

EnPro 351: Motion Track Studios

Project Plan

Table of Contents

TEAM INFORMATION	2
TEAM PURPOSE AND OBJECTIVES	4
BACKGROUND	4
TEAM VALUES STATEMENT	6
METHODOLOGY/BRAINSTORM/WORK STRUCTURE	9
EXPECTED RESULTS	13
PROJECT BUDGET	14
MILESTONES	16
INDIVIDUAL TEAM MEMBER ASSIGNMENTS	18

I. Team Information

Team Roster

Renee Arrowood, rarrowoo@iit.edu
Ty Caughell, caugtyr@iit.edu
Cedric Collier, collced@iit.edu
Joel Cornelius, jcorneli@iit.edu
Kirsten Esbensen, kesbense@iit.edu
Craig Forneris, fornra@iit.edu
Sweta Gurnani, sgurnani@iit.edu
Paul March, pmarch@iit.edu
Collin Perle, cperle@iit.edu
Evan Vice, evice@iit.edu

Individual strengths to contribute

Renee Arrowood

- Marketing and business experience
- Documentation and collaboration skills

Ty Caughell

Ty Caughell grew up in Columbus, Ohio. His passion for music skyrocketed the minute he first picked up the guitar. Ty's first successful attempt at forming a band happened during his sophomore year at Illinois Tech with the help of teammate Cedric Collier. The concept behind Motion Track Studio happened when Ty had multiple attempts to record his own band but was unsuccessful until co-founder Joel Cornelius came to assist him in recording. From there on Ty has applied all his working knowledge as a Business Administration student toward the success of his first start up, Motion Track Studios.

Kirsten Esbensen

Kirsten N. Esbensen is a Business Administration and Psychology major. Her majors allow her to apply principles of business and psychology learned through her classes to create a business plan and conduct successful market research. She also has a love for music and is currently working as a marketing and promotions intern for a local sound production company. Through her experience there she has obtained a good sense for the potential target market and has also had the opportunity to experience closely the recording and post production process. She is also in the process of creating her own record label through which she has gained an understanding for the industry and the artists who make it.

Cedric Collier

- Engineering experience
- Musician with recording and promotion experience

Joel Cornelius

Grew up in the western Chicago suburb of La Grange. I Have been playing drums in various bands for about 8 years now. I also won the Louis Armstrong Jazz Band Award senior year of high school. Additionally, I have an interest in recording and have gained several years of experience through recording my own and other peoples bands. I am a computer information systems major/entrepreneurship minor, and will be graduating this summer.

Craig Forneris

- Musician
- Architect
- Experience in running a recording studio
- Knowledge of software and recording operation

Sweta Gurnani

- 3rd year Business Administration
- SKILLS: Organization, multi-tasking, people skills, familiarity with applicable topics, experience with project management, business law, and market research.
- ROLES: Market Research member, student surveyor

Paul March

- Marketing and Political/Law experience

Collin Perle

Collin Perle is a mechanical engineering student in his third year. One of his hobbies is music; both listening to and creating it. He is a guitarest and has trained in the classical style for five years. Collin is also a luthier and has started his own succesful custom guitar and repair business. As a result, he can fix many unforseeable problems on all types of musical instruments. Recently he has built a CNC mill of his own design to increase both precision as well as production.

Evan Vice

- Marketing and business experience

New knowledge/skills to develop

Every member of the group will develop a better understanding of music recording process and the marketplace it serves. The IPRO will also increase the team's comprehension of the music recording market. As well, members will learn how to perform a variety of forms of market research, such as surveys and focus groups.

Overall Expectations

Prototype and create a working mobile recording facility. Seek a paying customer.

Name

Motion Track Studios

Logo

“Under Construction”

Motto

“Capturing *your* music where *you* created it.”

Team Purpose and Objectives

The objective for IPRO 351 is to evaluate the business opportunities for commercializing Motion Track Studios. We will do this by conducting research pertaining to primary competitors, the industry as a whole, consumers’ wants and needs, conducting competitive analysis. We will also be developing a working prototype; conducting and comparing observations of several trial runs; and drafting a business plan/final report, which will include feasibility analysis and recommended future steps. Included in (but not limited to) the business plan/final report will be:

- Description of Motion Track studios
- Market and industry data
 - Market strategy
 - Internal analysis
 - Competitive analysis
 - Findings as extracted from trial runs
 - Projections for income, sales, and cash flow
 - Analysis of different business models/selected business model
 - Final recommendations including suggested next steps

II. Background

The idea for Motion Track Studios began company founder, Ty Caughell, wanted to record his work for his band in the spring of 2005. He heard nothing but complaints about going to the recording studio from other bands, it was too expensive, the engineer was not personable, and the experience was unpleasant. So Ty decided it would be more enjoyable to try the gear out and see if he can record the music himself. Unfortunately, he had the wrong equipment at the time, nothing worked, and it all sounded awful. In the fall of 2005, a drummer named Joel Cornelius (team member) came to IIT with recording equipment and expertise. Joel generously offered to do the work for free, and next spring the idea of selling this convenience became a successful class project in Dr. David Pistrui’s “Introduction to Entrepreneurship” course.

Motion Track Studios was founded upon the idea that there should be a cheaper and more efficient way to record music compared to the studios. Our customers are artists who have the desire to record, but may not have the means to. They may have had a bad experience with a recording studio in which they were not personable or showed any interest in what the artist was trying to create. Motion Track Studios aims to provide the comfort and convenience of a home studio to the recording artist for a reasonable price.

In order to make this venture successful there are a few things we must consider both about our customers and the technology needed to create this service. We must transfer the dream of recording at home for a minimal price into a reality. Some customers may be open to the idea, but reluctant to let us in their homes for such extended periods of time. We must address these security issues that face both ourselves and our customer so that we can provide our services. However, the screening of customers can pose a possible ethical issue. We must be careful to set up criteria prior to meeting to a customer so that we do not show discrimination toward anyone. We also run the risk of misrepresenting ourselves.

We must also insure that our quality of recording and post- production (the mixing and mastering of a track to create the best sound possible) matches if not exceeds that of professional studios. The customer must find value in our service. Without quality and a competitive price it will be hard for them to find that value. In order to provide this quality and value we must also conquer some technical issues. We must explore the technologies available within the music industry and even outside the industry in order to find products that are of high-quality, but also easy to transport from one location to another. We must create innovative combinations of equipment in order to make this possible.

Currently the idea of mobile recording is not as prominent as we would like to make it. There is only one professional mobile recording studio in the Great Lakes area. Metro Mobile Recordings is based in Glenview, IL. They have recorded 24 Grammy nominated albums with their trucks to date. However, they tend to focus on a different market comprised of professionally established artists. We hope to support a middle market comprised of artists trying to make it to that level, and others that would like to record for personal enjoyment. Besides the above mentioned company there are only a few other mobile studios in the country; most of which are based on the West-coast.

With the recent advances in communication and technology people have more outlets than ever before. They are allowed to display their talents for the whole world to see. Due to this avenue of expression, whether they are the next big thing or not, people want to sound good and want to make the most of the opportunity to share their art. Motion Tracks Studios will allow them to do just that. If they are trying to make it big or just want to share their art with family and friends they will be able to do so with professional quality and convenience at a reasonable price.

III. Team Values Statement

Motion Track Studios prides itself on the notion of personal dedication. Members were specifically chosen for their ability to contribute a key portion for the success of the studio. Resultantly, it is the individual spirit of each member that drives the whole.

Although the team does not foresee any recognizable problems with the performance and dedication from its members, we all know that it is not a perfect world. Motion Track Studios has weekly reviews of all work produced. There is no one thing that leaves the hands of the team without the entire team's approval. If that shall happen there is a strict out the door policy. This is a real venture with real possibilities. Those who do not want to play the game shall not play in the future success of Motion Track Studios.

Motion Track Studios has implemented a strict record keeping format that helps maintain a system of checks and balances. Every meeting and sub-meeting is documented for future review. When there is a problem, issues are addressed at the time of the problem and substantial consultation of the entire team is utilized before any final decisions are made. Motion Track Studios acknowledges that each problem is different and requires different solutions. Any absenteeism is generally not tolerated. By agreement, in certain circumstances, however, the studio does let instances of this occur.

Motion Track Studios is a friend based association. We pride ourselves on the notion that a friend is always better than a business partner. A person will let their boss down before they let their friend down. Motion Track Studios tries to incorporate the ideals of this relationship in order to open the air for any type of discussion pertinent to the issues at hand.

As a team, Motion Track Studios has developed a rubric in which they can evaluate the overall progress of each member. The resulting rubric defines a clear and distinct way for final review for everyone on an individual level as well as a personal review of each team member on their own.

DEDICATION/COMMITMENT

Role Model

- Shows an interest in the project and in engaging in learning experiences related to the project.
- Displays a desire to pursue topics to develop a further, more thorough understanding.
- Continues to persevere until he or she gains correct and reliable answers, alternatives, or information.

Satisfactory

-Makes an attempt to gather information, but conclusions may not have been drawn from it

-Engages in learning experience that gives him or her a basic understanding of topics

Unacceptable

-Does not collect any relevant information or make any attempt to do so

-No useful suggestions are made

-Does not express any interest in learning about the class work.

COMMUNICATION

Role Model

-Prompt response time in conjunction with requested time and relevancy to necessity of resolved issue

-Answers emails effectively and clearly

-Returns phone calls respectfully

-Aids in the presentation as a group member not an individual

-Makes an honest and acknowledgeable effort to communicate within the English language

-Senders' message and receivers' expectations are met

Satisfactory

-Difficulty in understanding speech or ideas

-Wait time for responses to emails and phone calls does not always comply with request of delivery or respectable response time

-Phone calls are not responded to or easily missed on a recognizable basis

-Hard to receive a clear and definitive answer or does not always consult the group when making decisions that affect the entire whole

-Senders' message and receivers' expectations are rarely met

Unacceptable

-No effort of communication

-Takes on projects without group consultation

-Never returns phone calls or emails

-“What is said and what is done are two different stories”

-Senders' message and receivers' expectations are not met

TEAMWORK/COOPERATION

Role Model

-A team member who is positive and supportive of other team members

-One who puts the needs and common goal of the team first

-One who knows their strengths and weaknesses and is not afraid of either. They can step up and help the team when needed but also know when they may need help or assistance and are not afraid to ask for it.

-One who shows a high interest and motivation to achieve team goals

-One who is able to accept and support team goals and decisions

Satisfactory

-One who performs their required duties, but does not motivate other team members in their efforts

-One who does minimal work to achieve team goals, but has not made their commitment to the team goals a priority

-One who shows a slight interest in team goals and does just enough to get by but makes no additional effort

Unacceptable

-One who behaves arrogantly or shies away from responsibilities

-One who puts their own motives before the common goal of the team

-A negative person who is disrespectful toward other team members, their effort, and ideas

-One who shows no interest in the team or its goals and makes it harder for other team members to work together

-One who is unable to deal with or provide constructive criticism

CONTRIBUTION

Role Model

-Goes beyond the work asked of them to contribute as much as they can.

-The work done is relevant and reflects their interest in the project.

-Contribute ideas that are well thought out and relevant to the project.

-Contribution is well documented.

Satisfactory

-Does what is asked of them, but needs to be reminded often.

-Attempts to contribute their ideas, but sometimes hastily done and with little thought or relevance.

-Documentation is complete but hastily done.

Unacceptable

-Underperforms on the work asked of them.

-Shows a more passive role in team discussions and doesn't make much effort to present their ideas.

-Lack of clear documentation on their work done.

INTEGRITY

Role Model

-Can always be relied upon to consistently complete tasks without need for reinforcement.

-Honest and scrupulous in business relationships Trustworthy; owns his/her mistakes and does not make excuses

-Fulfills all promises and delivers on all commitments on time

Satisfactory

-Can be relied upon to complete tasks, but with occasional reminders

-Is quick to rectify mistakes and makes few excuses

-Fulfills most promises and delivers on most commitments on time

Unacceptable

-Is inconsistent in completing task, needs constant reminders

-Full of excuses when things go wrong with little or no accountability

-Consistently fails to deliver on promises and commitments

IV. Methodology/Brainstorm/Work Structure

1. Define the problem(s).

It has become much cheaper today for a new band to start up. As a result there are thousands to millions of new bands starting up annually. The most important asset to a new band is their recorded work. Lately there have been few options for bands looking to record: 1. Pay big money to record in a professional studio, 2. Pay even more money for equipment and do it yourself (though equipment costs are lower, professional recording still requires at least \$2-3,000 for equipment), or 3. Find somebody with the proper equipment and knowledge to record your band inexpensively, but for some simply finding that person can be difficult.

2. Describe how your team will go about solving the problem(s).

Motion Track Studios is capitalizing on the third option by giving our customers the home studio experience. We provide the proper equipment along with the technical expertise to record a band or artist in the comfort of their own home. The recording process is a complex one but with our equipment and methodology, the process can be simplified. Many people can easily convert their living room, bedroom, basement or whatever practice space they use into a recording environment. We aim to make the customers' environment acoustically adequate by examining the area and providing proper isolation walls for vocals, guitar amplifiers, and drum sets. The proper equipment, including microphones, mixers, computers and software, cables, headphones and sound effect racks are already owned by the combined efforts of three members of our team who have already recorded themselves and other bands. By converting our customers' practice space into a recording studio, we will simplify the recording process for our customers. An additional service we can offer to bands is mixing and mastering.

3. Explain how the potential solutions will be tested

We aim to first test our methodology on the two bands currently run by Motion Track Studios' founders Joel Cornelius, and Ty Caughell. By testing it on ourselves we get an idea of what works and what doesn't. From there we move on to test the product on our friends and acquaintances so we can get out of our own home and try our methods in different areas. After the midterm, we will seek to find a paying customer even if it just to test a working prototype. By obtaining a paying customer we can get honest feedback and

this will validate our business plan.

4. Describe how results of research and testing will be documented.

One of our deliverables will be a compilation CD with all the work we have recorded during the semester. This will show how we have progressed in quality and showcase our skills in recording, mixing and mastering audio.

5. Define how analysis of the test results will be conducted.

We will be doing compare and contrast analysis recordings done by professional recording studios to the work done under our methodology. We plan on showing people the difference between recorded work done by professional studios and us to people listening on headphones to see if they can notice a significant difference in sound quality.

6. Explain how the IPRO deliverable reports will be generated.

The team has divided itself into two main sub teams with one project management team responsible for coordination of both teams.

1. The Market Research Team will be conducting secondary research via the Internet, and primary research by conducting surveys at live shows, open mic events, and music retailers such as Guitar Center. This team will also be working with studio owners in the area to get an idea of what the competitive scope of the market will be and see what competitors are doing in terms of mobile recording.

2. The Recording and Equipment Team has begun compiling their personal equipment to help us develop a working prototype. This team will focus on the operations of recording and be continually testing our methodology until the process has been optimized. This team is responsible for analyzing the cost of the equipment necessary to operate a mobile studio and the recording process.

3. The Project Management team consists of mainly Ty Caughell (coordinator of recording and equipment team) and Kirsten Esbensen (coordinator of market research team). Once data is gathered they will work together to ensure data is collected and documented in a timely and professional manner. Project Management is a task that requires the efforts of all members of the team therefore certain tasks will also be handled by sub-team members from time to time when applicable.

Timelines have given us applicable time between when deliverables are generated within the team and when deliverables are due. This is to allow the entire team to look over deliverables and make changes when applicable. In doing so no deliverable will be submitted without a team consensus on the content and layout of deliverables.

7. Equipment already owned by members of the IPRO meant to be used toward the project.

This is primarily a collaboration of equipment owned by team members Joel Cornelius and Craig Forneris, both of whom have had experience in recording bands and other artists before. This equipment is essential in developing the prototype for Motion Track Studios. Think of this as a personal investment made toward the company by founding members

Equipment already owned		
	name	cost
Microphones		
	Condensers	
Quantity		
	1 AKG C-3000	\$300
	1 AKG Perception 200	\$200
	2 Audix F-15 (drums)	\$100
	Dynamic	
	<u>Vocal/Instrument</u>	
	4 Shure SM57	\$340
	1 EV (for bass amp)	\$80
	1 Audix d10	\$100
	<u>Drum</u>	
	1 Shure Beta 52 (Kick Drum)	\$200
	1 Audix F12 (Kick Drum)	\$100
	3 Audix F10 (close mic, also used for Instruments)	\$200
Rackmount Equipment		
	1 Digi 002 board (8 channels)	\$2,000
	1 Firepod (broken)	\$300
	1 Behringer Mixer (16 channels)	\$300
	1 Fostex ADAT (adds 8 channels)	\$999
	1 Carvin Power amp	\$1,000
	1 800w Power amp	\$1,000
	1 Equalizer + Vocal Effects	\$150
	1 Nady compressor/limiter/gate	\$150
	1 Alesis rackmount compressor	\$200
	1 10 space rack	\$300
Speakers/Headphones		

	1	Presonus headphone preamp (4 channels)	\$130
	1	Pair PSB playback speakers	\$400
	1	Sennheiser Headphones	\$75
Cables/Accessories			
	5	Microphone Stands	\$100
	5	Microphone Clamps	\$50
~10-12		XLR microphone cables	\$250
~4-5		1/4" Instrument cables	\$150
	2	1/4" to RCA snakes	\$80
	1	1/4" to banana plug adapter	\$20
Other			
	5	Acoustic Drum triggers	\$300
	1	Roland drum Module	\$500
	1	Sansamp direct box preamp	\$200
Software			
		Pro Tools for Mac and PC	\$400
		Logic 8 for Mac (Joel)	\$500
		Waves Platinum (Craig)	\$4,000
		Reason for Mac and PC	\$500
Total Investment			\$15,674

V. Expected Results

A. Once Motion Track Studios (IPRO 351) is up and running, our primary activity will be recording customers in their rehearsal space. The first step of this activity will be gathering information regarding the customer and his/her practice space. This will allow us to accommodate the customer as much as possible and produce the highest quality results. The next step will be the transportation and set-up of recording equipment at the customer's location, followed by the actual recording. The secondary activity will be the mixing and/or mastering of clients' material if they elect to have that done by Motion Track.

B. Initially, data gathered from surveys will allow us to understand the desirability of our service. This data will be gathered from musicians who have varying degrees of experience with recording. An important aspect of Motion Track is the recording of customer's in a familiar environment, therefore, it will be important to understand how much value customers place in being recorded in their rehearsal space. Once we have a customer, a series of questions about their needs as a performer will need to be answered before we arrive at their home. Afterwards, another type of survey will be used in order to gain feedback of our service.

C. The final product will be the collection of music we recorded from our customers.

D. Products resulting from our assigned tasks will be the collection of data from musicians and feedback from customers, which will be used to assess the overall need and effectiveness of our service.

E. The Motion Track prototype will be the sum of all equipment involved in the recording process along with the data gathered on our market and our service's relation with the market.

F. The two main challenges will be cost and quality. Since we are a purely mobile service, it will be comparatively difficult to achieve professional studio quality recordings with our mobile equipment, which leads to the next challenge: cost. In order to achieve high quality recordings from a mobile rig, we will need professional quality equipment and plug-ins. Additionally, there is a problem with sound isolation in this type of system. As a result, we require sound isolation booths as an essential element for the success of the business.

The greatest risk in this service is losing the equipment to an unscrupulous customer.

G. The data we gain from aspiring musicians, current leaders in the sound recording field, and eventually customers will allow decisions to be made with a necessary level of confidence. This information will also allow us to best position our service for potential customers by meeting the market’s needs. This data may also reveal vital market information to current studio owners.

VI. Project Budget

The project budget encompasses mainly the equipment necessary to engineer and build an isolating sound booth for recording vocals, marketing materials for promotion and survey creation, competitive analysis to compare our product with that done by professionals, and finally additional equipment necessary that the team intends to buy back at the end of the semester.

Marketing			
name	qty	ppu	cost
Flyers	2000		0.01
CD's	50		
Show Tickets			
			\$75

Sound Isolation Building Materials			
name	qty	ppu	cost
Vocal Booth			
2x4	14	2	\$28
2x2	36	1	\$36
4x8 mdf panels	14	10	\$140
4x8 acoustic fiber panels	7	20	\$140
screws	2	8	\$16
latches	30	3	\$90
isolation tape	2	25	\$50
1/4" acrylic 4'x8'	1	20	\$20
weatherstripping	1	8	\$8
sealant	1	15	\$15
backer rod	1	7	\$7
			\$550

Amplifier Isolation			
piano hinges	2	10	\$20
2x4	6	2	\$12
4x8 mdf panels	1	10	\$10
screws	2	8	\$16
isolation tape	1	25	\$25
Quantity of Isolation Booths	2		\$83

\$166

Drum Isolation			
Piano Hinges	5	10	\$50
1/4" 4x8' Acrylic Sheet	5	20	\$100
weatherstripping	1	8	\$8
bolts	?	?	\$15
washers	?	?	\$10

\$183

Competition Analysis			
name	qty	ppu	cost
Professional Masters	1	150	\$150
Professional Mixes	1	60	\$60

\$210

Equipment*			
name	qty	ppu	cost
Mic preamp	1	200	\$200
Condenser microphone	1	300	\$300

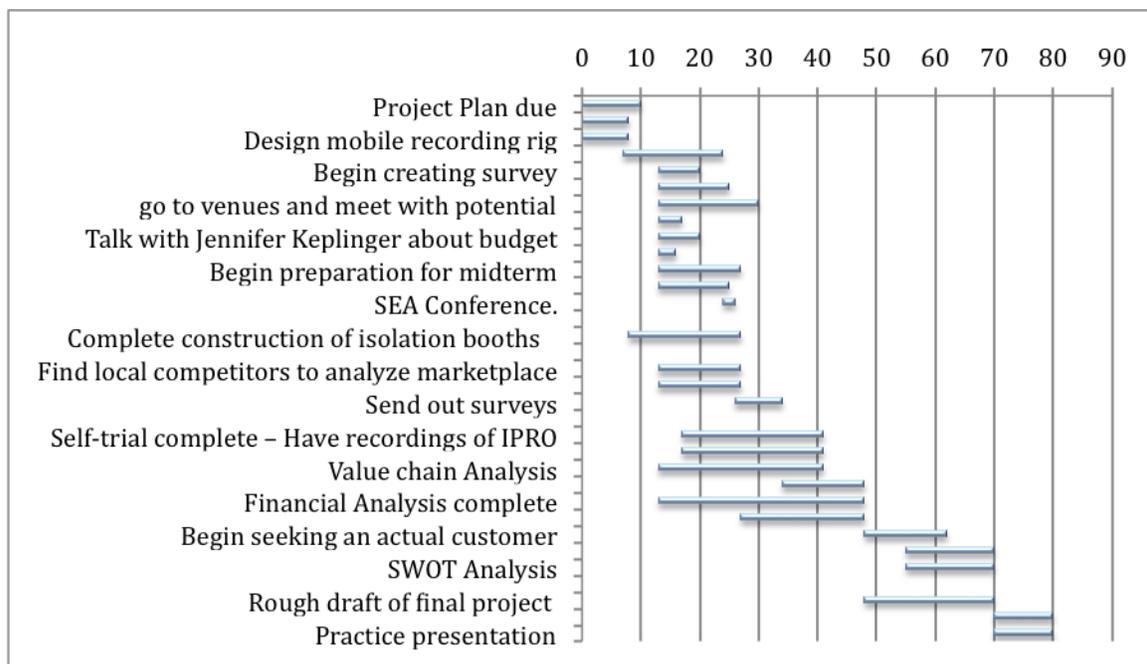
\$500

GRAND TOTAL **\$1,684**

Total After Buy Back **\$1,184**

*Will be purchased by the group after IPRO is complete

VII. Milestones



- Feb 6th

- Project Plan Due

- Feb 11th

- All Orders Placed
- Design mobile recording rig
 - Complete list of required equipment
 - List of equipment already owned
 - Comprehensive list of needed materials
- Prepare for SEA Conf.

- Feb 16th

- Begin creating survey

- Begin compiling email list
- Go to venues and meet with potential customers
- Create a spreadsheet database to organize information

- Feb 23rd

- Talk with Jennifer Keplinger about budget
- Trial Setup with equipment
 - Begin Testing equipment on IPRO team bands
- Begin preparation for midterm
- Test Survey

- Feb 27-28th

- SEA Conference.
- Conduct Surveys, find customers

- Mar. 2nd

- Complete construction of isolation booths
- Midterm presentation
- Find local competitors to analyze marketplace
- Porter's 5 forces model on recording industry

- Mar. 9th

- Send out surveys

- Mar 16th

- Talk with Jennifer Keplinger to further discuss budget items including professional analysis
- Self-trial complete – Have recordings of IPRO bands
- Seek Professional Mixing and Mastering
 - Compare/Contrast quality
- Value chain Analysis

- Mar. 23rd

- Associate trial – Beta test with prototype
- Financial Analysis complete
- Competitive analysis complete
- Begin seeking an actual customer

- Mar. 30th

- Analyze surveys
- SWOT Analysis

- Apr. 6th

- Have a paid customer

- *April 13th*
 - Rough draft of final project

- *April 20-30th*
 - Finish deliverables
 - Practice presentation

- *May 1st*
 - IPRO Day

VIII. Individual Team Member Assignments

Kirsten Esbensen and Ty Caughell are the project management team, and they will coordinate and review the respective sub groups listed below. They will also insure that the two sub-groups communicate effectively with each other as each of them have experience in both market research and recording.

- Renee Arrowood and Kirsten Esbensen will be the leaders of the Market Research sub group
- Ty Caughell and Craig Forneris will be the leaders of the Equipment & Setup sub-group

The sub group team leaders are responsible for ensuring that sub group meetings are kept on task and all group members complete the tasks assigned to them. Work not completed by individual members will not be forced on the team leaders.

Breakdown of Sub Teams

Project Management

- Ty Caughell – Equipment and recording
- Kirsten Esbensen – Market Research

Market Research:

- Kirsten Esbensen – Market research team coordinator
- Renee Arrowood- MR team coordinator, survey creation and documentation
- Sweta Gurnani- Conducting surveys
- Paul March- Elevator pitch creation
- Evan Vice- Conducting ongoing research

*All market research group members will be responsible for conducting secondary research on an ongoing basis.

Equipment & Setup

- Ty Caughell- Equipment team coordinator
- Joel Cornelius- Technical Affairs- recording, mixing & mastering
- Cedric Collier- Equipment research and ensuring deadlines are met
- Craig Forneris- Operations- recording, mixing and mastering
- Collin Perle- Design and construction of isolation booth and walls

Breakdown of each sub-team’s responsibilities

Market Research:

- Primary research
 - o Meet with potential customers at open mic events, live shows, and retailers.
 - o Conduct and analyze surveys
 - o Visit and sample competitors services
 - o Conduct interviews with professionals and market experts
 - o Conduct internal analysis
- Secondary research
 - o Examine the music industry; more specifically the recording industry
 - o Examine the target market demographics
 - o Conduct external analysis

Equipment & Recording:

- Research equipment needs and the most efficient products to fulfill them
- Construction of sound isolation materials.
- Conduct recording sessions and continue testing the service
- Provide mixing and mastering services to customers (if applicable)

Designation of Roles

	Subgroup	Role	Mixing/Mastering
Renee Arrowood	Market Research	Minute Taker	
Ty Caughell	Equipment	Agenda Maker	yes

Cedric Collier	Equipment	Master Schedule Maker	
Joel Cornelius	Equipment	Technical Coordinator	yes
Kirsten Esbensen	Market Research	Time Keeper	yes
Craig Forneris	Equipment	Summarizer	yes
Sweta Gurnani	Market Research	iGroups Coordinator	
Paul March	Market Research	Legal Analysis	
Collin Perle	Equipment	Construction	
Evan Vice	Market Research		