppl Voices -- July 10 - July 21 weekdays, 2-4pm, 10 ppl</p>

	<p>Black Box: Theater -- August 7 - August 11 weekdays, 4-6pm, 8 ppl July Sprouts Summer Special -- July 17 - July 27 Monday-Thursday, 11am-2pm, 10 ppl August Sprouts Summer Special -- July 31 - August 11 Monday-Thursday, 11am-2pm, 10 ppl</p>
Funding and Costs	<p>Tax exemption doc for expenses and revenues: https://projects.propublica.org/nonprofits/organizations/43132674/202033149349303813/full</p> <p>Donations (https://www.zumix.org/donate/)</p> <p>Grants: \$25,000 Grant (Crunchbase) → 2018 \$500,000 from Boston Police Grant (East Boston Times) → 2018</p>

2. The Record Co. <https://www.therecordco.org/> (617) 765-0155 - friday

A 501c3 nonprofit, founded in 2009, dedicated to making space for Boston's music makers. They have various facilities in the forms of rehearsal spaces and recording studios. More detailed information is written in the table below:

Amenities and Prices		Individual / Small Org (operating budgets less than \$2m)	Mid-Sized Org / Institutional (operating budgets greater than \$2m)
	Spaces		
Small Rehearsal		\$10/hr	\$30/hr
Medium Rehearsal		\$15/hr	\$45/hr
Large Rehearsal		\$25/hr	\$75/hr
Studios C + D		\$65 for 4 hours	\$48.75/hr
Studio B		\$100 for 4 hours	\$75/hr
Studio A		\$130 for 4 hours	\$97.50/hr
Small Production Suite		\$15/hr	\$45/hr
Medium Production Suite		\$20/hr	\$60/hr
Community Room		\$20/hr	\$60/hr
Services			
Piano tuning		\$125	\$125
Staff Assistant		Not Currently Available	\$20/hr
3rd Party Gear Rental		Not Currently Available	Cost + 20%
Subcontracting freelance recording engineers		Not Currently Available	Cost + 20%
Sessions outside of TRC operating hours (*requests subject to TRC approval)		Not Currently Available	Staff assistant x 2 (\$40/hr) for each hour outside normal operating schedule

<p>Operations</p>	<p>Booking Process: Website based but an account is required to log in</p> <p>Availability: Day to day availability is shown in Appendix A below but some common things are that:</p> <ol style="list-style-type: none"> 1. Rehearsal Studios are normally unbooked 2. Studios are largely always booked 3. Community room is rarely booked <p>Hours of Operation: Can start a session any time from 10 am to 10 pm. People have the option to extend the session until 11:30.</p> <p>Operation Details:</p> <ul style="list-style-type: none"> - Recording Engineer is needed to use studios but you have the option to get from the company or bring your own. They also have a network of engineers to choose from. - Production Suites do not require an engineer - There are floating gear but it is first come first serve
<p>Funding and Costs</p>	<p>Tax Exemption Doc https://projects.propublica.org/nonprofits/display_990/271238513/download990pdf_04_2022_prefixes_26-33%2F271238513_202106_990_2022041119849364</p>
<p>Interview</p>	<p>What made you decide to create two separate price points for institutions and individuals?</p> <ul style="list-style-type: none"> - Individual pricing below market and aimed to support artists who are unable to afford market rates - Larger organizations are going to be paying more to compensate for the lower price point from individuals <p>How are you able to implement this?</p> <ul style="list-style-type: none"> - They look at it by seeing who is paying - If entity has a revenue of 2 million and up, they will increase the price point - Honor system <p>If someone were to book a recording studio, what would the process look like for them in order to start recording?</p> <ul style="list-style-type: none"> - Submit a reservation - 3 different room types and have tiered prices - Production and rehearsal is just go in and rehearse - Recording studios have separate spaces and require an engineer that has gone through an orientation with the Record Co <p>If the client has no access to sound engineers:</p> <ul style="list-style-type: none"> - Resource group for people to look for an engineer - Don't assign one but makes a suggestion - High response rate for the community page

	<p>May I ask what the vision of the 55 Morrissey Project is? What is the selection process like?</p> <ul style="list-style-type: none"> ● Like a long term rental space ● First come first serve reservation basis ● Month to month payment and reserves the right to remove people's access in the case of breaking policy ● Long term vision: In our market, there are fewer and fewer music making spaces and they want to provide a low cost rent type studios have been reducing (these were normally low quality also to help reduce cost) ● To continue to providing the format for what music players need ● Still creating long term goals but the current set up is more of a crisis aversion. ● Good facility for people and the community ● They will probably find a more permanent answer since the current setup is a unique situation since the owner of the building is redeveloping the land while the parcel ● The building was going to be vacant so he rented it out to cover operating cost while getting favor from the city ● Not paying rent but only operating cost ● Similar to them owning the building
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**3. YOUmedia <https://www.chipublib.org/programs-and-partnerships/youmedia/>
(312) 747-4300**

YOUmedia is a library and studio space at Chicago Public Library designed specifically for teens. It is a place to hang out, mess around and geek out on projects to create your own music, video, 2D and 3D design, photos and podcasts with help from skilled mentors.

Amenities	<p>Recording Studio Locations:</p> <p>Altgeld Chicago Bee Douglass Harold Washington Library Center Independence Jefferson Park Kelly Legler Regional Library Merlo South Shore West Loop Whitney M. Young, Jr. Woodson Regional Library</p>
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Finances	<p>CPL Income Tax: https://cplfoundation.org/wp-content/uploads/2022/11/Chicago-Public-Library-Foundation-990-FINAL-2021.pdf</p>
Operations	<p>What are the steps to book a music studio? Is it limited to only a certain demographic?</p> <ul style="list-style-type: none"> - Teen dedicated space and started 2009 - Children and Adults are free to browse but the resources are only for teens - Open 7 days a week (1-6 mon-thurs, 1-5 fri-sat) - Certification - 30 min chat with the teens to talk about equipment, software and the rules - Once they are certified, they are added to the list, and they could use it twice a week, 3 hours at a time and allowed 4 guests - You can reserve the space from the front desk (call or email) and could stay there until someone else shows up (if nobody else is using it) - Also offers hard drives in the studio to save the project - Created some documentation and training - Everything is free - During certification they could learn more about their intent - Easy to get a reservation and booked everyday but still has availability, during school days it is usually booked all afternoon - Software is garage band and logic pro - Mini keyboard - Condenser mic <p>When using the recording studio, what are the necessary personnel present?</p> <ul style="list-style-type: none"> - In the past they had mentors who had a background in music production - Now the teens just need to be certified - Since its teens learning the basics, a lot of the trouble shooting isn't too bad and could be googled - Would be helpful to have someone who knows the software in and out - Production has had a setback because no librarians really have the skill but they are researching with youtube alongside teens <p>Are there any other physical resources for creatives within the music industry?</p> <ul style="list-style-type: none"> - Has drawing tablets to help with graphic tablets - Sewing machines with free fabric and patterns - Have cameras for programs

	<ul style="list-style-type: none"> - Could borrow the dslr camera with different lenses - Vinyl Cutter - Guitar pedals - 3d printers - Game Streaming section (twitch) - Capture card and obs - Has zoom recorder (field recording) - Musical instruments (drumset, keyboard, guitars) - 4 desktops with adobe creative suite <p>Are there any programs on educating artists how to monetize their skills?</p> <ul style="list-style-type: none"> - Needed, but don't currently exist - Have a college and career specialist (runs teen departments and offers internship) <p>Are there spaces for the creatives to gather, connect and collaborate?</p> <ul style="list-style-type: none"> - Encourage teens to come to youmedia spaces (25 locations) - Some branches have a hard time bringing people back - Want to use the whole space as a means to connect with other people - Have teens who end up collaborating
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<https://cplfoundation.org/wp-content/uploads/2022/11/Chicago-Public-Library-Foundation-990-FINAL-2021.pdf>

\$1 million gift over three years from BMO Harris Bank to the Chicago Public Library Foundation

4. Youth on Record <https://www.youthonrecord.org/> (303) 993-5226

YOR designs and implements strengths-based, music-centered programs intended to equip young people from historically under-resourced communities with the skills needed to find success in life by advancing their academic success, increasing their economic opportunities and career skills, and strengthening their community connections and networks.

Programs	<p>Youth Media Studio -- Provides studio space for young artists to record and develop their music. There are three main facilities for this: the Kiva, Production Lab and the Studio.</p> <ul style="list-style-type: none"> - The Kiva serves as a space for practice and performances. Several national guests have already led workshops in this unique space. - The Production Lab provides students with a computer lab with Ableton Live software, and industry standard production equipment under the expert instruction of partner artist mentors. - The recording studio uses the designs of musicians, sound
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	<p>engineers, and industry technicians like Allen Baca and Cody Noha. It is available for student use but also host local, national and international musicians, and will generate revenue for our youth programs via intimate concerts and through the sales of a compilation album produced</p> <p>Open Lab -- Is a free after school program for youth ages of 14 through 20 who are interested in exploring music production, song recording, music lessons and artist development. The program is facilitated by local professional musicians who are dedicated to providing participants with the knowledge and guidance they need to grow as aspiring artists.</p> <p>Open Mic -- A beginner-friendly, encouraging open mic for performance experience. It happens 4-8pm, Every First Friday</p> <p>Audio Arts -- Our Audio Arts program and paid podcasting internships give youth the chance to explore podcasting, radio, and sonic art through hands-on learning in the field and in the studio. Young creatives ages 18-24 have the opportunity to produce original audio pieces while developing skills in writing, interviewing, storytelling, and audio production.</p> <p>Youth on Record Fellowship -- The Youth on Record Fellowship program is an intensive and comprehensive 1.5 year long program that is designed to bridge the gap between high school and either post-secondary school or a career. Each month, YOR Fellows participate in personal, professional, and artistic development programming</p>
Availability	<p>All programs are on an application basis. The application portal is found in the link below.</p> <p>https://www.youthonrecord.org/youth/out-school-program-registration</p>
Finances	<p>Tax Exemption Documents</p> <p>https://projects.propublica.org/nonprofits/organizations/421724770/202223359349301117/full</p>
Impact on Community	<p>Full Slides: https://www.youthonrecord.org/sites/default/files/2023-01/YOR%20Impact%20Report%202021-2022.pdf</p> <p>Summarized:</p> <ul style="list-style-type: none"> - A larger increase psychological wellbeing in 2022 compared to the increase in 2021 - Demographic charts linked below

5. The Studio 423-643-7720

The Studio at the Chattanooga Public Library provides library card holders access to a state of the art recording studio and educational facility with industry standard equipment and resources to help inspire, educate, and spark creativity

<p>Amenities and Prices</p>	<p>The studio consists of three live rooms; vocal booth, drum room, live room and the main control room.</p> <p>The studio has a floor area of 1,000 sq feet and has most standard equipment</p>
<p>Operations</p>	<p>The studio is open to all library card holders. Library card holders must fill out a form to sign up that details when, who and why the studio will be used.</p> <ul style="list-style-type: none"> - In order to get a library card, you must be a resident of the City of Chattanooga, attend public school in the area or have a property within the city.
<p>Operations</p>	<p>When using the recording studio, what are the necessary personnel present? Would a sound engineer be needed in order to use the recording studio?</p> <ul style="list-style-type: none"> - 4 audio recording studios - 2 memory lab - 6 full on makerspaces - Model that they follow is that any of the users 11 and up could use - They take an orientation and they are free to use - Do not have staff within those spaces and the librarians provide enough training and background - No experts in the spaces - Train staff to provide little bits of entry points - Created a “how to operate” and screenshots for common issues and projects - If they find a pattern in questions or process they document the solution - If there were new problems that arise, no expectation for staff to fix - Union environment for staff - There are limitations on what other staff could do - If one person at location A is providing experience, they want to limit it to make the thing uniform - If issues come up they call outside vendors to solve the problem <p>Are there any other physical resources for creatives within the music industry?</p> <ul style="list-style-type: none"> - Only have mini keyboard, condenser mics, 4 channel input, has adobe creative cloud - Licenses are probably the most expensive (36 in total)

	<p>- Some other studios have but not every one. It is too hard to maintain instruments.</p> <p>Are there any programs on educating artists how to monetize their skills?</p> <ul style="list-style-type: none"> - Brand the place as a co learning space, see a lot of side hustles - Overall series from business planning to entrepreneurship and talking about packaging it with the maker program - Learning more about the users and stuff - In the fall, they plan to do a podcast and interview the makers and interview them about their best practices and etc <p>Are there spaces for the creatives to gather, connect and collaborate?</p> <ul style="list-style-type: none"> - The recording space is in the teen spaces so the recording spaces is mostly used by teens - Like an access point so they can mess around and learn about the place.
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6. Cuyahoga County Public Library Maker Spaces

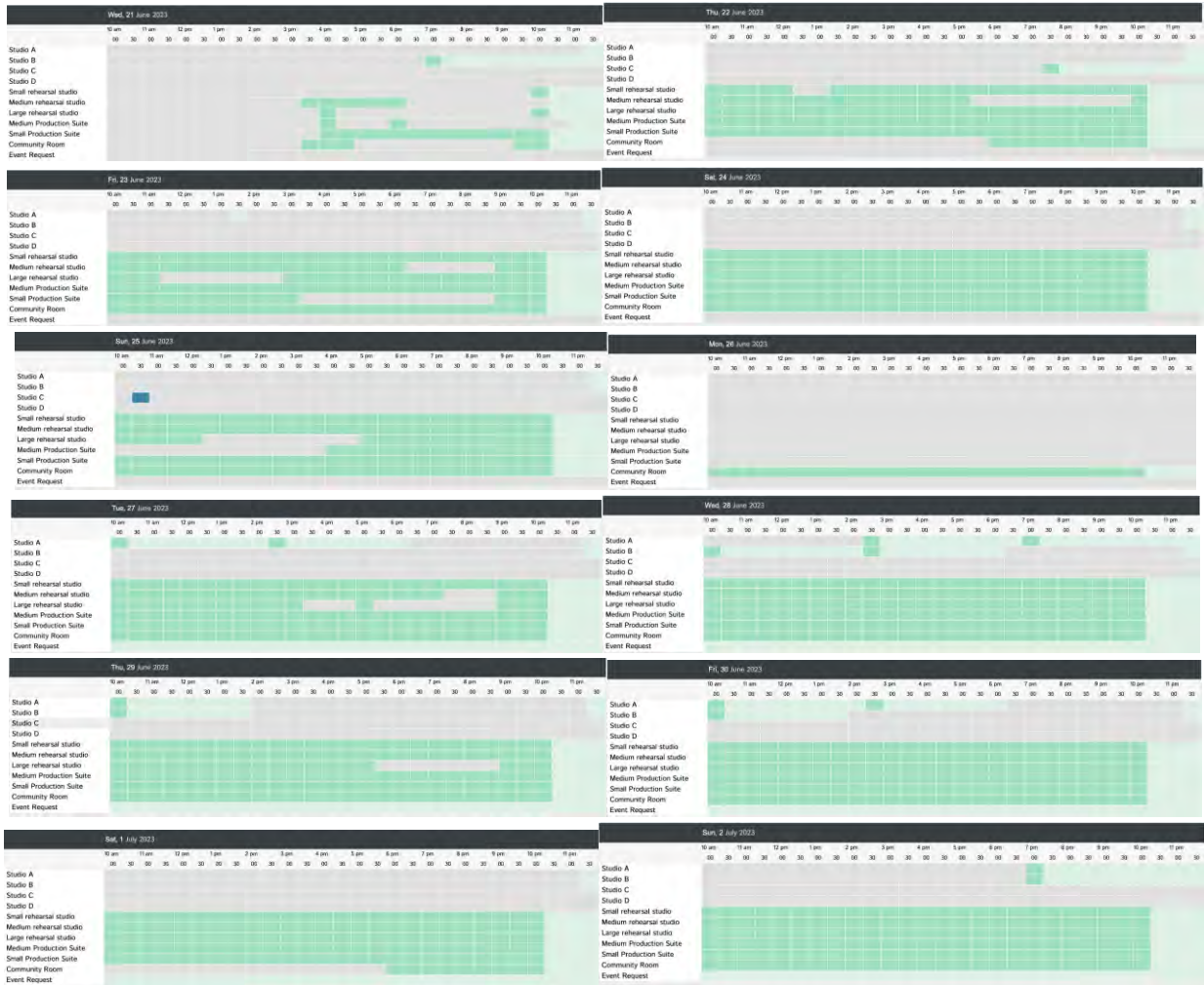
<https://cuyahogalibrary.org/services/makerspaces>

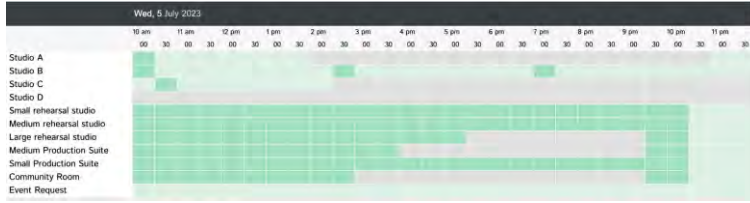
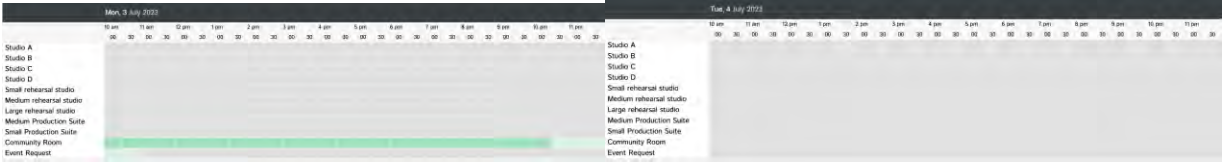
The Cuyahoga County Public Library provides a maker space inclusive of 3D printing machines, music studios, memory lab and a writer's space. This is available to all residents with a library card and who have completed the orientation for the respective equipment.

1.

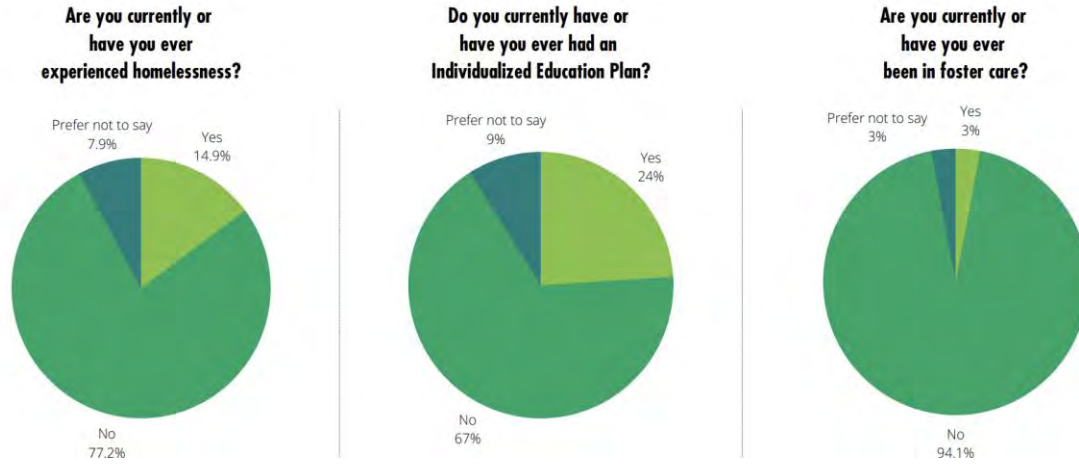
Amenities and Prices	<p>Equipment: Soundproof recording booth Mac computers Adobe Creative Suite including Adobe Audition CC audio editing software GarageBand audio editing software Microphone Keyboard DAW controller</p>
Operations	<p>Booking Process:</p> <p>Requirements:</p> <ul style="list-style-type: none"> - No Studio Engineer is needed - Orientation on the space is needed. Orientation dates vary but could be found in this link https://attend.cuyahogalibrary.org/events?v=list&term=Studio+Orientation&r=days&n=45
Funding and Costs	<p>Tax Exemption Doc https://projects.propublica.org/nonprofits/display_990/271238513/download990pdf_04_2022_prefixes_26-33%2F271238513_202106_990_2022041119849364</p>

Appendix A- The Record Co Scheduling Availability from June 21 - July 5





Appendix B - Demographic Data of YOR



Potential Funding Sources

- In-kind product support
- Corporate sponsorship
- Foundation support
- City funding

Funding Narrative

Successful comprehensive industry support initiatives require a collaborative effort between corporate partnerships, foundation support, private donations, earned revenue, and city support. Corporate partnership can come in the form of in-kind product sponsorship of equipment for content studios and financial sponsorship. Sponsorable assets include individual studios, conference/breakout rooms, learning centers/presentation space, phone booths, etc. Austin is home to a number of anchor creative businesses and additional corporations with a vested interest in supporting authentic Austin culture and quality of life. There are also a number of national and global brands that have interest in plugging into Austin's creative community.

Prior to building out the new hubs, a programming/community role should be hired for each creative hub to begin building community and providing the resources described above. Additional budget should be allotted for industry expert stipends. These roles could be funded through existing city funding or from local foundation/corporate philanthropy support.

As community develops, additional funding should be earmarked for scholarships to existing programs/spaces in the city



KARP DESIGN STUDIOS

Acoustic Design and Fabrication Contractor

4245 N. Knox Ave • Chicago, IL 60641 • (773) 319-4180

**MUSEUM AND CULTURAL PROGRAMS
AUSTIN PARKS AND RECREATION DEPARTMENT**

**Emma S. Barrientos Mexican American Cultural Center
George Washington Carver Museum, cultural and Genealogy Center
Asian American Resource Center**

**THIS IS AN OVERVIEW AND GUIDLINE TO BASIC LAYOUT PRACTICES
AND PRICING RANGES FOR COMMUNITY CENTERS AND CREATIVE
SPACES.**

**INCLUDED ARE RECORDING STUDIOS, REHEARSAL ROOMS, CONTENT
STUDIOS, PODCAST ROOMS, FILM/VIDEO PRODUCTION AND EDITING
SUITES.**

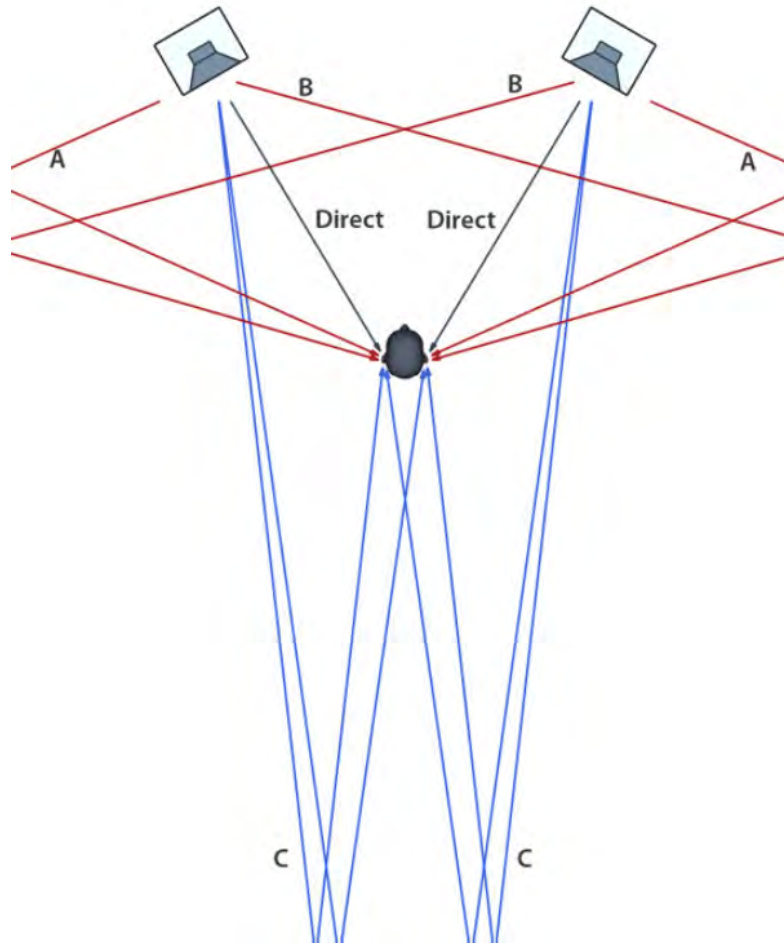
RECORDING STUDIO CONSTRUCTION AND EQUIPMENT GUIDELINE

When setting up a recording room or facility there are many factors to consider for optimal sound quality and functionality. It is so easy to get lost in details and lose track of priority that it is a good idea to start with “who am I catering to?” and “What is the specific purpose for this space?” before suffering from scope creep and decision fatigue.

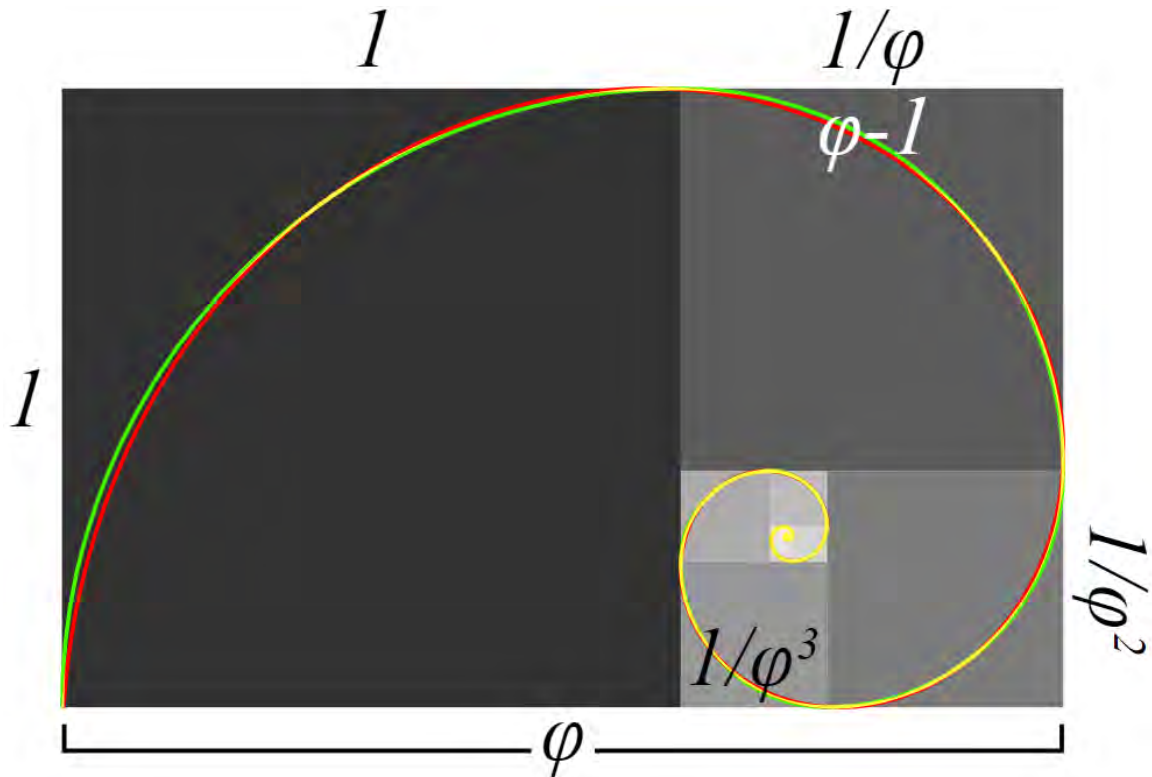
1. Space and room considerations

- Choose a room with minimal external noise, away from other strong sound sources and impact sensitive areas. Building room isolation (sound proofing) is resource intensive and can only go so far. Putting foam on the walls does not block sound from traveling between rooms, special construction design and materials are necessary. Determining the optimal location in these regards should be done before any isolation design is performed. Secluding these rooms as far from rehearsal rooms or event spaces as possible will make things substantially easier going down the line.
- Be conscious of room dimensions and attenuation (acoustic treatment) to minimize unwanted sound reflections and standing waves. This type of reverberation makes it difficult to hear details in sound, and exaggerates certain frequencies. Creating audio content in a room with these exaggerations also makes it near impossible to have the low, mid, and high range balance translate well to other listening spaces. Even with the best studio monitor speakers available your mixes won't sound right outside your studio if your room doesn't reproduce sound accurately.
- The first reflection approach can be used on smaller rooms on a budget. This is achieved by placing attenuation or diffusion at first reflection points around the room as opposed to treating entire surfaces.

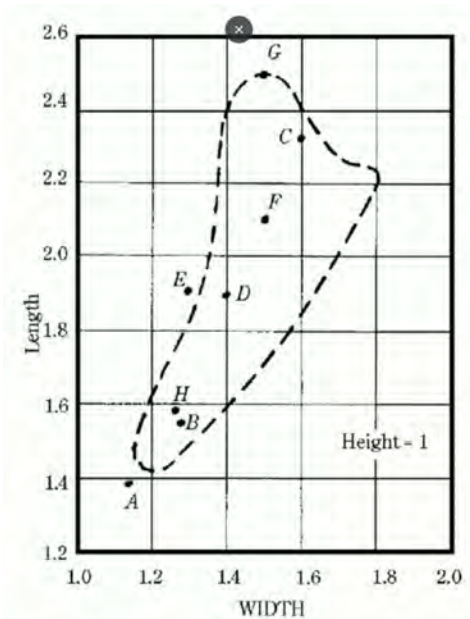
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- We try to start with the golden ratio, 1 height 1.6 width 2.6 length, then work from there. The ancient Greeks discovered that building a room with these proportions yielded better acoustic properties than any other ratio, resulting in detailed, accurate, and intelligible sound from all positions in the room.



- Also important to room design is the overall size of the room. Working in tandem with the golden ratio, we use the Bonello Graph to choose the optimal size for the room following the golden ratio to control low end resonance and prevent unnatural bass frequency build up.



- Of course the existing structure and other construction concerns won't always allow for the ideal design. When it's not possible to adhere exactly to the golden ratio and size accordingly for the Bonello Graph we can incorporate other design practices, Avoiding parallel walls and 90 degree angles as much as possible. Curved surfaces can provide a great benefit as well. From there, we can treat the room with acoustic attenuation to combat and minimize any remaining acoustic anomalies.
- Accessibility is an important consideration as well. You don't want the workflow of the room to be impeded by difficulty getting to the room, or getting equipment in and out of it. Planning the workflow in the room and traffic patterns in advance is a great idea. Overlooking ADA compliance early on for a commercial facility can create headaches and require a lot of recalculation down the line.

2. Acoustic Treatment

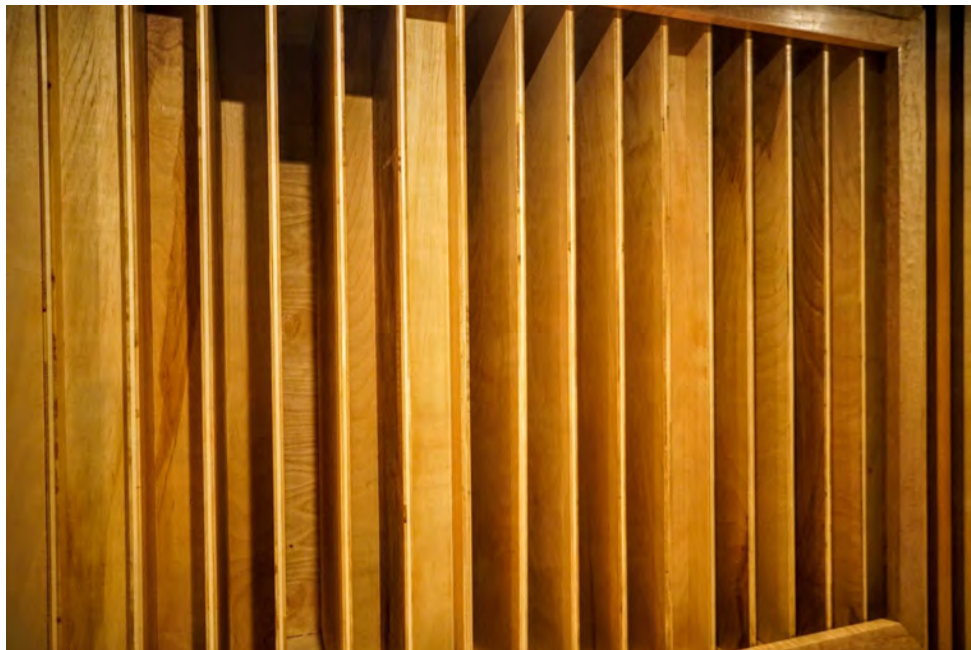
- The installation of attenuation apparatus (panels, diffusers, traps) will control room reflections and combat excess buildup of unwanted room nodes (standing waves) and frequency anomalies. As mentioned, the overall size of the room and the ratio of room dimensions is the starting point to avoid these problems, attenuation is used to address remaining issues. No room is 100 percent acoustic perfection so some attenuation is always needed. The more compromises that need to be made on room dimensions and size, the more acoustic treatment will be necessary to prepare the room for critical listening. Rooms that are smaller than ideal, or that have square dimensions can still be made usable with calculated use of attenuation, though there will be a sweet spot in the room where everything sounds balanced and correct, whereas some areas in the room will inevitably sound boomy or muddy. The sweet spot will be known when designing the layout of the room, so the room workflow can be optimized for that spot.
- Materials such as soft and rigid insulation, foam, carpets, curtains, diffusers and bass control systems remedy most situations. Each has its own unique properties and solves specific problems. There is a science to choosing the right material to use in the right place. Using too much or the wrong material can remove all liveliness from the room and it will sound

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dead and unnatural. A dead room can be desirable for recording voice over narration that's not meant to sound like it's in a physical space, but it will not be accurate for critical listening, and will have an unnatural lifeless sound for recording music.



Ceiling clouds



Diffuser wall

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Basic wall panels



Framed wall panel

- Furniture and the placement of these pieces can also contribute to the sound of the room. Desks and hard surfaces can add reflections to add some life back into a room that is starting to sound dead. Shelves can sometimes act as a diffusion, breaking up sound waves without absorbing more frequency than is necessary. Couches (cushiony) can absorb sound and help keep things controlled.

3. Sound Proofing

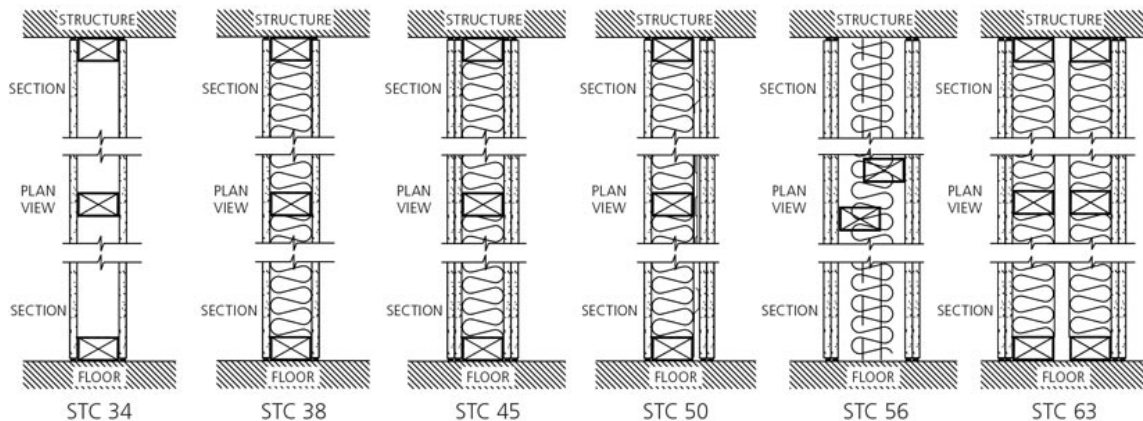
- Sound proofing is created by isolating your room from its surroundings. Sound at its core is vibration. Anything that allows vibration to pass in or out of the room must be controlled to isolate it. Closing off any air gaps will stop sound from traveling through the air between rooms, helping prevent transfer of higher frequencies. Lower frequencies will still travel through solid materials. Adding density and decoupling materials from each other will help reduce mechanical transfer of sound.
- Unless you are working with a completely limitless budget, it is important to identify what specific degree of sound proofing is necessary before beginning construction.
- Sound proofing is measured in STC. This basic graph of STC ratings can give you an idea of what kind of sound will still be audible once the space is completed.

STC	Noise source
45	Loud or amplified speech audible Loud music audible, bass notes particularly strong
50	Loud or amplified speech faintly audible Loud music barely audible, but bass notes quite noticeable
55	Loud music not generally audible, but bass notes still heard
60	Loud music inaudible except for very strong bass notes

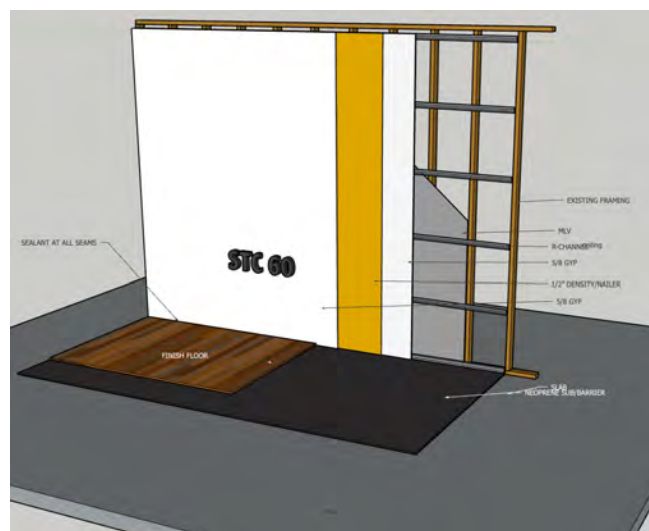
- An STC rating of 60 to 65 is a minimum of what I like to achieve in a commercial environment.
- There are some specific construction procedures to pay attention to during the studio build to ensure the isolation results meet expectations.

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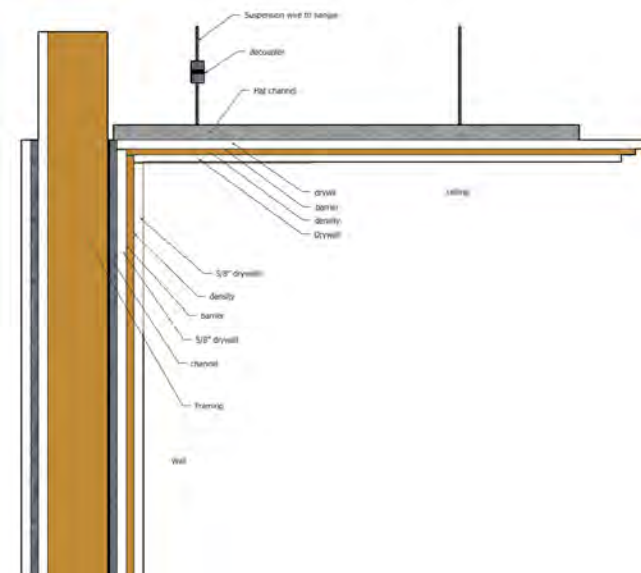
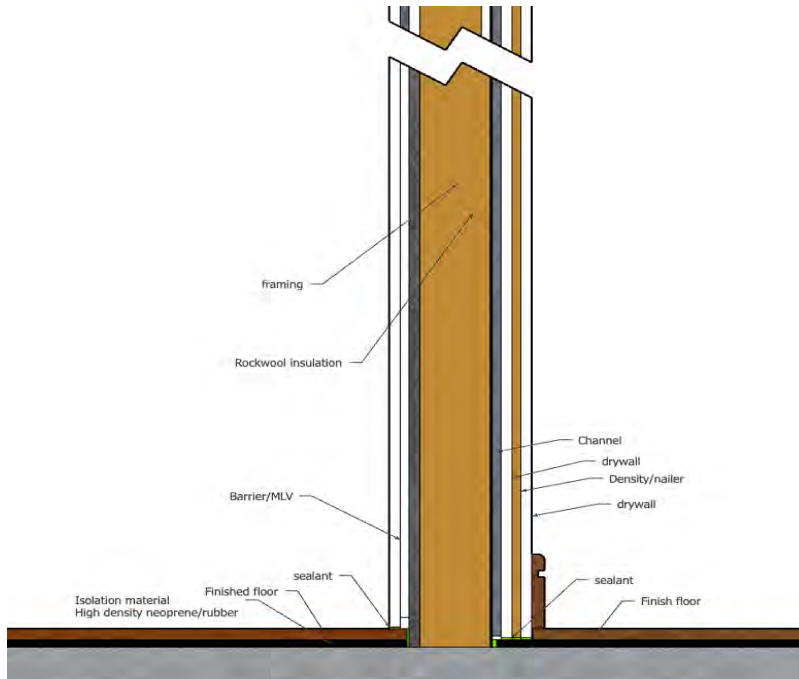
- Floating floor construction greatly contributes to the prevention of flanking issues which occur when rooms are connected together with no gaskets to stop vibration.
- Double wall framing on floated floors with suspended ceilings is the most effective, but at the same time will greatly increase construction costs. Dual doors, mounting to resilient-channel, use of mass loaded vinyl, extra layers of drywall and Green Glue can all increase STC ratings.
- Determining the cost to benefit ratio is very important to get correct. When determined and executed correctly the results are amazing.
- Below are examples of basic wall construction methods without floating floors or suspended ceilings

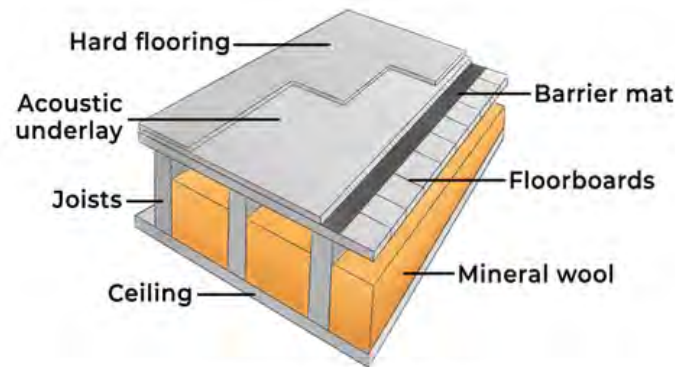


As you can see in the above graphics the density of the wall construction increases with STC Variables. (so does the cost)



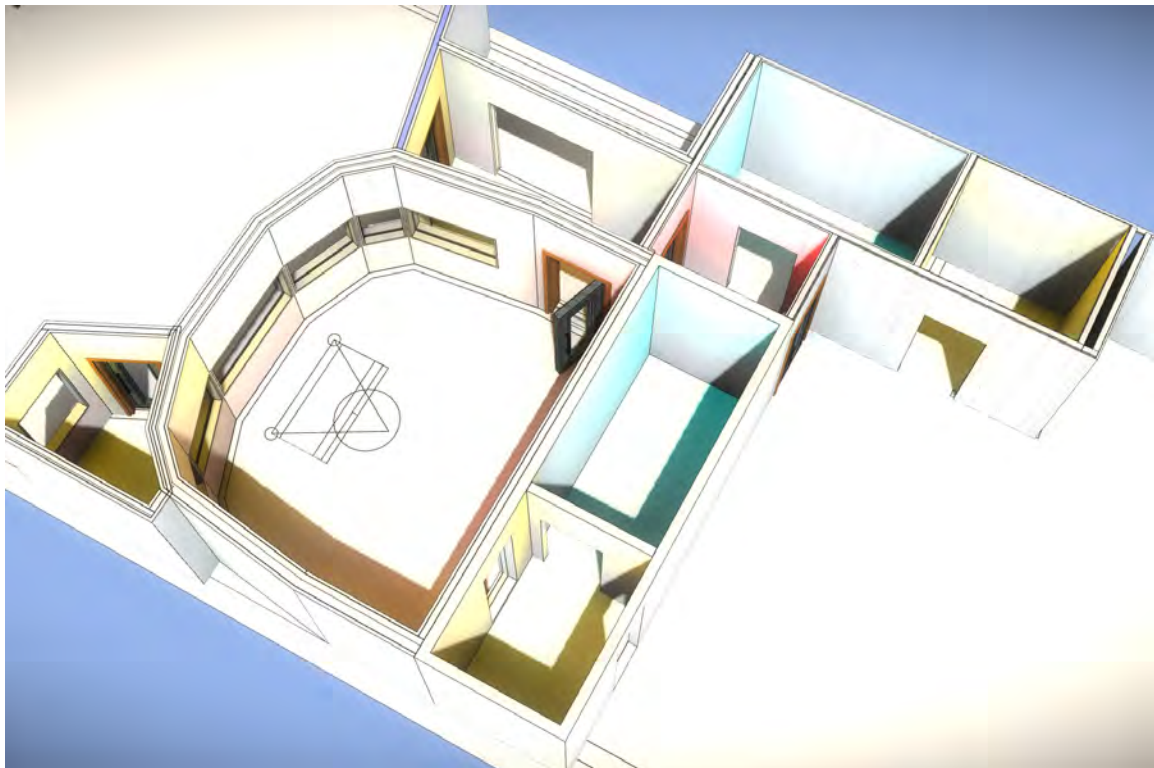
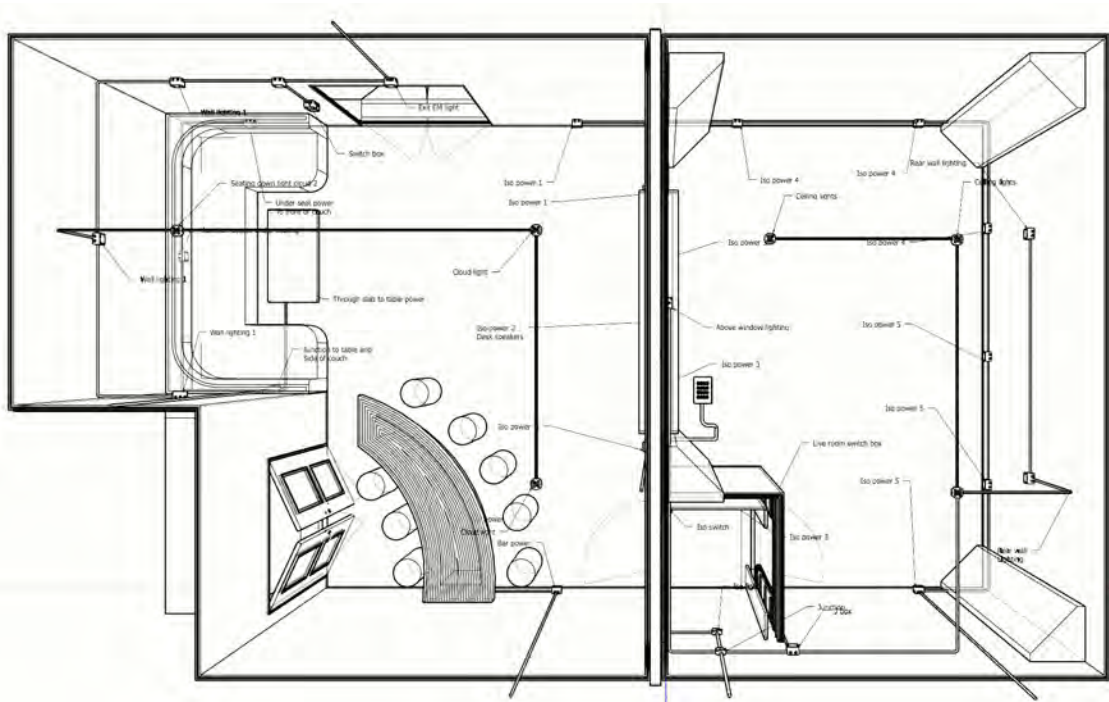
- Below are examples of Floated floor systems and suspended ceiling systems





Layers of a soundproof floor

- The above techniques will dramatically reduce flanking issues and mechanical transfer between rooms that are coupled to each other
- #### 4. Layout Drawings
- All of the above mentioned considerations are of such high importance and play off of and balance each other so much that it is almost impossible to get right without some revisions.
 - Detailed drawings must be made, revised, and agreed upon before any work is performed on the space.
 - Design for acoustics and equipment for studios, content, performance and podcasting should be performed by a qualified professional in each aspect.
 - These areas overlap so it is quite possible to have a single designer for the project.
 - 2D 3D plan views and elevations are preferred for each project/room. 3D live renderings are also favorable and helpful to clients and contractors to see the finished product and to make changes before the first brick is laid.
 - usage is a big factor in room design. The size of the room should be considered before design. The use of an existing room is usually the case and can usually be adapted to the use of the room.
 - Design costs run the gamut and are dependent on a plethora of reasons. \$20 to \$200 per sq. ft. depending on depth of project.
 - Working drawings of individual pieces are always a plus to ensure compatibility and workflow.



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5. Furniture

- A comfortable production desk with in desk racks keeping all frequently used equipment and controls in easy reach will make for an efficient and expedient workflow.
- We recommend a comfortable chair with proper ergonomics to avoid muscle pain, and proper lighting to create a comfortable environment without unnecessary eye strain.
- Additional couches, tables and chairs should be planned for, giving students, clients and musicians their own space while the engineer is working.





6. Audio interface

- An audio interface is a critical tool to handle analog to digital conversion of sound, and getting it into and out of your computer at professional quality.
- Audio interfaces come in many shapes and sizes with many optional features. A podcasting studio may only require a one or two input interface with a built-in microphone preamp. For recording a full band you will want between 16 and 64 channels that will use stand alone microphone preamps. Some interfaces allow you to run audio over a computer network for extremely flexible routing between many rooms.
- Focusrite, Presonus, Motu, RME, Universal Audio, Solid State Logic, Avid, and Apogee are all reputable brands.
- You may want to integrate your audio interface with an analog console if your engineers prefer the sound or feel. However analog consoles come with a significant expense.
- Control surfaces can provide a middle ground, allowing control of your digital workflow with the tactical feel of knobs and faders of an analog console.

7. Microphones

- A variety of microphones for different applications will be needed. Microphones can be classified both by the technological method they use to convert sound into energy, and by their polar pattern, which describes what direction they pick up sound from.
- Microphones are built as dynamic, ribbon, or condenser. They have polar patterns of omni, bi-directional, cardioid, hypercardioid, and supercardioid.
- Cardioid mics will pick up sound from their front and greatly reject sound from the rear with reduced sound from the sides. Hypercardioid mics have increased rejection from the sides and can pick up more distant sound from the front, but begin to pick up sound from a narrow area behind the mic as well. Supercardioid, or shotgun mics, pick up even more distant sounds but suffer from increased rear pickup as well. Bi-directional, or figure 8 mics pick up from front and back equally. Omni mics pick up sound from all directions equally.
- Omni mics are good for accurate measurements or recording a single source while capturing all of the room acoustics with it.
- All other polar patterns are considered directional. These are used much more commonly so the microphone can be focused on a source, and so multiple microphones may be used in one space on multiple sources. Directional microphones also all exhibit a proximity effect, where the mic will pick up more low end the closer it is to a subject.
- Cardioid microphones are most common and used in live sound, studios, and broadcast applications.
- Hypercardioid mics are somewhat less common but are used in many of the same situations as cardioid mics when extra directionality is desired.
- Supercardioid mics are typically used at a distance as boom mics.
- Bi-directional mics are usually used for dialogue or studio recording.
- Dynamic microphones are the most common build of microphone, followed by condensers and ribbons. Dynamic microphones are almost always cardioid or hypercardioid.
- Ribbon mics are the oldest design, with a very recognizable warm sound quality, however they can be damaged by high sound pressure levels and they do not capture as much detail as other mics. Almost all ribbon mics are bi directional.

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- Condenser mics capture the most detail of any build type. They come in large and small diaphragms which are tailored for low or high frequency content. Some condenser microphones utilize two diaphragms together and can switch between multiple polar patterns from omni to hypercardioid and everything in between. There are even models now that record two singles that can be blended together in software to make any imaginable polar pattern in post.



8. Headphones and Monitors

- Use for precise monitoring during the recording and mixing process.
- Near field and main monitors come in a variety of styles and purposes. Use a set that best suits your intended use.
- Active or powered monitors are most commonplace these days. Passive monitors require use of an external power amplifier to drive them.
- Subwoofers are also helpful to balance out the low end of the frequency range. It helps the main monitors to create a low-end depth and round out the signal.
- A flat frequency response is the goal with your studio monitors.

9. Digital Audio Workstation (DAW)

- Recording software that engineers use to record and combine signals, effects and voices and onto the digital audio tracks.
- Logic, Pro tools and Ableton live are a few popular choices.

10. Preamps and Signal processors

- A microphone preamp is necessary for boosting microphone signal.
- Many affordable preamps offer exceptional transparency these days.
- More expensive preamps add desirable and sought after character to the sound of the mic.
- EQ, compressors, reverb/delay units etc. can be added to audio in software after it is recorded, however many people prefer to use outboard gear to apply before sound enters the computer, and some people feel that hardware effects still sound better than any software effects can replicate.

11. Cables and Connectors

- Speaker cables, patch cables, XLR cables, TT, 1/8", 1/4" etc.
- An abundance of cables will be needed for connectivity to the recording device from a wide variety of source signals.

12. Instruments and Machines

- Guitar, bass, keyboards, drums
- Well showcased instruments will impress prospective clients



13. **Power Conditioning**
 - Power conditioners and surge protectors are imperative for stable power supply and protection of gear.
14. **Backup Systems**
 - As with any information you need back ups. Save your recordings on a hard drive, cloud storage options or both. Redundancy is important with digital information storage, it is said if it only exists on one device it may as well not exist at all
15. **Networking**
 - Networking systems are a must for keeping your computers up to date, for sending and receiving media with clients, backing up your sessions, and potentially even routing studio audio over the network (Dante).
16. **Maintenance and Upkeep (Monthly or as use basis for cost)**
 - Maintain equipment (Instrument intonation, amplifier servicing, drum head replacement)
 - Keeping software and firmware up to date
 - In house tech support is optimal for the least amount of down time.

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17. Power distribution

- An isolated panel for the sensitive audio gear should be about 100 amps per studio if there is not an abundance of large format analog audio gear such as . Digital gear takes substantially less power than traditional analog gear and less wire and cabling.

Cost

Studio rooms vary in cost with needs and expectations
Expect to pay between \$150 and \$350 per sq. ft.

REHEARSAL ROOMS/HOURLY SPACES

Rehearsal spaces and hourly use rooms have much in common with studio rooms but have their own considerations. These rooms can be built similar to a recording studio but not necessary. As long as there are multiple layers of drywall and adequate insulation the sound transmission will be reduced but not eliminated. These rooms should be comfortable to the client and include everything necessary if rented on an hourly basis. If it is a lease situation the tenant is usually responsible for their own attenuation and amenities.



Room size

- 120 sq. ft. up to and sometimes exceeding 500 sq. ft.

1. Construction

- Single or double wall construction.
- Resilient channel
- Two layers of drywall minimum
- Insulation-Rockwool or fiberglass in wall
- Acoustic panels for hourly rooms
- Carpet or rubber flooring to absorb sound (can be left as a hard surface for cleanliness)

2. Instrument storage for hourly rooms

- Rentals for instruments, hardware etc.

3. Pa system for hourly rooms

- PA should be adequate for room size.

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- Passive speakers and a simple powered mixer, or powered speakers with an unpowered mixer. Built in effects are nice to have but simple operation is a greater priority
 - Floor monitors
 - In ear mixing system (actual in ears not included)
4. Amplifiers and speakers for hourly rooms
 - Supply basic setup
 - Instrument amplifiers and speakers or combo amps
 - Keyboards
 - Drums
 - monitor system
 5. Microphones and stands for hourly rooms
 - Vocal microphones (so many)
 - Microphone stands
 - Music stands
 6. Furniture for hourly rooms
 - Seating for musicians
 - Comfort for meetings and discussion
 7. Ventilation (HVAC)
 - As per code
 - Ceiling fans and HVAC systems are required.
 - Ductwork should be compartmentalized as much as possible to avoid sound transfer from room to room. this can be achieved by separating runs from each other or the use of inline sound dampening duct mufflers.
 - Acoustic duct liner is recommended for the interior and exterior of send and return runs.
 8. Power outlets
 - Install sufficient power in all rooms allowing for amplifiers, instruments, PA etc.
 - 2@ 20A per room
 - Use power strips with surge protection for the safety of the musicians and equipment.
 9. Lighting
 - Install proper and adequate lighting for each room.
 - Dimmers for mood, vibe, atmosphere and creativity.

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10. Tenant guidelines
 - In writing establish clear rules for use and etiquette to create an environment of order and respect for all occupants of the establishment.
 - Suggestion page for community.
11. Recording equipment
 - Optional, basic simple recording gear.
12. Security
 - Locking storage
 - Cameras
 - Sign in
13. Maintenance (Monthly or as use basis for cost)
 - Regular inspections of equipment and rooms in hourly settings.

Cost \$100 to \$175 per sq. ft.

FILM PRODUCTION AND CONTENT SPACES

2,000 sq. ft. to 10,000 sq. ft.

1. Pre Production Office
 - Office for producers, directors, writers and other personnel.
 - Space for pre production.
 - Storage for office sensitive materials. (Scripts, storyboards)
2. Workshop
 - Space for building sets
 - Tool usage set storage and modification, building maintenance.
 - Safety and ventilation are first and foremost.

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3. **Sound Stages**
 - The size of the sound stages will depend on projected usage.
 - The sound stages should be adequately sound attenuated and sound proofed to the needs of the community.
 - Access to power and rigging equipment
4. **Cyclorama**
 - Infinity wall for specific CG backgrounds or infinite depth
5. **Costume/Wardrobe department**
 - Fitting rooms
 - Storage
 - Laundry facilities
6. **Makeup and Hair**
 - Stations equipped with mirrors, lighting, and seating for makeup and hair artists.
 - Storage for artists
7. **Catering and craft services,**
 - Catering area
 - Tables, chairs, beverages, snacks for crew, production and talent
8. **Green Rooms**
 - Comfortable space and restrooms for crew and talent.
9. **Postproduction rooms**
 - Editing suites
 - Recording studios
 - Color rooms
 - Screening rooms
10. **Storage and equipment rooms**
 - Have a selection of equipment available on site.
 - A proper inventory system is important to keep equipment from going missing.
11. **Equipment**
 - Cameras, Tripods, Microphones, lighting, memory cards, batteries, chargers, playback, Gimbal/stabilizer, cables, monitors etc.

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12. **Editing software**
 - Final Cut, Adobe Premier, and Davinci Resolve are popular options
13. **Hard drives**
 - External solid state drives will make transferring large projects between workstations easier.
14. **Backdrops/Green screen**
 - The use of backdrops and green screens will add to the versatility of the shot. you can be anywhere without leaving your facility.
15. **Props/Set Dressing**
 - A supply of everyday items to help with the ambiance of the shot or subject matter in the preferred message that is being presented.

Cost is dependent on size, scope, usability and nature of facility as well as what styles of content will be produced.

PODCAST STUDIOS

These rooms should be capable of producing a comfortable environment while catering to the broadcast needs of the podcaster.

Network connections and proper interfacing tools are needed.

Content created in these rooms will be relatively quiet compared to other spaces, but basic soundproofing should be addressed to block outside sound from coming in.

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This will reduce the possibility of the microphones picking up the unwanted sound.

A very basic recording interface will suffice for these rooms.

The number of microphones needed will depend on if the podcast hosts guests or not.

\$50 to \$100 sq ft depending on decor.