CHRC Cultural Human Resources Council

CRHSC Conseil des ressources humaines du secteur culturel

# Training Gaps Analysis
# for
# Recorded Music Production

**Presented to the**

**Cultural Human Resources Council**

**(CHRC)**

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**by**

GRC

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# TABLE OF CONTENTS

## EXECUTIVE SUMMARY

This study of the training needs of recorded music producers in the music sector, commissioned by the CHRC, aims to answer the following three questions:

- What perception do recorded music producers have of their degree of mastery of the skills identified in the Chart of Competencies for recorded music production prepared by the Cultural Human Resources Council (CHRC)?
- Which teaching and training institutions, and which professional organizations offer the necessary training in recorded music production?
- To what extent does the training meet the training needs identified by the recorded music producers in the music sector for this study?

To answer these questions, we:

- conducted telephone interviews with 100 recorded music producers in every part of Canada except for Prince Edward Island, the Yukon and the Northwest Territories;
- drew up an exhaustive inventory of teaching establishments and organizations or associations in the music industry; and
- identified 39 organizations that provided training applicable to the skills in the Chart for recorded music producers.

The highlights of our analysis of the data collected are as follows:

GENERAL OBSERVATIONS

- Recorded music producers have been practicing their trade for more than 10 years (62%).
- While 65% of them have a college or university diploma, only 20% have taken courses in sound recording. Most of them learned on the job or taught themselves.
- Only 10% of the producers interviewed had taken any training in the previous 12 months. The training was provided by organizations or associations in the music industry.
- Not only were producers found to have learned their trade on the job, but very few of them spent time on professional development, and when they did, they appeared to prefer short courses or self-learning to improve on a specific aspect of their work.

- Overall, the recorded music producers who took part in this study considered that they had mastered their profession.
- More than 80% of producers acknowledged the importance of the skills in the Chart. Only one skill was found to be less essential to the work of producers:
  - Develop opportunities for artists (67% of producers considered this essential)

  More than half of the producers do not believe that they have to assist artists in their development because this is the role of artists' managers. Nonetheless, this skill is one of the less well mastered skills.
- The **less well-mastered skills** are the following:
  - developing projects,
  - administering projects, and
  - developing opportunities for artists.
- The following are the skills that most producers have mastered the best:
  - overseeing the pre-production process,
  - overseeing the recording process, and
  - overseeing the mixing, editing and mastering processes.
- Two **training needs** have been identified as **priorities** in the Chart:
  - developing projects, in particular marketing services, and
  - administering projects, namely preparing and managing a budget.
- According to the producers who participated in this study, interpersonal and communications skills are **more challenging**, that is to say more difficult to master, than the skills related to sound recording. These skills are directly related to the ability to form relationships with artists and crews.
- Producers identified three training needs that are indirectly related to the business skills in the Chart as being needed for them to be able to oversee the overall recorded music production process (see chart on page 10 – Skills B, C and D):
  - remaining current and maintaining technical skills in music recording with the new technologies (C and D),
  - acquiring musical skills, namely in arranging (B4), acoustics (C11), composition (B2) and music instruments, and
  - developing marketing, dissemination and distribution skills with the new technologies, namely the Internet, multimedia and e-commerce.

- Approximately 38 specialized private and public sector establishments, and seven music industry associations were identified and found to provide specific recorded music programs or training activities.
- Training offerings are mainly concentrated in three Canadian provinces: British Columbia, Ontario and Quebec.
- The Maritime and Prairie provinces have fewer resources for the development of recorded music producers.
- In Saskatchewan, only one association offers activities related to recorded music production. No specialized establishment was found.
- No training offering was found in Prince Edward Island or the Yukon, Northwest Territories or Nunavut.
- Most of the training is offered by public or private establishments.
- The training that is currently offered is more for people who want to learn this trade (basic common training) than for the practitioners themselves (continuing training).
- This training is generally spread out over a one-year period in private establishments. IN colleges and universities, it is generally provided as two- to three-year programs.
- The current training offering covers all of the skills in the Chart of Competencies for recorded music producers. Moreover, there are some gaps in terms of specific skills in provinces such as Nova Scotia, New Brunswick, Manitoba, Alberta and Saskatchewan.
- Most of the available training offering is in the form of lectures and practical workshops, whereas producer prefer on-the-job training, self-training and short courses.
- Many of the training providers consulted expressed interest in finding out about the outcome of the study and a willingness to improve their services.

RECOMMENDATION 1 – CREATING AN INVENTORY OF CURRENT TRAINING OFFERINGS IN RECORDED MUSIC PRODUCTION

Given that:

- most of the available training offering is basic common training; and
- the continuous training offering in Canada appears to be limited to certain private establishment and is little known;

we recommend that:

- an **inventory** of the current training offering be set up and made available to recorded music producers; and
- a distinction be made between continuing training and common basic training offerings.

RECOMMENDATION 2 – HELP IMPROVE THE CONTINUING TRAINING OFFERING IN LIGHT OF THE NEEDS IDENTIFIED

Given that:

- a careful review of the Chart has given providers the opportunity to learn about some of the gaps in their training offering; and
- several training providers have expressed interest in and willingness to improve their training offering in order to better respond to the needs of the music industry;

we recommend that:

- the Cultural Human Resources Council provide the results of the gaps analysis to training providers and give them the opportunity to discuss them with music industry representatives;
- private teaching establishments, which have more short-term flexibility, propose an improved continuing training offering that will develop the **business skills** of recorded music producers, in particular those related to the less well mastered skills, specifically:
    - o developing recording projects (with a priority on marketing services);
    - o administering projects (with a priority on preparing and managing budgets); and
    - o developing opportunities for artists (interpersonal and communication skills).

RECOMMENDATION 3 – SHIFTING THE FOCUS TO PRACTICE-ORIENTED TRAINING

Given that:

- most producers learned their recorded music production trade on the job;
- only 10% spent time on their own professional development in the past year;
- when producers spend time on their professional development, they tend to favour short courses or self-learning to improve specific aspects of their work;
- the current training offering is mainly based on structured training programs with lectures and work shops spread out over a longer time period;

we recommend that training providers (common basic and continuing) favour:

- a training offering that maximizes **practice-oriented learning techniques**, specifically in the form of practical workshops, demonstrations, mentoring, coaching services, practical internships or online training, etc.

RECOMMENDATION 4 – ENCOURAGE AND STIMULATE THE INVOLVEMENT OF PROFESSIONAL ASSOCIATIONS IN NETWORKING AND ORGANIZING SHORT-TERM DEVELOPMENT ACTIVITIES FOR RECORDED MUSIC PRODUCERS

Given that:

- the study has helped highlight the continuing training needs of recorded music producers;
- producers have indicated that they prefer networking as a learning method;
- most of the producers who took courses in the past year turned to organizations or associations in the music industry;
- producers mostly relied on on-the-job training, self-learning and short courses to acquire skills needed for their work;
- recorded music producers do not belong to associations in most of the provinces; and
- existing associations do not necessarily get involved in training for producers;

we recommend:

- together with the professional associations in the music industry, capitalizing on the **organization of networking events** to include short-term training activities. This training could focus on the development of technical skills that do not require specific equipment and the development of non-technical skills such as business development, project administration or interpersonal and communication skills; and

- foster the establishment of a **professional exchange network** for recorded music producers in the provinces where no community-based organization represents them.

RECOMMENDATION 5 – ENSURE THE AVAILABILITY OF BASIC COMMON TRAINING IN RECORDED MUSIC PRODUCTION IN EVERY PROVINCE ACROSS CANADA

Given that:

- basic common training offerings in recorded music production are non-existent in Saskatchewan, Prince Edward Island, the Yukon, the Northwest Territories and Nunavut; and
- basic common training encourages the development of a new generation equipped with the skills required to succeed in their professional careers;

we recommend:

- promoting the **importance of basic common training** to give future recorded music producers the opportunity to acquire and consolidate their music recording skills; and

- ensuring that teaching establishments[1] provide basic common training that covers all of the skills in the Chart of Competencies for recorded music producers.

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[1] In the short term, we believe that private establishments will have more flexibility in adjusting their programs rapidly.

RECOMMENDATION 6 – EXPAND THE TRAINING OFFERING TO THE SKILLS RELATED TO SOUND RECORDING TECHNIQUES AND MUSIC

Given that:

- many producers have more than 10 years' experience;
- only 20% of them have taken courses in sound recording;
- that the producers consulted believe that recorded music production requires mastering a range of technical and musical skills along with business skills; and
- that the producers favour updating and maintaining their technical skills and developing their musical skills;

we recommend that training providers:

- offer common basic training programs that foresee the **development of musical knowledge** as well as technical skills in sound recording;

- provide a continuing training offering that helps **update and maintain** technical and musical knowledge; and

- pay special attention to maintaining skills that are likely to change over time, including:
  - o new sound recording technologies, and
  - o digital distribution technologies.

RECOMMENDATION 7 – INCLUDE THE DEVELOPMENT OF INTERPERSONAL AND COMMUNICATION SKILLS IN THE TRAINING OFFERING

Given that:

- more than 40% of the producers consulted believed that interpersonal skills are among **the most important** to succeeding in their work;
- according to 46% of the producers who participated in this survey, interpersonal and communication skills **are more challenging**, that is to say more difficult to master, than the skills related to a recorded music production; and
- these skills are directly related to the ability to establish a rapport with the artist and the crew;

we recommend that training providers:

- include in their common basic and continuing training programs the development of interpersonal and communication skills so that recorded music producers can display them at every step of the process of producing artists' recorded music works.

# 1. BACKGROUND

This study aims to identify the training needs of recorded music producers in the music industry. It is part of the analysis of skills sponsored by the Cultural Human Resources Council (CHRC). The objective is to support the professionalization of Canada's music industry.

The study was made possible by the invaluable cooperation of the CHRC team (Susan Annis, Executive Director and Project Head), the Music Industry Steering Committee and the group of Canadian experts in recorded music production. The work by the group of experts in recorded music production provided the opportunity to develop a competency chart and profile identifying the skills that producers have to draw on to do their work.

The CHRC mandated GROUPE RÉSEAU CONSEIL to conduct this study, with the following objectives:

- to identify the training needs of recorded music producers; and
- to identify the gaps in the training offerings in Canada that serve those needs.

Phone interviews were conducted in English and French with 100 recorded music producers across Canada. We also collected information from training providers (colleges, universities and music industry associations) that provide training in recorded music production.

The outcome of this survey will be presented as part of a round table that will aim to promote the use of the competency chart and profile for recorded music producers among professionals in the music industry and educational and training establishments. The CHRC hopes to thereby contribute to the development of a national training strategy linked to the development of skills in the music industry.

## 2. PURPOSE OF THE STUDY

More specifically, the Cultural Human Resources Council (CHRC) is doing this study to:

- document the training offerings (basic common and continuing) for the development of skills for recorded music producers in the music sector for all of Canada;
- analyze the training provided in Canada in regard to the Chart of Competencies developed by the working group comprising expert practitioners in the occupation;
- identify, based on the Chart of Competencies, the degree of mastery of skills required to perform effectively in this occupation;
- identify the priority training needs, as indicated by recorded music production professionals;
- analyze the appropriateness of the current training options in terms of the needs identified by recorded music production professionals;
- highlight the observations regarding the training needs that have to be met for recorded music production and the strengths and gaps in the current training offerings compared to the competency profile and the needs identified; and
- prepare recommendations based on the observations from this analysis to foster the development of skills among recorded music production professionals in the music industry.

## 3. METHODOLOGY

### 3.1- DATA COLLECTION

In order to achieve these objectives, GROUPE RÉSEAU CONSEIL designed and followed a five-step research approach:

Step 1: Research and survey the training offerings in teaching and training establishments, as well as in the professional organizations or associations that provide training across the country

- Develop and validate a bilingual questionnaire based on the Chart of Competencies for recorded music production.
- Identify the organizations that should be consulted (147 national teaching and training establishments, Canadian professional organizations and associations in the music industry); and
- Consult through phone interviews with 39 organizations that could provide training that might meet the needs identified.

Step 2: Survey of recorded music producers in the music industry

- Develop and validate the survey strategy;
- Develop and validate the sample plan for every province;

- Develop, based on the Chart of Competencies, the bilingual survey questionnaire – recorded music producers, and validate it with the Music Industry Steering Committee; and
- Phone survey of the target population: recorded music producers (100 respondents out of 699 people approached).

Step 3:     Process and analyze the data

Step 4:     Draft and validate a preliminary report

Step 5:     Draft and table the final report

## 3.2 SAMPLE STRATEGY

The sample strategy developed for this survey comprises two levels of consultation. These are:

- Recorded music production professionals
- Teaching establishments or organizations that provide training in recorded music production

## 1- Recorded music production practitioners

The survey of recorded music producers in the music industry covered producers across the country. Our preliminary research enabled us to contact at least one association per province connected to the music industry. Thanks to the cooperation of these associations and the active efforts of some of them, we gained access to 860 businesses in the sound recording industry (independent recorded music producers, recording studios and record companies) listed by province. Recording studios and record companies were chosen as places where recorded music producers were likely to work. Every respondent was asked to provide referrals to colleagues working as recorded music producers.

The target sample of respondents was 75 to 100 recorded music producers. The survey to identify the training needs was conducted through guided telephone interviews. The diagnosis rested on a questionnaire based on the Chart of Competencies produced by the CHRC experts. The respondents were assured of full confidentiality and anonymity.

The representativeness criteria selected were designed to ensure:

- Francophone and Anglophone distribution
- geographic representation

The sample of producers consulted breaks down as follows:

**Table 1 – Distribution of the Sample of Recorded Music Producers by Province**

| PROVINCE | SAMPLE POPULATION | SAMPLE SELECTED | TARGET | OUTCOME | DISTRIBUTION/ PROVINCE (%) |
|---|---|---|---|---|---|
| QUEBEC | 274 | 228 | 29 | 35 | 35% |
| BRITISH COLUMBIA | 157 | 128 | 20 | 23 | 23% |
| MANITOBA | 58 | 45 | 1 | 6 | 6% |
| NEW BRUNSWICK | 16 | 16 | 1 | 3 | 3% |
| NEWFOUNDLAND AND LABRADOR | 12 | 12 | 2 | 3 | 3% |
| NOVA SCOTIA | 17 | 17 | 5 | 4 | 4% |
| ONTARIO | 187 | 162 | 32 | 16 | 16% |
| SASKATCHEWAN | 48 | 22 | 2 | 3 | 3% |
| ALBERTA | 90 | 87 | 6 | 6 | 6% |
| PRINCE EDWARD ISLAND | 0 | 0 | 1 | 0 | 0% |
| YUKON, NORTHWEST TERRITORIES AND NUNAVUT | 1 | 1 | 1 | 1 | 1% |
| **TOTAL** | **860** | **718** | **100** | **100** | **100%** |

The survey took a little over three weeks, from January 14 to February 6, 2008 and resulted in the completion of 100 interviews across Canada. Call-backs were required an average 3.3 times to achieve this objective.

In total, 100 recorded music producers participated in our survey. All but two provinces were well represented. It should be noted that the survey's overlap with the MIDEM did not help. In Prince Edward Island, our efforts overlapped the East Coast Music Association, preventing us from achieving the results we had hoped for. Our timing was perhaps not the best given this overlap with the East Coast Music Awards. As for Ontario, which was under-represented in view of the real place it holds in the industry, we had some difficulty generating interest in this study on the part of producers. Nonetheless, in a second wave of call-backs and with the support of the Canadian Independent Recorded music production Association (CIRPA), we were able to triple the number of respondents. However, a relatively high number of businesses in the Ontario music industry could not be reached or called back because they were not members of CIRPA.

## 2- Training offerings

The inventory of training offerings available in Canada was prepared using a very thorough research strategy with six main sources:

1-  research over the Internet to target inventories in teaching establishments linked to the music industry;
2-  a call to all organizations surveyed in other needs studies supervised by the CHRC (artists' managers, music editors and record companies);
3-  a systematic call to associations in every discipline in the music industry;
4-  specific requests during telephone interviews with recorded music producers to identify the places where they had taken training;
5-  calls to members of the Music Industry Steering Committee; and
6-  calls to experts in the working group in charge of the Chart of Competencies.

Based on this detailed research, we were able to identify 147 organizations across Canada. Among the organizations we approached, 39 reported that they had applicable training offerings. They received the questionnaire based on the Chart of Competencies for recorded music producers. In order to document these training offerings, these organizations took part in a planned interview of approximately 30 minutes to assess their training offerings against the competencies listed in the Chart of Competencies for recorded music producers.

Appendixes 1 and 2 list the different training providers who were approached, including those that did not take part in the telephone interviews.

The survey of these organizations extended over a four-week period, from January 21 to February 12, 2008.

**Table 2 – Distribution of Training Offerings by Province**

| PROVINCE | TOTAL ORGANIZATIONS SAMPLED | NON ELIGIBLE OR REFUSAL | PARTICIPATING TEACHING ESTABLISHMENTS | PARTICIPATING ORGANIZATIONS | DISTRIBUTION RESPONDENTS/ PROVINCE (%) |
|---|---|---|---|---|---|
| QUEBEC | 30 | 20 | 10 | - | 25% |
| BRITISH COLUMBIA | 20 | 10 | 9 | 1 | 25% |
| MANITOBA | 11 | 7 | 3 | 1 | 10% |
| NEW BRUNSWICK | 4 | 3 | 1 | 0 | 2.5% |
| NEWFOUNDLAND AND LABRADOR | 4 | 3 | 1 | - | 2.5% |
| NOVA SCOTIA | 8 | 5 | 3 | - | 7.5% |
| ONTARIO | 25 | 18 | 5 | 2 | 17.5% |
| SASKATCHEWAN | 3 | 2 | - | 1 | 10% |
| ALBERTA | 10 | 7 | 2 | 1 | 7.5% |
| PRINCE EDWARD ISLAND | 2 | 2 | - | - | 0% |
| YUKON, NORTHWEST TERRITORIES AND NUNAVUT | 2 | 2 | - | - | 0% |
| **TOTAL** | **89** | **49** | **34** | **6** | **100%** |

## 4.1 DEFINITION OF THE OCCUPATION OF RECORDED MUSIC PRODUCER

In a study of the sound recording industry[2], Nordicity Group Ltd. described the sound recording industry traditional value chain. This chain comprises multiple players that work together from the creation of a musical work to the sale of the work to consumers.

The following table identifies the main elements of the traditional music industry value chain and situates the contribution of recorded music producers in this value chain.

**Table 3 – Sound Recording Industry Value Chain**
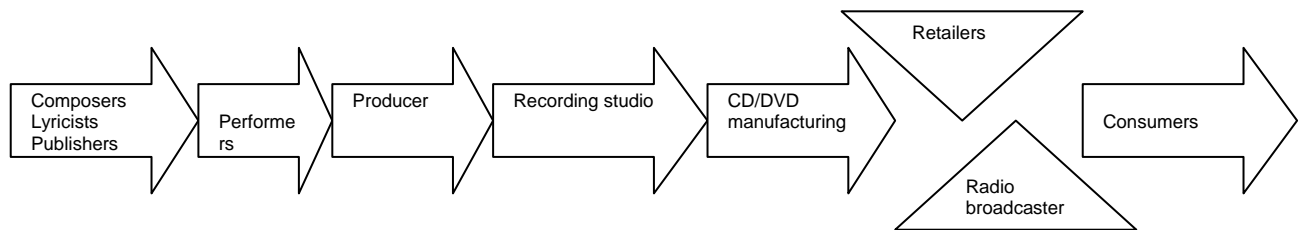


Source: Nordicity Group Ltd., 2004

The role of recorded music producers involves a number of components. Essentially, their main contribution is to enhance the quality of the musical work through an understanding of the creative process. Producers supervise the entire recording process, and assemble the creative team of authors, composers, performing artists, and sound recording engineers/technicians to capture, enhance and edit the creative content into electronic format. Although producers do not have to sit at the console, they require sufficient knowledge of the technology to be able to guide their teams in charge of mixing, editing and mastering. All in all, the producer's influence will be a determining factor in the development of the artist's career.

The recording process typically takes place using in-house and third-party recording facilities. Some recording studios offer these services to the artists. However, our study revealed that fewer and fewer studios have producers on staff. They tend to contract with independent producers. Many producers have their own recorded music production business. Finally the popularization of the recording industry technology has encouraged many artists to produce their own work. Thus, the number of people acting as recorded music producers for their own musical creations and those of other artists is multiplying.

The group of expert practitioners set up by the CHRC developed a Chart of Competencies that describes all of the activities that could be carried out by a recorded music producer. This Chart identifies seven skills broken down into tasks.

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[2] Nordicity Group Ltd., *Profile of the Sound Recording Industry in Canada*, Telefilm Canada, 2004, p. 19

# RECORDED MUSIC PRODUCER

## CHART OF COMPETENCIES

**A. ACQUIRE PROJECTS**
1. Create a professional profile
2. Market services
3. Evaluate potential clients
4. Negotiate contractual terms and conditions

**B. OVERSEE PRE-PRODUCTION PROCESS**
1. Ensure artist's preparation
2. Assess compositions
3. Choose repertoire
4. Supervise orchestral / ensemble arrangements
5. Secure/provide performance materials
6. Select recording location
7. Determine project's recording requirements
8. Determine session/project schedules

**C. OVERSEE RECORDING PROCESS**
1. Establish recording ambiance
2. Present/adjust technical and artistic criteria
3. Coordinate technical personnel
4. Coordinate musical personnel
5. Encourage performance
6. Evaluate performance
7. Correct performance
8. Manage levels of fatigue and stress
9. Ensure studio decorum
10. Supervise and evaluate audio
11. Tailor acoustic environment

**D. OVERSEE MIXING, EDITING AND MASTERING PROCESSES**
1. Prepare for mixing
2. Approve mix
3. Oversee mastering

**E. ADMINISTER PROJECTS**
1. Prepare a budget
2. Source and secure funders
3. Manage budget
4. Negotiate contractual agreements
5. Administer contractual agreements
6. Book studios and rental equipment
7. Hire musical personnel
8. Hire technical support
9. Provide hospitality
10. Provide guidance on music industry practices and issues
11. File reports
12. Verify accuracy of copy and credits
13. Liaise with interested parties

**F. DEVELOP OPPORTUNITIES FOR ARTISTS**
1. Assess artists in their development
2. Cultivate relationships in the music industry
3. Share connections in the music industry

## 4.2 PROFILE OF RECORDED MUSIC PRODUCERS

Based on our sample and the data collected during the survey, we can now develop a portrait of recorded music producers in Canada. This description covers the following elements:

- Sex
- Age
- Education
- Work experience as a producer
- Time spent on production work
- Number of artists recorded
- Type of music recorded
- Size of crews

Most (95%) of the producers interviewed were men. There are not many women in this occupation.

The recorded music producers interviewed were over 25 years of age, with two exceptions. They were almost equally split among the different age categories (Table 4). The data collected do not reveal any succession problems for this occupation[3].

**Table 4 – Age of Recorded Music Producers**

| WHICH AGE GROUP DO YOU BELONG TO? | N | % |
|---|---|---|
| 1.   Under 25 years | 2 | 2% |
| 2.   Between 25 and 34 years | 30 | 30% |
| 3.   Between 35 and 44 years | 24 | 24% |
| 4.   Between 45 and 54 years | 23 | 23% |
| 5.   Over 55 years | 20 | 20% |

Producers are quite well educated, given that 34% of them have a college degree and 31% have a university degree. However, only 20% of them have taken courses in sound recording. The ones who did, took specialized programs in audio engineering, sound design or music. Every training establishment where this training was taken was asked to participate in our survey.

Approximately two-thirds (62%) of our sample reported that they had more than ten years' experience in recorded music production. Only a small proportion (6%) had less than two years' experience in this type of activity, whereas 32% had between two and nine years' experience in this trade. This situation might affect the results because most producers reported that they know their trade well.

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[3] Our results are representative in 95% of cases with a margin of error of 9.2%.

Close to 75% of these producers had recorded more than two artists, and close to 30% had recorded more than 10. Thus, it is not surprising to find that for 42% of them, recorded music production was their main activity, generating more than 50% of their business income. For approximately ten of them, this involved full-time work as an independent producer. Only a very small proportion of them (12%) saw this activity as a means of producing their own work.

The type of music produced varied tremendously. Pop (46%) and jazz (40%) were the most frequent, closely followed by country (34%), pop rock (33%) and cotemporary folk (30%).

Most of the businesses in our sample were smaller ones. The majority of producers interviewed (61%) worked alone, and 35% had small crews of two to five people. Only three of the respondents indicated that they had crews of more than six people.

## 5. THE TRAINING NEEDS OF RECORDED MUSIC PRODUCERS

### 5.1 NEEDS ANALYSIS BASED ON THE CHART OF COMPETENCIES

For this survey, the Chart of Competencies for recorded music producers in the music industry was used to define the skills required of producers. Thus, this Chart was pivotal in developing the questionnaire for assessing respondents' skills.

During the telephone interviews, we asked these professionals to self-assess based on the skills listed in the Chart. They were asked to start by answering the following question for each of the six skill sets:

*"As a recorded music producers, do you consider this skill essential to your work?"*

This exercise helped validate the Chart of Competencies (Table 5) because almost all of these skill sets were considered necessary by more than 80% of respondents.

**Table 5 – Validation of the Chart of Competencies for Recorded Music Producers**

| AS A PRODUCER, DO YOU CONSIDER THIS SKILL SET ESSENTIAL TO YOUR WORK? | YES | NO | CHOOSE NOT TO ANSWER |
|---|---|---|---|
| 1. Acquire projects | 82% | 17% | 1% |
| 2. Oversee pre-production process | 91% | 8% | 1% |
| 3. Oversee recording process | 97% | 2% | 1% |
| 4. Oversee mixing, editing and mastering processes | 97% | 2% | 1% |
| 5. Administer projects | 80% | 19% | 1% |
| 6. Develop opportunities for artists | 67% | 32% | 1% |

It should be noted that the skill set "Develop opportunities for artists" was only seen as essential to the work of a producer by 67% of respondents. These results indicate that not all producers do this work or at least see it as part of a producer's role. Many of the respondents considered this to be the artist manager's job, even though they recognized that the producer's work plays a key role in the artist's career.

### 5.2 SELF-ASSESSMENT OF SKILLS

The approach used to target training needs required that producers self-assess, specifying their degree of mastery of the different skill sets in the Chart based on the following scale (Table 6):

I: I HAVE NOT MASTERED THIS COMPETENCY; II: I SHOULD IMPROVE THIS COMPETENCY; III: I HAVE MASTERED THIS COMPETENCY VERY WELL

When the response indicated a need to acquire skills (I or II), the interviewer would continue by investigating the skill set in greater depth. However, if the respondent indicated having mastered the skill set, the interviewer would immediately move to the next set.

**Table 6 – Degree of Mastery of the Competencies in the Chart**

| AS A PRODUCER, HAVE YOU MASTERED THIS SKILL SET? | I | II | III | N\A |
|---|---|---|---|---|
| 1. Acquire projects | 3% | 38% | 58% | 1% |
| 2. Oversee pre-production process | 1% | 13% | 85% | 1% |
| 3. Oversee recording process | 1% | 11% | 87% | 1% |
| 4. Oversee mixing, editing and mastering processes | 0% | 16% | 83% | 1% |
| 5. Administer projects | 10% | 21% | 68% | 1% |
| 6. Develop opportunities for artists | 8% | 22% | 69% | 1% |

In general, the results indicate that the skill sets associated with the production of a record (competencies 2, 3 and 4) had been mastered by more than 80% of the respondents. This is hardly surprising when we consider that more than two-thirds of the respondents had more than ten year's experience. Moreover, the skill sets that are peripheral to the technical aspects of the trade appear to be more difficult to master, namely in terms of getting new recording projects (41%), managing these projects (31%) and setting in place the right conditions for the development of the artists' careers (30%).

### 5.3 THE SKILLS MASTERED

Three professional skill sets come out as having been better mastered, and these are:

- OVERSEE PRE-PRODUCTION PROCESS
- OVERSEE RECORDING PROCESS
- OVERSEE MIXING, EDITING AND MASTERING PROCESSES

More than 80%, of respondents self-assessed as having "very well mastered" the skills in these sets. We asked these producers how they had acquired these skills (Table 7).

**Table 7 – The Skill Sets Mastered by the Recorded Music Producers**

| | On the Job | Self-Learning | Structured Training | Conference/Workshop | Other | DNK |
|---|---|---|---|---|---|---|
| 1. Oversee pre-production process | 72.9% | 60% | 10.6% | 10.6% | 3.5% | - |
| 2. Oversee recording process | 81.6% | 59.8% | 18.4% | 6.9% | 6.9% | - |
| 3. Oversee mixing, editing and mastering processes | 85.5% | 55.4% | 16.9% | 10.8% | 4.8% | - |

The majority of producers interviewed considered that they had acquired these skills on the job or through self-learning. Only a small proportion of them took any structured training, or attended conferences or workshops on the topic.

### 5.4 THE LEAST WELL MASTERED SKILLS

In general, three skill sets were identified as having been less well mastered than the others, namely:

- ACQUIRE PROJECTS
- ADMINISTER PROJECTS
- DEVELOP OPPORTUNITIES FOR ARTISTS

For each of these skill sets, the interviews aimed to get the producers to clarify how they had acquired the skills (Table 8).

**Table 8 – The Skills Mastered Less Well by the Recorded Music Producers**

| | On the Job | Self-Learning | Structured Training | Conference/Workshop | Other | DNK |
|---|---|---|---|---|---|---|
| 1. Acquire projects | 77.6% | 67.2% | 15.5% | 13.8% | - | - |
| 2. Administer projects | 81.6% | 59.8% | 18.4% | 6.9% | 6.9% | - |
| 3. Develop opportunities for artists | 72.5% | 56.5% | 10.1% | 4.3% | 1.4% | 4.3% |

The data collected indicate that these skills were also acquired mainly on the job or through self-learning. A few of them had a mentor who helped them develop the skills.

ACQUIRE PROJECTS

Some 41% of respondents indicated that they had not mastered this skill well enough. Of these, only 3% believed that they had not mastered it at all, whereas 38% would have liked to improve their mastery of it. For these 41 producers, we conducted a more in-depth analysis in order to properly identify the nature of the need perceived (Table 9).

**Table 9 – Need for Training in Acquiring Projects**

| ACQUIRE PROJECTS | CONSIDERED AN IMPORTANT SKILL | HAS NOT MASTERED | NEEDS TO IMPROVE | MASTERED |
|---|---|---|---|---|
| 1. Create a professional profile | 76.2% | 11.9% | 26.2% | 61.9% |
| 2. Promote own services | 71.4% | 19% | 61.9% | 19% |
| 3. Evaluate potential clients | 81% | 11.9% | 21.4% | 66.7% |
| 4. Negotiate contractual terms and conditions | 88.1% | 9.5% | 47.6% | 42.9% |

Thus, we were able to identify the relative degree of difficulty encountered in mastering these skills deemed important by more than 70% of producers. The proportion of those who believed that they had not mastered the ability to acquire projects was broken down as follows:

- Promote services (80.9%)
- Negotiate contractual terms and conditions (57.1%)
- Create a professional profile (38.1%)
- Evaluate potential clients (33.3%)

All of these skills were mainly acquired on the job or through self-learning. Not many received any training in this field, whether structured or otherwise. Moreover, fewer than ten producers indicated an interest in improving their ability to acquire projects. These few mainly targeted the following specific skills:

- Create a personal profile
- Develop a client approach
- Develop a marketing approach
- Identify projects

ADMINISTER PROJECTS

Even though 80% of the producers interviewed assessed the ability to administer projects as essential to their work, 31% of them felt a need to better master this skill set. For these 30 producers, many of the skills deemed important[4] had not been mastered.

The results presented in Table 10 clearly show that, based on the importance and current level of mastery, the most pressing skills to be developed in terms of administering projects are:

- Negotiate contractual agreements (78.1%)
- Provide guidance on music industry practices and issues (65.6%)
- Prepare a budget (56.3%)
- Manage budget (50%)
- Liaise with interested parties (43.7%)
- Book studios and rental equipment (18.7%)

In the same manner as the previous skills, the ability to administer projects had been acquired on the job or through self-learning. Only a small number took part in conferences or workshops on these themes.

Finally, one-quarter of producers identifying a weakness indicated that they would like to improve their skills in this field. The skills they specifically targeted were:

- Administer contractual agreements and agreements with different sectors
- Secure funders for recordings
- Manage a technical crew

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[4] We consider that a skill is important when more than 80% of the people concerned identify it as essential to their work.

**Table 10 – Training Needs in Administering Projects**

| ADMINISTER PROJECTS | CONSIDERED AN IMPORTANT SKILL | NOT MASTERED | NEEDS IMPROVEMENT | MASTERED |
|---|---|---|---|---|
| 1. Prepare a budget | 81.2% | 9.4% | 46.9% | 43.8% |
| 2. Source and secure funders | 46.9% | 34.4% | 50% | 12.5% |
| 3. Manage budget | 87.5% | 3.1% | 46.9% | 50% |
| 4. Negotiate contractual agreements | 68.8% | 25% | 53.1% | 21.9% |
| 5. Administer contractual agreements | 68.8% | 21.9% | 40.6% | 37.5% |
| 6. Reserve, rent studios and recording material and equipment | 87.5% | 6.2% | 12.5% | 81.2% |
| 7. Hire musical personnel | 78.1% | 3.1% | 25% | 71.9% |
| 8. Hire technical support | 62.5% | 15.6% | 18,8% | 65.6% |
| 9. Ensuring that technicians and artists are looked after | 65.6% | 15.6% | 18.8% | 65.6% |
| 10. Provide guidance on music industry practices and issues | 71.9% | 15.6% | 50 | 34.4% |
| 11. File reports | 40.6% | 31/.2% | 37.5% | 31.2% |
| 12. Verify accuracy of copy and credits | 71.9% | 9.4% | 31.2% | 59.4% |
| 13. Liaise with interested parties | 81.2% | 12.5% | 31.2% | 56.2% |

DEVELOP OPPORTUNITIES FOR ARTISTS

One-third of the producers interviewed identified a weakness in their ability to "*develop opportunities for artists*". Specifically, two skills were identified almost unanimously as being important to their work, and a large number of producers were dissatisfied with their mastery of these two:

- Cultivate relationships in the music industry (77.4%)
- Share connections in the music industry (54.9%)

Moreover, even though only 51.6% of these producers believed that it was essential to "*assess artists in their development*", more than two-thirds of them identified weaknesses in their application of this skill.

**Table 11 – Training Needs for Developing Opportunities for Artists**

| DEVELOP OPPORTUNITIES FOR ARTISTS | CONSIDERED AN IMPORTANT SKILL | NOT MASTERED | NEEDS IMPROVEMENT | MASTERED |
|---|---|---|---|---|
| 1. Assess artists in their development | 51.6% | 25.8% | 41.9% | 29% |
| 2. Cultivate relationships in the music industry | 93.5% | 12.9% | 64.5% | 22.6% |
| 3. Share connections in the music industry | 90.3% | 6.5% | 48.4% | 45.2% |

Essentially acquired on the job (72.5%) and through self-learning (56.5%), a small group had signed up for structured training or conferences/workshops on the subjects. One producer had had a mentoring experience that enabled him to "*cultivate relationships in the music industry*".

Finally, one-quarter of producers who had identified weaknesses in this skill indicated that they were prepared to take steps to improve it by forming relationships with artists' managers or through other means at work. One producer saw training in this field as a waste of time.

## 5.5 PRIORITY SKILLS

When asked to identify which skills they considered the most important, the producers interviewed identified four:

- Musical knowledge/culture and skills (66%)
- Interpersonal and communication skills (41%)
- Technical knowledge related to sound recording (29%)
- Time organization and management (10%)

Moreover, when asked to specify which were the most EXACTING, personal skills and business skills came ahead of technical skills in music and sound recording.

- Interpersonal and communication skills (46%)
- Time organization and management (28%)
- Project administration skills (budgeting, marketing, other) (17%)
- Musical knowledge/culture and skills (15%)
- Technical knowledge related to sound recording (14%)

However, when asked about their priority training needs, almost three-quarters of the producers once again highlighted the technical side of their occupation by targeting the following needs as PRIORITIES:

- Update the skills related to sound recording technologies (41%)
- Musical knowledge/culture and skills – arrangement, composition, writing, instrument (24%)
- New technologies for disseminating music – Internet, multimedia, licence, e-commerce, etc. (22%)

- Acquire projects (promote services, negotiate contractual terms and conditions) (20%)
- Administer projects (budgets) (20%)

Given that the new technologies are transforming the music industry, as well as several other cultural sectors, it is not surprising that the priority training needs are focused around these concerns. We will attempt to take them into consideration in the analysis of training offerings in the different teaching establishments and other Canadian organizations.

## 6. TRAINING OFFERINGS

### 6.1 AMOUNT OF TIME SPENT BY RECORDED MUSIC PRODUCERS ON THEIR PROFESSIONAL DEVELOPMENT

It is all very well to identify the training needs of recorded music producers and to analyze the appropriateness of the fit between these needs and the learning resources that are currently available across Canada, but the individuals concerned still have to be willing and able to invest in their professional development.

Where do things stand in this regard? It is to find the answer to this that our survey included the following question: *Have you taken any training during the past year?*

Only a small number of respondents indicated that they had spent time on their training during the past 12 months, including:

- 7 **Anglophone** producers
- 4 **Francophone** producers

The main types of training they had used were:

- seminars and colloquiums offered by different organizations and associations
- practical internships in studios

Not only does this reveal that producers learned their trade on the job, but that not many of them spent time on their professional development, and when they did, they seemed to prefer short courses or self-learning to improve a specific aspect of their work.

The following themes were covered:

- Francophones: arts management, copyright
- Anglophones: electronics, audio, sound recording

### 6.2 THE MAP OF TRAINING OFFERINGS IN RECORDED MUSIC PRODUCTION IN CANADA

In Canada, training in recorded music production is essentially concentrated in three provinces: Ontario (11), British Columbia (10) and Quebec (10). In these three provinces, training is provided by different public and private teaching establishments that have developed basic common programs in sound recording. In addition, other than in Quebec, there are professional associations that offer professional development activities in the form of short seminars or workshops.

Moreover, in Manitoba, even though there are fewer training offerings, this is still structured training offered by recognized training establishments and an association that is very active in the music industry. In the other provinces, even though we were able to identify providers, there are far fewer training offerings and, in some cases, they are not very structured.

## Table 12- Training Offerings in Recorded Music Production

| | |
|---|---|
| **QUEBEC** | **TEACHING ESTABLISHMENTS** |
| | Institut Trebas |
| | École du Show Business |
| | Musi Technic |
| | Institut des métiers de la musique |
| | Vanier College |
| | McGill University |
| | Université de Sherbrooke |
| | CEGEP de Drummondville |
| | CEGEP d'Alma |
| | Recording Arts Canada (RAC) |
| **ONTARIO** | **TEACHING ESTABLISHMENTS** |
| | Trebas Institute |
| | Fanshawe College, London |
| | Harris Institute for the Arts |
| | Metalworks Institute of Sound and Music Production |
| | Ontario Institute of Audio Recording Technology (OIART) |
| | Recording Arts Canada (RAC) Digital Arts College |
| | The Audio Recording Academy (TARA) |
| | Seneca College of Applied Arts & Technology |
| | University of Ottawa |
| | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | Society of Composers, Authors and Music Publishers of Canada (SOCAN) |
| | North By Northeast Music and Film Festival |
| **BRITISH COLUMBIA** | **TEACHING ESTABLISHMENTS** |
| | Centre for Arts & Technology (Kelowna campus) |
| | Stylus Music School |
| | Vancouver Film School |
| | Simon Fraser University |
| | Columbia Academy |
| | The Art Institute of Vancouver (Burnaby campus) |
| | Vancouver Community College |
| | University of British Columbia |
| | Pacific AudioVisual Institute |
| | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | New Music West |

| | |
|---|---|
| **MANITOBA** | **TEACHING ESTABLISHMENTS** |
| | 🦗 Precursor Productions |
| | 🦗 Mid-Ocean School of Media Arts |
| | 🦗 Collège Boniface |
| | 🦗 Assiniboine Community College |
| | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | 🦗 Manitoba Audio Recording Industry Association (MARIA) |
| **ALBERTA** | **TEACHING ESTABLISHMENTS** |
| | 🦗 The Banff Centre for the Arts |
| | 🦗 Grant MacEwan College - Centre for the Arts and Communications |
| | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | 🦗 Alberta Music Industry Association (AlbertaMusic) |
| **NEW BRUNSWICK** | **TEACHING ESTABLISHMENTS** |
| | 🦗 Centre for Arts & Technology (Fredericton campus) |
| | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | 🦗 Music/Musique New Brunswick |
| **NOVA SCOTIA** | **TEACHING ESTABLISHMENTS** |
| | 🦗 Centre for Arts & Technology (Halifax campus) |
| | 🦗 Nova Scotia Community College (Waterfront Campus) |
| **NEWFOUND-LAND AND LABRADOR** | **TEACHING ESTABLISHMENTS** |
| | 🦗 College of the North Atlantic (Bay St. George Campus) |
| **SASKAT-CHEWAN** | **ASSOCIATIONS/ORGANIZATIONS IN THE MUSIC INDUSTRY** |
| | 🦗 Saskatchewan Recording Industry Association (SaskMusic) |

For our survey, we approached 147 teaching establishments and associations/organizations in the music industry, and ended up with the ones listed in Table 12. We sent them our questionnaire based on the Chart of Competencies for recorded music producers in the music industry. Approximately 31 teaching establishments and 7 associations in the music industry offered appropriate training for recorded music producers. These organizations provided a description of their training in phone interviews.

Table 13 shows the detailed results of this assessment. The names of the teaching institutions and associations/organizations in the industry that offer applicable training are listed by skill set.

## TABLE 13 – TRAINING OFFERINGS FOR EACH SKILL SET

| | ANGLOPHONES | FRANCOPHONES |
|---|---|---|
| **1. ACQUIRE PROJECTS** | **ONTARIO** | **QUEBEC** |
| | Fanshawe College, London<br>Harris Institute for the Arts<br>Metalworks Institute of Sound and Music Production<br>Ontario Institute of Audio recording technology (OIART)<br>Seneca College of Applied Arts & Technology<br>Trebas Institute | Institut Trebas<br>École du Show Business<br>Musitechnic<br>Institut des métiers de la musique<br>CEGEP de Drummondville<br>CEGEP d'Alma |
| | **BRITISH COLUMBIA** | |
| | Centre for Arts & Technology (Kelowna)<br>Stylus Music School<br>Columbia Academy<br>The Art Institute of Vancouver (Burnaby campus)<br>New Music West | |
| | **MANITOBA** | |
| | Precursor Productions<br>Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | **ALBERTA** | |
| | The Banff Centre for the Arts<br>Grant MacEwan College- Music Program<br>Grant MacEwan College – Arts & Cultural<br>                Management Program | |
| | **SASKATCHEWAN** | |
| | Saskatchewan Recording Industry Association | |
| | **NEW BRUNSWICK** | |
| | Centre for Arts & Technology (Fredericton) | |
| | **NOVA SCOTIA** | |
| | Centre for Arts & Technology (Halifax)<br>Nova Scotia Community College (Waterfront) | |
| | **NEWFOUNDLAND AND LABRADOR** | |
| | College of the North Atlantic (Bay St. George) | |
| **2. OVERSEE PRE-PRODUCTION PROCESS** | **ONTARIO** | **QUEBEC** |
| | Fanshawe College, London<br>Harris Institute for the Arts<br>Metalworks Institute of Sound and Music Production<br>Ontario Institute of Audio recording technology (OIART)<br>Seneca College of Applied Arts & Technology<br>Trebas Institute<br>North By Northeast Music and Film Festival | Institut Trebas<br>École du Show Business<br>Musitechnic<br>Institut des métiers de la musique<br>Vanier College<br>Université de Sherbrooke<br>CEGEP de Drummondville<br>CEGEP d'Alma |
| | **BRITISH COLUMBIA** | |
| | Centre for Arts & Technology (Kelowna)<br>Stylus Music School<br>Vancouver Community College<br>New Music West<br>Columbia Academy<br>The Art Institute of Vancouver (Burnaby campus) | |
| | **MANITOBA** | |
| | Precursor Productions<br>Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | **ALBERTA** | |
| | The Banff Centre for the Arts<br>Grant MacEwan College- Music Program<br>Alberta Music Industry Association | |
| | **SASKATCHEWAN** | |
| | Saskatchewan Recording Industry Association | |
| | **NEW BRUNSWICK** | |
| | Centre for Arts & Technology (Fredericton) | |
| | **NOVA SCOTIA** | |
| | Centre for Arts & Technology (Halifax)<br>Nova Scotia Community College (Waterfront) | |
| | **NEWFOUNDLAND AND LABRADOR** | |
| | College of the North Atlantic (Bay St. George) | |

| 3. OVERSEE RECORDING PROCESS | ONTARIO | QUEBEC |
|---|---|---|
| | Fanshawe College, London | Institut Trebas |
| | Harris Institute for the Arts | École du Show Business |
| | Metalworks Institute of Sound and Music Production | Musitechnic |
| | Ontario Institute of Audio recording technology (OIART) | Institut des métiers de la musique |
| | Seneca College of Applied Arts & Technology | Vanier College |
| | Trebas Institute | Université de Sherbrooke |
| | North By Northeast Music and Film Festival | CEGEP de Drummondville |
| | **BRITISH COLUMBIA** | CEGEP d'Alma |
| | Centre for Arts & Technology (Kelowna) | |
| | Stylus Music School | |
| | Vancouver Film School | |
| | Simon Fraser University | |
| | Vancouver Community College | |
| | University of British Columbia School of Music | |
| | New Music West | |
| | Columbia Academy | |
| | The Art Institute of Vancouver (Burnaby campus) | |
| | **MANITOBA** | |
| | Precursor Productions | |
| | Mid-Ocean School of Media Arts | |
| | Assiniboine Community College | |
| | Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | **ALBERTA** | |
| | Alberta Music Industry Association | |
| | The Banff Centre for the Arts | |
| | Grant MacEwan College- Music Program | |
| | **SASKATCHEWAN** | |
| | Saskatchewan Recording Industry Association | |
| | **NEW BRUNSWICK** | |
| | Centre for Arts & Technology (Fredericton) | |
| | **NOVA SCOTIA** | |
| | Centre for Arts & Technology (Halifax) | |
| | Nova Scotia Community College (Waterfront) | |
| | **NEWFOUNDLAND AND LABRADOR** | |
| | College of the North Atlantic (Bay St. George) | |
| 4. OVERSEE MIXING, EDITING AND MASTERING PROCESSES | ONTARIO | QUEBEC |
| | Fanshawe College, London | Institut Trebas |
| | Harris Institute for the Arts | École du Show Business |
| | Metalworks Institute of Sound and Music Production | Musitechnic |
| | Ontario Institute of Audio recording technology (OIART) | Institut des métiers de la musique |
| | Seneca College of Applied Arts & Technology | Vanier College |
| | Trebas Institute | Université de Sherbrooke |
| | **BRITISH COLUMBIA** | CEGEP de Drummondville |
| | Centre for Arts & Technology (Kelowna) | CEGEP d'Alma |
| | Stylus Music School | |
| | Vancouver Film School | |
| | Simon Fraser University | |
| | Vancouver Community College | |
| | University of British Columbia School of Music | |
| | New Music West | |
| | Columbia Academy | |
| | The Art Institute of Vancouver (Burnaby campus) | |
| | **MANITOBA** | |
| | Precursor Productions | |
| | Mid-Ocean School of Media Arts | |
| | Assiniboine Community College | |
| | Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | **ALBERTA** | |
| | Alberta Music Industry Association | |
| | The Banff Centre for the Arts | |
| | Grant MacEwan College- Music Program | |
| | **SASKATCHEWAN** | |
| | Saskatchewan Recording Industry Association | |
| | **NEW BRUNSWICK** | |
| | Centre for Arts & Technology (Fredericton) | |
| | **NOVA SCOTIA** | |
| | Centre for Arts & Technology (Halifax) | |
| | Nova Scotia Community College (Waterfront) | |
| | **NEWFOUNDLAND AND LABRADOR** | |
| | College of the North Atlantic (Bay St. George) | |

| 5. | ADMINISTER PROJECTS | ONTARIO | QUEBEC |
|---|---|---|---|
| | | Fanshawe College, London | Institut Trebas |
| | | Harris Institute for the Arts | École du Show Business |
| | | Metalworks Institute of Sound and Music Production | Musitechnic |
| | | Ontario Institute of Audio recording technology (OIART) | Institut des métiers de la musique |
| | | Seneca College of Applied Arts & Technology | Vanier College |
| | | Trebas Institute | Université de Sherbrooke |
| | | North By Northeast Music and Film Festival | CEGEP de Drummondville |
| | | Society of composers, Authors and Music Publishers of Canada (SOCAN) | CEGEP d'Alma |
| | | **BRITISH COLUMBIA** | |
| | | Centre for Arts & Technology (Kelowna) | |
| | | Stylus Music School | |
| | | Vancouver Community College | |
| | | New Music West | |
| | | Columbia Academy | |
| | | The Art Institute of Vancouver (Burnaby campus) | |
| | | **MANITOBA** | |
| | | Precursor Productions | |
| | | Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | | **ALBERTA** | |
| | | Alberta Music Industry Association | |
| | | The Banff Centre for the Arts | |
| | | Grant MacEwan College- Music Program | |
| | | Grant MacEwan College – Arts & Cultural Management Program | |
| | | **SASKATCHEWAN** | |
| | | Saskatchewan Recording Industry Association | |
| | | **NEW BRUNSWICK** | |
| | | Centre for Arts & Technology (Fredericton) | |
| | | **NOVA SCOTIA** | |
| | | Centre for Arts & Technology (Halifax) | |
| | | Nova Scotia Community College (Waterfront) | |
| | | **NEWFOUNDLAND AND LABRADOR** | |
| | | College of the North Atlantic (Bay St. George) | |
| 6. | DEVELOP OPPORTUNITIES FOR ARTISTS | ONTARIO | QUEBEC |
| | | Fanshawe College, London | Institut Trebas |
| | | Harris Institute for the Arts | École du Show Business |
| | | Metalworks Institute of Sound and Music Production | Musitechnic |
| | | Ontario Institute of Audio recording technology (OIART) | Institut des métiers de la musique |
| | | Seneca College of Applied Arts & Technology | Vanier College |
| | | Trebas Institute | Université de Sherbrooke |
| | | North By Northeast Music and Film Festival | CEGEP de Drummondville |
| | | Society of composers, Authors and Music Publishers of Canada (SOCAN) | CEGEP d'Alma |
| | | **BRITISH COLUMBIA** | |
| | | Centre for Arts & Technology (Kelowna) | |
| | | Stylus Music School | |
| | | Vancouver Community College | |
| | | New Music West | |
| | | Columbia Academy | |
| | | The Art Institute of Vancouver (Burnaby campus) | |
| | | **MANITOBA** | |
| | | Precursor Productions | |
| | | Manitoba Audio Recording Industry Ass'n (MARIA) | |
| | | **ALBERTA** | |
| | | Alberta Music Industry Association | |
| | | The Banff Centre for the Arts | |
| | | Grant MacEwan College- Music Program | |
| | | **SASKATCHEWAN** | |
| | | Saskatchewan Recording Industry Association | |
| | | **NEW BRUNSWICK** | |
| | | Centre for Arts & Technology (Fredericton) | |
| | | **NOVA SCOTIA** | |
| | | Centre for Arts & Technology (Halifax) | |
| | | Nova Scotia Community College (Waterfront) | |
| | | **NEWFOUNDLAND AND LABRADOR** | |
| | | College of the North Atlantic (Bay St. George) | |

The analysis of Table 13 reveals the following preliminary observations:

- Basic common training that is applicable to recorded music production is available in eight provinces (Ontario, Quebec, British Columbia, Manitoba, Alberta, New Brunswick, Nova Scotia and Newfoundland/Labrador), in at least one public or private teaching establishment.

- In Saskatchewan, this offer of training is only provided by the Saskatchewan Recording Industry Association (Sask-Music).

- The offer available in these nine provinces covers every competency in the Chart for recorded music producers.

- No training offering was identified in the Yukon or Prince Edward Island.

- Training is offered in French in Quebec and Manitoba. Training is available in English in every province that took part in the survey.

- Training offerings were designed based on the expertise and experience of the trainers coming from the industry (77.5%) and an analysis of the training needs (67.5%) in terms of industry and technological development trends.

### 6.2 THE STRENGTHS AND WEAKNESSES OF TRAINING OFFERINGS

In the telephone interviews, the people in charge of training were asked to assess their training offering in light of their ability to meet the needs of each competency defined in the Chart of Competencies for recorded music producers (Table 14).

To begin, it is important to specify that more than three-quarters of the organizations identified as offering appropriate training covered all six of the competencies in the Chart, regardless of the competency in question.

**Table 14 – Training Offering by Competency in the Chart for Recorded Music Producers (Canada and by Province)**

| DO YOU OFFER RECORDED MUSIC PRODUCERS IN THE MUSIC INDUSTRY APPROPRIATE TRAINING FOR THE DEVELOPMENT OF THEIR ABILITY TO? | CANADA | | RESPONDENTS BY PROVINCE | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | YES | % | ON | QC | BC | MB | AL | NB | NS | NL | SK |
| 1. Acquire projects | 29 | 74.4% | 4/7 | 8/8 | 7/11 | 2/4 | 2/3 | 1/1 | 3/3 | 1/1 | 1/1 |
| 2. Oversee pre-production process | 31 | 79.5% | 6/7 | 7/8 | 7/11 | 2/4 | 3/3 | 1/1 | 3/3 | 1/1 | 1/1 |
| 3. Oversee recording process | 35 | 89.7% | 6/7 | 8/8 | 10/11 | 3/4 | 3/3 | 1/1 | 2/3 | 1/1 | 1/1 |
| 4. Oversee mixing, editing and mastering processes | 33 | 84.6% | 5/7 | 8/8 | 10/11 | 3/4 | 3/3 | 1/1 | 2/3 | 1/1 | - |
| 5. Administer projects | 34 | 87.2% | 7/7 | 8/8 | 8/11 | 2/4 | 3/3 | 1/1 | 3/3 | 1/1 | 1/1 |
| 6. Develop opportunities for artists | 31 | 79.5% | 7/7 | 7/8 | 6/11 | 2/4 | 3/3 | 1/1 | 3/3 | 1/1 | 1/1 |

Eight of the provinces appear to be well served. However, five of them have access to fewer than four organizations providing training in recorded music production. Saskatchewan appears to be less well equipped in terms of training to "*supervise mixing, editing and mastering.*" As for the Yukon and Prince Edward Island, our research was unable to find any teaching establishment offering such a thing. Our call-backs to associations connected to the music industry were inconclusive.

Below, we show the main considerations related to every competency covered by the Chart.

ACQUIRE PROJECTS (29 PROVIDERS)

Most training providers offer training that covers each of the specific skills required to "*acquire projects.*" It should be noted that this skill set was identified as a training need by 41% of the producers interviewed. The inventory that we were able to prepare on the training offerings applicable to the development of this skill set clearly shows that they generally have access to different resources required to meet their need to master this skill set (Table 15).

**Table 15 – Acquire Projects**

|  | TRAINING OFFERED |
|---|---|
| 1.  Create a professional profile | 96.6% |
| 2.  Promote own services | 93.1% |
| 3.  Evaluate potential clients | 96.6% |
| 4.  Negotiate contractual terms and conditions | 86.2% |

Yet in Manitoba, training aimed at developing the ability to "*negotiate contractual terms and conditions*" is only available in half of the organizations consulted. In Nova Scotia, one out of three organizations does not offer this type of training, whereas two out of three do not address the "*promote own services*" aspect.

Overall, 42.8% of Canadian organizations offering a program in recorded music production consider it one of the strengths of their training offerings. At the same time, a high proportion (53.8%) have shown themselves open to improving this training offering as a way of better serving producers' needs. This situation is particularly true for 80% of the teaching establishments in Quebec and 25% in British Columbia and Ontario. Moreover, it should be noted that 14.3% of the organizations in British Columbia see this aspect as something missing from their program.

OVERSEE PRE-PRODUCTION PROCESS (31 PROVIDERS)

Training offerings aimed at developing producers' skills required to "*oversee pre-production process*" are also important (Table 16). Three aspects appear somewhat less frequently in the offerings of the organizations consulted:

- 🔹 Choose repertoire
- 🔹 Supervise the production of arrangements of orchestra or other ensembles
- 🔹 Secure/provide performance materials

It is not that there is no offering, but rather that it tends to be concentrated in the music teaching establishments. This situation is particularly evident in Ontario and British Columbia where, respectively, one-third and one-quarter of the programs offered do not address the development of these specific skills. It is also the case with the Maritime provinces, where two out of three organizations in Nova Scotia and the only one in New Brunswick have identified a weakness in their offering in regard to these three skills. It is also the case in Saskatchewan, Manitoba and Alberta, where the training provided barely—if at all—addresses these areas.

**Table 16 – Oversee Pre-production Process**

|  | TRAINING OFFERED |
|---|---|
| 1.  Ensure artist's preparation | 96.8% |
| 2.  Assess compositions | 90.3% |
| 3.  Choose repertoire | 77.4% |
| 4.  Supervise orchestral / ensemble arrangements | 64.5% |
| 5.  Secure/provide performance materials | 71.0% |
| 6.  Select recording location | 93.5% |
| 7.  Determine project's recording requirements | 93.5% |
| 8.  Determine session/project schedules | 90.3% |

Thus, even though 64.5% of the organizations consulted considered that the training provided to develop the "*oversee pre-production process*" skill is one of their program's strengths, one-third saw opportunities to improve it, and considered this study as a source of information that would help them in this regard.

OVERSEE RECORDING PROCESS (35 PROVIDERS)

Training offerings to develop the skill to "*oversee recording process*" are more abundant, this being the case in every province. Our study did not identify any weaknesses worth mentioning.

**Table 17 – Oversee Recording Process**

|  | TRAINING OFFERED |
|---|---|
| 1. Establish recording ambiance | 94.3% |
| 2. Present/adjust technical and artistic criteria | 94.3% |
| 3. Coordinate technical personnel | 85.3% |
| 4. Coordinate musical personnel | 88.2% |
| 5. Encourage performance | 97.1% |
| 6. Evaluate performance | 91.4% |
| 7. Correct performance | 94.3% |
| 8. Manage levels of fatigue and stress | 85.3% |
| 9. Ensure studio decorum | 91.2% |
| 10. Supervise and evaluate audio | 100% |
| 11. Tailor acoustic environment | 91.2% |

Thus, even though the training offerings were seen as a strength by 70.6% of the training providers consulted, slightly more than 20% of them expressed an interest in further improving this offering. This was the case in Ontario (33%), Saskatchewan, where these skills were seen as falling short in their program, Alberta (33%) and Manitoba, where one-third of the providers perceived a significant weakness.

OVERSEE MIXING, EDITING AND MASTERING PROCESSES (33 PROVIDERS)

The development of skills required to "*oversee mixing, editing and mastering processes*" appeared to be a concern among most of the recorded music production training providers (Table 18). Other than Saskatchewan, all of the other provinces had training in this area.

**Table 18 – Oversee Mixing, Editing and Mastering Processes**

|  | TRAINING OFFERED |
|---|---|
| 1.   Prepare for mixing | 100% |
| 2.   Approve mix | 97.0% |
| 3.   Oversee mastering | 93.9% |

Thus, 71.9% of providers saw this training offering as a strength in their sound recording program. At the same time, 21.9% of them saw room for improvement in this offering.

ADMINISTER PROJECTS (34 PROVIDERS)

Managing recording projects is a popular theme in the training offered by providers (Table 19). The least well-developed aspects concern:

- the hiring of technical support and musical personnel and providing hospitality
- the filing of reports

The weaknesses in managing the hiring were most pronounced in Quebec (62.5%), British Columbia (37.5%), Saskatchewan (100%) and Manitoba (50%).

Moreover, the training weaknesses in recorded music production were more pronounced in Ontario (42.9%) and British Columbia (50%).

Of course, it should be noted that 54.5% of providers considered their training in "*project administration*" one of the strengths of their program. Nonetheless, many of them (39.4%) indicated a willingness to improve in order to be better equipped to meet the needs.

**Table 19 – Administer Projects**

|  | TRAINING OFFERED |
|---|---|
| 1. Prepare a budget | 94.1% |
| 2. Source and secure funders | 91.2% |
| 3. Manage budget | 91.2% |
| 4. Negotiate contractual agreements | 88.2% |
| 5. Administer contractual agreements | 82.4% |
| 6. Book studios and rental equipment | 82.4% |
| 7. Hire musical personnel | 79.4% |
| 8. Hire technical support | 73.3% |
| 9. Provide hospitality | 64.7% |
| 10. Provide guidance on music industry practices and issues | 94.1% |
| 11. File reports | 70.6% |
| 12. Verify accuracy of copy and credits | 75.8% |
| 13. Liaise with interested parties | 79.4% |

DEVELOP OPPORTUNITIES FOR ARTISTS (31 PROVIDERS)

Although many recorded music producers were sceptical about whether their role rightfully included this skill, almost all training providers offered training to support them in this regard (Table 20).

<div align="center">**Table 20 – Develop Opportunities for Artists**</div>

|  |  | TRAINING OFFERED |
|---|---|---|
| 1. | Assess artists in their development | 93.7% |
| 2. | Cultivate relationships in the music industry | 96.9% |
| 3. | Share connections in the music industry | 96.9% |

In addition, more than half (55.2%) of them saw this as one of their program's strengths. Yet, 44.8% indicated that they were prepared to improve their training in this area.

### 6.3 THE MORE FREQUENTLY USED TRAINING METHODS IN THE CURRENT TRAINING OFFERINGS

The programs provided by the teaching institutions were generally longer and spread out over several months, whereas those provided by associations or organizations were mainly one-time and shorter activities (a few hours). Training offerings in recorded music production mainly fit the characteristics of training provided by public or private teaching establishments. Thus, the type of training was not focused on continuing training but rather on a series of basic common training programs for young people starting a career in sound recording.

As indicated in Table 21, this offer is delivered mainly as formal teaching programs in the form of lectures or practically-oriented workshops.

<div align="center">**Table 21 – The More Frequently Used Training Methods in the Current Sound Recording Training Offerings**</div>

| MORE FREQUENTLY USED TRAINING METHODS | LECTURE | SEMINAR | PRACTICALLY-ORIENTED WORKSHOP | TELETRAINING | ONLINE TRAINING | INTERNSHIP | MENTORING/ COACHING | OTHER |
|---|---|---|---|---|---|---|---|---|
| 1. Acquire projects | **82.8%** | 37.9% | **65.5%** | 3.4% | 10.3% | 20.7% | 41.4% | 20.7% |
| 2. Oversee pre-production process | **80.6%** | 41.9% | **90.3%** | 3.2% | 6.5% | 19.4% | 41.9% | 22.6% |
| 3. Oversee recording process | **82.9%** | 31.4% | **97.1%** | 2.9% | 8.6% | 20.0% | 45.7% | 28.6% |
| 4. Oversee mixing, editing and mastering processes | **87.9%** | 30.3% | **90.9%** | 3.0% | 9.1% | 18.2% | 42.4% | 24.2% |
| 5. Administer projects | **76.5%** | 50.0% | **58.8%** | 2.9% | 11.8% | 14.7% | 32.4% | 29.4% |
| 6. Develop opportunities for artists | **74.2%** | 48.4% | **58.1%** | 3.2% | 6.5% | 6.5% | 45.2% | 32.3% |

The information collected from the individuals in charge of training revealed that half—if not fewer—of providers offered training in the form of seminars, which they considered more accessible. Ontario was the province in which proportionally more establishments used the seminar formula more frequently. In the other provinces, this approach was only used by one or two organizations. Finally, the seminar formula was used more for training covering two specific skills:

- administer projects
- develop opportunities for artists

Mentoring and coaching also appeared to be methods used for training by slightly more than 40% of training providers. Teaching establishments in Ontario and British Columbia used them more often than those in the other provinces.

## 6.3 CONCLUSIONS REGARDING TRAINING OFFERINGS

BASIC COMMON TRAINING

The survey of training providers enables us to suggest that a structured basic common training offering could fill most of the training needs required to prepare the new generation of recorded music producers in the music industry.

The teaching establishments we covered that offered programs aimed at recorded music producers were mainly concentrated in three provinces: British Columbia, Ontario and Quebec. These three provinces account for most of the activity in Canada's music industry. Their training offerings had a few weaknesses, but overall they covered all of the competencies in the Chart of Competencies for recorded music producers.

Our research also revealed that the Prairie and Maritime provinces, which have less training offerings, are less well served. However, despite the small number of training providers, the ones they have generally cover all of the competencies in the Chart for recorded music producers, even if some of their offerings had weaknesses in terms of specific skills, as we already indicated for Nova Scotia and New Brunswick, as well as Manitoba, Alberta and Saskatchewan.

According to our research, Saskatchewan appeared to be the only province without any basic common training in a public or private teaching establishment. What training existed was offered by the Saskatchewan Recording Industry Association (Sask-Music), which covered five of the six competencies in the Chart for recorded music producers.

The interviews highlighted the interest and willingness on the part of training providers to improve their training offerings to better meet the needs of the music industry.

CONTINUING TRAINING

The interviews with the providers prompted us to question the importance of continuing training offered in several provinces. Few of the providers consulted provided their training in the form of seminars, which are more accessible to working people. Visits to these organizations' Web sites

revealed that there was no specific promotion of the continuing training activities. This means that this training was not really advertised, hence known.

In addition, the inventory of training offerings that we prepared enables us to state that a number of associations in the music industry are active and provide one-time development activities for clients, including recorded music producers. Through this study, we were able to document the content of this training offering. Six of the organizations approached for this study had set up structures that disseminate development activities geared specifically to recorded music producers (Ontario, British Columbia, Saskatchewan, Alberta and Manitoba). There were not many such associations. In these provinces as in the others, many of the associations approached did not provide training for recorded music producers, if at all. It should be noted that many of these associations define themselves as representing the music industry, and not specifically sound recording.

# Appendix 1- RECORDING STUDIOS APPROACHED FOR AN INTERVIEW

| Participants in the Survey | | |
|---|---|---|
| NAME OF THE INSTITUTION | PROGRAM TITLE | PROVINCE |
| Fanshawe College, London | Music Industry Arts (MIA) | ON |
| Harris Institute for the Arts | Recording Arts Management (RAM) | ON |
| Metalworks Institute of Sound and Music Production | Entertainment business management | ON |
| Ontario Institute of Audio recording technology (OIART) | Recording Arts Technology | ON |
| Seneca College of Applied Arts & Technology | Independent Music Production (IMP) | ON |
| Institut Trebas | ACS Sound processing and design<br>ACS Sound recording and scoring<br>ACS Management of popular artists | QC |
| École du Show Business | ACS Production of cultural and corporate events<br>ACS Marketing agent in artistic development | QC |
| Musi Technic | ACS Sound and music applied digital techniques | QC |
| Institut des métiers de la musique | Music, law and business management | QC |
| Vanier College | ACS Audio Recording Technology<br>Professional music and song techniques | QC |
| McGill University | Masters of Sound Recording | QC |
| Université de Sherbrooke | Multimedia / 2 courses in sound recording and on the music industry | QC |
| CEGEP de Drummondville | Sound creation and editing | QC |
| CEGEP d'Alma | ACS Scoring and recording | QC |
| Centre for Arts & Technology (Kelowna Campus) | Audio Engineering Program | BC |
| Stylus Music School | Independent Music Producer Program; Music Business Management Program; Master of Music Production & Technology | BC |
| Vancouver Film School | Sound Design for Visual Media | BC |
| Simon Fraser University | School of Communication – Sound Tape Recording, Intro to Electroacoustic Communication | BC |
| Columbia Academy | Recording and Sound Design Program | BC |
| The Art Institute of Vancouver (Burnaby campus) | Professional Recording Arts;<br>Professional Recording Arts (LIPA);<br>Electronic Music;<br>Independent Recording Arts | BC |
| Vancouver Community College | School of Music – Degree Program | BC |
| University of British Columbia | School of Music – Recording & Audio | BC |
| Pacific AudioVisual Institute | Audio Engineering & Music Production Program | BC |
| Precursor Productions | Project Studio Basics; Introductory Audio Production; Intermediate Audio Production; Professional Audio Production | MB |
| Mid-Ocean School of Media Arts | Introduction Multi-Track Recording; Audio in Media | MB |
| Assiniboine Community College | Media Production – Audio, Video and Multimedia | MB |
| The Banff Centre for the Arts | Audio Program, Music and Sound Department | AB |
| Grant MacEwan College- Centre for the Arts and Communications | Recording Department - Music Program;<br>Arts and Cultural Management Program | AB |
| Centre for Arts & Technology (Fredericton campus) | Audio Engineering | NB |
| Centre for Arts & Technology (Halifax campus) | Audio Engineering;<br>Event and Talent Management | NS |
| Nova Scotia Community College (Waterfront Campus) | Music Arts Program; Recording Arts Program | NS |
| College of the North Atlantic (Bay St. George Campus) | Recording Arts | NL |

| Refused to Participate in the Survey / Not Contacted | | |
|---|---|---|
| **NAME OF THE INSTITUTION** | **PROGRAM TITLE** | **PROVINCE** |
| International Academy of Design and Technology (IADT) | Recording Arts Technology – School closed | ON |
| Recording Arts Canada (RAC) Digital Arts College | Recording Arts Technology – Refused | ON |
| T.A.R.A – The Audio Recording Academy – | Applied Audio Recording Program – Refused – Owner absent | ON |
| Trebas Institute | Recording Arts Technology – In Montréal | ON |
| Recording Arts Canada  (RAC) | ACS Sound and music recording techniques | ON/QC |
| Université de Montréal | Music (only one course on recording) | QC |
| Collège St-Boniface | Multimedia communication (sound recording concepts, studio production , various video and digital editing techniques) | MB |
| Not Eligible for the Survey | | |
| **NAME OF THE INSTITUTION** | **PROGRAM TITLE** | **PROVINCE** |
| Durham College | No program in sound recording | ON |
| Brock University, Dept of Music | No program in sound recording | ON |
| University of Ottawa | Music & Computers | Ontario |
| Cégep du Vieux Montréal | DEC electrical engineering Electronic technology, Option: Audiovisual | QC |
| Cégep Régional de Lanaudière a Joliette | Professional music and song techniques, specialization in composition and arrangement MUSIQUE (Pre Univ) | QC |
| Cégep Lionel-Groulx | Professional music and song techniques, specialization in composition and arrangement MUSIQUE (Pre Univ) | QC |
| Cégep Saint-Laurent | Professional music and song techniques, specialization in composition and arrangement MUSIQUE (Pre Univ) | QC |
| Cégep Marie-Victorin | Professional music and song techniques, specialization in composition and arrangement MUSIQUE (Pre Univ) | QC |
| Campus Notre-Dame de Foy | AEC: Spécialiste en sonorisation (NNC.OK) Technique professionnelle de musique et de chant - option interprétation | QC |
| Bishop's University | Music | QC |
| Concordia University | Music / Électro acoustics | QC |
| UQAM | Music-DESS Musique de film ( new) | QC |
| Université Laval | Music | QC |
| Perry's Recording Studio | | BC |
| Capilano College | Arts & Entertainment Management | BC |
| Victoria Conservatory of Music | | BC |
| Tritone | | BC |
| Malaspina University College | Department of Music | BC |
| Emily Carr Institute | | BC |
| Camousun College | Applied Communication Program | BC |
| University of British Columbia - Continuing Studies | | BC |
| Canadian Music Industry Training Centre | On-line/distance training modules | MB |
| Red River College | Creative Communications Program | MB |
| University of Winnipeg | School of Music | MB |
| University of Manitoba | School of Music | MB |
| University of Brandon | School of Music | MB |
| University of Alberta | Electronic Music; Dept. of Music | AB |

| Not Eligible for the Survey (continued) | | |
|---|---|---|
| **NAME OF THE INSTITUTION** | **PROGRAM TITLE** | **PROVINCE** |
| SAIT Polytechnic | Film and Video Production;<br>New Media Production and Design | AB |
| Alberta College Conservatory | | AB |
| Concordia University College of Alberta | Department of Music | AB |
| University of Calgary | Department of Music | AB |
| University of Lethbridge | Department of Music | AB |
| Mount Royal College Conservatory | Music Technology | AB |
| Canadian Conservatory of Music | | NS |
| Memorial University | Performance and Communications Media Diploma Program; School of Music and Department of English's Interdisciplinary Major Program in Drama and Music | NL |
| NSCAD University | Media Arts | NS |
| University of Prince Edward Island | Department of Music | PE |
| Sonny's Music Studio | | NL |
| Dalhousie University | Department of Music | NS |
| Metro Music School | | NS |
| St. Francis Xavier University | Department of Music | NS |
| University of New Brunswick | Department of Music | NB |
| Mount Allison University | Department of Music | NB |
| University of Regina | School of Music | SK |
| University of Saskatchewan | School of Music | SK |

## Appendix 2 - ASSOCIATIONS/ORGANIZATIONS APPROACHED FOR AN INTERVIEW

| **Participants in the Survey** | |
|---|---|
| Society of composers, Authors and Music Publishers of Canada (SOCAN) | ON |
| North By Northeast Music and Film Festival | ON |
| New Music West | BC |
| Manitoba Audio Recording Industry Association (MARIA) | MB |
| Alberta Music Industry Association (AlbertaMusic) | AB |
| Saskatchewan Recording Industry Association (SaskMusic) | SK |
| **Refused to Participate in the Survey / Not Contacted** | |
| Country Music Week | ON |
| Blues Summit – Toronto Blues Society | ON |
| Diapason (program of the Conseil québécois de la musique) | QC |
| East Coast Music Association | PE |
| **Approached / Not Eligible for the Survey** | |
| Music/Musique New Brunswick | NB |
| Toronto Music Expo - Conferences – Now called "Music and Home Entertainment Show" | ON |
| Canadian recording industry association – Anti-piracy | ON |
| Ontario Council of Folks Festivals | ON |
| Canadian Music Week | ON |
| Canadian Association for the advancement of Music and the Arts | ON |
| The Canadian Independent Recorded music production Association - CIRPA | ON |
| Canadian Arts Performing Association canadienne des organismes artistiques - CAPACOA | ON |
| Westar Music | ON |
| Forward Audio Engineering | ON |
| Canadian Academy of Recording Arts and Sciences (CARAS) | ON |
| Music industry Association of Canada/Association canadienne des industries de la Musique (MIAC) | ON |
| Music Managers Forum | ON |
| ADISQ | QC |
| CARAS Montréal | QC |
| APEM | QC |
| SOPREF | QC |
| SOCAN | QC |
| CINARS (International Exchange for the Performing Arts) | QC |
| Pacific Contact 2008 | BC |
| Music BC Industry Association | BC |
| National Aboriginal Recording Industry Association (NARIA) | MB |
| Western Canadian Music Alliance Inc. | MB |
| Music Yukon | YT |
| Music Industry Association of Newfoundland and Labrador | NL |
| Music Industry Association of Nova Scotia (Music Nova Scotia) | NS |

**Appendix 3- COORDINATES OF THE INSTITUTIONS OR ASSOCIATIONS WHOSE TRAINING OFFERINGS SPECIFICALLY OR PARTICULARLY CONCERN RECORDED MUSIC PRODUCERS**

| PROVINCE | NAME OF THE INSTITUTION | PROGRAM TITLE | PROGRAM DIRECTOR/COORDINATOR |
|---|---|---|---|
| Ontario | **Harris Institute**<br>118 Sherbourne Street<br>Toronto ON  M5A 2R2<br>Phone:416-367-0178<br>TollFree:1-800-291-4477<br>Fax: 416-367-5534 | Recording Arts Management (RAM) | John Harris, CEO<br>harrisinstitute@rogers.com |
| Ontario | **Fanshawe College**<br>1001 Fanshawe College Boulevard<br>P.O. Box 7005<br>London ON  N5Y 5R6<br>519-452-4430, ext. 4096 | Music Industry Arts | Steve Malison, Co-ordinator - Music Industry Arts<br>smalison@fanshawec.ca |
| Ontario | **Metalworks Institute of Sound and Music Production**<br>3611 Mavis Road<br>Mississauga ON  L5C 1T7<br>Tel: 905-279-4000<br>Toll-Free: 866-783-2200<br>Fax: 905-279-4012 | Professional sound and business | Craig Titus, Academics Director<br>craig@metalworksinstitute.com |
| Ontario | **Ontario Institute of Audio recording technology** (OIART)<br>500 Newbold Street,<br>London ON  N6E 1K6<br>P: 519-686-5010<br>F: 519-686-0162 | Recording Arts Technology | Pete Kryshtalovich<br>Dean of Studies<br>pkryshtalovich@oiart.org |
| Ontario | **Seneca College of Applied Arts & Technology**<br>1750 Finch Ave. East,<br>Toronto ON  M2J 2X5<br>Tel: 416-491-5050, ext. 3401 | Independent Music Production | John Switzer - Professor and Acting coordinator<br>john.switzer@senecac.on.ca |
| Ontario | **Society of composers, Authors and Music Publishers of Canada (SOCAN)**<br>41 Valleybrook Drive<br>Toronto ON  M3B 2S6<br>Phone: 416-445-8700<br>Toll-free: 1-800-55 SOCAN | Authors society - Collective | Dan Kershaw<br>KershawD@socan.ca |
| Ontario | **North By Northeast Music and Film Festival**<br>189 Church St., Lower Level<br>Toronto ON  M5B 1Y7<br>Phone: 416-863-6963 | Festival, event | Mike Tanner<br>Co-ordinator<br>mike@nxnc.com |
| Ontario | **Recording Arts Canada (RAC)**<br>111 Peter Street Suite 708<br>Toronto ON  M5V 2H1<br>Telephone: 416-977-5074<br>Toll-free: 888-662-2664 | Recording Arts Technology | |
| Ontario | **Trebas Institute**<br>2340 Dundas Street West, 2nd Floor<br>Toronto ON  M6P 4A9<br>Telephone: 416-966-3066 | Audio Engineering & Production | Peter Di Santo, B.Sc., Director |
| Ontario | **T.A.R.A Ottawa**<br>1540 Raven Avenue<br>Ottawa ON  K1Z 7Y9<br>Tel: 613-798-0070 | - Applied Audio Recording Program<br>- Applied Recorded music production & Label Creation | Mr. Breen Murray, owner<br>ravenstreet1@bellnet.ca |
| Ontario | **T.A.R.A Toronto**<br>The Palace Room Studios<br>554 Queen St. East, L300<br>Toronto ON  M5A 1V2<br>Tel: 416-603-3338 | - Applied Audio Recording Program<br>- Applied Recorded music production & Label Creation | |

| PROVINCE | NAME OF THE INSTITUTION | PROGRAM TITLE | PROGRAM DIRECTOR/COORDINATOR |
|---|---|---|---|
| Quebec | **Institut Trebas** www.trebas.com | ACS sound processing and design ACS sound recording and scoring ACS management of popular artists | Martin Morissette, dir of studies |
| Quebec | **École du Show Business** www.ecoledushowbusiness.com | ACS production of cultural and corporate events ACS marketing agent in artistic development | Myriam Servant |
| Quebec | **Musi Technic** http://www.musitechnic.com/ | ACS sound music applied digital techniques | Luc Lafontaine |
| Quebec | **Institut des métiers de la musique** http://www.metiersdelamusique.com/montreal/ | Music, law and business management | Paul Bessone |
| Quebec | **Vanier College** http://fclass.vaniercollege.qc.ca/web/music/index.hml | ACS Audio Recording Technology Professional music and song techniques | Jim Munro |
| Quebec | **McGill University** http://www.music.mcgill.ca/sr/build/ | Masters of sound recording | Sound Recording Area Chair: William Martens |
| Quebec | **Université de Sherbrooke** www.userhbrooke.ca | Multimedia / 2 courses in sound recording and the music industry | Mario Boivin head of the multimedia program in the school of music at Université de Sherbrooke. |
| Quebec | **Cegep de Drummondville** 960 rue Saint-Georges Drummondville QC  J2C6A2 Telephone: 819-478-4671 Fax: 819-474-6859 | Sound creation and editing | Marcel Benoît, Coordinator – Music program benoitm@cdrummond.qc.ca |
| Quebec | **Collège d'Alma** 675 Boul. Auger Ouest Alma QC  G8B 2B7 418-668-2387, Ext, 297 | ACS Sound and recording | Marc Duchesne, Professor marc.duchesne@cgocable.ca |
| Quebec | **Recording Arts Canada** 390 Notre-Dame West, Suite 320 Montréal QC  H2Y 1T9 Telephone: 514-286-4336 Toll-free: 877-224-8366 Fax: 514-286-0650 | Sound and music recording | Orphée Pierre, Director montreal@recordingsarts.com |
| Manitoba | **Precursor Productions** 218 Marion Street, Winnipeg MB  R2H 0T6 Ph: 204-231-3981 or 204-794-5728 Email: info@precursorproductions.com www.precursorproductions.com | Project Studio Basics; Introductory - Intermediate - Professional Audio Production | Andrew Yankiwski Managing Partner/Producer/ Instructor andrew@precursorproductions.com Ph: 204-231-3981 or 204-794-5728 |
| Manitoba | **Mid-Ocean School of Media Arts** 1588 Erin Street, Winnipeg  MB  R3E 2T1 Ph:  204-775-3308 Email:  info@midoceanschool.ca www.midoceanschool.ca | Audio in Media; Introduction Multi-Track Recording; Introduction to Pro Tools; Music with Reason | Carlos Vela Head Instructor cvela@midoceanschool.ca Ph: 204-775-3308 |

| PROVINCE | NAME OF THE INSTITUTION | PROGRAM TITLE | PROGRAM DIRECTOR/COORDINATOR |
|---|---|---|---|
| Manitoba | **Assiniboine Community College**<br>1430 Victoria Avenue East<br>Brandon MB  R7A 2A9<br>Ph:  204-725-8700 or 1-800-862-6307<br>Email: MediaProduction@assiniboine.net<br>public.assiniboine.net | Media Production – Audio, Video and Multimedia | Bob Simmons<br>Media Production Instructor<br>simmons@assiniboine.net<br>Ph:  204-725-8700, ext. 6529 |
| British Columbia | **Vancouver Community College**<br>School of Music<br>VCC Broadway Campus<br>1155 E Broadway<br>Vancouver BC  V5T 4V5<br>Ph:  604-871-7297<br>Email: music@vcc.ca<br>music.vcc.ca/contact.htm | Demo Production; Career Opportunities Practicum | Sal Ferraras<br>Dean, School of Music<br>sferreras@vcc.ca<br>sal@salferreras.com<br>Ph: 604-871-7474 |
| British Columbia | **University of British Columbia**<br>School of Music<br>6361 Memorial Road,<br>Vancouver BC  V6T 1Z2<br>Ph: 604-822-3113<br>Email: music.advisor@ubc.ca<br>www.music.ubc.ca | Recording & Audio Program, School of Music | David Simpson<br>Director of Recording & Audio<br>School of Music<br>david.simpson@ubc.ca<br>Ph: 604-817-7000 |
| British Columbia | **New Music West**<br>#301 – 1062 Homer Street,<br>Vancouver BC  V6B 2W9<br>Ph: 604-689-2910<br>Email: info@29productions.ca<br>www.newmusicwest.com | Workshop Series, New Music West Festival and Conference | Jory Groberman<br>President, New Music West<br>jory@29productions.ca<br>Ph: 604-764-2920 |
| British Columbia | **Columbia Academy**<br>1296 West Broadway,<br>Vancouver BC  V6H 3X8<br>Ph: 604-736-3316<br>Email: administration@columbia-academy.com<br>www.columbia-academy.com/recording-sound-design-school.html | Recording and Sound Design Program | Harland Giesbrecht<br>Instructor,<br>Recording and Sound Design Program<br>harland@columbia-academy.com<br>Ph: 604-736-3316 |
| British Columbia | **The Art Institute of Vancouver** (Burnaby campus)<br>3264 Beta Avenue,<br>Burnaby BC  V5G 4K4<br>Ph: 604-298-5400 or 1-800-661-1885<br>Email: aivbinfo@aii.edu<br>www.artinstitutes.edu/vancouver | Professional Recording Arts; Professional Recording Arts (LIPA); Electronic Music; Independent Recording Arts | Andrew Czink<br>Head of Music Program<br>aczink@aii.edu<br>Ph: 604-298-5492, ext. 5607 |
| Alberta | **The Banff Centre for the Arts**<br>Box 1020<br>107 Tunnel Mountain Drive<br>Banff AB  T1L 1H5<br>Ph: 403-762-6100<br>Email: arts_info@banffcentre.ca<br>www.banffcentre.ca | Audio Program, Music and Sound Department | Theresa Leonard<br>Director of Audio<br>Music and Sound Department<br>theresa_leonard@banffcentre.ca<br>Ph: 403-762-6648 |

| PROVINCE | NAME OF THE INSTITUTION | PROGRAM TITLE | PROGRAM DIRECTOR/COORDINATOR |
|---|---|---|---|
| Alberta | **Grant MacEwan College- Centre for the Arts and Communications**<br>10045 156 Street<br>Edmonton AB  T5P 2P7<br>Ph: 780-497-5140<br>E-mail: info@macewan.ca<br>www.macewan.ca/web/pvca/music/home/index.cfm | Recording Major, Music Diploma Program<br><br>Arts & Cultural Management | Colin Lay<br>Head of Recording<br>School of Music<br>bigweather@shaw.ca<br>Ph: 780-497-4399<br><br>Denis Roy<br>Dean, Centre for the Arts & Communications<br>royd@macewan.ca<br>Ph: 780-497-4410 |
| Nova Scotia | **Centre for Arts & Techology** (Halifax campus)<br>1577 Barrington Street,<br>Halifax NS  B3J 1Z7<br>Ph:  902-429-1847 or 1-866-429-1847<br>Email: info@digitalartschool.com<br>www.digitalartschool.com/halifax/contact.php | Audio Engineering; Event & Talent Management | Lil Thomas (Mr.)<br>Head, Audio Engineering<br>lthomas@digitalartschool.com<br>Ph: 902-429-1847<br><br>Jerry MacAlpine<br>Head, Event & Talent Management<br>jmacalpine@digitalartschool.com<br>Ph: 902-429-1847 |
| Nova Scotia | **Nova Scotia Community College** (Waterfront Campus)<br>80 Mawiomi Place,<br>Dartmouth NS  B2Y 0A5<br>Ph: 904-491-1100<br>Email: admissions@nscc.ca<br>www.nscc.ns.ca | Music Arts Program; Recording Arts Program | Michael Ryan<br>Instructor, Recording Arts Program<br>michael.ryan@nscc.ca<br>Ph: 902-491-4718 |
| New Brunswick | **Centre for Arts & Techology** (Fredericton campus)<br>130 Carlton Street,<br>Fredericton NB  E3B 3T4<br>Ph: 506-460-1280<br>Email: info@digitalartschool.com<br>www.digitalartschool.com/fredericton/index.html | Audio Engineering; Event & Talent Management | Kevin Herring<br>Head, Audio Engineering Dep't.<br>kherring@digitalartschool.com<br>Ph: 506-460-1280 |
| Newfoundland and Labrador | **College of the North Atlantic** (Bay St. George Campus)<br>P.O. Box 5400<br>Stephenville NL  A2N 2Z6<br>Ph: 709-643-7756<br>Email: info@cna.nl.ca<br>www.cna.nl.ca | Recording Arts Program | Scott Hammond<br>Coordinator of Instructors, Recording Arts Program<br>scott.hammond@cna.nl.ca<br>Ph: 709-643-7778 |