Managing a Media Lab

June 2023

Research Overview

Research Question: what are best practices for opening and maintaining a publicly accessible media lab?

History & Mission

- When did you launch your media lab?
- What caused you to launch it? What inspirations did you draw from?
- What is its mission/purpose? What community "demand" are you trying to satisfy?
- How did you engage the community to figure out what needs you should be serving?
- What did it take in terms of resources to launch it? How did you spend the initial money?

Overview of the Space

- What's in the lab? How big is the space, what equipment?
- What programs do you run? How have programs evolved over time?
- Do you have a target audience? How do you define it? What made you choose it?

Financial & Personnel Resources

- What's the ongoing budget? How is it allocated?
- Where did the up front money come from, and where does the ongoing budget come from? (Grants, funders, fees for use, etc.)
- How do you staff the daily management of the lab?

Programming & Logistics

- How have you monetized the media lab?
- How do you manage registrations, payments and other logistics technology?
- Have you established partnerships? Why did you choose the ones you have? Who would you like to have? Who would *not* be a good partner?

Technology

- Which pieces of technology have been the best/most important investments? Are there any that don't get used a lot?
- What do you do about data storage? How do you manage the public/private balance?

Measuring Success

- What goals did you identify at the outset? Have these changed over time?
- What success metrics do you have in place?

Research Participants

To understand successful management of an arts or media lab, ABA identified nine organizations that maintain lab spaces that explore the intersection between arts and technology:

Conducted interviews with:

UNM Arts Lab
Albuquerque, NM

Lab. Arte Alameda
Mexico City, MX

The Neutral Zone
Ann Arbor, MI

Studio Lab
Washington, DC

The Record Co.
Boston, MA

Profiled based on public information:

Art Space
Barcelona, SP

InnoLab, BPL
Boston, MA

MODA
Charlotte, NC

Round House
London, UK

Key Takeaways

- **Understand your user:** dialoguing with the target community from the lab's early stages will foster a true space for creativity and development. Try to learn the ways in which individuals might use the space, beyond the obvious — creating, ideating, even just gathering.

- **Define goals and metrics based on that understanding:** metrics that are flexible, based on user conversations, and clearly defined from the start will give the Lab direction and structure early — which is crucial to ensure that data collection remains consistent.

- **Support, not expertise:** several lab managers shared that they self-taught or attended training sessions to understand the daily operation of more specialized technical equipment. If staffing resource is limited, you can still offer advanced technology, while setting the expectation for users that you can help them operate the tech to a certain degree. Broken devices will require official servicing.

- **Identify places where partners can support:** your team does not necessarily have to manage all programs — some labs think of themselves purely as a space, and partner with local nonprofit organizations who use the space to conduct programming. Finding technology thought partners will also be key to anticipate future needs of your community.

- **Give your users responsibility for data management and materials — with help:** most labs avoid holding too much ownership over data storage, instead asking users to bring their own physical hard drives to store work-in-progress and offering lockers on-site. Users should also be prepared to cover the costs of materials needed for more advanced devices, with the lab managing the order process.

- **Build trust:** setting expectations for how your users will act in the space — including making them feel comfortable to ask for help — will help reduce issues where damage occurs to technology.

Report Overview

Section 1:
Key Insights from Interviews

Lessons learned and general reflections from conducted interviews, including insights on:

- Framework for Engaging the Community

- Identifying and Measuring Intentional Metrics

- Considerations for Managing Human & Tech Resources

- Managing Privacy, Safety and Trust

Section 2:
Profiles of Labs Worldwide

Profiles of the selected labs:

- Part I: Case Studies from Interviews:
  - UNM Arts Lab
  - Laboratoria Arte Alameda
  - Neutral Zone
  - Studio Lab – DC Public Library
  - The Record Co.

- Part II: Profiles of Additional Labs from Public Information

1. Key Insights from Interviews

- Framework for Engaging the Community

- Focus on Metrics that Impact Decision-Making

- Measure Long-Term Impact and Track Intentional Metrics

- Considerations for Managing Human & Tech Resources

- Managing Privacy, Safety and Trust

Framework for Engaging the Community

A common thread across our interviews was the focus on a community-oriented mission: these labs are resources for the organizations' constitutents, and it is important to design the space with your community members in mind. The Neutral Zone provides a valuable example of how to approach design with this mindset.

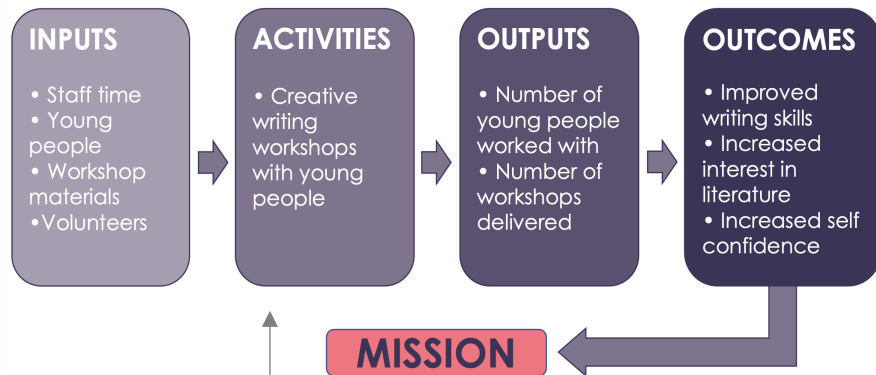| Framework	The Neutral Zone's Approach
Identify the community you want to engage.	The Neutral Zone provides resources to **teenagers in Ann Arbor**. Their Orpheum recording studio is one of these resources.
Think of potential barriers that this community might face to access the Lab and reduce/eliminate them.	**Flexible booking times** to allow for use after school hours; **reduced cost** to use for students with limited/no personal income.
Choose your founders and partners wisely.	Only partners with organizations that **share perspectives of growth and development**, e.g., Elma Foundation and Eastern Michigan University.
Reach out to representatives of the community you would like to engage. If possible, invite them to be part of the decision making.	**Teen leadership** present in the foundation of the organization: the mission was written by teenagers and the **programs are led by young people**.
Have a clear, coherent vision to build and maintain trust.	Decisions including partnerships, staffing, programing, must be made in **accordance with their missions and values**.

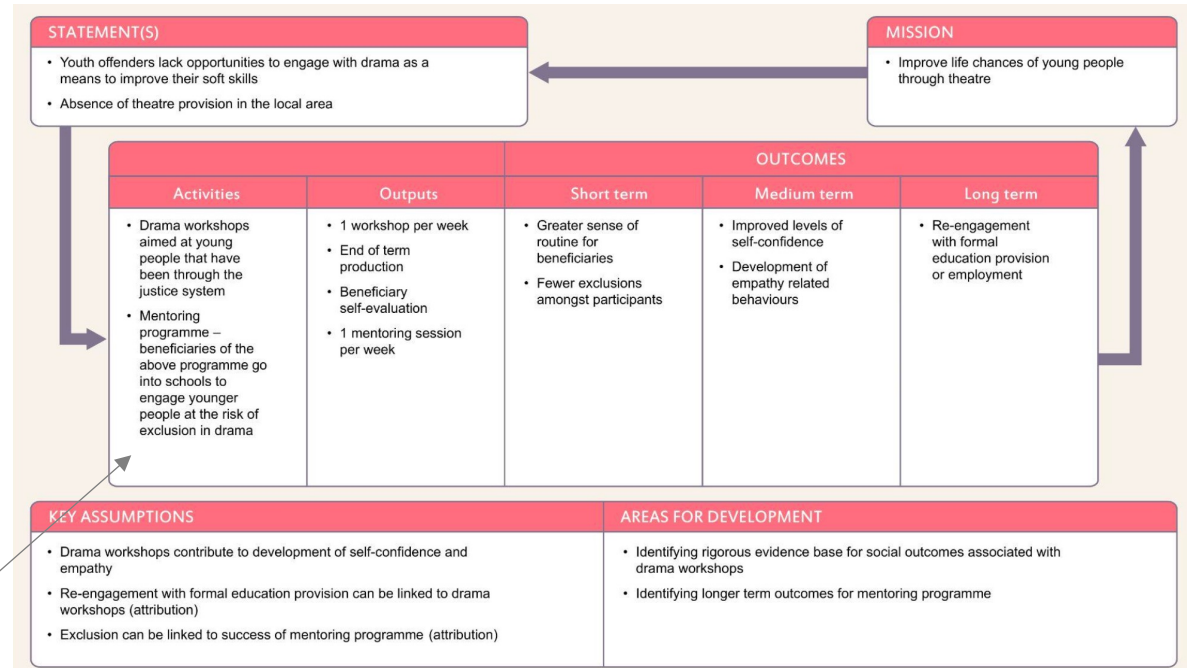# Focus Early on Metrics That Impact Decision-Making

Before fully opening the lab, define the goals and outcomes with all parties involved. Focus early resources on the metrics that will impact your decision-making the most. It is better to track fewer things consistently and make changes based on metrics rather than track many things and not act on them. This ensures that throughout the lifetime of the program, everyone is working towards the same goals. However, because community need evolves over time, keep the metrics conversation open and don't keep metrics for simply historic reasons.

Example Measurement Approach from Nesta UK Investment Companies

Measuring impact and summarizing it is important to show grantors and community members. There is little agreement on how to measure social impact, but there are larger buckets of the types of metrics arts organizations can begin tracking. Here we show an example of how Nesta UK measures impact.

INPUTS
- Staff time
- Young people
- Workshop materials
- Volunteers

ACTIVITIES
- Creative writing workshops with young people

OUTPUTS
- Number of young people worked with
- Number of workshops delivered

OUTCOMES
- Improved writing skills
- Increased interest in literature
- Increased self confidence

MISSION

Nesta suggests focusing impact measurement on a single activity rather than entire portfolio

STATEMENT(S)
- Youth offenders lack opportunities to engage with drama as a means to improve their soft skills
- Absence of theatre provision in the local area

MISSION
- Improve life chances of young people through theatre

Activities	Outputs	OUTCOMES		
		Short term	Medium term	Long term
• Drama workshops aimed at young people that have been through the justice system • Mentoring programme – beneficiaries of the above programme go into schools to engage younger people at the risk of exclusion in drama	• 1 workshop per week • End of term production • Beneficiary self-evaluation • 1 mentoring session per week	• Greater sense of routine for beneficiaries • Fewer exclusions amongst participants	• Improved levels of self-confidence • Development of empathy related behaviours	• Re-engagement with formal education provision or employment

KEY ASSUMPTIONS
- Drama workshops contribute to development of self-confidence and empathy
- Re-engagement with formal education provision can be linked to drama workshops (attribution)
- Exclusion can be linked to success of mentoring programme (attribution)

AREAS FOR DEVELOPMENT
- Identifying rigorous evidence base for social outcomes associated with drama workshops
- Identifying longer term outcomes for mentoring programme

Adapted from: https://www.advisoryboardarts.com/community-engagement-programs

Measure Long-Term Impact and Track Intentional Metrics

> "**How should one measure the development of a person?** It is hard to measure the success of these programs only through metrics. Having partners and founders who understand this is key." – *interview with media lab director*

Suggested Strategies:

As soon as possible, define the goals and outcomes of the work with both lab users — but be flexible over time.

Define the goals and outcomes upfront with all key constituents, including staff, board, and funders. This ensures that everyone is aligned to the same metrics. However, be willing to keep impact measurements flexible as the nature of programs and community need evolve over time — your metrics should reflect the needs of your constituents and lab users, which may change.

Walk away from funders whose requests are different from what your program seeks to accomplish.

Do not be driven by funder's priorities — do not chase money for the sake of the money. Finding the right funders requires time in conversations, building trust, and showing proof of your impact in ways that may not be precisely measured. Partners and funders who understand the qualitative nature of your successes will be crucial.

Adapted from: https://www.advisoryboardarts.com/community-engagement-programs

Considerations for Managing Human & Tech Resources

While the exact technical and personnel needs of your lab will depend on the needs of the community you are serving, several key considerations for the maintenance of specialized equipment arose consistently across our conversations.

Purchasing Equipment

- When purchasing new devices, will you have expertise on-site for their maintenance? Lab managers recommend taking out guarantees that offer technical support for new equipment.
- Can the programs and workshops you offer be completed with lab users' own technology, e.g., iPhones and cameras? If so, prioritize investment in more specialized technology if budget is limited.

Operating Specialized Equipment

- If no one on your staff has existing expertise operating a piece of specialized equipment, you can either a) invest in training for your team on using the equipment or b) bring in an expert to maintain and service the technology.
- In high tech spaces, will you provide users with experts as part of your service, or should users bring their own engineers? *(Particularly applicable for recording studio technology)*

Extra Costs and Materials

- Some technology requires additional materials to function, e.g., PC-ABS for using the 3D printer. Does your lab have enough funds to provide these free of charge? If not,
  - Will you be able to supply them for extra change? Remember to factor in time for specialized orders.
  - If users must supply them, creating a guide for where to purchase can be a useful resource.

Data management

Most labs interviewed try to avoid the responsibily of managing user's data, taking several approaches:
- Constantly remind users to save and back up their work.
- Offer physical data storage devices such as thumb drives, and provide lockers to keep them safe.
- One organization does maintain a backup server, but does not let customers know unless full loss of work occurs.

Managing Privacy, Safety and Trust

Lab managers all shared a desire to create a space that allows for free artistic expression. This means creating measures that do not act as barriers or feel too invasive, but that will still ensure everyone's safety.
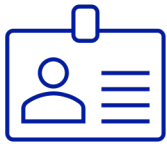
Identification

As a general policy, ask lab users for:
- Valid ID with a photograph.
- Valid membership card (if applicable).

Privacy

- Constantly remind people to save their files and to delete them from the computers.
- Delete files on a regular basis.

Managing Expectations

Be clear on:
- What lab users should expect from the staff.
- Free access services and services that incur in extra costs.

Release Form

It is a best practice to have users sign a liability release waiver –particularly to protect the lab in case the equipment damages or loses their data. The release form should be signed when creating the membership or before the user's first session in the lab.

Supervision

Be explicit on what equipment may only be used with supervision. Alternatively, let users know which certifications/training are needed to use equipment without a staff member.

2.1. Profiles of Labs Worldwide – Case Studies from Interviews

- UNM Arts Lab

- Laboratorio Arte Alameda

- Neutral Zone

- Studio Lab – DC Public Library

- The Record Co.

A Future Focus: ARTSLab – University of New Mexico

Location: Albuquerque, NM, United States

Overview: Designed to foster cross-college collaborations, support interdisciplinary faculty research, provide technological equity through access to equipment and a public exhibition space.

Price structure: Rates vary according to used spaces and users' provenance: College of Fine Arts (CFA), outside CFA but within UNM, or general public.

Production Area

- Fully outfitted control room.
- 16ft fulldome for immersive projection and other projection resources.
- Audio isolation booth for sound recording.
- Green cyc wall.

-Open to all UNM, priority access is given to faculty and graduate students within the CFA.

-Available to the public for a fee.

> Open Hours- CFA: Free, UNM: $50 (half day), $100 (full day), Public: $100 (half day), $150 (full day)
>
> Off Hours - CFA: $50 (half day), $100 (full fay), UNM: $100 (half day), $200 (full day), Public: $200 (half day), $300 (full day).

Workshop Resources

- 3D printer (cubic-meter print volume).
- Artec Leo 3D Scanner.
- Fabrication machinery (CNC, laser cutter, and micro vacuum former).
- Electronics workstation.

-Open to all UNM ($50-4 hour block), priority access is given to faculty and graduate students within the CFA (free).

- Not available to the public. Exceptions:

  -3D printer may be used by the public. The price per 3D print is calculated as actual cost of material + time needed to run the print ($25/day) –user does not need to be present.
  -Occasional collaborations with external artists (free)

Advanced Technology, Limited Personnel

With one full-time employee managing the space (and a graduate assistant), ARTSLab has created protocols to efficiently support faculty in using the complex technology in the space:

- In general, faculty members interested in using the space must schedule a tour with the Lab Manager, who engages them in a conversation about what they are working on and provides suggestions on the equipment that could be helpful for the project.

- For some equipment, users must buy their own materials — but many pieces of equipment require specific brands/types. Therefore, the Lab Manager provides faculty members with a request form, and she then manages the purchasing process. Users then send a check to the lab to cover the material costs.

Other Uses

- Hosting of events and presentations for the public only if aligned with UNM's mission and if there is potential for engagement with faculty or students (CFA: Free, UNM: $25 an hour).
- Public exhibition of art and/or performance (3 hour evening block): CFA: $100, UNM: $200, Public: $300.

Serving the Community: Laboratorio Arte Alameda

Location: Mexico City, Mexico

Overview: Museum-laboratory that puts arts and technology in dialogue.

Price structure: Museum entrance $45 MXN, workshops and other activities vary.

Laboratorio Arte Alameda offers: exhibitions, conferences, concerts, projections, seminars, and workshops.

Financial resources are very limited, so they must develop creative and intentional ways to engage meaningfully with the local community.

Most direct interactions –besides exhibitions– frequently occur within workshops that do not require technological investment from either participants or from the LAA.

Cosecha de Energía – Harvesting Energy

In this workshop, community members were invited to build *harvesting energy devices* from electronic waste. Out of these electronic harvests, they created Radio Frequency devices that could be reused as TV antennas and other electronic tools.

"Museums operating in social and community work need to be extremely realistic and respectful in the ways they talk about it. Metrics and tracking need to start from the beginning and built into the structure. Sometimes experimentation is so abstract that it's hard to measure the impact of our work." — *Director of the Laboratorio Arte Alameda.*

Centering the User in Program Design: The Neutral Zone

Location: Ann Arbor, MI, United States

Overview: Youth driven community center dedicated to promoting teens' personal growth through the arts.

Price Structure: Free registration and programs. If registered, they offer reduced prices for using the recording studio and venue.

When developing programs, Neutral Zone takes the following into consideration:

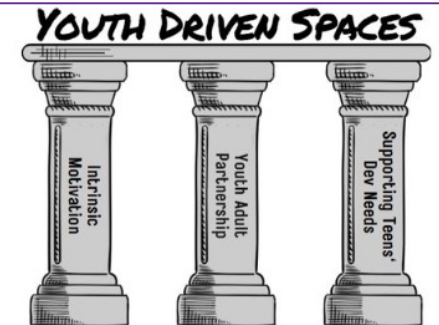|	
Dialogue	Programs are built around what the teenagers want, so communication between NZ and community members is key. Through this two-way process they have found some common behavior and adapted to their needs. Most teenagers have: • A time constraint due to their school schedules, so they developed after school and summer programs • Aversion to formality, so they offer workshops and tutorials instead of formal classes • Difficulty committing in the long-term, so their programs are built on a weekly basis
Accessibility	Making a space feel accessible and safe can be done through building confidence among users. To do so, NZ has developed some simple yet effective strategies: • Benchmarking progress: they have a progress chart in which participants can see their own growth. • Making instructions available: NZ hangs posters around that show users how to use the equipment.
Partnerships	For NZ it has been very important to have partners with organic perspectives of growth and development. For example, the whole space is built upon the "Youth Driven Spaces Approach," created in partnership with the Weikart Center for Program Quality and Michigan State University's Community Evaluation Research Collaborative.

YOUTH DRIVEN SPACES

Source: https://www.neutral-zone.org

Centering the User in Program Design: The Neutral Zone

NZ — *The Neutral Zone — Where teens lead, create and innovate*

Neutral Zones seeks to accompany and empower teenagers through these stages:

Production
The production technology and equipment, along with staff support, provides teens in the community with an avenue for artistic expression.

Design
Design programs and access to printers allows teenagers to create their own branding and promotional designs.

Venue
The Neutral Zone space acts as a performance venue for teens to share their musical/dance talents with peers and the community.

The Orpheum Room

Non-profit fully equipped professional recording studio: tracking room, vocal booth and control room.
Price: $30 per hour for teens registered in the NZ program | $75 for general public

Software: Pro Tools, Ableton 11, Logic Pro X

Hardware: Adam Audio T8V, Avantone CLA-10A, Avid Artist Mix (3), Apollo U8, Solid State Logic Alpha VHD Preamp, Warm Audio WA-412 Preamp

Microphones: AKG 414 xl II, Audio Technica, Blue Spark, Cascade Fathead, Michael Joly MJE v250, Oktava MK 112, Rode NT1-a, Sennheiser 421, Shure Beta 52a, Shure KSM 141, Shure SM 7, Shure Super 55 Deluxe, Shure SM 57, Shure SM 58, Slate ML-1, Slate ML-2, Stellar CM6 Tube

Plug-Ins: Antares, AudioEase, BIAS, Celemony, Flux, Izotope, McDSP, Native Instruments, Softtube, SoundRadix, Sound Toys, Waves

School Year Programs

- **Timing:** weekdays through the school calendar
- **Programs offered:** songwriting, beat making, creative writing, video game making, etc.

Summer Programs

- **Timing:** 6 weeks during the summer
- **Programs offered:** screen printing, t-shirt design and printing, sculpture making, songwriting and performance, theatrical improvisation, etc.

Effective Technology Management: DC Public Library

Studio Lab
dc public **library**

Location: Washington, DC, United States

Overview: Studio Lab was created to provide the community with a private space for audio, video, and music production.

Price Structure: No cost membership.

Configuration	The Studio Lab is part of "The Labs," a creative space that also includes a Memory Lab (digital preservation) and a Fabrication Lab (maker space and machinery).
Staff & Training	The staff is composed of 2 Librarians and 9 Library Associates. Every staff member is trained to work with all the equipment. • The Lab combines self-teaching with external training, depending on the equipment in question. • External training includes programs offered by universities, such as online training at the University of California and in person workshops at organizations including Open Works in Baltimore. • **They are clear with users on what they should expect from them fostering collaboration and active learning:** *"We have expertise, but we're not experts necessarily."*
Equipment	When the Lab first opened, a mix of equipment was purchased. Much of it is no longer in use. • For example, music instruments –staff does not feel comfortable supporting Lab users with these since they are not musical instructors. **Building a thoughtful inventory based on staff support capacity and user needs is key.**
HR Vison	The Lab has a clear direction based on organizational goals and user feedback, and understands what human resources are needed to get there: • They have discovered a user desire for recording on a professional level, and so they are advocating and strategizing to hire a sound multimedia specialist once funds are available. • They want to grow the maker place (Fabrication Lab), and so they are advocating and strategizing to hire specialists in wood working and metal fabrication will be hired once funds are available.

Effective Technology Management: DC Public Library

The Studio Lab seeks to support library users in their multimedia creative journey, and offers spaces for:

Audiovisual Production

-Four recording rooms (only two in use)

Dance Rehearsals

-One dance studio

Audio Recording Studio

-Capacity: 3 people
-Session: 3 hours
- Equipment:
  - Audi interfaces
  - Microphones
  - Mic stands
  - Audio interfaces
  - Head phones
  - iMac

Band, Green Screen, Photography or Voice Practice Studio

- Capacity: 5 people
- Session: 2 hours
- Equipment:

2 tables, 5 chairs
10 wall & 4 floor power outlets
3-point lighting kit or green screen

*Participants must bring their own musical and photography equipment.

Dance Studio

-Capacity: 8 people
-Session: 3 hours

-Equipment:

Portable dance barres
Wall-to-wall mirror

AV system
Projector

Effective Technology Management: DC Public Library

Studio Lab
dc public **library**

Programs

The Labs includes a variety of programs that include the following:

Sustainability
> **Fix-It DC Clinic** – community members are invited to bring their small aplliances, household electronics, toys or garments to learn how to troubleshoot potentially repair them.
> Partner: Department of Energy and Environment (DOEE)

Sorytelling
> Workshop designed to create podcasts, oral histories, etc. in three sessions: Session 1) thinking of the story 2) getting familiar with recording equipment, patron's personal and studios' equipment 3) putting the story together: editing and production elements.

Design
> Design interested Lab users are welcome to experiment on their:
> - 3-D printers – Intro workshop available
> - Cricuts – Orientation at 1st session
> - Laser Cutters – Currently ofline due to space/safety constraints; but Intro workshop would be available
> - Sewing Machines – Orientation at 1st session

Smart-Photography
> Smartphone and Tablet Photography workshop – Studio Lab encourages the use of users owned devices, such as smartphones and tablets, and teach through them.

"We want a comfortable and welcoming professional space that is easy, simple, entry level –anyone can use it."

Building Mutual Trust: The Record Co.

Location: Boston, MA, United States
Overview: Providing Boston with an affordable music workspace by removing the technical and social barriers between music makers and their creative vision.
Price Structure: Hourly rental fee

By offering technical infrastructure and expertise, the Record Co is a safe place for experimenting and creating music. Individual community members and community organizations –often through partnerships– are naturally attracted to the Lab. Services offered include production suites, studios, a community room, and rehearsal rooms.

Built on trust and kindness, this model creates a profound a sense of respect for the space.

90% Culture:
Culture of trust: there is a mutual promise of being kind to each other (users-staff) that results in collaboratively keeping the facility and equipment in good shape.

10% Organization:
Keeping the space clean and perfectly organized protects the equipment and preserves physical improvements while creating a nice and inspiring atmosphere.

Community Agreement

We rely on you to help create an environment where every music maker feels safe and included; where everyone can create their best work. Here are the values and attitudes you agree to uphold when you're at TRC:

- **Everyone is welcome here** – Every music maker deserves to learn, grow, and progress in a supportive community.
- **No heroes, no assholes** –Ask for help, respect the space, and above all: respect each other.
- **More is more** – Approach what you do with an attitude of generosity and abundance. There is enough to go around when we collaborate and share.
- **Communicate often and early** – Open dialogue, realistic expectations, and solid planning make us all stronger.
- **It's not about the gear** – Music making is a deeply personal pursuit. Focus most of your energy on people, the instruments and microphones can wait.
- **Sh*t happens** – We all make mistakes. Fortunately we're in a studio, not a hospital. Just let us know, we're here to help!

Building Mutual Trust: The Record Co.

Logic behind Pricing

Overall, the Record Co. chooses its pricing to be "as affordable as possible without being so affordable that it's undervalued or so affordable that it's not expected and taken seriously."

For Recording Rooms: They opt for affordable prices so that users can invest in human resources e.g., a professional audio engineers.

For Rehearsal Rooms: They ran a survey on how much musicians spend for rehearsal spaces a month. The study showed that the average per month is $100-150 per person. They constructed their current price strategy based on this result.

Staffing

Combination of full- and part-time employees, possessing both technical and administrative skills.
- Partnerships: one staff member is dedicated to partnerships, which are very important for the Record Co.
- Appointments: a web developer is hired to manage the appointment system in the web.

Data & Privacy

The Record Co. does not manage privacy and does not take responsibility for digital assets. However, they do have a media server that synchronizes snapshots of the contents in every machine as a backup in case users lose data – they are very discreet about this though.

Technical Specifications: The Record Co.

Community Room

$20/ hour for individuals, $60 for organizations
Up to 10 persons

Equipment: video conferencing technology
60" Smart TV
lounging options

"It's a space where you can do anything from hosting your next hybrid meeting to hanging out with your pals to grub on some pizza."


Production Suites

Small:
- 1-2 persons
- $15/hour
- Instruments: Akai MPK Mini, access to select floating keyboards and instruments

Medium:
- 2-4 persons
- $20/hour
- Instruments: Korg SV-2, Akai MPK Mini, access to select floating keyboards and instruments.

Equipment for both:
Apple iMac
Focusrite Clarett+ 4pre recording interfaces
Focal Shape Monitors (Shape 65 in Medium Suites, Shape 40 in Small Suites)
Sennheiser HD 280 Pro Headphones
Grace M301 channel strip
Focusrite Clarett+ Preamps
Neumann TLM 102
Shure SM7b
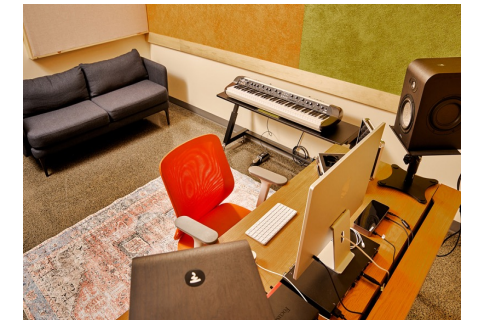
Technical Specifications: The Record Co.

Studio A
Up to 10 persons
$ 130 for 4 hours

Monitoring
- Focal Trio 6be
- Avantone CLA10 Active
- Avantone Pro Active MixCube
- Grace m905
- Hear Back OCTO Personal Mixers
- Little Red Cue Boxes

Microphones
- AKG C414 XLII (pair)
- AT 4060
- AKG 451B (pair)
- AT 4047 MP (2)
- AT 4050 (2)
- AT 4081 (2)
- Shure KSM-32 (2)
- AKG D112 mkII
- Rode NT-5 (2)
- Sennheiser MD-421 (4)
- Shure Beta 52
- Shure SM57 (6)
- Shure SM7B

Outboard
- dbx160xt (2 units)
- Empirical Labs Distressor (2)
- *Manley ELOP* Urei 1176
- Urei LA-4 (2)
- Warm Audio Bus Comp
- WA-2A
- GML 8200
- Sound Workshop Console EQs
- EQP-WA (2)

Instruments
- Yamaha C2
- Hammond M3

Mic preamplifiers
- Calrec PQ15 (2 channels)
- Grace m801 (8 channels)
- Universal Audio 2-610 (2 channels)
- Focusrite ISA 828 (8 channels)
- Sound Workshop (24 channels)
- WA273-EQ (2) (4 channels total)

Interface
- Mac Pro
- 48 I/O Focusrite Red Conversion via Line16 and A16R Dante expansion
- AVID S1 (2)
- AVID Pro Tools Ultimate
- Ableton Suite 10
- Apple Logic ProX
- PreSonus Studio One Professional
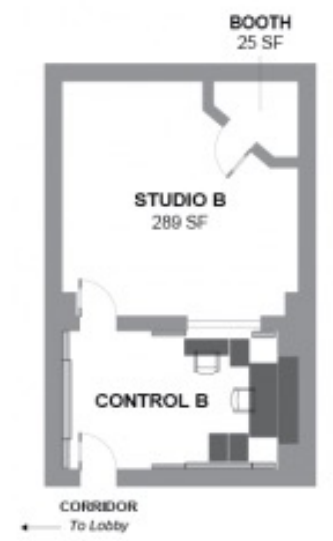
Studio B
Up to 10 persons
$100 for 4 hours

Monitoring
- Focal Trio 6be
- Avantone CLA10 Active
- Avantone Pro Active MixCube
- Grace m905
- Hear Back OCTO Personal Mixers
- Little Red Cue Boxes

Microphones
- AKG C414 XLS (2)
- AKG 451B (pair)
- AT 4050 (2)
- Shure KSM-32 (2)
- AKG D112 MKII
- AT 4040 (2)
- Rode NT-5 (2)
- Sennheiser MD-421 (2)
- Shure Beta 52
- Shure SM57 (4)
- Shure SM7B

Outboard
- Chandler Germanium (2)
- elysia xpressor
- Empirical Labs Distressor (2)
- Warm Audio Bus Comp
- WA-2A
- Kush Electra 500 (2)
- Maag EQ 2 (2)
- Tonelux EQP5 (2)
- EQP-WA (2)

Mic preamplifiers
- ADM preamps (4 channels)
- Focusrite ISA 428 (4 channels)
- Grace m801 (8 channels)
- Grace m501 (2)
- John Hardy M1 (4 channels)
- UA LA-610 mkII
- WA-412 (4 channels)
- TB12-500
- WA273-EQ (2) (4 channels total)

Interface
- Mac Pro
- 48 I/O Focusrite Red Conversion via Line16 and A16R Dante expansion
- AVID S1 (2)
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- PreSonus Studio One Professional

Technical Specifications: The Record Co.

Studio C + D
Up to 6 persons
$ 65 for 4 hours

Mic preamplifiers
- Avalon 737
- Universal Audio LA-610
- Focusrite ISA 428 (4 channels)
- WA-412 (4 channels)

Monitoring
- Focal Trio 6be
- Avantone CLA10 Active
- Avantone Pro Active MixCube
- Grace m905
- Hear Back OCTO Personal Mixers
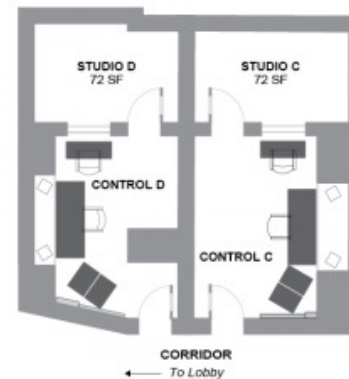- Little Red Cue Boxes

Microphones
- Neumann TLM 103
- Shure SM57
- Shure SM7B

Outboard
- Empirical Labs Distressor
- Warm Audio Bus Comp
- EQP-WA (2)

Interface
- Mac Mini
- Focusrite Red 16Line Thunderbolt
- AVID S1 (2)
- AVID ProTools Ultimate
- Ableton Suite 10
- Apple Logic ProX
- PreSonus Studio One Professional

Rehearsal Studio

Small Rehearsal:
1-2 persons
$10/hour for Individuals & Small Orgs
$30/hour for organizations

Medium Rehearsal :
Up to 6 persons
$15/hour for Individuals & Small Orgs
$45/hour for institutions

Large Rehearsal :
Up to 10 persons
$25/hour for Individuals & Small Orgs
$75/hour for institutions

All rehearsal studios include instruments and amplification.

2.2. Profiles of Labs Worldwide – Profiles from Public Information

- Artspace Barcelona

- InnoLab – Boston Public Library

- MODA – The Gantt Center Digital Arts Studio

- Round House Young Creatives

Artspace Barcelona

Location: Barcelona, Spain

Overview: Art laboratory created to provide an affordable space for artistic creation in Barcelona. Service-oriented model, clients are considered partners.

Price structure: Rental – price varies from use of space and service.

Recording studio

Audio Engineers Hardware:
Microphones
Focusrite ISA
Dave Hill
Dave Hill Titan
Monitor Control: Crane Song (for 5.1 or stereo).

Burl
Millennia
Compresors 1176 revision A,D,G

Photo Studio

CameraShot: 19 meters
Colored LED lights
White Panorama
Power: 15 kw

XL Space

- White Panorama
- Mirrored wall and parque floor
- Colored LED lights
- Hitachi Projector CP-WX8265
- Music equipment
- Atrezzo
- Colored Backdrops, other visual and audio materials

Services

Production:
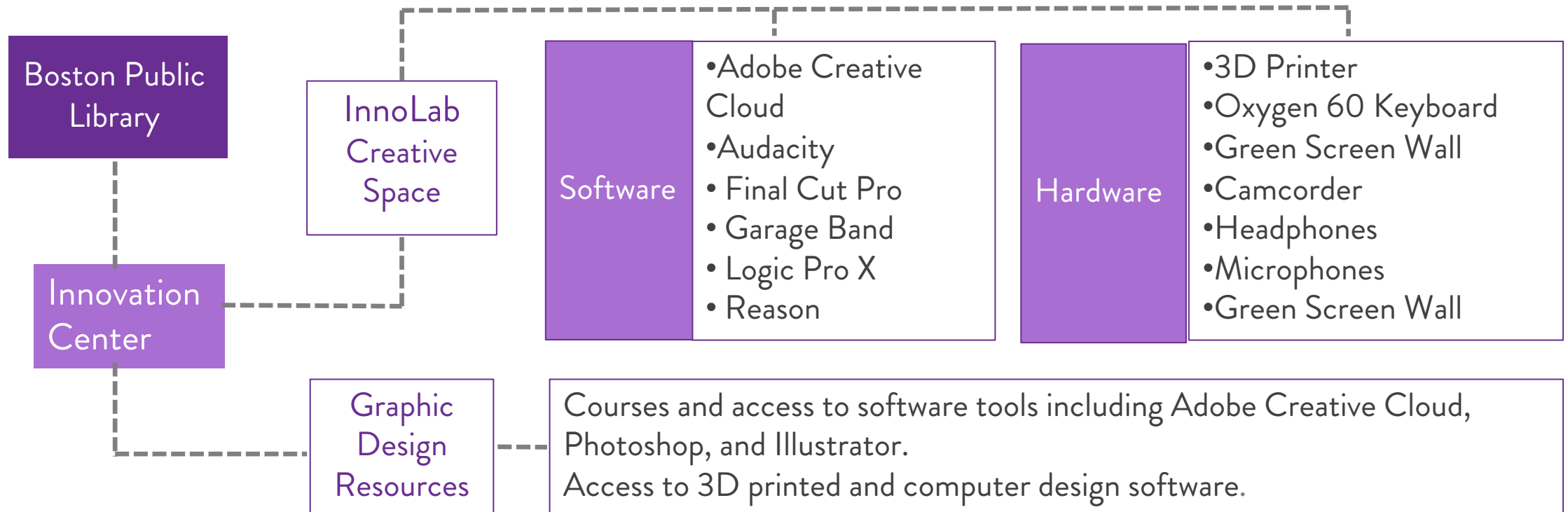- Photo, audio, video
Dubbing
Online Master

InnoLab – Boston Public Library

Location: Boston, MA, United States

Overview: Part of the Innovation Center at the Boston Public Library, the InnoLab is designed to provide the community (18+) with a private space for audio, video and music production (podcasting, video editing, green screening, or music creation).

Price Structure: free membership (with BPL Library Card)

		Software	Hardware
Boston Public Library	**InnoLab Creative Space**	•Adobe Creative Cloud •Audacity • Final Cut Pro • Garage Band • Logic Pro X • Reason	•3D Printer •Oxygen 60 Keyboard •Green Screen Wall •Camcorder •Headphones •Microphones •Green Screen Wall
Innovation Center	**Graphic Design Resources**	Courses and access to software tools including Adobe Creative Cloud, Photoshop, and Illustrator. Access to 3D printed and computer design software.	

Source: https://www.bpl.org/kblic-resources/

MODA - The Gantt Center Digital Arts Studio

Location: Charlotte, NC, United States
Overview: Provide an accessible space for digital arts exploration, education, and discussion with peers and mentors.
Price Stucture: *Unclear from public sources.*

- Offers state-of-the-art hadware and software, as well as mentorship and instruction in: photography, videography, audio production, design, animation, coding, virtual reality and more.

- Addresses diverse communities, including emerging (and established) artists, creatives and other digital makers.

- Values: shared accountability, community building, visibility, and collaborative success.

Programs Offered	
Photography Workshop Series	-Intro to photography as a business on a budget -Photography skills
Augmented Reality Fundamentals	Introduction to augmented reality using software such as Meta's (Facebook) AR tool, SparkAR
Colorful Noise Afterschool Music Masterclass Series	Techniques and on how to industry-standard music software and hardware

Partners: Knight Foundation, D. Oscar and Heidi Groomes, Bertram Scott, J. Porter and Victoria Durham, Jr., and Rodgers Builders, among others.

Source: https://www.ganttcenter.org/learn/mecca-of-digital-arts/

Round House Young Creatives

Location: London, United Kingdom
Overview: Provide a space for young creatives.
Price Structure: Creative Studio Membership, £25 per year and affordable rental services.

Roundhouse Young Creatives programs offers:

- The Creative Studio Membership, which gives members (ages 13-25) the opportunity to rent a series of spaces for artistic creation.

- Roundhouse Work Membership (18-30), which gives members a workspace and a development program aimed to empower freelancers and entrepreneurs.

- Youth program: artistic gigs, performances, workshops, and more content addressed to young audiences.

Creative Studio Membership also grants:

State-of-the-art facilities to rent out
Recording studios, rehearsal rooms, podcast stations and more. Starting from £2p/hour.

£5 tickets to all Roundhouse gigs and shows
Catch incredible artists live for a fiver!

First access to creative opportunities
Be the first to know about our workshops and courses

Performance opportunities
Showcase your talent at our events

One-to-one advice
Get support on your professional and artistic development from our in-house team

Source: https://www.roundhouse.org.uk/young-creatives-11-30/

Round House Young Creatives

Rental spaces available with the Creative Studio membership:

1) New Media Lab (1 available)

£ 50 per hour per person
Session: 2 hours min
Capacity: 17 persons

Equipment:
Apple Mac Mini (M1 chip, 16GB RAM, 512GBB SSD)
ViewSonic 27"" 4K IPS Monitor
Adobe Creative Cloud
Logic Pro X
Ableton Live 10 Suite
Pro Tools
Microsoft Office
FL Studio 20

2) DJ Rooms (2 available)

Session: 2 hours min
£ 1 per hour, per person
Capacity: 3 persons

Equipment:
Pioneer XDJ-XZ
2x Turntables (Technics 1210)
2x KRK VXT6 Speakers

3) Rehearsal Room (8 available)

£ 1 per hour per person
Capacity: 5-6 persons
Session: 2 hours min

Equipment:
Allen & Heath Zed10 mixer
1x Mackie SRM450 monitor
1x Drum Kit (models vary, but either Gretsch or DW)
1x Guitar Amp (generally an Orange Crush Pro 60)
1x Bass Amp (generally an Ashdown Five Fifteen, or similar)

4) Large Studios (2 available)

Session: 2 hours min
£ 2 per hour, per person
Capacity: 10 persons

Equipment:
Apple iMac 24"" (M1 chip, 16GB RAM, 512GB SSD)
Soundcraft Signature 12MTK Mixer
JBL 2.1 sound system
Basic backline (drum kit, 1x guitar amp, 1x bass amp)

5) Project Studio Spaces (7 available)

£ 1 per hour per person
Session: 2 hours min
Capacity: 3-4 persons

Software:
Logic Pro
Pro Tools
Ableton
FL Studio
Adobe Creative Cloud (all apps)
Da Vinci Resolve
Microsoft Office

Hardware:
Apple Mac Studio (Apple M1 Max with 10-core CPU, 24-core GPU, 16-core Neural Engine, 32GB unified memory, 512GB SSD storage)
LG 27" Ultra HD 4K IPS Monitor
2x KRK Rokit 5 monitors
Focusrite Clarett+ 8Pre USB interface
DBX 286s Mic Processor
4-Octave MIDI Controller Keyboard (models vary)

Source: https://www.roundhouse.org.uk/young-creatives-11-30/

Round House Young Creatives

Pro - Recording Studio

£ 15 per hour
Session: 4 hours min. Capacity: 6 persons + engineer

Software: Pro Tools Ultimate Logic Pro X Ableton Live 10 Suite UAD Plugins (Various) Waves Plugins (Platinum Bundle) Sound Toys Native Bundle Antares Auto Tune Melodyne McDSP Native Suite Metric Halo Production Bundle FabFilter Total Bundle Synchro Arts Vocalign

Workstation: Apple Mac Studio (M1 Ultra chip 20-core CPU 48-core GPU, 64GB RAM, 1TB SSD) Avid C24 Console Avid HD I/O 16x16 Genelec 8260A Monitors Yamaha HS80M Monitors

Amps: Orange Thunder 30C Fender Hot Rod Deluxe IV Vox AC30S1 Blackstar HT Metal 60 Marshall MG100 Epiphone SoCal 50 Ashdown MAG 300EVO II

Outboard: Preamps: Focusrite ISA428 MkII Focusrite ISA Two Manley Force Warm Audio WA273-EQ Black Lion Audio BLA173 Quad

Microphones: 1x Neumann U87 1x Neumann TLM103 2x Neumann KM140 2x AKG C414 1x AKG D112 1x Electrovoice RE20 2x SE R1 1x Sennheiser MD441-U 4x Shure Beta87a 3x Shure SM57 3x Shure SM58

Instruments: Nord Piano 5 Yamaha Upright Piano Korg MS20 Mini Gibson Les Paul Studio Gibson SG Bass Ludwig Blue Label Drum Kit, with Gretsch Snare and Sabian / Zildjian / Bosphorus Cymbals

Other processing: Empirical Labs FATSO EL7X Heritage Audio Successort stereo bus compressor DBX 160XT compressor

To attract more audiences, Round House accepts guests:

"New guests to the studios will need to bring in valid ID and fill out an enrolment form. For the first three sessions, guests are allowed to come in for free and following this, guests will pay the same as the main booker."

Source: https://www.roundhouse.org.uk/young-creatives-11-30/

ADVISORY BOARD for the ARTS

Transforming Arts Organizations Worldwide

Allyson Arnone
Senior Research Analyst
allyson.arnone@advisoryarts.com

Fernanda Barrera
Research Intern
fernanda.barrera@advisoryarts.com

Pope Ward
Chief Research Officer
pope.ward@advisoryarts.com