Reimagining the SPCA Recording and Rehearsal Studio

Supplemental Materials

An Interactive Qualifying Project Material submitted to the faculty of
WORCESTER POLYTECHNIC INSTITUTE
in partial fulfillment of the requirements for the Degree of Bachelor of Science

Submitted by:
Elowyn Akers
Flynn Duniho
Adam Kalayjian
Isabella St. Angelo

Advisors:
Professor Sarah Stanlick
Professor Esther Boucher-Yip

Sponsor Contact:
Nigel Spencer

February 26th, 2024

Table Of Contents

Studio Engineer Youth Council

Overview

An evolving group of students connected to the music teacher's school network would volunteer to teach at and run the SPCA recording studio. In return, they can utilize the studio when others aren't using it. The music teacher has already expressed interest in taking charge of this endeavor. He will reach out to students in secondary school who might be interested in volunteering in their free time. This solves the problem of acquiring a studio technician and eliminates the need to get funding specifically for the position.

Business Model Canvas

- Community Segments
  - Youth interested in music production or other music activities
  - Youth inexperienced with music who would like to gain experience by using studio
- Value Propositions
  - Accessible music education and exploration for local youth
  - Practical experience gained in studio management and music production
  - Community engagement through music and technology
  - **Empowering youth with leadership and responsibility**
- Channels
  - Music teacher's student network
  - Local schools' faculty network
  - Other local community centers (ex. Somali Youth Development Resource Center)
  - Online presence of studio space (See General Recommendations)
- Community Relationships
  - Engaging with students and community members through individual usage and programs bringing together youth members
    - Personal connections with members of the youth council result in repeated usage
  - Long-term relationships with youth members to volunteer as studio engineers
  - Supporting music students through continued usage of studio space
- Revenue Streams
  - Grants and sponsorships
  - Donations from community
- Key Resources
  - Studio space with an updated set of equipment for various music and podcasting use cases (See General Recommendations)

- Key Activities
  - SPCA staff interviews with interested student members
  - Music students organizing and managing the studio space
    - Providing engineering for SPCA and other programs utilizing space
    - Providing training and workshops for music education for younger students
- Key Partners
  - Local schools and educational institutions for recruiting students
  - Music teachers can assist with recruiting students for the space
  - Network of older music students who will be members of the council

Podcast/Storytelling with Care4Calais

Overview

A podcasting program partnering with Care4Calais will allow refugees connected with the organization to record their personal stories and share them with a greater audience. This can either be done in an interview style, with someone giving prompts to facilitate the conversation, or simply in a narrative style where it is just one person recounting their story in any format. Currently, Care4Calais has a section of its website dedicated to sharing refugee stories, so expanding to audio content would take this initiative a step further. Additionally, a program dedicated to creative storytelling could be set up with young children involved with Care4Calais. This would act as both entertainment and a well-being outlet for these children.

Business Model Canvas

- Community Segments
  - Adult and children asylum seekers in the St Pancras/Camden wards
  - Community members connected with Care4Calais
- Value Propositions
  - Accessible podcasting opportunity
  - Creative wellness activity for youth
  - Outlet for sharing personal stories
  - Community engagement through listening to stories from others
- Channels
  - Care4Calais network and connections
- Community Relationships
  - Build rapport in the community through this program
  - Spreading awareness through podcast postings
- Revenue Streams
  - Grants and sponsorships
    - Run a taster event to help secure grants
  - Donations from community
- Key Resources
  - Studio space with an updated set of equipment and software for podcasting use cases (See General Recommendations)
  - Studio technician/engineer (See Studio Engineer Youth Council)
  - Care4Calais program manager
- Key Activities
  - Weekly podcasting sessions with different Care4Calais refugees
- Key Partners

- ○ Care4Calais

SPCA Run Podcast

Overview

SPCA has shown interest in an internal podcasting program. The podcast would serve as a tool for SPCA employees to promote their programs, share their personal goals, and speak about the people they support. Additionally, segments of the podcast would involve bringing in members of the SPCA to share their stories and experiences at the SPCA.

Business Model Canvas

- Community Segments
  - ○ Members of the SPCA program interested in sharing stories
  - ○ SPCA employees
- Value Propositions
  - ○ Accessible to those who want to present information and stories
  - ○ Personal expression through sharing stories and experiences enhances mental well-being
  - ○ By sharing stories from the SPCA to the wider community, this podcast program can be used as a tool for advertisement
- Channels
  - ○ For sharing podcasts, YouTube, or other free online services
    - ■ Generally costs 15 a month for a hosting service
- Community Relationships
  - ○ Strengthening internal relationships
- Revenue Streams
  - ○ Grants and sponsorships
  - ○ Donations from community
- Key Resources
  - ○ Studio space with an updated set of equipment for podcasting use (See General Recommendations)
  - ○ Studio technician/engineer (See Studio Engineer Youth Council)
- Key Activities
  - ○ Interviews and Storytelling sessions run by Liza (once a week)
- Key Partners
  - ○ None

General Recommendations

Implementation Timeline

We have found several opportunities and challenges for reimagining the recording and rehearsal studio space at the SPCA. We are excited that there are opportunities for programs to transform the studio space into an active storytelling and educational center.

In the short term, we recommend that the SPCA take these specific steps:
- Start by utilizing the recommendations focusing on gathering equipment, including:
  - Reaching out to technical expertise we have connected with:
    - Roundhouse Studio Manager - Has a tremendous amount of experience managing and building recording studios, and knows various equipment and use-cases of recording studios. They are very interested in assisting with the project and can recommend a set of simple equipment (as described in the above findings) to best utilize the studio for the recommended programs described below. They would like to see the studio in person to best recommend equipment additions to the space.
    - Independent Music Teacher - Given a background in music technology and experience with education in music studios, they could additionally recommend equipment needed for the space.
    - We recommend utilizing these connections alongside the most recent catalog of equipment, given that there are many valuable pieces of equipment already in the studio. Based on the Roundhouse studio manager's comments on the current catalog of equipment, they may be able to suggest ways to utilize the current equipment for initial programs while funding is being secured for additional pieces.
  - Connect with donation and grant sources with requests for equipment after focused equipment recommendations have been created.
    - Reach out to Roundhouse past-funding network (music/studio focused): This can be an effective way to gain funding for initial purchases of equipment for the studio space. The list can be found in Other Materials.
    - Arts Council - National Lottery Project Grants: Currently focused on "Supporting Grassroots Music" and is a funding source for Progression Sessions and Roundhouse.
- Begin implementing Studio Engineer Youth Council:
  - Connect with the Music Teacher and local schools to begin forming a community of interested students for the Youth Council.
    - An updated list of equipment would benefit this outreach
- Test studio for program usage

- ○ With interested Youth Council students or professional expertise above, test utilizing the equipment for the SPCA or Care4Calais podcasting program ideas. This will inform specific programming recommendations for long-term usage.

In the long term, we recommend that the SPCA take these specific steps:

- Add a page for the studio to the SPCA website
  - ○ Add photos of the space itself
  - ○ Add photos and information about the equipment in the recording studio
  - ○ Display the recording studio more prominently on the website
  - ○ Provide a way to view the usage guidelines
  - ○ Add a short tutorial on how to use the equipment to the website
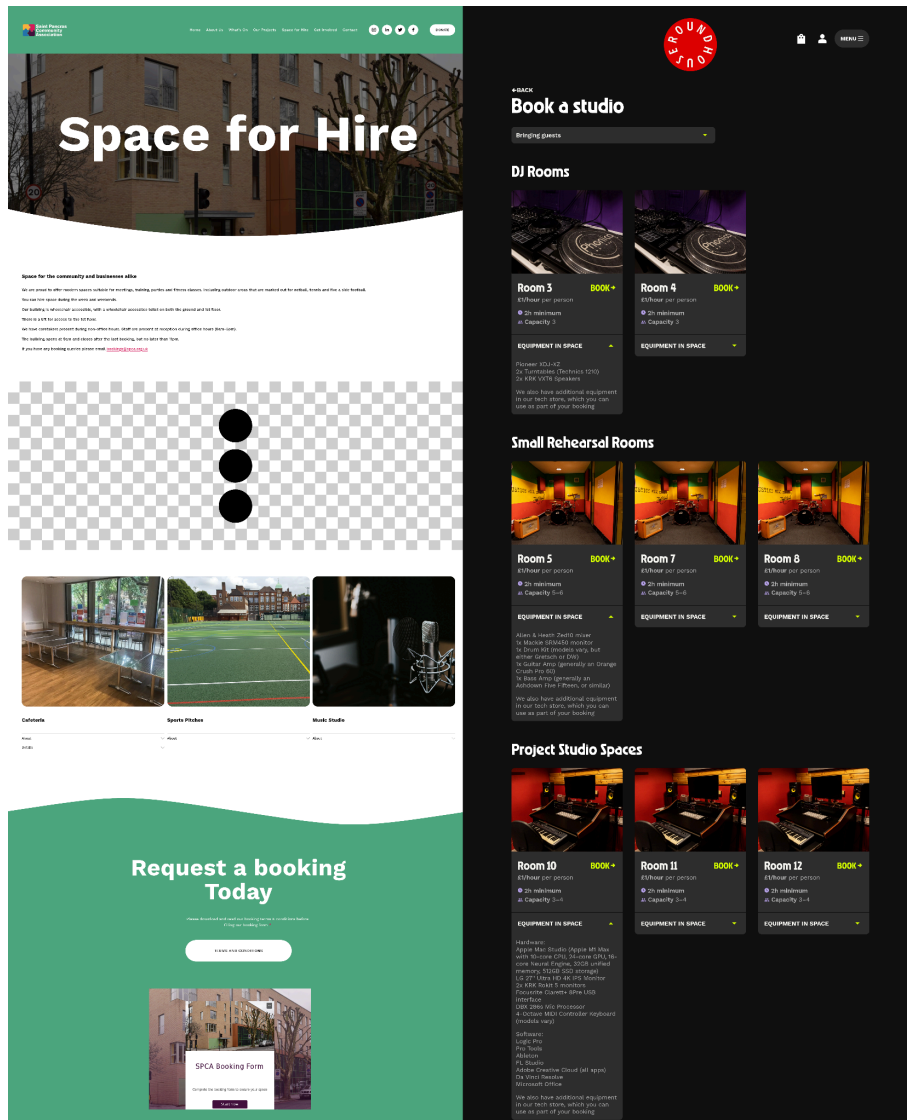

Fig. 1: A side-by-side comparison between the Roundhouse and SPCA websites

- Obtain program-specific grants
- Implement SPCA programs utilizing studio
- Implement Youth Council

We hope that over time, the network of SPCA studio users will grow and the space can reach its full potential to benefit the community.

Other Materials

List of possible funding from the Roundhouse Community

Organizations	Companies	Individuals
Young Camden Foundation	Avid Technology	Colin & Helen David
Camden Giving	Sibelius Software Lid	Bernard & Georgina David
Arts Council	Shure	Lloyd Dorfman CBE & Sarah
The London Community Foundation	Sennheiser	Dorfman
MAJOR FOUNDING PARTNERS	Roland	Tony & Rita Gallagher
The Barcapel Foundation Ltd	Focusrite	Lord & Lady Harris of Peckham
Big Lottery Fund®	Arturia	Palley Family
The Charles Wolfson Charitable Trust		Bernie Ecclestone
CHK Charities Limited		Tony Ellict
The City of London's Bridge House Trust®		lan & Sheila Henderson
The Clore Duffield Foundation		Nick & Annette Mason
Esmee Fairbairn Foundation		Richard & Philippa Mintz
The Foundation for Sport and the Arts		Richard I. Morris
Friends of Torquil Norman		N. Vince Power
The Gerald Ronson Foundation		
The Henry Smith Charity		
John Lyon's Charity		
The Monument Trust		
PF Charitable Trust		
PRS Foundation,		
The Robert Gavron Charitable Trust		
Strummerville - The Joe Strummer		
Foundation for New Music		
The 29th May Charitable Trust		
Abbey Charitable Trust		
The Clothworkers Foundation		
The Dulverton Trust		
The Foyle Foundation		
Norman & Joyce Freed		
Heritage of London Trust		
Hodson Family Trust		
Lennas & Wytoid Foundation		
The MacRobart Trust		
The Material World Foundation		
Sethia Foundation		
The R &S Cohen Foundation		
The Rayne Foundation		

Existing Equipment Catalog

The items highlighted have been labeled as important by the Roundhouse studio manager.

Item	Model	Quantity	Room	Notes
Keyboard	Yamaha PSR E203	1	Recording	
Keyboard stand	N/A	4	Recording and Storage	
Microphone shield	SE Electronics Reflexion Filter	1	Recording	
Pop filter	N/A	5	Recording and Storage	
Music stand	N/A	3	Multiple	
Electronic drum kit	Carlsbro CSD-200	1	Recording	
Acoustic guitar	Ashton CG44AM	2	Recording	
Ring light	EOTO Light 18N	1	Recording	
Speaker	Laney Monitor (unknown model)	1	Recording	
Lamp	N/A	2	Recording	
Microphone	Generic condenser mic	2	Recording	
Piano	Rollan Go piano 88	1	Recording	
Cymbol Stand and Cymbol	N/A	1	Storage	
Condenser Mic	Majority Rs Pro	1	Storage	
Foldable Music Stand	N/A	2	Storage	bent, might not be usable
Microphone	AKG P220	3	Storage	Includes shock mount and cable
Shock Mount	N/A	3	Storage	
Speaker Stand	PLS 00011	1	Storage	
iPad	9th Generation 64gb	1	Storage	

Item	Model	Qty	Location	Notes
Rack Amplifier	EP2500 2x1200 Watts Power Amplifier	1	Storage	In a rack case
Toy Keyboard	RockJam RJ-654	1	Storage	With sheet music holder, stand
Keyboard	Yamaha PSR E	1	Storage	
Tripod Mic Stand	Quiklok	4	Storage	
Tamborine	N/A	1	Storage	
Copier	Packard Bell Diamond 1200 Plus	1	Storage	Weird
Laptop	N/A	7	Storage	Some for lending program
Headphones	Grado Labs SR80e	1	Storage	
Speaker Docks	iWantit wireless speaker dock	2	Storage	
Screwdriver and Razor Blade	N/A	1	Storage	General SPCA usage
Box of Manuals	N/A	1	Storage	
iMac	A1418 (iMac 21.5in 2015)	2	Storage	with cables
Keyboard	MAudio Oxygen 49	1	Storage	
Tripod Stand	Vankyo	1	Storage	
Mini Router	N/A	1	Storage	
Mixing Console	Yamaha MG12/4	1	Storage	
Amp	MiniAmp AMP800	1	Storage	
Mixing Console	Alesis IO2060 FireWire	1	Storage	
Midi Controller	Akai APC40MKII	1	Storage	
Midi Controller	Akai MPCStudio	1	Storage	
Tripod Stand	Peyou	1	Storage	
Guitar	Discovery DB T34 3/4 size	2	Storage	
Guitar Tuner	Korg GT-3 Guitar Tuner	1	Storage	Old
Electric Guitar	Yamaha ERG121	1	Storage	Needs to be restrung
Drum Set Bags	N/A	1	Storage	
Stereo Speaker Set	JVC SP-UXD88	1	Storage	Oldish
Large Stereo Speaker Set	N/A	1	Storage	Lots of cables
Digital Effects Processor	Alesis Quadraverb	1	Mixing	
Dual Channel Parallel Processor	Alesis Microverb 4	1	Mixing	
Digital Sampler	E-MU ESI2000	1	Mixing	
MIDI Stereo Digital Sampler	Akai S5000	1	Mixing	
200W Amplifier	Stageline STA-102	1	Mixing	
Audio Interface	US-4x4 HR (TASCAM)	1	Mixing	
Mouse	Apple Magic Mouse	2	Mixing	

Keyboard	Apple Magic Keyboard	1	Mixing	
Desktop microphone	Monacor PDM-300	1	Mixing	
Low Voltage Computer Cable	N/A	3	Mixing	
USB-A to USB-Micro C	N/A	2	Mixing	
USB-A to USB-B	N/A	4	Mixing	
Display Port Cable	N/A	1	Mixing	
jack cable	N/A	2	Mixing	
Speakers	N/A	1	Mixing	On second desk. Clone of Yamaha NS 10
Speakers	Genelec 8040B	1	Mixing	Primary speakers
Microphone cable/jack	N/A	1	Mixing	
USB-B to USB C	N/A	1	Mixing	
IMAX cable	N/A	2	Storage	
Microphone cover	Foam windscreens	3	Storage	
XLR cable	N/A	9	Mixing	
XLR to 3.5mm jack	N/A	3	Mixing	
XLR to 6.35mm jack	N/A	2	Mixing	
ThunderBolt to friwork adabter	N/A	1	Mixing	
MIDI cable	N/A	1	Mixing	
USB ethernet Adapter	N/A	1	Mixing	
USB audio Jack converter	N/A	3	Mixing	
Power Cables (misc)	N/A	5	Mixing	

Authorship

Authorship table for the booklet and supplemental materials.

Section	Author(s)	Editor(s)
1. Introduction	Isabella St. Angelo, Elowyn Akers	Adam Kalayjian, Flynn Duniho
1.1 Abstract	Elowyn Akers	Isabella St. Angelo
2. Background	Isabella St. Angelo, Adam Kalayjian, Flynn Duniho, Elowyn Akers	
2.1 Introduction	Adam Kalayjian	Isabella St. Angelo
2.2 Community centers face a wide range of challenges as they support large communities	Elowyn Akers	Flynn Duniho
2.3 The SPCA enhances the local community through various programs and services	Isabella St. Angelo	Elowyn Akers
2.4 Community adversities increase the demand for content creation	Flynn Duniho	Isabella St. Angelo
2.5 Music and audio content support community well-being	Elowyn Akers	Isabella St. Angelo
2.6 London lacks accessible recording studios	Isabella St. Angelo	Elowyn Akers
2.7 Non-profit recording studio initiatives provide accessibility and educational benefits to the local community	Adam Kalayjian	Flynn Duniho
2.8 Conclusion	Flynn Duniho	Elowyn Akers
3. Methodology	Isabella St. Angelo, Adam Kalayjian, Flynn Duniho, Elowyn Akers	
3.1 Introduction	Elowyn Akers	Isabella St. Angelo

3.2 Understanding the Current State of the Recording Studio	Flynn Duniho	Isabella St. Angelo
3.3 Local Venues and Organizations are Essential to Data Collection	Isabella St. Angelo	Elowyn Akers
3.4 Music Studio Employees Let Us Understand Recording Studio Requirements	Flynn Duniho	Isabella St. Angelo
3.5 Music Educators Inform Possible Recording Studio Programs at the SPCA	Adam Kalayjian	Flynn Duniho
3.6 Underrepresented Groups Can Show Interest in Community Expression	Adam Kalayjian	Elowyn Akers
3.7 Obstacles	Elowyn Akers	Flynn Duniho
3.8 Ethical Considerations	Elowyn Akers	Isabella St. Angelo
4. Findings	Isabella St. Angelo, Adam Kalayjian, Flynn Duniho, Elowyn Akers	
4.1 Introduction	Isabella St. Angelo	Elowyn Akers, Adam Kalayjian
4.2 Partnerships with organizations and professionals create sustainable programs that enhance community engagement and well-being	Elowyn Akers	Isabella St. Angelo
4.3 Implementing a Streamlined Recording Studio Plan Enhances Community Access and Engagement	Adam Kalayjian, Flynn Duniho	Isabella St. Angelo, Adam Kalayjian
5. Recommendations	Isabella St. Angelo, Adam Kalayjian, Flynn Duniho, Elowyn Akers	
5.1 Short-Term Recommendations	Adam Kalayjian	Isabella St. Angelo, Flynn Duniho
5.2 Long-Term Recommendations	Adam Kalayjian, Elowyn Akers	Elowyn Akers, Flynn Duniho

5.3 Potential Programs	Isabella St. Angelo, Adam Kalayjian, Flynn Duniho, Elowyn Akers	Adam Kalayjian
5.4 Recommendations for Broadening Research to Strengthen Program Management and Community Engagement	Elowyn Akers	Isabella St. Angelo, Adam Kalayjian
5.5 Conclusion	Adam Kalayjian	Isabella St. Angelo
Additional Tasks	Isabella St. Angelo, Flynn Duniho	
Booklet Styling	Isabella St. Angelo	Flynn Duniho