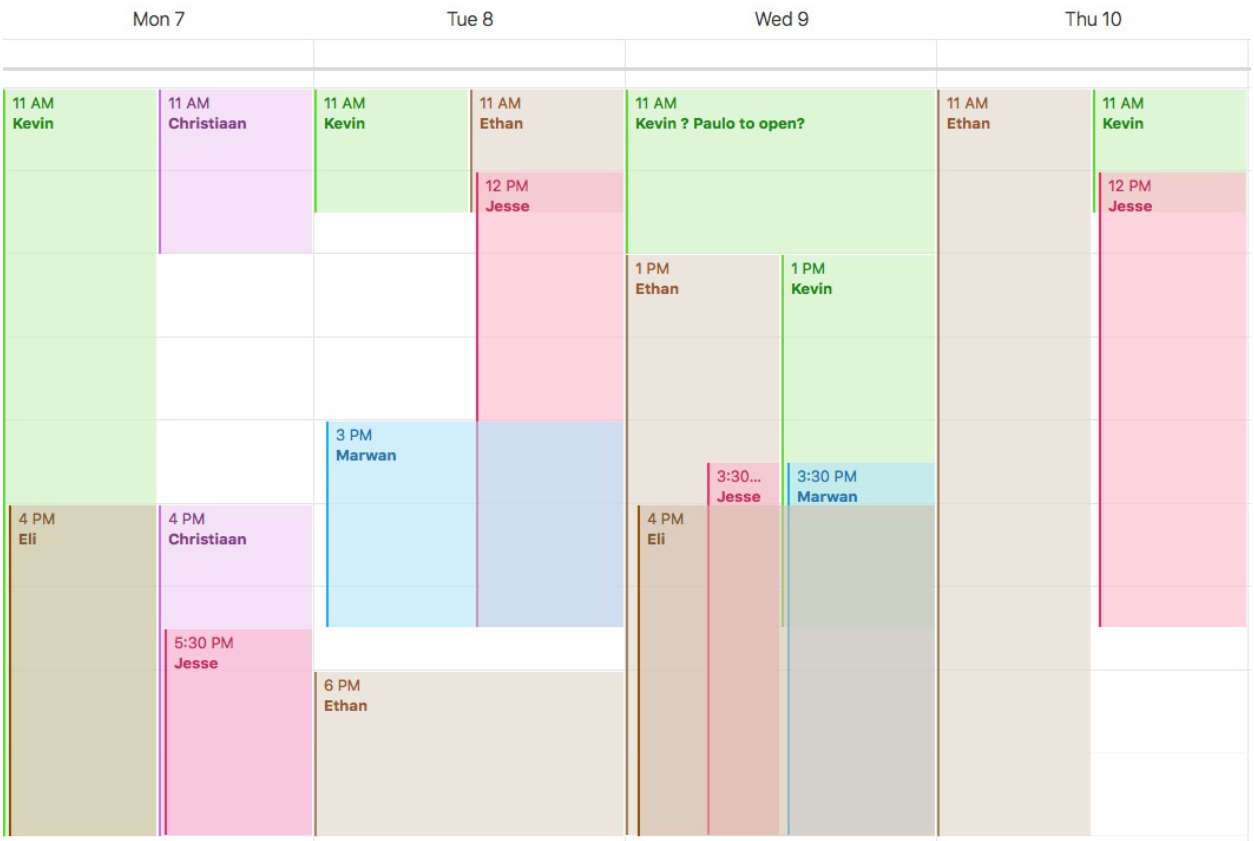
EARS Report – Spring 2018
Paulo C. Chagas — May 20, 2018

In the following I briefly summarize EARS activities in Winter and Spring 2018

1) Training:

In Spring 2018 EARS implemented a continuous program for training music undergraduate students in music recording, audio production and digital composition. I supervise the program. Training is taken in charge by Ethan Castro and Christiaan Clark, graduate students in digital composition, who are engaged in managing and developing EARS. Teaming up with the newly formed Composer's Guild, they assist the undergraduate composers in designing and producing their pieces at EARS. Undergraduate students work individually and collaboratively. EARS has established as ongoing presence of student interns working daily. Students are working both on individual projects and assisting faculty, students and community members.

Below we see the weekly schedule of EARS interns:



2) Internship

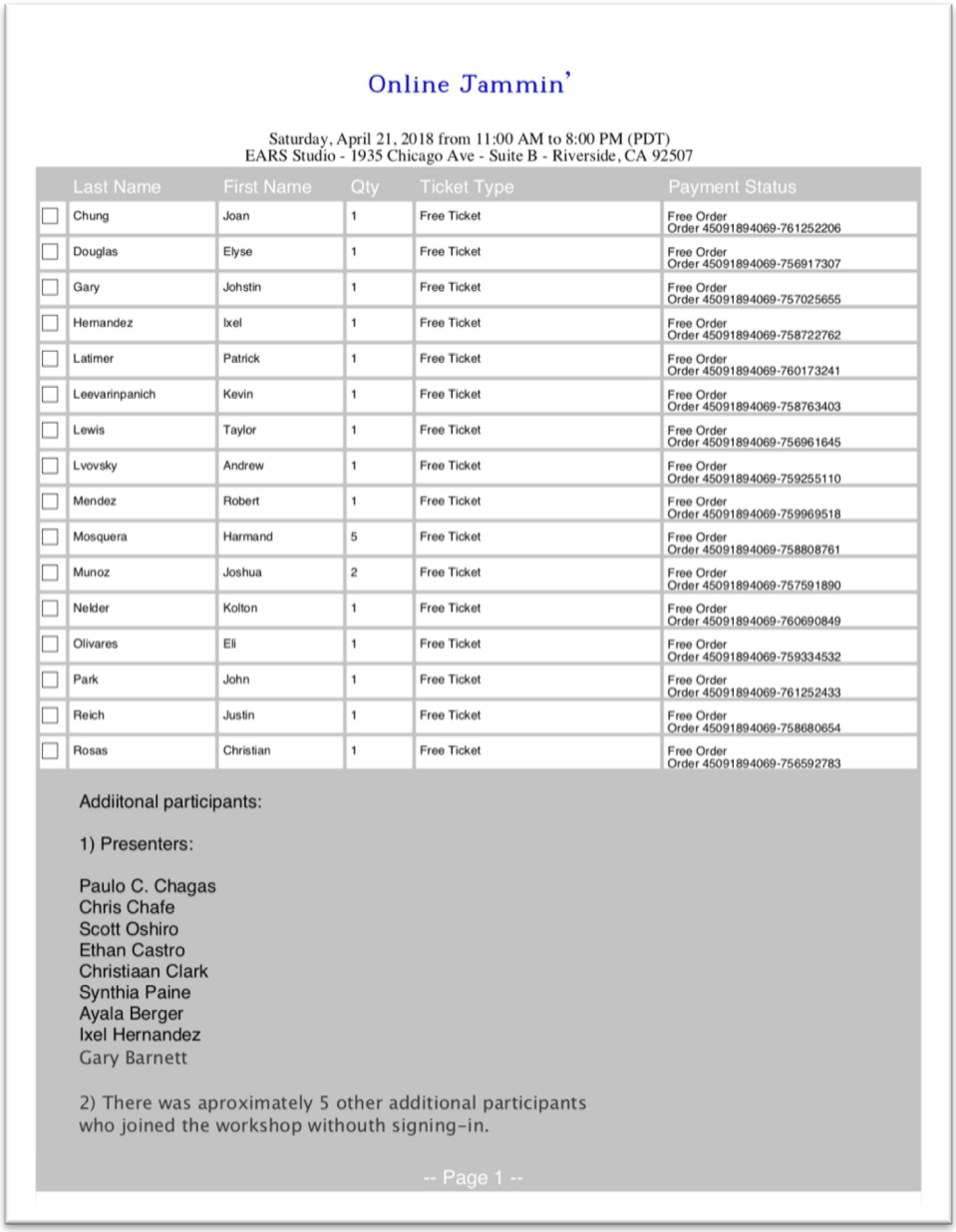
EARS is also giving internships for undergraduate students. Our first internship student, Eli Olivares, was awarded the 3rd place at the UCR Career Center competition for his internship on audio production at EARS. This award made us very proud of the quality of the instruction we are providing at EARS and encourages us to offer more internships.

Here is a happy Eli Olivares receiving his award at the UCR Career Center.

3) Online Jamming' – Workshop on Internet Performance

On Saturday April 21, EARS hosted Online Jamming' – a music workshop on collaborative performance through the Internet with Chris Chafe and Scott Oshiro from Stanford University's CCRMA (Center for Computer Research on Music and Acoustics). We had an attendance of 30 people from UCR and outside. They learned how to create and perform music through the Internet. The workshop taught open-source (free) techniques for setting up audio links for collaborative research and performance. The workshop participants performed live with musicians located in Santa Barbara, Palo Alto and Washington DC. It was a very successful workshop.

Below the list of participants of the workshop. EARS put in place an online system for enrolling in the workshop.



Online Jammin'

Saturday, April 21, 2018 from 11:00 AM to 8:00 PM (PDT)
EARS Studio - 1935 Chicago Ave - Suite B - Riverside, CA 92507

	Last Name	First Name	Qty	Ticket Type	Payment Status
☐	Chung	Joan	1	Free Ticket	Free Order Order 45091894069-761252206
☐	Douglas	Elyse	1	Free Ticket	Free Order Order 45091894069-756917307
☐	Gary	Johstin	1	Free Ticket	Free Order Order 45091894069-757025655
☐	Hernandez	Ixel	1	Free Ticket	Free Order Order 45091894069-758722762
☐	Latimer	Patrick	1	Free Ticket	Free Order Order 45091894069-760173241
☐	Leevarinpanich	Kevin	1	Free Ticket	Free Order Order 45091894069-758763403
☐	Lewis	Taylor	1	Free Ticket	Free Order Order 45091894069-756961645
☐	Lvovsky	Andrew	1	Free Ticket	Free Order Order 45091894069-759255110
☐	Mendez	Robert	1	Free Ticket	Free Order Order 45091894069-759969518
☐	Mosquera	Harmand	5	Free Ticket	Free Order Order 45091894069-758808761
☐	Munoz	Joshua	2	Free Ticket	Free Order Order 45091894069-757591890
☐	Nelder	Kolton	1	Free Ticket	Free Order Order 45091894069-760690849
☐	Olivares	Eli	1	Free Ticket	Free Order Order 45091894069-759334532
☐	Park	John	1	Free Ticket	Free Order Order 45091894069-761252433
☐	Reich	Justin	1	Free Ticket	Free Order Order 45091894069-758680654
☐	Rosas	Christian	1	Free Ticket	Free Order Order 45091894069-756592783

Addiitonal participants:

1) Presenters:

Paulo C. Chagas
Chris Chafe
Scott Oshiro
Ethan Castro
Christiaan Clark
Synthia Paine
Ayala Berger
Ixel Hernandez
Gary Barnett

2) There was aproximately 5 other additional participants who joined the workshop withouth signing-in.

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3) Recording Studio

I am putting together a proposal for establishing EARS recording studios, which is part of the original proposal from 2008 but couldn't been accomplish for financial reasons. I am currently developing a proposal for finishing the two recording studios in EARS. The budget includes acoustic treatment, audio equipment for music recording (mixer, microphones, hardware and software), and connectivity (cables, storage). A state-of-art recording studio will greatly benefit EARS as a service provider. It will improve teaching on audio recording and production. It will make possible to offer professional teaching programs for UCR students and community and rent the facility for recording and creative production activities such as songwriting camps.

4) Business Model

I am also working on creating on a business model for supporting EARS. In Winter 2018 I participate with Ethan Castro on Phase I and Phase II of "I-Corps Startup for Innovators", an NSF funded program directed by UCR Office of Technology Partnerships. EARS's project—tiled "EARS Songwriting Camp"—was awarded $3,000. The money was expended for supporting two songwriting camps with UCR students and artists from Southern California working collaboratively on producing songs. In the second camp on May 9, 2018, the participants collaborated with Joy Ndombeson, an African dancer, choreographer and activist from Fresno. Joy is very pleased with the twelve songs UCR students and outside artists produced in the workshop. The workshop was very successful in attracting students and artists to EARS and creating a sense of community. The most important lesson we learned from the I-Corps project is that there are many opportunities to provide services, should we focus on developing EARS as practical and flexible lab for collaborative and multidisciplinary audio production.

Having the recording studio finished will enormously contribute for developing EARS as a authority in audio production. Moreover, the new capabilities of the facility will enable increasing opportunities for undergraduate and graduate students.

I am currently working for putting in place a system for dealing with processing payments for receiving external money and make payments. I am looking for a possible collaborator in CHASS that could offer this support.

5) Annex

"EARS Songwriting Camps" — I-Corps presentation on March 13, 2018

The presentation features a self-evaluation of the second songwriting camp with Joy Ndombeson, and shows the business issues we've learned in the 8 weeks I-Corps Phase I & Phase II. In the last two slides we conclude by identifying business opportunities for EARS that are currently being discussed and evaluated.

EARS Songwriting Camps

EARS is a producer of collaborative songwriting events in the music and media industry, custom designed to effectively meet the synergistic demands of creative clients.

- Paulo Chagas • Ethan Castro

Presentation Date: 03/13/18
FTF this week (total) - 49 + 7 (75)
Mentor: Arthur Salyer
Met with Mentors: Jon Warner, Arthur Salyer

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Learning Summary

- We hosted a songwriting camp last weekend!
  - Our Prototype was validated!
  - Our Client was very satisfied
  - The Producers and Songwriters were ecstatic about our final products and for the viable opportunity (although they requested more food…)
- Worked with music faculty to re-frame business model as "applied humanities research" to address academic concerns
- CEO of largest independent A&R service, TAXI.com - meeting Wednesday. (Thanks to Jon's contact!)

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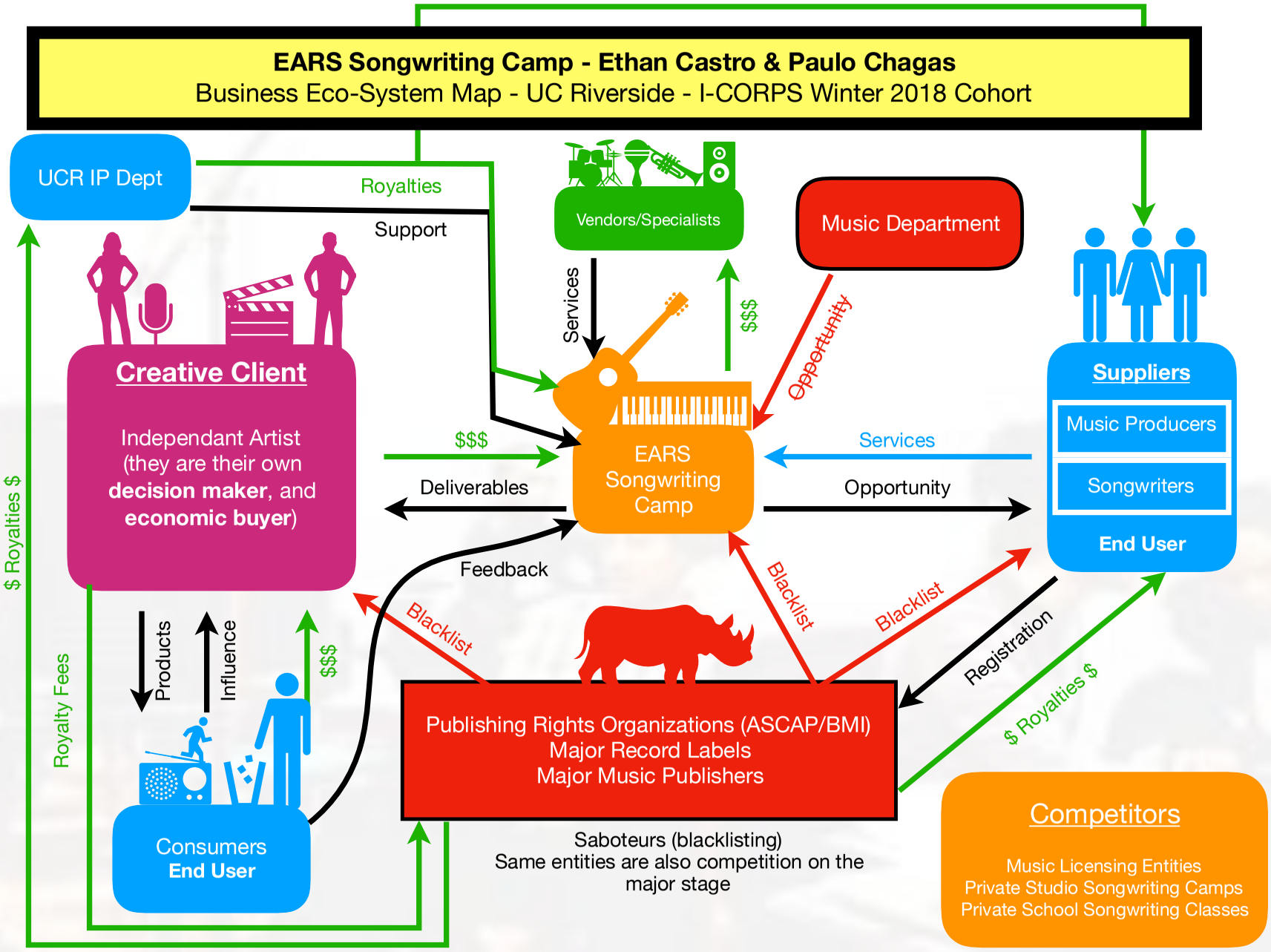
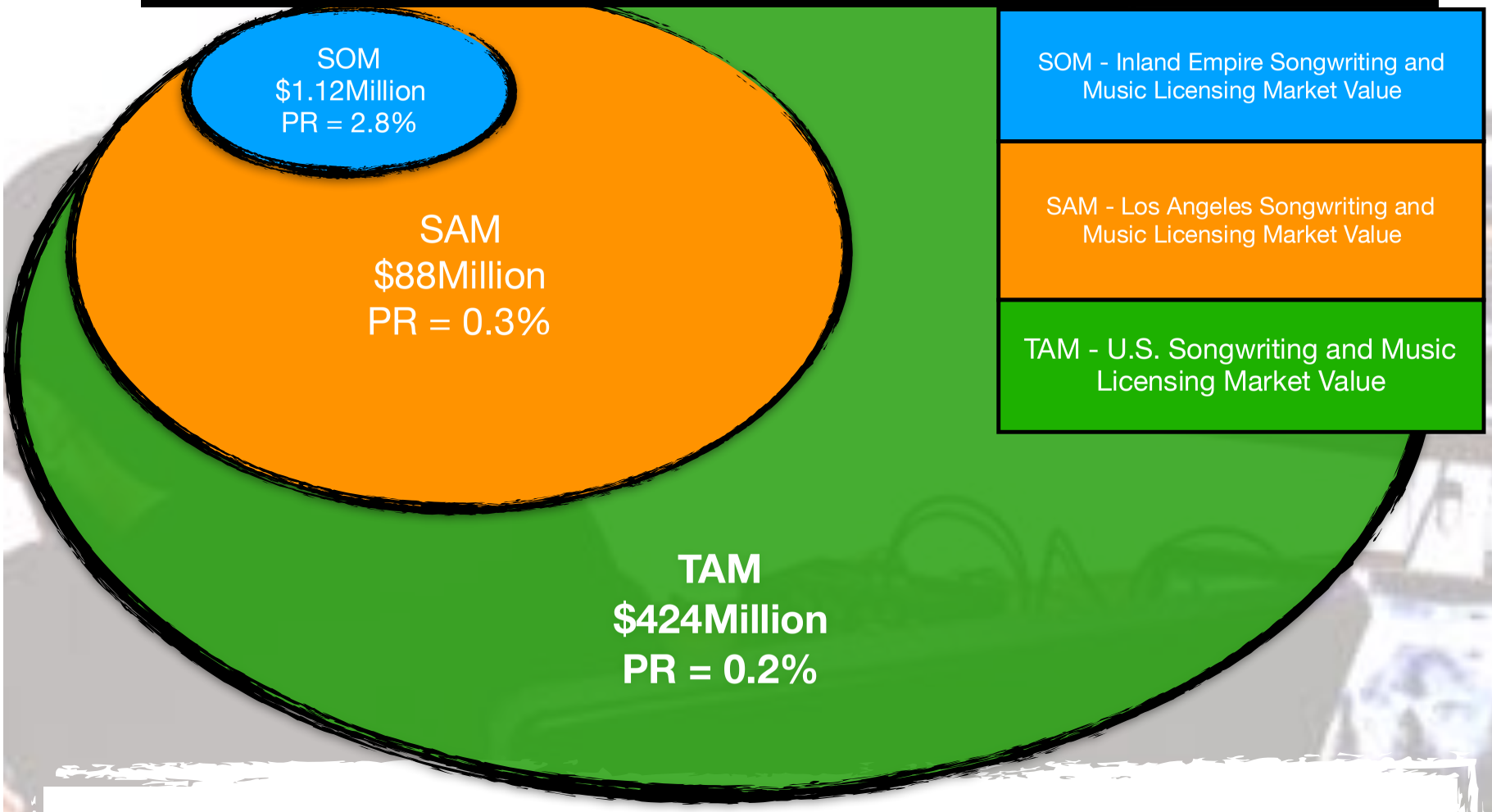

EARS Songwriting Camp - Ethan Castro & Paulo Chagas
Business Eco-System Map - UC Riverside - I-CORPS Winter 2018 Cohort
UCR IP Dept
Royalties
Support
Vendors/Specialists
Music Department
Services
$$$
Opportunity
Creative Client
Independant Artist (they are their own decision maker, and economic buyer)
EARS Songwriting Camp
Suppliers
Music Producers
Songwriters
End User
$$$
Deliverables
Services
Opportunity
$ Royalties $
Feedback
Blacklist
Blacklist
Blacklist
Products
Influence
$$$
Registration
$ Royalties $
Royalty Fees
Publishing Rights Organizations (ASCAP/BMI)
Major Record Labels
Major Music Publishers
Consumers
End User
Saboteurs (blacklisting)
Same entities are also competition on the major stage
Competitors
Music Licensing Entities
Private Studio Songwriting Camps
Private School Songwriting Classes

EARS Market Size - Ethan Castro & Paulo Chagas
Business Eco-System Map - UC Riverside - I-CORPS Winter 2018 Cohort



SOM = 6 camps/year. Camp of all I.E. songwriters (210), and media buyers (560) = $185,850
SAM = 6 camps/year. Camp of all L.A. songwriters (25,933), and media buyers (41,470) = $14,645,305
TAM = 6 camps/year. Camp of all U.S. songwriters (111,750), and media buyers (204,140) = $70,740,750

EARS Competition Matrix - Ethan Castro & Paulo Chagas

Business Eco-System Map - UC Riverside - I-CORPS Winter 2018 Cohort

	EARS	ASCAP "I Create Music" Expo	BMI Country and Pop Camp	Song Arts Academy	Rockstars of Tomorrow - Songwriting Camp	CopyCat Music Licensing	AudioSocket	Orfium
Client license Cost - per song	$$	$$$$$	$$$$$	-	-	$$$$	$$	$
Capability to Create Custom Music	Yes	no	no	partial	partial	no	$$$	no
Singe payment for perpetual license	Yes	no	no	-	-	yes	yes	yes
In-House Production Services	Included	-	-	-	$$$	-	$$	-
Post-Event Royalty Administration	Included (planned)	partial	partial	-	-	-	-	-
Days until Product in hand	2	3	1	5	11	-	-	-
Avg Attendee Price	$	$$$$	-	$$$	$$$	-	-	-

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EARS Songwriting Camp - Business Model Canvas

Value Propositions

- **Synergy** - The environment is where my creativity can resonate with other creatives at the absolute maximum
- **Quality** - Artistic expertise and state-of-the-art facility offers me commercial-ready quality products.
- **Efficiency** - I can leave of the camp with custom made products, that would otherwise be difficult to obtain.
- **Effectiveness** - I can directly impact the joint creation process to get exactly what I want at once.

Customer Segments

Creative Clients

- Performing Artists
- Music Supervisors (film, TV)
- Music Directors (musicals, music theater)

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Learning Summary

- **What we learned** in this course:
  - There is an opportunity for EARS's business model to thrive self-sufficiently - Clients, suppliers, and end users are willing to pay!!
  - Identified the people who are involved in our business ecosystem, and how to address their needs
  - How to effectively present our ideas (and proper expense reports 😅)
- **What 'paused'** us:
  - Identifying resistance and concerns within our home department, and the University.
  - The growing potential of our idea is much larger than we presumed.

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Next Steps

- Develop the collaborative camp model within music department (EARS)
- Develop license and royalty administration within UC Riverside IP office.
- Make full Academia pitch deck (Music Dept > Dean > Chancellor)
- Obtain proof of concept funding “applied humanities research”
- Work out all the kinks
- EITHER:
  - Pitch to other UC’s, and make an unstoppable network of micro music industries, effectively disrupting the power of the record industry in CA
  - Have my business license the idea - take it mobile around the world
- NATIONAL I-CORPS?? (wink wink, nudge nudge)

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CAMP!!