

The Suite Spot Project Management (PM) Plan

"Explore Ethereal Sensuality"

-	Eileen Bens
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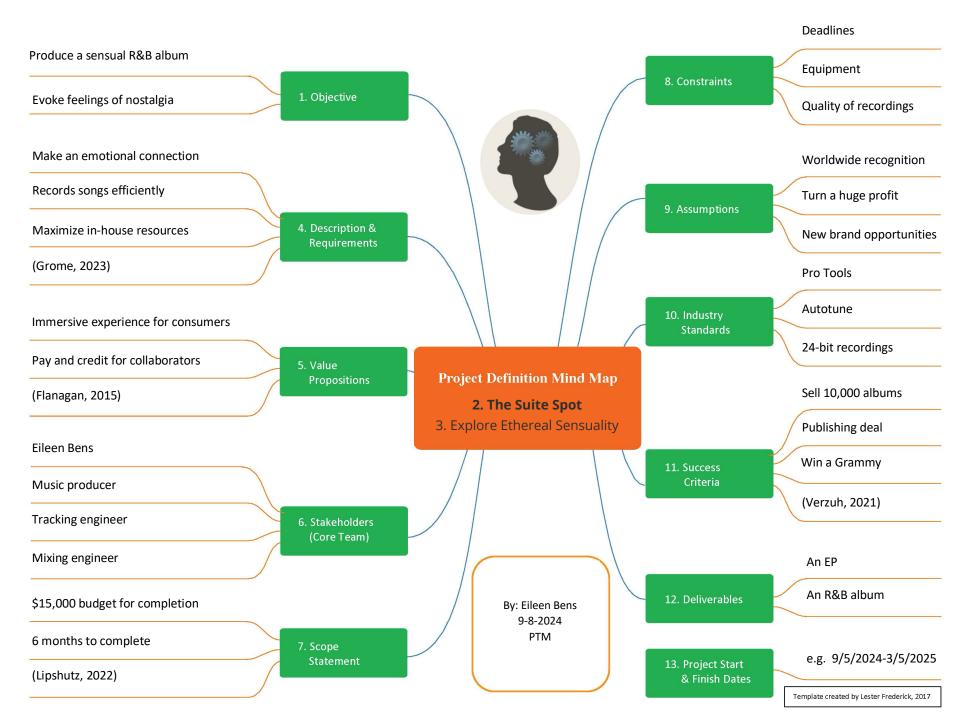
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Executive Summary

R&B is an ever-evolving music genre that corresponds with the times, generation, and technological capabilities. Developed in the 1940s, every decade since then has expanded upon this genre by experimenting with new sounds, feels, and expressions. However, there is still something special about old-school R&B, especially from the 90s, that modern R&B does not seem to capture fully. "It appears the magic ingredients that made 90's R&B so special were balance, authenticity, and innovation" (Kyhana, 2023). There is a quality in the music from that era that fans long for in today's music. With the steady decline of R&B sales over the last several years, there is a need to return to the 90s R&B formula to recapture that audience and increase the genre's market share.

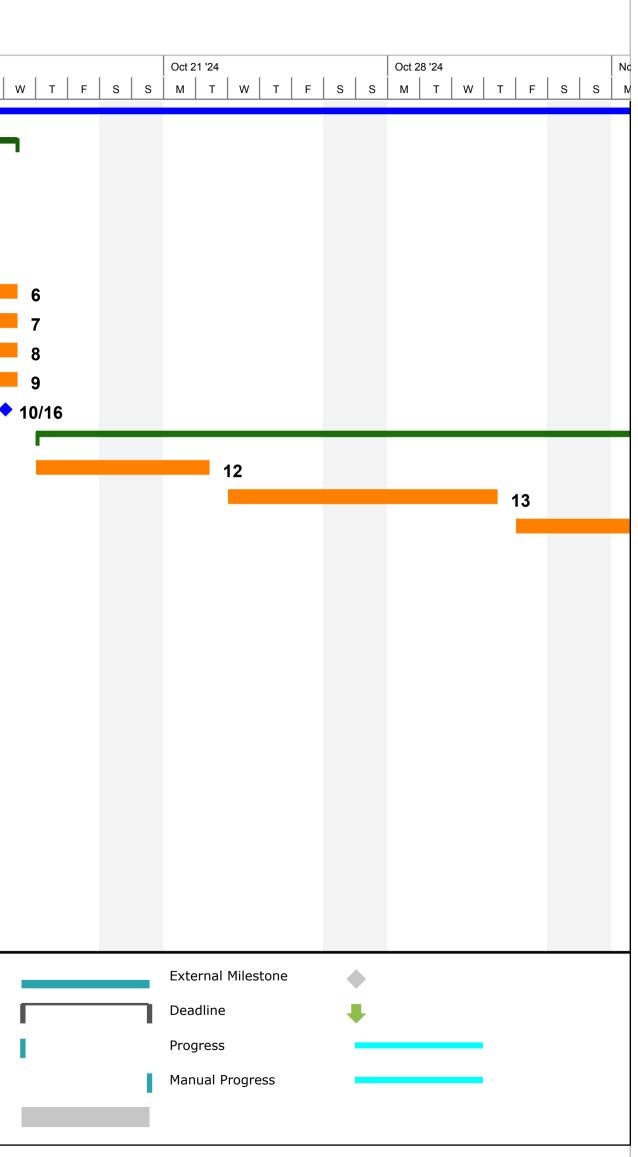
Our songwriting and production team convened for intense brainstorming sessions to find ways to recapture the elements that made 90's R&B successful and incorporate them in modern R&B. Each session produced unique song concepts, lyrical expressions, and musical sounds that embodied the essence of that time. After listening to some of the top R&B love songs from that decade and gathering insights from consumers on the current state of R&B, we collectively decided that an album containing our creative ideas would be the perfect project. A sensual album with an innovative theme, compelling song compositions, and artistic expressions reminiscent of 90's R&B would connect with fans who desire a sense of nostalgia and cultural continuity.

Our goal is to partner with an investor who will help us bring our project called *The Suite Spot* to life. Our project management plan outlines an in-depth project scope, the agile team approach that needs to be taken, and the tasks and resources necessary to successfully execute this project. We believe that this project can yield substantial profits across multiple facets, including physical and digital sales, music streaming, and sync licensing. This album will be creative and innovative in many ways, and we are excited to partner with an investor who shares in our vision and believes in the success of our project just as much as we do. Thank you for taking the time to review our project management plan in detail. We look forward to discussing the possibility of forming a fruitful partnership!



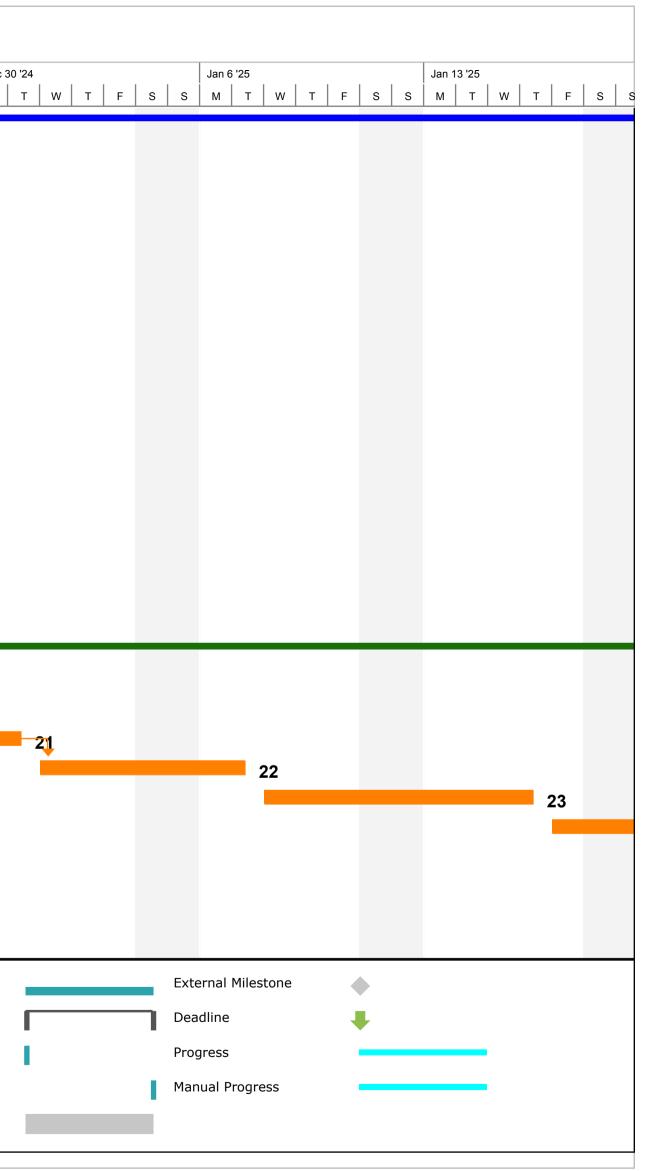
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3		Arrange voca	al parts	6 days	0 hrs	10/23/24	10/31/24	0%	\$0	\$0	\$0				
ŀ		Record 12 se	cratch recordings	4 days	0 hrs	11/1/24	11/7/24	0%	\$0	\$0	\$0				
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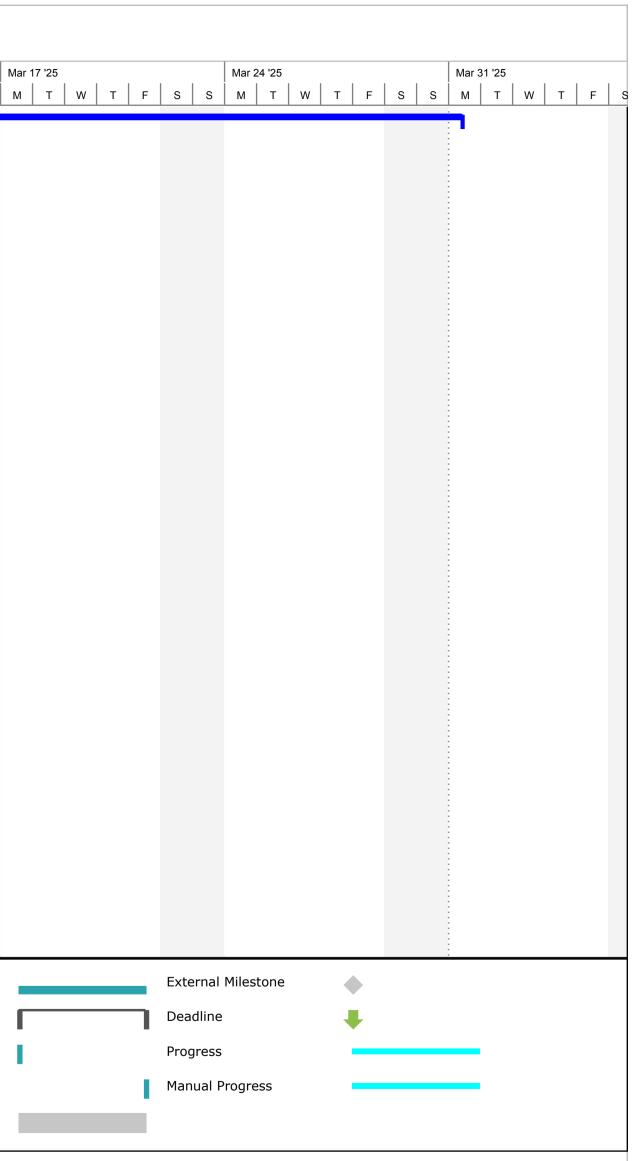
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29		Equalize tracks	3 days	0 hrs	1/27/25	1/30/25		0%	\$0
30		Add compression where needed	3 days	0 hrs	1/27/25	1/30/25		0%	\$0
31		Add time-based effects	3 days	0 hrs	1/31/25	2/5/25		0%	\$0
32		Program automation	3 days	0 hrs	1/31/25	2/5/25		0%	\$0
33		Send mixes for approval	2 days	0 hrs	2/6/25	2/10/25		0%	\$0
34		Create 24-bit stereo WAV bounces	4 days	0 hrs	2/11/25	2/17/25		0%	\$0
35		Send to mastering engineer	1 day	0 hrs	2/18/25	2/19/25		0%	\$0
36		Master & Release Phase	27 days	0 hrs	2/20/25	3/31/25		0%	\$0
37		Find related reference music	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
38		Sequence album songs	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
39		Equalize to balance songs	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
40		Apply dynamics to control levels	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
41		Maximize songs for competitive loudness	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
42		Add dithering to songs	1 day	0 hrs	2/20/25	2/21/25		0%	\$0
43		Deliver 24-bit WAV masters for distro	1 day	0 hrs	2/24/25	2/25/25	42	0%	\$0
44		Album completed	0 days	0 hrs	2/25/25	2/25/25		0%	\$0
45		Release album	1 day	0 hrs	3/28/25	3/31/25		0%	\$0
46		Debrief Phase	1 day	0 hrs	2/26/25	2/27/25		0%	\$0
47		Discuss phase outcomes	1 day	0 hrs	2/26/25	2/27/25		0%	\$0
48		Project Management Work (All Phases)	140 days	0 hrs	9/16/24	3/31/25		0%	\$0
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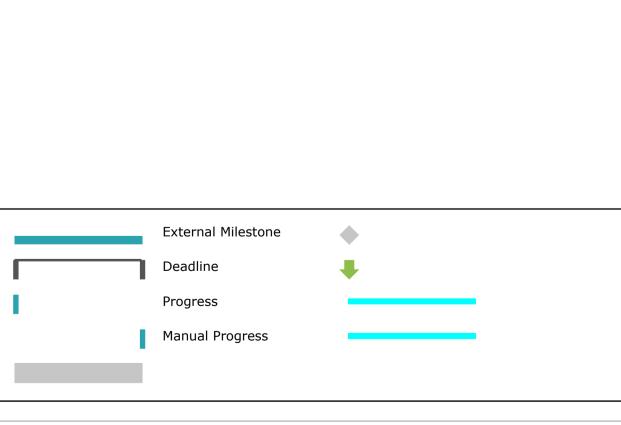
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Eileen Bens, PM Project: The Suite S	not WPS	Task		Inactive Task	Manual Summary Rollup
Date: 9/15/24		Split		Inactive Milestone	Manual Summary
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		Project Summary		Duration-only	External Tasks



The Suite Spot Risk Management Plan

ID#	Risk	Assigned To	Likelihood Select from dropdown	Severity Select from dropdown	Timeframe
1	Hard drive failure	Producer	Medium	Catastrophic	Throughout all phases: Conceive, Compose, Record, Mix, and Master
2	Budget Overrun	Eileen: PM	High	Critical	Throughout all phases: Conceive, Compose, Record, Mix, and Master
3	Artist burnout/mental health	Eileen: Artist	Medium	Critical	Record Phase
4	Artist vocal fatigue	Eileen: Artist	Medium	Critical	Record Phase
5	Corrupt files	Producer, Mixing Engineer	Medium	Critical	Throughout all phases: Conceive, Compose, Record, Mix, and Master
6	Engineer ear infections	Tracking Engineer, Mixing Engineer	Low	Critical	Mix Phase
7	Scheduling conflicts	Producer	High	Moderate	Record Phase, Mix Phase, Master Phase
8	Song leaks by teammate	Producer	Low	Moderate	Record Phase, Mix Phase
9	Audio artifacts	Tracking Engineer	Medium	Minor	Record Phase
10	Poor internet access	Eileen: PM	Low	Minor	Throughout all phases: Conceive, Compose, Record, Mix, and Master

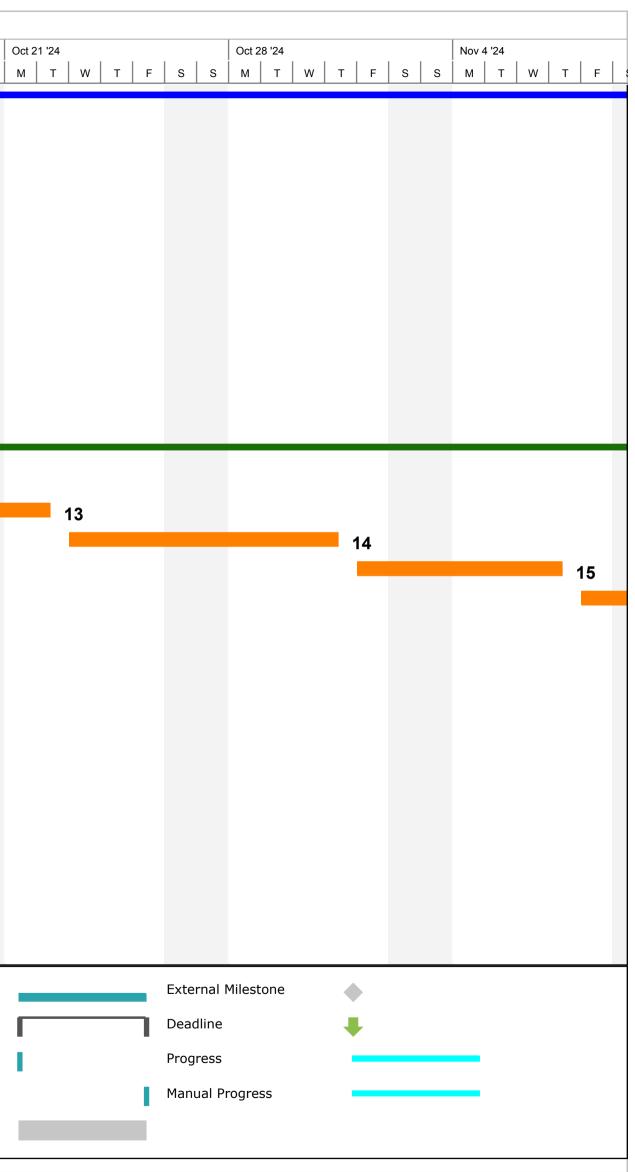
The Suite Spot Risk Management Plan

					Contingency Plar	1	
ID#	Risk		Warning Sign	Plan A Prevention	Plan B Reduce Impact	Plan C Worst-Case Scenario	Track & Report Risks & Remedies Status & Dates
1	Hard drive	failure	Hard drive not mounting	Redundant drives	Spread project across multiple drives	Hire a data recovery specialist	
2	Budget Ov	verrun	Costs higher than expected	Find cheaper resources	Scale back costs in other areas	Release EP instead of LP	
3	Artist burnout/m	nental health	Refusal to record	Space out recording sessions	Speak to a therapist	Pause project for a mental health break	
4	Artist vocal	fatigue	Vocal hoarseness and sore throat	Rehearse with a vocal coach	Space out recording sessions	Resume recording when voice is better	
5	Corrupt	files	Sessions not opening or loading improperly	Zipping files to move between computers	Backup sessions to other drives	Re-record and/or replace corrupted files	
6	Engineerear	infections	Engineer has muffled hearing	Limit activities that may lead to infection	Visit an audiologist	Wait for infection to clear	
7	Scheduling	conflicts	Rescheduling sessions	Plan for alternative engineer	Be flexible with schedule	Use a backup engineer	
8	Song leaks by	teammate	Unreleased versions in the public domain	Assign transfer of files to one person under NDA	Release remixed version as a single	Drop the song from the project	
9	Audio art	ifacts	Noticing issues in recording	Listen to recordings in solo	Record multiple takes	Audio restoration	
10	Poor interne	et access	Slow internet speed	Invest in an enhanced internet plan	Use a LAN line	Use public internet access (library)	
							Template by Lester Frederick, 2017

	Task Name	Work	Fixed Cost	Total Cost	Baseline Cost	% Complete	Actual Cost	Remai
0	The Suite Spot Budget	2,000 hrs	\$0	\$82,674	\$82,674	0%	\$0	\$82,6
1	Conceive Phase	232 hrs	\$0	\$9,796	\$9,796	0%	\$0	\$9,79
2	Research genre fanbase	56 hrs	\$0	\$1,400	\$1,400	0%	\$0	\$1,40
3	Create album theme	24 hrs	\$0	\$600	\$600	0%	\$0	\$600
4	Define overall vibe	24 hrs	\$0	\$1,459	\$1,459	0%	\$0	\$1,45
5	Research songs with similar feel	16 hrs	\$0	\$973	\$973	0%	\$0	\$973
6	Brainstorm song concepts	112 hrs	\$0	\$5,364	\$5,364	0%	\$0	\$5,36
7	Listen to loop-based productions	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
8	Write lyrics	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
9	Create rhythm and melodies	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
10	Album vision and concept finalized	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
11	Compose & Arrange Phase	216 hrs	\$0	\$7,439	\$7,439	0%	\$0	\$7,43
12	Purchase studio monitors	0 hrs	\$700	\$700	\$700	0%	\$0	\$700
13	Arrange each song's structure	24 hrs	\$0	\$1,459	\$1,459	0%	\$0	\$1,45
14	Arrange vocal parts	96 hrs	\$0	\$2,880	\$2,880	0%	\$0	\$2,88
15	Record 12 scratch recordings	32 hrs	\$0	\$800	\$800	0%	\$0	\$800
16	Solicit feedback from team	24 hrs	\$0	\$600	\$600	0%	\$0	\$600
17	Revise songs	40 hrs	\$0	\$1,000	\$1,000	0%	\$0	\$1,00
18	Song compositions completed	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
19	Record & Edit Phase	296 hrs	\$0	\$18,473	\$18,473	0%	\$0	\$18,4
20	Schedule recording sessions	16 hrs	\$0	\$973	\$973	0%	\$0	\$973
21	Record 12 songs	160 hrs	\$0	\$10,000	\$10,000	0%	\$0	\$10,0
22	Comp best vocal takes	24 hrs	\$0	\$1,500	\$1,500	0%	\$0	\$1,50
23	Correct timing issues	32 hrs	\$0	\$2,000	\$2,000	0%	\$0	\$2,00
24	Tune vocals where needed	48 hrs	\$0	\$3,000	\$3,000	0%	\$0	\$3,00
25	Send recordings to mix engineer	16 hrs	\$0	\$1,000	\$1,000	0%	\$0	\$1,00
26	EP complete	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
27	Mix Phase	120 hrs	\$0	\$6,000	\$6,000	0%	\$0	\$6,00
28	Organize song sessions	16 hrs	\$0	\$800	\$800	0%	\$0	\$800
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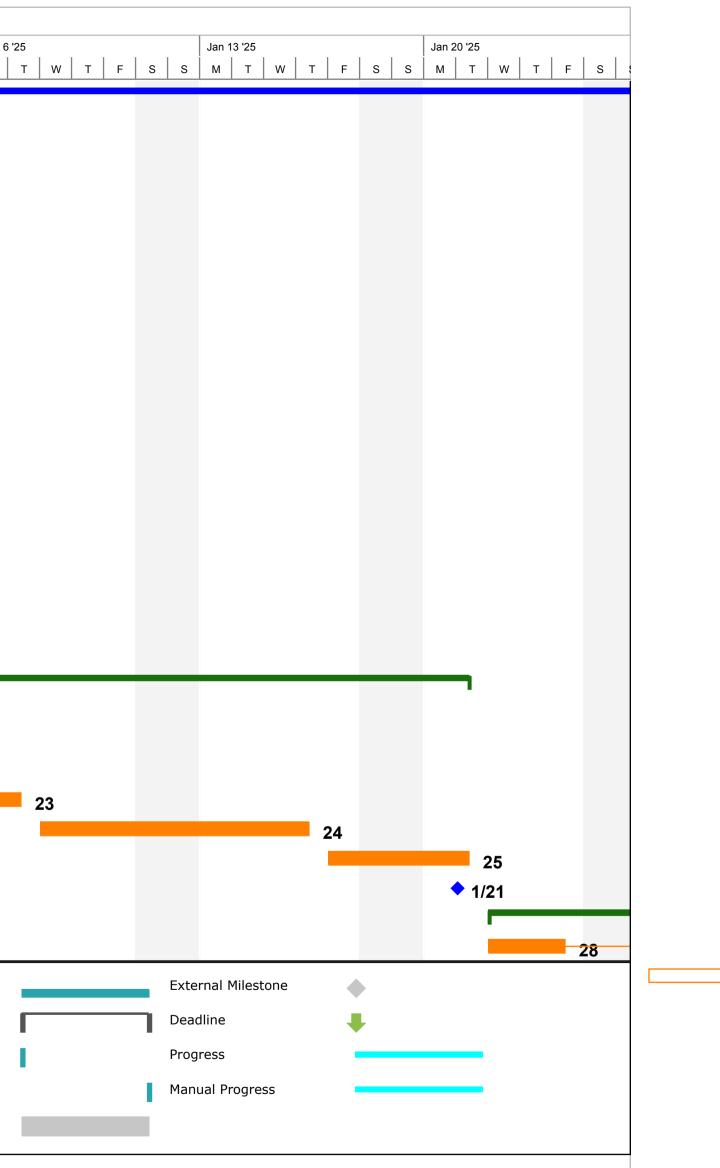
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2	Research genre fan	base	56 hrs																		
3	Create album theme	9	24 hrs		3																
4	Define overall vibe		24 hrs		4																
5	Research songs with	h similar feel	16 hrs					5													
6	Brainstorm song cor	ncepts	112 hrs															6			
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13	Arrange each song's	s structure	24 hrs																		
14	Arrange vocal parts		96 hrs																		
15	Record 12 scratch re	ecordings	32 hrs																		
16	Solicit feedback fron	n team	24 hrs																		
17	Revise songs		40 hrs																		
18	Song compositions of	completed	0 hrs																		
19	Record & Edit Phase		296 hrs																		
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21	Record 12 songs		160 hrs																		
22	Comp best vocal tak	kes	24 hrs																		
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24	Tune vocals where r	needed	48 hrs																		
25	Send recordings to r	mix engineer	16 hrs																		
26	EP complete		0 hrs																		
27	Mix Phase		120 hrs																		
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9	Create rhythm a	nd melodies	0 hrs															
10	Album vision and	d concept finalized	0 hrs															
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12	Purchase studio		0 hrs	1														
13	Arrange each so	ong's structure	24 hrs	1														
14	Arrange vocal pa		96 hrs	1														
15	Record 12 scrat		32 hrs	1														
16	Solicit feedback	from team	24 hrs				16											
17	Revise songs		40 hrs	1									17					
18	Song composition	ons completed	0 hrs	1								•	11/21					
19	Record & Edit Pha	ase	296 hrs	1										-	_			
20	Schedule record	ling sessions	16 hrs													20		
21	Record 12 song		160 hrs	1														
22	Comp best voca		24 hrs	1														
23	Correct timing is		32 hrs	1														
24	Tune vocals whe		48 hrs	1														
25	Send recordings	to mix engineer	16 hrs															
26	EP complete		0 hrs															
27	Mix Phase		120 hrs															
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0	The Suite Spot Budget	2,000 hrs	W T F S S	M T V	N T F	S S	MT	W T	FSS	
1	Conceive Phase	2,000 ms	-							
2	Research genre fanbase	56 hrs	-							
3	Create album theme	24 hrs	-							
4	Define overall vibe	24 hrs	-							
5	Research songs with similar fee									
6	Brainstorm song concepts	112 hrs	-							
7	Listen to loop-based production		-							
8	Write lyrics	0 hrs	-							
9	Create rhythm and melodies	0 hrs	-							
10	Album vision and concept finaliz									
11	Compose & Arrange Phase	216 hrs								
12	Purchase studio monitors	0 hrs								
13	Arrange each song's structure	24 hrs								
14	Arrange vocal parts	96 hrs								
15	Record 12 scratch recordings	32 hrs								
16	Solicit feedback from team	24 hrs								
17	Revise songs	40 hrs								
18	Song compositions completed	0 hrs								
19	Record & Edit Phase	296 hrs								
20	Schedule recording sessions	16 hrs								
21	Record 12 songs	160 hrs			21					
22	Comp best vocal takes	24 hrs						22		
23	Correct timing issues	32 hrs								
24	Tune vocals where needed	48 hrs								
25	Send recordings to mix enginee	r 16 hrs								
26	EP complete	0 hrs								
27	Mix Phase	120 hrs								
28	Organize song sessions	16 hrs								
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2	Research genre fanb	base	56 hrs																				
3	Create album theme	i	24 hrs																				
4	Define overall vibe		24 hrs																				
5	Research songs with	n similar feel	16 hrs																				
6	Brainstorm song con	i	112 hrs																				
7	Listen to loop-based	productions	0 hrs																				
8	Write lyrics		0 hrs																				
9	Create rhythm and m	nelodies	0 hrs																				
10	Album vision and cor	ncept finalized	0 hrs																				
11	Compose & Arrange P	Phase	216 hrs																				
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18	Song compositions c	completed	0 hrs																				
19	Record & Edit Phase		296 hrs																				
20	Schedule recording s	sessions	16 hrs																				
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22	Comp best vocal take	es	24 hrs																				
23	Correct timing issues	3	32 hrs																				
24	Tune vocals where n	leeded	48 hrs																				
25	Send recordings to m	nix engineer	16 hrs																				
26	EP complete		0 hrs																				
27	Mix Phase		120 hrs	_																			
28	Organize song session	ons	16 hrs												_							_	
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19	Record & Edit Phase		296 hrs	1																		
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21	Record 12 songs		160 hrs																			
22	Comp best vocal take	S	24 hrs																			
23	Correct timing issues		32 hrs																			
24	Tune vocals where ne	eded	48 hrs																			
25	Send recordings to mi	ix engineer	16 hrs																			
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	Task Nam	e	Work	Fixed Cost	Total Cost	Baseline Cost	% Complete	Actual Cost	Remai
29	Set track levels		24 hrs	\$0	\$1,200	\$1,200	0%	\$0	\$1,200
30	Equalize tracks		0 hrs	\$0	\$0	\$0	0%	\$0	\$0
31	Add compression v	vhere needed	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
32	Add time-based eff	ects	24 hrs	\$0	\$1,200	\$1,200	0%	\$0	\$1,200
33	Program automatic	n	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
34	Send mixes for app	proval	16 hrs	\$0	\$800	\$800	0%	\$0	\$800
35	Create 24-bit stere	o WAV bounces	32 hrs	\$0	\$1,600	\$1,600	0%	\$0	\$1,600
36	Send to mastering	engineer	8 hrs	\$0	\$400	\$400	0%	\$0	\$400
37	Master & Release Pl	nase	16 hrs	\$0	\$2,886	\$2,886	0%	\$0	\$2,886
38	Secure mastering e	engineer	8 hrs	\$2,400	\$2,400	\$2,400	0%	\$0	\$2,400
39	Find related refere	nce music	8 hrs	\$O	\$486	\$486	0%	\$0	\$486
40	Sequence album s	ongs	0 hrs	\$O	\$0	\$0	0%	\$0	\$0
41	Equalize to balance	e songs	0 hrs	\$O	\$0	\$0	0%	\$0	\$0
42	Apply dynamics to	control levels	0 hrs	\$O	\$0	\$0	0%	\$0	\$0
43	Maximize songs fo competitive loudne		0 hrs	\$0	\$0	\$0	0%	\$0	\$0
44	Add dithering to so	ngs	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
45	Deliver 24-bit WAV	masters for distro	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
46	Album completed		0 hrs	\$0	\$0	\$0	0%	\$0	\$0
47	Release album		0 hrs	\$0	\$0	\$0	0%	\$0	\$0
48	Debrief Phase		0 hrs	\$0	\$0	\$0	0%	\$0	\$0
49	Discuss phase out	comes	0 hrs	\$0	\$0	\$0	0%	\$0	\$0
50	Project Managemen (All Phases)	t Work	1,120 hrs	\$0	\$38,080	\$38,080	0%	\$0	\$38,08
51	PLOMing		1,120 hrs	\$0	\$38,080	\$38,080	0%	\$0	\$38,08
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29	Set track levels		24 hrs						<u> </u>				
30	Equalize tracks		0 hrs										
31	Add compression v	where needed	0 hrs										
32	Add time-based eff		24 hrs										
33	Program automatic	on	0 hrs										
34	Send mixes for app		16 hrs										
35	Create 24-bit stere		32 hrs										
36	Send to mastering	engineer	8 hrs										
37	Master & Release Pl	hase	16 hrs										
38	Secure mastering	engineer	8 hrs										
39	Find related referen	nce music	8 hrs										
40	Sequence album s	ongs	0 hrs										
41	Equalize to balance	e songs	0 hrs										
42	Apply dynamics to	control levels	0 hrs										
43	Maximize songs fo competitive loudne		0 hrs										
44	Add dithering to so	ongs	0 hrs										
45	Deliver 24-bit WAV	masters for distro	0 hrs										
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48	Debrief Phase		0 hrs										
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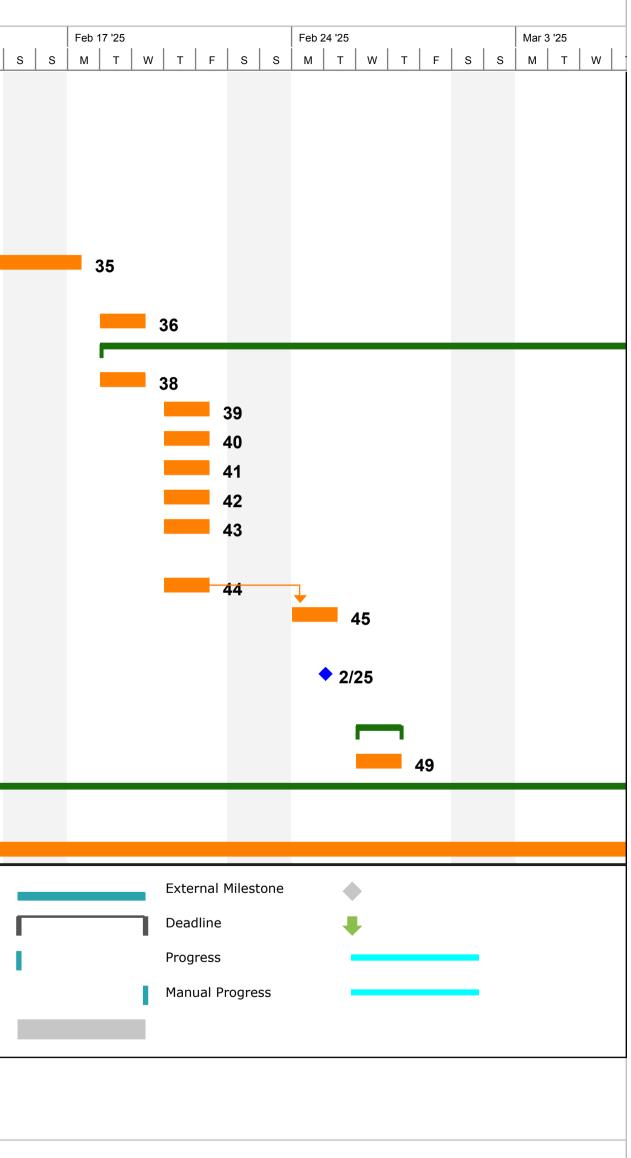
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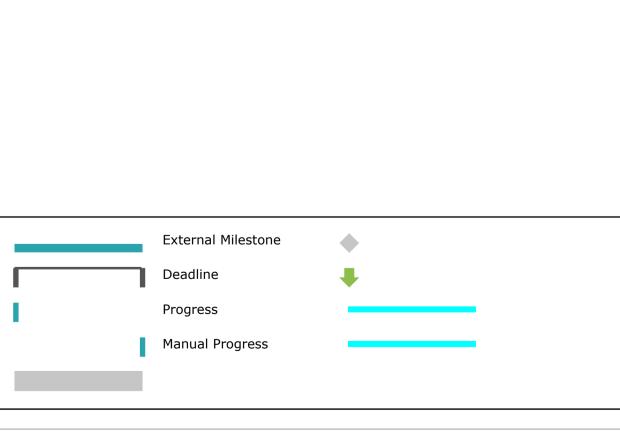
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The Suite Spot Team Performance Improvement Plan (TPIP)

Teammates 💧	Position	MBTI	Conflict Resolution Style	Skills & Knowledge	Motivated By	DiSC	Communication Preference
Kenneth "Babyface" Edmonds	Producer	INFP	Compromising-Fox				
Eileen Bens	Project Manager/Artist	ISFJ	Avoiding-Turtle				
Stuart White	Recording Engineer	ISFP	Collaborating Owl				
Leslie Brathwaite	Mixing Engineer	ENTJ	Accomodating-T.Bear				
Colin Leonard	Mastering Engineer	INTJ	Collaborating Owl				

The Suite Spot Team Performance Improvement Plan (TPIP)

Teammates	Perceived Strengths	Possible Weaknesses	Time Management	Promote & Measure Performance Improvement With Leadership Styles	Teammate's Work Quality & Timely Performance	Track & Report Performance (Planned vs. % Complete)
Kenneth "Babyface" Edmonds						
Eileen Bens						
Stuart White						
Leslie Brathwaite						
Colin Leonard						

The Suite Spot Quality Management Plan (QMP)

	A. Definition of Quality: Qualit customer's valuable use (Juran,		roduct, and/or service that	s comparable to the releva	nt industry's standard best/	better practices (Deming); it fulfill	s the quality requirements (Cro	osby, 1979); and it's fit for the
	B. Project Type: Album	C. Key Stakeholder(s):		D. Foundational QM Model: To	tal Quality Management (TQM)	E. PM Methodology: Agile		F. Date Last Updated: 9/28/2024
	Analyzing & Pre	e-planning	00	Quality Planning (QA 8	QC Objectives)	Executing, Trackin	g, and Measuring	Reporting & Deciding
ID#	1. Team Member Name(s), Role(s) & Responsibilities	2. Quality Starting Status. Start & Finish Dates.	3. Specific	4. Measurable	5. Achievable	6. Relevant	7. Timed	8. Actual Results for Reporting & Continuous Quality Improvement
	Brair	nstorming	Baseline	Set Quality		Manage QA &	QC Activities	Compare Actuals with Baseline
1	A. Eileen Bens and Kenneth "Babyface" Edmonds B. PM, Artist, and Quality Manager C. Eileen (PM/Artist/QM) and Babyface (QM) are responsible for ensuring that the song compositions meet the highest standards and continuity for the album.	new product.	All song compositions on the project need to meet a rework rate of 25% or less.	"Every engaging song adheres to the principles of Prosody, Momentum, and Restraint" (Stolpe, 2024).	rate, we aim to speed up our song composition process and craft songs that are initially well-structured and compelling. This will	QA Tool & Technique: Market Research of successful songs in the same genre to use as references. QC Tool & Technique: Focus groups to compile information about the impact of the song compositions. Frequency: Weekly	Reporting Type: In person meetings using excel spreadsheet Frequency: Weekly Phase(s): Compose and Arrange Phase	
2	 A. Stuart White B. Audio Technician C. Stuart is responsible for capturing enough high-quality recordings that can comprise an EP. 	 A. Unknown since it is a new product and we are now starting the recording process. B. 11/22/2024 to 1/21/2024 	50% of the recordings must conform to 100% of recording industry standards.	"The first job of the engineer is to be absolutely certain that they are capturing all the nuances in the performances of the	conform to industry standards, we aim to release an EP and track its performance, gathering feedback and data that will give us an idea of how the songs are performing and help us determine if we need	QA Tool & Technique: A checklist that outlines the necessary sequential stepsall steps necessary to ensure high- quality recordings of a great performance. QC Tool & Technique: Data Analysis to inspect the quality of the recordings and performances. Frequency: Per iteration	Reporting Type: In person using Word documentation Frequency: Weekly Phase(s): Record and Edit Phase	
3	C . Leslie is responsible for creating mixes that meet or exceed the sonic qualities of	A. All recordings sit at 30% completion sonically B. 1/22/2204 to 2/19/2024	All recordings must conform to industry standards 100% based on reference material.	"Stay updated with the industry standards by listening to current hits and critically acclaimed mixes. Understanding what is considered 'good' in your genre is essential" (Banta, 2024)	Business or Project Goal: If all songs fully conform to industry standards, we aim to deliver the final mixes on schedule to the mastering engineer for completion of the project.	QA Tool & Technique: A survey amongst teammates/stakeholders to gather information about how the mixes feel in conjuction to other music in the same genre. QC Tool & Technique: Data analysis by listening to mixes in different environments to gauge the sonic qualities Frequency: Daily	Reporting Type: In person using Word documentation Frequency: Daily Phase(s): Mix Phase	
	Hybrid Quality Management Plan (HQMP)							Template created by: Lester Frederick, 2020

Team Project Agreement (TPA)

Team Name: ______
Project Name: ______

Team Member's Contact Information

Member's Name	Personal and Alternative Emails	Social Media, Discord, Trello, Skype	Phone Number(s)

Communication and Accountability

Member's Name	Best Available Days & Times (Be specific)	State or Country & Time Zone

Conflict Resolution

Possible (Future) Conflicts	What are the specific steps to resolve the problem?
(e.g.) Teammate not responding	(e.g.) Contact teammate multiple times via multiple platformsemail, phone, Twitter, Facebook, Google Hangouts,

If true, sign or initial that you helped with and agree with this TPA. (e.g. L.F., R. S., B.N., F.S., D.C.)

I helped my team with this Team Project Agreement (TPA) and I agree with it

I will do my best to abide by this TPA and the Work Breakdown Structure for this project

Meeting Management Basics



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Week 1 References	Week 1 (in-text) Citations
Grome, J. (2023, October 25). <i>The importance of singles and albums in the Music Industry</i> . Forbes. https://www.forbes.com/councils/forbesbusinesscouncil/2023/10/25/the-importance-of-singles-and-albums-in-the-music-industry/	Project Description: A lot of music consumers want a profound connection to an artist's work, and albums allow for a deeper dive into an artist's feelings and sentiments (Grome, 2023).
ווויסטונמונפ-טו-אווקופא-מוע-מוסעווא-ווו-נוופ-ווועאניקי	Therefore, my team believes an R&B album with nostalgic elements will bring consumers closer, forging a deeper connection with my brand and music.
Flanagan, A. (2015, March 19). <i>Bill to provide producers, Mixers and engineers digital royalties introduced in the House</i> . Billboard. https://www.billboard.com/pro/bill-to-provide-producers-mixers-and-engineers-digital-royalties/	Value Proposition(s) : "Without producers and engineers, the music we enjoy every day couldn't make it from the recording studio to our radios and phones" (Flanagan, 2015).
	Producers and engineers are the backbone when it comes to producing albums; therefore, it is important for me to recognize and compensate them for their time and efforts in helping me create the product that I envision.
Lipshutz, J. (2022, October 8). <i>Best (Actually) New Artist</i> . EBSCOhost. https://search-ebscohost- com.oclc.fullsail.edu/login.aspx?direct=true&db=a9h&AN=159642654&site=ehost- live	Model Project (Scope) : Muni Long finalized her deal with Dej Jam in March of 2023 and delivered her album <i>Public Displays of Affection: The Album</i> on Sept. 23, 2023 (Lipshutz, 2022).
	Muni Long is signed to a major label deal, which can come with time and creative restrictions when producing an album. However, because she was able to create and release an 18-track R&B album in six months, my team believes we can do the same, having fewer songs and resources.
Verzuh, E. (2021). Requirements: Describe the Solution Target. In <i>The fast forward MBA in project management</i> (6th ed.). essay, John Wiley & Sons. Retrieved 2024, from https://learning.oreilly.com/library/view/the-fast-forward/9781119700760/c14.xhtml#head-2-188.	Success Criteria : Our success is based on having a "clear, common vision of that product" (Verzuh, 2021) and our team delivering the right product when the customer expects it (Verzuh, 2021).

Week 2 References	Week 2 (in-text) Citations
Verzuh, E. (2021). Realistic Scheduling. In <i>The fast forward MBA in project management</i> (6th ed.). essay, John Wiley & Sons. Retrieved September 15, 2024, from https://learning.oreilly.com/library/view/the-fast-forward/9781119700760/c14.xhtml#head-2-188.	Duration : According to Verzuh (2021), "A realistic schedule takes into consideration all the objectives of the project."
	Each song has many vocal parts that are necessary for embodying the vision of the song. Therefore, it's more realistic to spread the recording of 12 songs over a

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	one-month span, three songs per week, focusing on one song during each session to ensure the best performances are captured.
Rogers, C. E. (2011, August 4). <i>Kelly Rowland talks solo album</i> . EBSCOhost. https://search-ebscohost- com.oclc.fullsail.edu/login.aspx?direct=true&db=a9h&AN=64495555&site=ehost- live	Task : Kelly Rowland took a lot of creative control of her solo album and found the sequencing of it to be important. "The titles and sounds just have to flow into one another" (Rowland, 2011).
	Proper sequencing of the songs on this album would make the album more cohesive and immersive, elevating the experience for consumers.
Mohacsi, D. (2024, January 12). <i>Why you should hire a professional mix engineer</i> . LinkedIn. https://www.linkedin.com/pulse/why-you-should-hire-professional-mix-engineer-david-mohacsi-fbrlf/	Resource : "A mix engineer's technical prowess, artistic vision, objectivity, efficiency, and industry knowledge are indispensable assets that can transform a good mix into an outstanding one" (Mohacsi, 2024).
	Therefore, having a mix engineer is essential to ensuring our music captures the right emotions and meets all industry benchmarks.
Owsinski, B. (2014, February 27). Avid delisting a potential shot to the heart of the music business. Forbes. https://www.forbes.com/sites/bobbyowsinski/2014/02/27/major-changes-around-the-corner-for-music-as-avid-delists/	Equipment/Materials : Pro Tools is used in the creation of almost all major motion pictures, TV shows, and music recordings today. It is a universal standard when it comes to getting any audio job done professionally (Owsinski, 2014).
	Therefore, it is important to have Pro Tools to ensure we're delivering high-quality recordings.

Week 3 References	Week 3 (in-text) Citations
Callaghan, P. (2024, February 14). <i>Master music projects: Effective management & problem-solving tips</i> . ReleaseLoop. https://releaseloop.com/blog/how-to-manage-music-projects-effectively	Risk Management (Risk) : "Risks in music projects can range from budget overruns and delayed timelines to creative disagreements and technical snafus" (Callaghan, 2024).
	Scheduling conflicts can delay the project's timeline, therefore, it's important for my team to stay ahead of this by being flexible or having backup engineers.
Morales, J. (2024, September 13). <i>Twenty percent of hard drives used for long-term music storage in the 90s have failed</i> . Tom's Hardware. https://www.tomshardware.com/pc-components/storage/twenty-percent-of-hard-drives-used-for-long-term-music-storage-in-the-90s-have-failed	Risk Management (Severity) : Information stored within failed hard drives, including studio masters and live sessions, could be lost forever unless backed up on another medium (Morales, 2024).
	This is catastrophic because our entire project would be lost, and if we can't recover the songs, we are forced to re-record them, increasing costs substantially.

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udget (Resource Cost) : According to Verzuh (2021), "The people who will tually perform the work should also be involved in estimating it." herefore, I consulted with my desired Mastering Engineer who prefers to be paid one-time fixed cost of \$2400 to master the entire album in one working day.
udget (Baseline Cost) [Total Cost] : Genelec monitors have a clear, warm, and tailed sound and are ideal for small studios and monitoring on the move arang, 2022). These monitors emit a sound quality that is ideal for listening to music productions scratch tracks, making it easy to hear nuances that may need to be refined offer official recordings take place. This saves time and money.
ier on id ar ar

Week 4 References	Week 4 (in-text) Citations
Cherry, K. (2024, July 19). Are you an ISFP? find out more about your personality type. Verywell Mind. https://www.verywellmind.com/isfp-introverted- sensing-feeling-perceiving-2795991	MBTI Position Fit : People who possess the ISFP personality type handle information and experiences based on feeling (Cherry, 2024).
	I made Stuart White my recording engineer because his greatest talent is feeling the music in the moment, especially during recording sessions (White, 2019).
Falikowski, A. (2002). <i>Conflict Styles</i> . Vanguard University. https://www.vanguard.edu/student-life/student-engagement- inclusion/campus-commuter-programs/commuters/livingoffcampus/conflict- styles	Conflict Resolution Style : I listed Leslie Brathwaite's style as "Accommodating- T.Bear" because it is common knowledge that every engineer, especially mix engineers, need to be flexible and accommodating to the needs of their clients.
Verzuh, E. (2021). Use the Quality Discipline to Hit the Target. In <i>The fast forward</i> <i>MBA in project management</i> (6th ed.). essay, John Wiley & Sons. Retrieved September 21, 2024, from https://learning.oreilly.com/library/view/the-fast- forward/9781119700760/c14.xhtml#head-2-188.	Quality Standard/Best Practice/Research Result: According to Verzuh (2021), "It is cheaper to do it right the first time." Through my research on best practices for recording engineers, I discovered that "The first job of the engineer is to be absolute certain that they are capturing all the nuances in the performances of the singers" (Goldmacher, 2018). This minimizes the need for re-recordings, saving all time and money.
Banta, D. (2024, April 19). <i>Best practices for achieving industry standards in Audio Engineering</i> . LinkedIn. https://www.linkedin.com/pulse/best-practices-achieving-industry-standards-audio-david-banta-3xppc/	Quality Standard/Best Practice or Metric Rationale or Tool & Technique Rationale: "Stay updated with the industry standards by listening to current hits and critically acclaimed mixes. Understanding what is considered 'good' in your genre is essential" (Banta, 2024).
(Source: Ac	

The Suite Spot Project Management (PM) Plan



"Explore Ethereal Sensuality"

Thanks for your time and consideration!

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