



# **THE BUSINESS OF MUSIC**



**A National Training  
Strategy for  
Business Skills in  
the Music Industry**

Prepared for the  
Cultural Human Resources Council  
by Brock + Chaloux Group Inc.





# **A National Training Strategy for the Canadian Music Industry**

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## **LIST OF ACRONYMS**

ADISO	L'Association québécoise de l'industrie du disque, du spectacle et de la vidéo
ANIM	Alliance nationale de l'industrie musicale
APEM	L'Association des professionnels de l'édition musicale
CAB	Canadian Association of Broadcasters
CEGEP	Collège d'enseignement général et professionnel
CHRC	Cultural Human Resources Council
CMC	Canadian Music Council
CQM	Le Conseil Québécois de la musique
CTO	Cultural Trade Officer
DCH	Department of Canadian Heritage
ECMA	East Coast Music Awards Festival and Conference
FACTOR	Foundation to Assist Canadian Talent on Records
HRSDC	Human Resources and Social Development Canada
MARIA	Manitoba Audio Recording Industry Association
MIA	Music Industry Associations (Provincial)
MISC	Music Industry Steering Committee
NTAC	National Training Advisory Council
NTS	National Training Strategy for Business Skills in the Canadian Music Industry
SOPREF	La Société pour la promotion de la relève musicale de l'espace francophone
SPACQ	La Société professionnelle des auteurs et des compositeurs du Québec
TGA	Training Gaps Analysis

**"In this global economy, distances have become irrelevant. The smallest firms and the largest corporations can both compete on the global scene. But while technology has meant great and positive changes for the world's economy, it brings with it the obvious requirement that those wielding that technology must be sufficiently trained to harness it effectively, efficiently and productively."<sup>1</sup>**

Perrin Beatty and Claire M. Morris

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<sup>1</sup> Perrin Beatty and Claire M. Morris, <http://www.theglobeandmail.com> *The Key to meeting Canada's crucial skills shortage*, February 26, 2008

## **BACKGROUND**

In 2004, the Cultural Human Resources Council (CHRC) established a national Music Industry Steering Committee (MISC) to help respond to urgent training needs in light of the rapid changes on the business side of the Music Industry. The Department of Canadian Heritage (DCH) also identified serious gaps in business skills in the Music Industry, and this was confirmed by practitioners in the field. Furthermore, the Canadian Music Council (CMC) identified training as an area of concern with particular reference to cross-sectoral training in copyright and new technologies.

*"The independent labels are small and lack the financial resources to develop and promote Canadian Talent as they wish, or to provide the training required to enhance the industry's management expertise."*<sup>2</sup>

CHRC held cross country consultations with Music Industry representatives, practising musicians, and educators, and organized two national roundtables to explore the training gaps and solutions related to business skills in the Music Industry. As well, CHRC has developed Competency Charts and Profiles and conducted Training Gaps Analyses (TGAs) on Development, Marketing, and Distribution, Music Artist Management, and Music Publishing and those for Live Music Production and Recorded Audio Production are currently being developed. In response to an urgent need, CHRC developed comprehensive background documents for a course on Rights Management in the Music Industry.

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<sup>2</sup> Ernst and Young, *Task Force on the Future of the Canadian Music Industry*

## **OBJECTIVE**

To develop a National Training Strategy for Business Skills in the Canadian Music Industry (NTS) that identifies gaps and recommends solutions.

The Business Skills are those required in the five targeted areas of activity identified through consultations, namely:

- Development, Marketing, and Distribution
- Music Artist Management
- Music Publishing
- Live Music Production
- Recorded Music Production.

## **METHODOLOGY**

This document is based on the findings of *Development of a National Training Strategy for the Canadian Music Industry, Phase 1* (March 1, 2007); the research CHRC has conducted (Charts, Profiles, Training Gaps Analyses for Music Artist Management, Record Label Management, and Music Publishing); the notes from CHRC's National Music Industry Roundtables (May 2006, May 2007); and feedback from consultations with members of the Music Industry, industry associations and educators in a series of roundtables held across Canada between November 2007 and February 2008. A list of the latest roundtable meetings and attendees is included in Appendix A.

CHRC is conducting Profiles and TGAs for Live Music Production and Recorded Music Production, the findings of which will be incorporated into the National Training Strategy.

## **THE MUSIC INDUSTRY**

Most global industries have been impacted by rapid technological changes over the last decade. Worldwide, the Music Industry has been subject to intense pressures and the need to adapt in order to survive and the Canadian Music Industry is no exception.

### **The Way It Is (Or Was)**

Historically, the Canadian Music Industry was driven by a limited number of productions that were heavily marketed by a handful of multinational record companies primarily through radio play. In Quebec, the local Music Industry took the lead during the 1970s, developing its own infrastructure and they have not looked back since.

The majority of Music Industry revenue was derived from sales of finished goods sold through specialty retailers whose interests were closely aligned with those of the record producers.

Canadian content rules for radio airplay undoubtedly contributed to ensuring exposure for Canadian artists but the success of the Music Industry and the reasons for its survival were intricately entwined with the passions and sweat of the Canadian entrepreneurs who believed in Canadian creators and performers and who dedicated themselves to the establishment of a vibrant Music Industry that continues to deliver our talent to the world.

### **The New Reality**

The massive changes brought about by new technology and new platforms provide Canadians with a mixed bag of opportunities and challenges.

Technology has opened the floodgates making it possible for music to be created, produced, marketed and sold, bypassing the traditional value chain. Arguably, quality may be inconsistent but the fact remains that artists and genres that would never have had the opportunity to reach any market at all in the past are finding ways to not only be discovered but also to achieve sufficient mass to drive music careers that would have been unthinkable just a short time ago. While virtually anyone, anywhere, can self produce music and launch it into the marketplace at very little cost, the skills required to monetize music for artists and entrepreneurs are more complex and necessary than ever.

Because it is now possible to produce music for a fraction of the cost of only a few years ago, artists are no longer restricted by their ability to sign major label deals in their efforts to break onto the domestic and international music scene. While the goal for many still remains the elusive multinational label deal, many artists have taken to the internet to showcase their talents, often distributing samples for little if any cost, in the hope of creating sufficient buzz to launch and support lucrative careers.

These remarkable events as well as those that are becoming reality even as you read this report create challenges for two very distinct groups within what we know as the Music Industry. They are the Traditional Music Industry and the New Breed.

### **The Traditional Music Industry**

The Traditional Music Industry, beset by an erosion of traditional distribution channels, the proliferation of alternative access to music (often for free), and the arrival of a generation of creators and performers that often express little confidence in the traditional models and the roles assumed by various components of the prevailing value chain, faces significant threats to its continued existence.

This model has been driven by multinational music companies who traditionally have controlled approximately 85% of the recorded music sales in Canada, with independent music companies (many of whom were created 20 or more years ago) accounting for most of the remaining 15%. In contrast, sales of Quebec artists have been dominated by Quebec based labels.

The principal revenue driver for the Music Industry has been the sale of recorded music and the business model owed its longevity primarily to the Music Industry's ability to develop new platforms (the LP record, 8 tracks, cassettes, CDs) that breathed new life into waning sales at opportune times.

The unfortunate result of this ability to churn catalogue sales into revenue without addressing potentially more critical issues including that of sustainability was that the Music Industry did not position itself strategically even as the winds of change were heralding the arrival of a new day.

Paradoxically, the development of the CD by the Music Industry itself has led to much of its own misfortune – the existence of a platform that can be endlessly duplicated without loss of quality and without revenue accruing to the rights holders, the performers, the creators and the business machine itself.

As the Traditional Music Industry struggles to come to terms with a shrinking market, it is focussing on realigning itself and rebuilding as a means of survival. The need to develop resources that will allow the more established side of the Music Industry to develop, acquire and enhance necessary business skills is a top priority.

It is critical for the health of the Canadian Music Industry to find and employ personnel who will define and implement strategies going forward while continuing to operate within the existing model. By all accounts, either these resources currently do not exist or if they do they are certainly insufficient in terms of quantity to meet demand and the formal education system is not aligned with the Music Industry and its needs.

With the changes that we have come to understand are part of the ongoing and seemingly unstoppable evolution of the Music Industry, some activities of the Music Industry such as publishing and live performance have become and will continue to become increasingly important in the development of careers and businesses.

## **The New Breed**

The New Breed heralds the arrival of a new generation of the Music Industry, one that considers itself free of constraints imposed by a structure that limited what was being produced and consequently distributed and accessible, and one that is completely immersed in the ubiquitous presence of technology.

For this new generation of artists, and entrepreneurs, the challenge is how to convert music that they have created into revenue not only within Canada, but also on a global scale – an opportunity they consider to be without borders, and one in which revenue is not driven by the sale of finished goods as a principal source of revenue.

Their need for the development and acquisition of business skills is essential.

This new generation is transforming the structure of the Music Industry into one that is based on competencies rather than on traditional roles. The model that dominated for more than 40 years was based on specific functions being handled by easily defined and recognized designations. For example, producers mainly produced, publishers concerned themselves with publishing, and distributors distributed. The blurring of roles that has been a prominent feature of much of the technological change of recent years has been one of the most potent catalysts for change to date.

In background discussions conducted for an evaluation of the Canadian Music Industry in 2006<sup>3</sup> even traditional players demonstrated an awareness of the breaking down of traditional restrictive definitions of roles and the advent of hybrid business models that would drive the Music Industry in the future.

## **Issues for Canada**

Canadian success stories of the past have been heavily developed almost exclusively within Canada. Now, with technology that affords Canadians windows on the world, comes the correlated threat of having the world being able to compete even more aggressively than they have in the past with our own Music Industry for the hearts, minds and dollars of Canadians on an equal footing.

International marketing of Canadian cultural content to a global market is of major importance for Canada for two reasons:

- 1) In the past, the size of the Canadian market was a limiting factor as to what could be supported and absorbed principally if not exclusively within Canada. This had major significance for the financial viability of many projects and was often a limiting factor in deciding what productions could and would be funded and supported.

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<sup>3</sup> Shelley Stein-Sacks, *The Canadian Independent Music Industry, An Examination of Distribution and Access* [http://www.pch.gc.ca/pc-ch/pubs/music\\_industry/music\\_industry\\_e.pdf](http://www.pch.gc.ca/pc-ch/pubs/music_industry/music_industry_e.pdf)

2) Canada is culturally rich and diverse and the ability to create and market music that would have an appeal and potential beyond its borders affords Canadians the opportunity to create and monetize content that would have not been possible without the opportunities that a global market provides.

Genres of music that had found the limited population of Canada and its regional distribution a formidable obstacle in the past can now leverage the world in creating sufficient mass to embrace and support their art forms. Chris Anderson's *The Long Tail*<sup>4</sup> provides many tangible examples of how this phenomenon works in the realities of today's business.

Canadians are less dependent on multinational music companies (and even the established Canadian Indie companies) to launch their music and their careers. Thanks to the elimination of many cost and physical barriers, the opportunity may exist to create regional, local and genre based projects that can be financially sustainable leveraging relationships as well as new marketing and distribution forms.

Since its earliest days, the Canadian Music Industry has struggled to compete with the American Music Industry – better funded, benefiting from a larger home market and supported by media that was aligned to support not only the content but the myth and mystique of the performers themselves. With the elimination of territorial barriers and the reduction of many of the costs, Canadians have discovered that they do not need to be tied to the American market to develop their music and their careers – a fact that has long been known in Quebec.

For many new players, those who live in towns and rural communities anywhere in Canada or those who create and perform in genres that tend towards the more esoteric, the need to develop business skills and market awareness is as great, if not greater, than for their counterparts in large urban centers or for those who create in the more mainstream genres.

A quick look as recently as a few years ago at the roster of Canadian independent music labels provided a not surprising portrait of a Music Industry heavily based in Toronto, and Montreal with some activity in Vancouver. This is changing. Canadians also have discovered that thanks to technology, it is possible to develop careers without relocating to major urban centers

### **The Need for Training**

Given the massive changes in costs and methods of production, supply chain, marketing and revenue creation, the need for qualified, educated and professional players has never been greater.

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<sup>4</sup> Chris Anderson, *The Long Tail, Why the Future of Business is Selling Less of More*, July 2006, ISBN: 1401302378.

For everyone operating in today's Music Industry, established, emerging or evolving, the skills needed to start and operate a business, including finance, marketing, and the management of human resources are imperative. If Canadians are to function effectively in the new frontier it is vital for them to add a working understanding of business skills including rights management, basic legal principles concerning contracts and partnerships and the need to understand business standards and cultural trends in foreign markets to these skills.

In order to compete in today's world, the Canadian Music Industry must be able to match the competition not only in terms of content but also in the development and application of business skills. Given the current state of training as it relates to the Canadian Music Industry - disconnects between providers and clients, little coordination of training and Professional Development often resulting in wasteful duplication, and the need to better allocate scarce resources to eliminate unnecessary and wasteful duplication and to provide comprehensive and reliable business skills supports - discussions with stakeholders have made it apparent that Canada needs a National Training Strategy for Business Skills in the Music Industry if it is to have any hope of surviving the challenges of the current dynamic.

The development of business skills is not limited to the training of skilled practitioners with special areas of expertise, but must also include the development of knowledge and understanding by a broad range of players in the Music Industry itself so that informed and timely decisions can be made by individuals and entities going forward. Knowledge and competency gaps in new technologies, digital distribution, and copyright issues have been identified as requiring the most immediate attention.

Although there are random examples to the contrary, by and large the Canadian Music Industry to date has not structured training offerings strategically to support its growth and its continuity. Quebec has been an exception with the development of training and Professional Development seminars and workshops although even in Quebec much remains to be done were sufficient resources and funding to be made available.

In the Training Gaps Analyses prepared by CHRC to date, self-teaching or learning on-the-job are the most cited sources of training. These teaching methods undoubtedly served much of the Music Industry well until recent times. However many employers now express frustration with the difficulty they have in finding qualified and trained candidates to help run their businesses.

Employers in the Music Industry have also underlined the need to re-train existing personnel in new business skills. In some cases, existing personnel provide less value in their current roles than they had in the past and they are not sufficiently trained to assume new roles and responsibilities. There is obviously enormous benefit to reposition these knowledgeable and dedicated individuals through retraining. Failure to do so not only would be a sad commentary on the way the Music Industry prepares itself and its family for change, but it would also be tragic if it meant losing the knowledge and dedication of a generation who understand the intricacies of the Music Industry.

At the opposite end of the spectrum we find emerging and evolving artists and business people. With the blurring of roles that has become a reality in the changing business landscape, entry and emerging level players have a compelling and essential need to understand the functions and basics of a vast variety of business skills that they encounter even while they freely acknowledge that they themselves will probably not be the ones to carry out those tasks.

As an example, emerging artists or individuals intent on working in the Music Industry have tremendous interest in understanding rights management, finance, budgeting, marketing, and accounting in order to make solid intelligent decisions concerning their careers and business development. It is interesting to note that although many respondents rated human resources management very low on the need-to-know scale (if they even rated it at all), the interest level tended to shift dramatically when discussions were framed within the context of managing people and partners.

Obviously there exists a need to develop training and Professional Development on an unprecedented scale as a matter of survival and growth for Canada's Music Industry. The need to develop content and programs that resonate with artists and the Music Industry and that can be made available to Canadians fairly and equitably across the country is one of the greatest challenges to face the Canadian Music Industry and its broad range of stakeholders.

In order to be successful, solutions will need to be supported with better communication, better funding and better harmonization including the leveraging of resources and the sharing of opportunities. It is with this in mind that CHRC is proposing a National Training Strategy for Business Skills in the Music Industry.

## **Why Now?**

Many employers in the Music Industry have confided that the next 18-24 months will be crucial for the business as a whole. If this is true (and we have no reason to believe otherwise) the need to develop and implement a National Training Strategy is urgent.

Given the short time frame to launch this critical strategy, it is fortunate that much ground work has been covered over the last few years by CHRC in developing Competency Charts and Profiles, undertaking Training Gaps Analyses, and perhaps most importantly, creating a Music Industry Steering Committee as well as networks within the Music Industry, music associations and the education sectors. Thanks to these efforts and contributions from artists, the Music Industry, educators, and policy makers, key areas requiring attention have been identified for the NTS, namely:

- Professional Development
- Formal Education
- Internships
- Regional Access and Delivery
- Infrastructure and Funding

What follows is an overview of these areas of focus, sometimes in isolation and sometimes in combination as there are some overlaps between some of these areas.

A few last words before we begin - the focus is on the development of business skills – skills that the individuals in the Canadian Music Industry must master if they are to be successful in the marketplace of today and in tapping the revenue opportunities that are rapidly evolving as a result of new technology and the reach of the internet.

A major focus for the National Training Strategy is on Professional Development – skills and knowledge that are required at various levels of career development in order to function and compete in the rapidly expanding marketplace and for the development of new revenue streams that are proving to be essential in the financing of today's Music Industry.

Business skills are those skills that can be taught in a formal education setting – including specialized institutions, community colleges and post secondary educational institutions – or that can be acquired through in-house training, through employment, and in workshops and seminars.

As stated earlier, although most of the Music Industry credits self-education and learning on-the-job for its past development and success, there is little argument that the skill sets needed as the Music Industry evolves will be learned in other settings. High costs and the time required have often been cited as major obstacles when it comes to accessing formal education and training. There is, however, a steadily growing acceptance that formal education is part of the solution going forward and that the challenges of cost and time will need to be met.

### **A National Training Strategy for Business Skills in the Music Industry**

A National Training Strategy for Business Skills in the Canadian Music Industry must therefore address the need for the development of business skills for both emerging and established artists and cultural workers, including the retraining of some of the Music Industry's intermediate and senior level personnel to ensure that their acquired knowledge of the Music Industry can be maintained and can be adapted to the new realities that await.

Putting the pieces together to make a National Training Strategy not only a reality but a success will require dedication and resources. The recommendations that follow identify responsible parties who should step up to the plate to see that each recommendation is implemented. In the section dedicated to Infrastructure, a key recommendation is for the creation of a National Training Advisory Council (NTAC) for the Music Industry to oversee the implementation of the recommendations of this NTS document.

## **1. PROFESSIONAL DEVELOPMENT**

The Canada Council for the Arts defines Professional Development as:

*"Increase of knowledge or skill through study, travel, research, workshops or courses, sabbaticals, internships, apprenticeships, residencies or work with a mentor or master."*<sup>5</sup>

For our purposes, Professional Development refers to training content offered to individuals who are already active within the Music Industry and typically consists of information sessions and instruction offered in workshops or in a more formal education setting. It also refers to information workshops and seminars that are often theme or subject based and that are offered in conjunction with industry events or symposiums.

Much of the Professional Development currently offered is developed regionally and is supported through funding by the Provinces and Territories.

Under pressure from the onslaught of new technology and new business models, the Music Industry has been quick to focus on its need for quality Professional Development for all levels of personnel, entry level, mid-level as well as senior.

Professional Development becomes not only a must in terms of acquiring immediate knowledge on evolving issues, but is also an essential element in the retraining of personnel whose positions have either become or are in the process of becoming redundant. It should be noted, however, that the nature and scope of required retraining as identified by the Music Industry typically will probably require far more depth of content than that which can be offered through short duration Professional Development.

In the Training Gaps Analyses conducted to date, many contributors reported having attended workshops and seminars that are often held in conjunction with industry conferences or awards shows. Respondents were critical of the short duration of these initiatives, the superficial treatment of many of the subjects (often a consequence of limited time and the need to be broad based in its offering), and the inability of having a meaningful exchange with other attendees or with panelists when the offerings were provided in conjunction with Music Industry events (for example Canadian Music Week, Country Music Week and the East Coast Music Awards Festival and Conference) due to issues of confidentiality, structure and allotted time.

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<sup>5</sup> <http://www.canadacouncil.ca> Glossary of Council Terms

Content offered during industry events and conferences by necessity tends to be very macro and is often directed at entry and emerging level participants. There is a need to better coordinate content as there tends to be repetitiveness to much of what is heard at different workshops and events creating frustration for many participants. There is also a wide discrepancy between the quality of workshops and seminars on identical subjects at different events, and poor scheduling of seminars and workshops at events often make it impossible for attendees to participate in the workshops and seminars that they find of interest.

Some participants in industry events and conferences advocate day-long sessions held before or after a conference when full attention can be applied to the training.

Because Music Industry events and conferences work independently of each other, it is difficult for participants to continuously develop knowledge on a specific subject other than by waiting for the next session of a Music Industry event and hoping that there will be follow up content in subsequent editions. Representatives of the Music Industry are of the opinion that in an ideal situation different levels of training would be made available at multiple events and conferences so that an individual who attended a session on Rights Management 101 could follow up with Rights Management 102 at another event held fairly soon thereafter.

While it would be desirable to offer progressively more in-depth content and even if there was an interest on the part of hosts to evolve in this direction, the fact is that not all participants attend all events and conferences.

In the case of seminars and workshops held in conjunction with Music Industry events and with the support of the event organizers, there should be an evaluation of the impact of information and training seminars on creating opportunities for participants. Telefilm Canada has used this type of tracking in the Film and Television Sectors for participants in International Markets and Festivals. Participants are required to report on activities as a condition of being eligible for funding for future participation at events. A similar condition should be a requirement where public funds are accessed to attend events where training is offered.

*Best practice: L'Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ) conducts evaluations following all training and Professional Development initiatives.*

### **Training and Professional Development Offered by Music Industry Associations**

Given the demand for a broad range of content offered at varying levels of comprehension and complexity and the limitations imposed by insufficient funding, the needs of the Music Industry would be better served through a more rational approach to developing content and how it is offered.

Current delivery of Professional Development tends to be ad hoc and is not coordinated on a large scale. There are some exceptions – for example, the Quebec initiatives cited below. Undoubtedly, the Music Industry and the funders would benefit if there was more collaboration in developing content and sharing of that content. This would also ensure consistency in what was being taught.

*Best practice: ADISQ seminars are theme based and offered by professionals who have expertise on the specific subject matter. Funded by a variety of public fund programs, the number of offerings has increased every year and information and knowledge are available on various levels, including senior level.*

ADISQ, the administrator and developer of these workshops/seminars believe that they could be even more effective with additional funding in providing course content that would be longer in duration and that could be offered in various settings and regions, effectively bringing the training to the clients.

*Best Practice: The Manitoba Audio Recording Industry Association (MARIA) offers multi-day Professional Development activities such as a 10 week business planning course and a tour planning course over 3-4 nights of a single week.*

*Best Practice: In Québec, la Société professionnelle des auteurs et des compositeurs du Québec (SPACQ). L'Association des professionnels de l'édition musicale (APEM), la Société pour la promotion de la relève musicale de l'espace francophone (SOPREF), le Conseil Québécois de la Musique (CQM) and ADISQ offer their members workshops and seminars on a wide range of subjects. They often collaborate with each other on training initiatives.*

*Best Practice: The East Coast Music Awards Festival and Conference (ECMA) offer an Export Preparedness workshop that is highly praised by participants*

## **Training in Applying for Financial Assistance**

Applying for and securing public funding is critical for a large part of the Canadian Music Industry. Programs and applications to the programs have become more complex and funders and program administrators are increasingly requiring more detailed outcome measurement and tracking.

Many participants have identified that applying for grants and loans and managing the process including reporting has become an essential business skill.

*Best Practice: ADISQ offers training on how to apply for funding and for tax credits.*

## **Training and Cultural Trade Officers**

The Government of Canada supports international trade development and opportunities in many cities around the world. As part of that support, Cultural Trade Officers (CTOs) are assigned to key postings to support the development of Canadian cultural industries and content.

With the opening of opportunities to develop revenue streams for Canadian content around the world, the participation of CTOs is essential in providing meaningful assistance in determining the needs for training content on matters of international development including knowledge of local requirements, rights management, and methods of doing business.

## **RECOMMENDATIONS**

### ***1.1. A Professional Development Committee should be established.***

*The membership of this Committee should be drawn from the Music Industry, Music Industry associations, and event planners. Funders should be invited to participate as observers.*

*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate including the offering of different levels of Professional Development training on the same subject at the same event or at subsequent events so that participants could benefit according to their level of experience and expertise.*

*The Committee should evaluate the rationalization of offerings in workshops/seminars and the development of content that is timely, meaningful and relevant.*

**[Responsibility of: NTAC, CHRC, Professional Development Committee]**

### ***1.2. Where public funding is provided in support of seminars, workshops and conferences:***

*Funders should require reasonable and pertinent evaluation of offerings by participants as a condition of funding.*

*Funders should have outcome measurements in place to evaluate the efficiency of the projects supported through funding.*

*Future funding of events and workshops that offer Professional Development training should be conditional on organizers satisfying these criteria and on providing meaningful feedback and evaluation from participants on satisfaction and impact.*

**[Responsibility of: DCH, Provincial Funders, Public Fund Program Administrators]**

***1.3. Public funders should be encouraged to offer assistance and training in applying for their programs and for subsequent reporting requirements.***

*Government departments that provide funding to support training and Professional Development should ensure that internal personnel are available to respond to requests for information and guidance on application procedures.*

*These individuals should be easily identifiable and accessible.*

**[Responsibility of: DCH, Provincial Funders]**

***1.4. Public Fund Program Administrators who administer funding to support training and Professional Development should ensure that personnel are available to respond to requests for information and guidance on application procedures and for subsequent reporting requirements.***

*These individuals should be easily identifiable and accessible.*

**[Responsibility of: Public Fund Program Administrators]**

***1.5. Cultural Trade Officers (CTOs) and Trade Commissioners should receive periodic training to ensure that they are fully knowledgeable about new developments and opportunities of interest to the Canadian Music Industry.***

**[Responsibility of: DCH]**

***1.6. CTOs should be integrated into training and more specifically Professional Development. The input and contributions of CTOs should be of paramount importance in ensuring that content being offered in courses on international development is as current as possible and that it focuses on the issues that are essential to developing foreign business opportunities and partnerships.***

**[Responsibility of: DCH]**

## **2. FORMAL EDUCATION**

Formal education may be defined as a process of training and developing people in knowledge, skills, mind, and character in a structured and certified program.

Formal education of business skills as it applies to the Canadian Music Industry is currently provided by:

- Universities
- Colleges
- CEGEPs<sup>6</sup>
- Specialized providers and training schools.

Rather than being offered as a core program designed to develop business proficient graduates schooled in the Music Industry, courses focussed on the business side are often offered as part of a curriculum that concentrates either on creation, composition and performance of music, or on technical skills such as sound engineering.

However, there is a serious gap between what formal educators are providing and what the Music Industry has identified as its needs.

For its part, the Music Industry has been largely not supportive of or not satisfied with the efforts of the formal education system. In the Training Gaps Analyses conducted by CHRC, most practitioners within the Music Industry attribute their knowledge and skills acquisition to on-the-job training and/or being self-taught. They rank formal education very low on their list citing lack of time and high cost. This in part explains the gap that exists between the Music Industry and the educators.

The gap is further explained by the dissatisfaction cited by many in the Music Industry with the quality of the graduates of the programs. Issues include unrealistic expectations on the part of graduates, insufficient knowledge of key areas of importance, and the perceived lag in timeliness that exists between critical developing areas of opportunity and the time required by educators to develop and deliver programs that address these needs.

Although it has been widely reported that students in music programs usually display little interest in business courses, there is a consensus that it is of critical importance for the students to receive a good grounding in business skills as part of the curriculum.

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<sup>6</sup> A CEGEP is a post-secondary education institution exclusive to the province of Quebec. CEGEP is an acronym for Collège d'enseignement général et professionnel, meaning "College of General and Vocational Education".

For their part, educators are frustrated by the lack of input and support of the Music Industry in content development, and in partnering through internships to provide improved learning experiences and the integration of graduates into meaningful positions that benefit both the graduates and the employers.

On the question of providing instruction on issues of the moment, educators pointed out that course content is developed prior to the start of a semester and reacting to each and every new opportunity or threat is not realistic. Given the explosive amount of change and upheaval in today's Music Industry, it is no wonder that educators cannot systematically provide insight and training on every issue even though these developments have serious impacts and consequences on the Music Industry.

On the issue of regional availability of training offerings, many areas of Canada outside of major urban centres are underserved in terms of training for the business side of the Music Industry – notably the Prairies, the Maritimes, and the North.

*Best practice: Some universities are working collaboratively in their approach to delivery with each institution agreeing to deliver certain courses in the program to their students. This effectively results in shared costs in course development and enhances market penetration.*

Getting Canadian youth interested in music careers at the high school level is critical. Although there is evidence that the teaching of art, drama and music in Canadian schools is in serious decline often as a result of insufficient funding, it is imperative that Canadian youth be exposed to art and culture and that they are made aware of the opportunities to develop careers in cultural industries and more specifically in the music industry.

Children of secondary school age are undoubtedly active in creating and producing music and given the accessibility to information through the internet, many of them are learning the skills necessary to develop careers in the Music Industry through self-teaching. Many of today's established musicians and entrepreneurs credit an early involvement with music and the business of music while still in their formative years to reinforcing their commitment to pursuing successful careers.

Education in Canada is the responsibility of the provinces, therefore any attempt to provide training or awareness at any level of education, and most particularly at the secondary level, will require consultations with and the active participation of provincial Departments of Education.

## **RECOMMENDATIONS**

### ***2.1. A Formal Education Committee should be established.***

*The membership of this Committee should be drawn from educators, the Music Industry, and Music Industry associations. Funders should be invited to participate as observers.*

*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate including the identification of training needs and contributing to the development of curricula to better align graduates with the needs of the Music Industry.*

**[Responsibility of: NTAC, CHRC, Formal Education Committee]**

### ***2.2. The Formal Education Committee should:***

*Explore opportunities to develop better communications between educators and the Music Industry.*

*Explore opportunities to facilitate the timely exchange of information on new developments, opportunities and best practices in the education sector.*

**[Responsibility of: Formal Education Committee]**

### ***2.3. The Charts of Competencies that have been developed by CHRC in collaboration with the Music Industry should be adopted by formal educators as guidelines for developing training offerings.***

**[Responsibility of: Educators]**

### ***2.4. CHRC should promote Now Hear This in its Careers in Culture series and its discipline enhancement for music in The Art of Managing Your Career to high schools, universities, colleges and CEGEPs across the country.***

**[Responsibility of: CHRC]**

### **3. INTERNSHIPS**

In CHRC's Training Gaps Analyses of business skills in the Music Industry, many respondents expressed support for internships. However, the incidence to date of internships in the Music Industry has been very low and low levels of satisfaction are reported by educators, interns as well as the Music Industry.

Issues raised concerning internships include:

- The Music Industry believes that educational institutions do not do enough vetting of internship candidates and that the experience of the Music Industry with interns has been unsatisfactory due to the quality and the efforts of the interns.
- The Music Industry believes that internships should only be offered to the most promising students, that it is a privilege to be earned and not a right.
- Due to a lack of formal evaluation and tracking processes, it has proven to be difficult to systematically and transparently identify successful internships to date.
- Many potential host employers are reluctant to share competitive information with interns or to allow them to play any significant role in the development and deployment of strategy for fear of proprietary information leaking to competitors. Given the expectations of interns and the contributions they are expected to make to their host employers, this is an impediment to the process and somewhat counterproductive.
- Music Industry representatives identified the costs that host employers need to bear as a major impediment to making internships work.
- The fact that the majority of the firms and business operating in the Music Industry tend to be small employers is an impediment to creating internship opportunities.
- The relative scarcity of businesses large enough size to support internships is a particular problem for areas other than major urban centres to offer potential interns an opportunity to avail themselves of an internship without relocating.

Nonetheless, there appears to be a strong desire on the part of both industry and educators to make internships work. Therefore, there is a need to look at what exists and what improvements are necessary. Here are some observations:

- Internships should be jointly run by educational institutions and the Music Industry working together which will allow for better alignment with the needs of the Music Industry.
- Internships must be of at least 6 months duration.

- Educational institutions should give a clearly defined direction to the potential host employers as to what interns should and should not do during their internship – the care and feeding of the intern.
- Host employers should be informed about the capabilities of their interns prior to commencement of their internship.
- The Music Industry and host employers should communicate their wish lists of capabilities to the educational institutions.
- Educators should establish outcomes that are well defined and measurable allowing for proper evaluation and better development of internships over time.
- Non-disclosure agreements should be required for internships.
- Potential interns should be screened by host employers in the same way as they would screen potential employees.
- Internships should be made available in regions outside of the major urban centers or support should be made available to facilitate relocation of interns to host opportunities.
- Internship teams have proven to be equally popular with both interns and hosts and should be considered in internship programs.

## **RECOMMENDATIONS**

### ***3.1. An Internships Committee should be established.***

*The membership of this Committee should be drawn from educators, the Music Industry, and Music Industry associations. Funders should be invited to participate as observers.*

*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate.*

**[Responsibility of: NTAC, CHRC, Internships Committee]**

***3.2. The Internships Committee should examine the issue of internships, addressing the points raised in the National Training Strategy so that effective guidelines (including objectives, outcomes and criteria) and recommendations for the creation and operation of a National Internship Program can be put in place. They should note that:***

*Internships must be of value to all participants, interns, hosts and educators.*

*Internships should provide interns with an opportunity to develop practical skills.*

**[Responsibility of: Internships Committee]**

***3.3. The Internships Committee should examine the real costs and benefits of internships and based on that examination, develop guidelines and recommendation for reasonably compensating hosts participating in internship programs.***

*As part of their recommendations, the Committee on Internships should establish the requirements to be met by hosts participating in internship programs in order to qualify for compensation.*

**[Responsibility of: Internships Committee]**

## **4. REGIONAL ACCESS and DELIVERY**

The population of Canada is culturally and ethnically diverse. With a population of only 35 million people, Canadians inhabit one of the world's largest land masses. Although Canada's major urban centers are still key drivers to the economy and home to the majority of the Music Industry business activity, technology has made it possible to address issues of distance and scale and to provide Canadians with the opportunity to pursue some of their career goals without the need to relocate to our major urban centers. Moreover, being able to address and access global markets using the same technology allows Canadians to compete on an unprecedented scale and to develop national and international partnerships.

Regardless of language and genre, Canadian created music has proven that it can develop and flourish in both domestic and foreign markets. The need for qualified individuals to drive the business side of the Music Industry has never been greater – individuals who can develop and exploit revenue streams for Canadian artists and music. Rights management, live performance, as well as international and export marketing have taken on even more importance. There are different business models for different types of music – but business skills are essentially the same.

Because the content and delivery of training within Canada should reflect the cultural and regional needs of those accessing the training, a National Training Strategy for Business Skills in the Canadian Music Industry needs to address the delivery of training that is equitable but that also recognizes and adapts to specific regional needs and preferences.

One of the most difficult challenges for effective training is delivery and while we have identified the basics of some of the "what" of training – formal education, Professional Development – the issues of "where" and "by whom" loom large.

### **A National Training Database**

At the present time it is difficult if not impossible to assess training and Professional Development initiatives because there is a lack of centralized information concerning what is offered and where. A National Training Database for the Music Industry is needed.

The National Training Database should include information as to the types of courses available, targeted demographics of participants including levels of experience, and regional availability. It should also include a listing of Professional Development seminars, courses and workshops outlining the content, dates and locations of presentation as well as information on sources of funding.

Once the Database has been created, by comparing the work undertaken on regional needs and gaps with the availability of training programs and content, the gaps and redundancies will be clearer.

The creation and coordination of training should be guided in the future by the current availability of training offerings, its measured outcomes, and the remaining gaps.

### **Provincial Music Industry Associations (MIAs)**

Most provinces in Canada have music associations that represent regional initiatives and issues. In Quebec, ADISQ represents a broad spectrum of the Music Industry on many issues and is a leader in developing and delivering training. Of the remaining nine provinces, eight support provincial Music Industry Associations (MIAs), Ontario being the sole exception. The eight MIAs also work in common on specific mandates such as the Advisory Council to Foundation to Assist Canadian Talent on Records (FACTOR). The Yukon also supports a MIA and they too are part of the FACTOR Advisory Council.

Although MIAs who have participated in discussions and roundtables consider training as part of their mandate, only some MIAs have been aggressive in developing and delivering training, others less so often due to a lack of resources and training.

While MIAs are eager to support Professional Development and internships, depending on their levels of expertise and capacity only some are actually in a position to do so.

The absence of an Ontario MIA and a general lack of awareness of and support of their francophone communities on the part of most MIAs are concerns that have been raised during the preparation of this strategy framework.

### **The Opportunities for Delivery through New Technology**

Technology has created the opportunity to bring communities closer together and has made it possible for even the more remote outposts of Canada to access current information in a timely and valuable way. The internet and podcasts have been identified as training delivery vehicles that need to be more fully developed in the short term.

## **RECOMMENDATIONS**

***4.1. Provincial Music Industry Associations (MIAs) and educators working together should explore ways to extend training offerings to areas outside of large urban centers. Development of distance education and traveling workshops should be priorities for the National Training Strategy.***

The sharing resources and the undertaking of joint development initiatives should be encouraged and supported by the NTS.

**[Responsibility of: MIAs, Educators, Provincial Funders]**

***4.2. A National Training Database for the Music Industry should be created and maintained, using the model of the National Training Database for Film and Television that was developed by DCH and Human Resources and Social Development Canada (HRSDC) and that is being maintained by CHRC with funding from DCH.***

*The Database should include formal education offerings as well as seminars, workshops, and lectures, with links to appropriate sites, and a comprehensive listing of venues and events that offer training.*

*The Database should also provide a feedback section that would provide individuals who participate in training with the opportunity to evaluate their experience for the benefit of future participants.*

**[Responsibility of: CHRC, DCH, HRSDC]**

***4.3. The National Training Database for the Music Industry should be expanded to include internship opportunities and offers.***

**[Responsibility of: CHRC, DCH, HRSDC]**

***4.4. MIAs should assist in the delivery of Professional Development and Internships as well as being a primary source of delivery facilitation.***

*Best Practice: MARIA is recognized as being a leader in developing and delivering training to the Music Industry*

**[Responsibility of: MIAs, Provincial Funders]**

## **5. INFRASTRUCTURE and FUNDING**

### **National Training Advisory Council**

A National Training Strategy for Business Skills in the Music Industry will need to be supported by the Music Industry, educators, funders, and policy makers through a National Training Advisory Council (NTAC) that provides leadership and that will ensure that the recommendations of the Music Industry National Training Strategy are implemented.

### **Point People**

Having resources that can reply to requests for information and provide feedback on training is one of the most important needs that must be met to make a National Training Strategy effective. While databases and reports will be of immense value to all stakeholders, equally important will be the availability of dedicated resources or point people to provide direction and information, answer general inquiries and gather information from these requests that will be of value in identifying strengths and weaknesses in training offerings.

Because of their close connections with their regional constituents, MIAs are potential candidates for providing the critical links between the key stakeholders in the training process but they require resources that many of them do not currently have if they are to reply adequately to this mandate. Assuming that they can secure the necessary financial and human resources, MIAs could be considered "first-line responders" to satisfy this critical role.

### **Funding**

It is of critical importance that the development of better training and Professional Development and the adoption of a National Training Strategy not be compromised by a lack of sufficient funding. It is still early in the game to be able to readily identify what financial support will be needed but some action must be taken now to facilitate the process and to ensure successful outcomes.

To a large extent, a limiting factor to national coordination of training is that funding is dependent on provincial and regional funding sources. The question of developing and sharing content needs to be addressed at all levels, especially at the funding level.

## **RECOMMENDATIONS**

***5.1. Working with key stakeholders, CHRC should create a National Training Advisory Council (NTAC) for the Music Industry with a mandate to encourage, facilitate and oversee the implementation of the recommendations of the National Training Strategy.***

*The NTAC should include representation from:*

- *Music Industry associations*
- *Provincial Music Industry Associations (MIAs)*
- *Educational institutions (both formal and trade specific)*
- *Government departments responsible for policy and funding.*

*The NTAC should report on an annual basis on key developments within its mandate.*

**[Responsibility of: CHRC, Music Industry]**

***5.2. The NTAC should be responsible for determining priorities for the National Training Strategy.***

**[Responsibility of: NTAC]**

***5.3. The NTAC should identify funding opportunities for the National Training Strategy.***

**[Responsibility of: NTAC]**

***5.4. MIAs should be financially supported by their funders to provide human resources (point people) to liaise with the Music Industry and the public on questions of training. This function is not to be confused with providing training which is another mandate that they may or may not individually assume.***

*Where MIAs are able to provide the services described above, they should also liaise with the NTAC to transmit pertinent information on training. They would also be first line responders on issues of training that would emanate from the NTAC.*

**[Responsibility of: MIAs, Provincial Funders]**

**5.5. The Government of Canada and the Department of Canadian Heritage presently offer significant annual support for national training initiatives to the Film and Television Industry and they should be encouraged to provide similar support to the Music Industry.**

*As detailed in earlier recommendations, additional funding should be directed to areas of need including internships, the development of content for Professional Development training offerings, and assistance in providing regional access to training.*

*Funds should be made available to travel the training to regions where a need exists and to facilitate travel for participants to attend training offerings.*

**[Responsibility of: DCH]**

**5.6. Without the benefit of training and Professional Development, the ability for emerging artists and entrepreneurs to realize their potential will be compromised. Given their interest in supporting emerging talent, the Canadian Association of Broadcasters (CAB) should consider the dedication of funding to training initiatives that will directly impact and benefit emerging artists and entrepreneurs in the Music Industry.**

**[Responsibility of: NTAC]**

## **POSTSCRIPT**

There has been tremendous cooperation, collaboration and goodwill on the part of countless participants in the process that has brought us to this elaboration of a National Training Strategy for Business Skills in the Music Industry. For the most part, participants have been able and willing to contribute to the discussion of needs and solutions, putting aside their own interests. The ability to recognize that the challenges and needs identified in this document are of great importance in determining the future of the Music Industry and that individual concerns need to take a backseat to a meaningful dialogue on possible solutions is not only commendable but also insightful.

## SUMMARY OF RECOMMENDATIONS

### 1. PROFESSIONAL DEVELOPMENT

#### **1.1. A Professional Development Committee should be established.**

*The membership of this Committee should be drawn from the Music Industry, Music Industry associations, and event planners. Funders should be invited to participate as observers.*

*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate including the offering of different levels of Professional Development training on the same subject at the same event or at subsequent events so that participants could benefit according to their level of experience and expertise.*

*The Committee should evaluate the rationalization of offerings in workshops/seminars and the development of content that is timely, meaningful and relevant.*

**[Responsibility of: NTAC, CHRC, Professional Development Committee]**

#### **1.2. Where public funding is provided in support of seminars, workshops and conferences:**

*Funders should require reasonable and pertinent evaluation of offerings by participants as a condition of funding.*

*Funders should have outcome measurements in place to evaluate the efficiency of the projects supported through funding.*

*Future funding of events and workshops that offer Professional Development training should be conditional on organizers satisfying these criteria and on providing meaningful feedback and evaluation from participants on satisfaction and impact.*

**[Responsibility of: DCH, Provincial Funders, Public Fund Program Administrators]**

**1.3. Public funders should be encouraged to offer assistance and training in applying for their programs and for subsequent reporting requirements.**

*Government departments that provide funding to support training and Professional Development should ensure that internal personnel are available to respond to requests for information and guidance on application procedures.*

*These individuals should be easily identifiable and accessible.*

**[Responsibility of: DCH, Provincial Funders]**

**1.4. Public Fund Program Administrators who administer funding to support training and Professional Development should ensure that personnel are available to respond to requests for information and guidance on application procedures and for subsequent reporting requirements.**

*These individuals should be easily identifiable and accessible.*

**[Responsibility of: Public Fund Program Administrators]**

**1.5. Cultural Trade Officers (CTOs) and Trade Commissioners should receive periodic training to ensure that they are fully knowledgeable about new developments and opportunities of interest to the Canadian Music Industry.**

**[Responsibility of: DCH]**

**1.6. CTOs should be integrated into training and more specifically Professional Development. The input and contributions of CTOs should be of paramount importance in ensuring that content being offered in courses on international development is as current as possible and that it focuses on the issues that are essential to developing foreign business opportunities and partnerships.**

**[Responsibility of: DCH]**

## **2. FORMAL EDUCATION**

### ***2.1. A Formal Education Committee should be established.***

*The membership of this Committee should be drawn from educators, the Music Industry, and Music Industry associations. Funders should be invited to participate as observers.*

*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate including the identification of training needs and contributing to the development of curricula to better align graduates with the needs of the Music Industry.*

**[Responsibility of: NTAC, CHRC, Formal Education Committee]**

### ***2.2. The Formal Education Committee should:***

*Explore opportunities to develop better communications between educators and the Music Industry.*

*Explore opportunities to facilitate the timely exchange of information on new developments, opportunities and best practices in the education sector.*

**[Responsibility of: Formal Education Committee]**

### ***2.3. The Charts of Competencies that have been developed by CHRC in collaboration with the Music Industry should be adopted by formal educators as guidelines for developing training offerings.***

**[Responsibility of: Educators]**

### ***2.4. CHRC should promote Now Hear This in its Careers in Culture series and its discipline enhancement for music in The Art of Managing Your Career to high schools, universities, colleges and CEGEPs across the country.***

**[Responsibility of: CHRC]**

### **3. INTERNSHIPS**

#### ***3.1. An Internships Committee should be established.***

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*The Committee should take note of the issues detailed in this section and address those issues as part of their mandate.*

**[Responsibility of: NTAC, CHRC, Internships Committee]**

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*Internships should provide interns with an opportunity to develop practical skills.*

**[Responsibility of: Internships Committee]**

***3.3. The Internships Committee should examine the real costs and benefits of internships and based on that examination, develop guidelines and recommendation for reasonably compensating hosts participating in internship programs.***

*As part of their recommendations, the Committee on Internships should establish the requirements to be met by hosts participating in internship programs in order to qualify for compensation.*

**[Responsibility of: Internships Committee]**

## **4. REGIONAL ACCESS and DELIVERY**

***4.1. Provincial Music Industry Associations (MIAs) and educators working together should explore ways to extend training offerings to areas outside of large urban centers. Development of distance education and traveling workshops should be priorities for the National Training Strategy.***

The sharing resources and the undertaking of joint development initiatives should be encouraged and supported by the NTS.

**[Responsibility of: MIAs, Educators, Provincial Funders]**

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*The Database should also provide a feedback section that would provide individuals who participate in training with the opportunity to evaluate their experience for the benefit of future participants.*

**[Responsibility of: CHRC, DCH, HRSDC]**

***4.3. The National Training Database for the Music Industry should be expanded to include internship opportunities and offers.***

**[Responsibility of: CHRC, DCH, HRSDC]**

***4.4. MIAs should assist in the delivery of Professional Development and internships as well as being a primary source of delivery facilitation.***

*Best Practice: MARIA is recognized as being a leader in developing and delivering training to the Music Industry*

**[Responsibility of: MIAs, Provincial Funders]**

## **5. INFRASTRUCTURE and FUNDING**

***5.1. Working with key stakeholders, CHRC should create a National Training Advisory Council (NTAC) for the Music Industry with a mandate to encourage, facilitate and oversee the implementation of the recommendations of the National Training Strategy.***

*The NTAC should include representation from:*

- *Music Industry associations*
- *Provincial Music Industry Associations (MIAs)*
- *Educational institutions (both formal and trade specific)*
- *Government departments responsible for policy and funding.*

*The NTAC should report on an annual basis on key developments within its mandate.*

**[Responsibility of: CHRC, Music Industry]**

***5.2. The NTAC should be responsible for determining priorities for the National Training Strategy.***

**[Responsibility of: NTAC]**

***5.3. The NTAC should identify funding opportunities for the National Training Strategy.***

**[Responsibility of: NTAC]**

***5.4. MIAs should be financially supported by their funders to provide human resources (point people) to liaise with the Music Industry and the public on questions of training. This function is not to be confused with providing training which is another mandate that they may or may not individually assume.***

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**[Responsibility of: MIAs, Provincial Funders]**

**5.5. The Government of Canada and the Department of Canadian Heritage presently offer significant annual support for national training initiatives to the Film and Television Industry and they should be encouraged to provide similar support to the Music Industry.**

*As detailed in earlier recommendations, additional funding should be directed to areas of need including internships, the development of content for Professional Development training offerings, and assistance in providing regional access to training.*

*Funds should be made available to travel the training to regions where a need exists and to facilitate travel for participants to attend training offerings.*

**[Responsibility of: DCH]**

**5.6. Without the benefit of training and Professional Development, the ability for emerging artists and entrepreneurs to realize their potential will be compromised. Given their interest in supporting emerging talent, the Canadian Association of Broadcasters (CAB) should consider the dedication of funding to training initiatives that will directly impact and benefit emerging artists and entrepreneurs in the Music Industry.**

**[Responsibility of: NTAC]**



## APPENDIX A

### **CONSULTATIONS WITH THE MUSIC INDUSTRY November 2007 to February 2008**

#### **Halifax, Nova Scotia, November 14, 2007**

Doug Barnes, Applied Arts & New Media, Nova Scotia Community College  
Jennyfer Brickenden, Tamarac Records/Scojen  
David Ewenson, Musician  
Geoff Fleming, Fleming Entertainment Group  
Sheri Jones, Jones and Co.  
Gordon Lapp, Music Nova Scotia  
Waye Mason, HPX  
Shelley Nordstrom, NOJO Music - Artist Development Services  
Tiiu Poder, BASE Atlantic  
Keith Publicover, Hype Marketing and Communications  
Jonny Stevens, Music Nova Scotia

#### **Moncton, New Brunswick, November 15, 2007**

Organisateur: Marc Chouinard, East Coast Music Awards  
David Adams, Symphony New Brunswick  
Claudia Boucher, Music NB  
Yolande Bourgeois, Music NB  
Carole Chouinard, Artists' Manager  
René Cormier, États généraux des Arts et de la Culture  
Kevin Herring, Centre for Arts and Technology College  
Isabelle Roy, AAAPNB

#### **St. John's, Newfoundland, November 16, 2007**

Bruce Porter, CHRC Board of Directors  
Donna Ball, Memorial University School of Music  
Anita Best, Newfoundland & Labrador Folk Arts Council / Memorial U School of Music  
Janeatt Hogan, MusicNL  
Bob Hallett, Great Big Sea  
Sherry House, Newfoundland and Labrador Folk Arts Council  
Keith Matthews, Memorial University School of Music  
Tony Murray, music industry professional  
Dan Ruben, Second Stage Creative Arts Management Services  
Dean Stairs, Little Known Artists Studio  
Charlotte Story, Landwash Music Distribution

**Vancouver, British Columbia, December 3, 2007**

Allan Anderson, Canadian Music Educators Association  
Bob D'Eith, Music BC/CIRPA  
Sal Ferreras, UBC, Vancouver Community College School of Music  
Brenda Grunau, Endearing Records  
Sharman King, Book Warehouse; AFM Executive, Local 145; VCC; Douglas College  
P. Wayne Morris, AFM Secretary, Local 145  
Gene Ramsbottom, AFM: Work Safety ; Capilano College  
John Sereda, Film and Television Composer

**Edmonton, Alberta, December 4, 2007**

George Blondheim, CHRC Board of Directors/George Blondheim Music Inc/B&W Entertainment Corp  
Nora Bumanis, Edmonton Symphony Orchestra  
Patti Derbyshire, Mount Royal College  
Jochen Eggert, Recording Producer  
Alvin Jahns, Stony Plain Recording Co. Ltd.  
Kennedy Jenson, Alberta Recording Industry Association  
Brenda Philp, Alberta College Conservatory of Music  
John Reid, Canadian Music Centre – Prairie Region  
Steve Sherman, Red Deer College (Calgary)  
Virginia Stephen, Alberta Cultural Action Network

**Regina, Saskatchewan, December 5, 2007**

*From Regina*  
Julie Desjarlais, SaskMusic  
Susan Hetu, Cultural Policy Branch, Ministry of Tourism, Parks, Culture and Sports, Government of Saskatchewan  
Lorena Kelly, SaskMusic  
Calista Meinert, Cultural Policy Branch, Ministry of Tourism Parks, Culture and Sports, Government of Saskatchewan  
Pauline Minevich, University of Regina  
Noreen Neu, SaskMusic  
Jack Semple, Musician, [www.JackSemple.com](http://www.JackSemple.com)  
Kathalene Stearns, KATTZ Marketing and Promotion  
*From MooseJaw*  
Jared Robinson, Nebulus Entertainment/Jared Robinson Productions  
*From Saskatoon*  
Bob Cram, U of Sask  
Kim Fontaine U of Sask./President of SaskMusic  
Cheri Spooner, U of Sask

**Winnipeg, Manitoba, December 6, 2007**

Ron Lamoureux, CHRC Board Member, Cafesonique.com  
Sam Baardman, MARIA  
Michael Benson, Cultural Industries Consultant, Film and Sound Recording, Manitoba Culture, Heritage, Tourism and Sport

Rick Fenton, Western Canadian Music Awards  
Jesse Green, StrongFront Productions  
Michelle Grégoire, musician  
Alan Greyeyes, MARIA  
John Kindle, Uptown Magazine  
Robert Krause, SmallMan Records  
Ray Martin, Manitoba Country Music Association  
Sean McManus, MARIA  
Barry Miller, Industry Training Partnerships, Govt of Manitoba  
Dorina Morelli, Roxie Music Group  
Errol Ranville, Manito Ahbe Festival  
Jack Shapira, Unison Studios  
Thom Sparling, ACI Manitoba

### **Montréal, Québec, Le 8 janvier 2008**

Cynthia Bellemare, Société pour la promotion de la relève musicale de l'espace francophone (SOPREF)  
Pierre Blanchet, Association québécoise de l'industrie du disque, du spectacle et de la video (ADISQ)  
Jean-Christian Céré, Société professionnelle des auteurs et des compositeurs du Québec (SPACQ)  
Mario Chenart, Société professionnelle des auteurs et des compositeurs du Québec (SPACQ)  
Solange Drouin, Association québécoise de l'industrie du disque, du spectacle et de la video (ADISO)  
Sylvie Gamache, Conseil québécois de la musique (CQM)  
Abe Kestenberg, musicien  
Diane Lamarre, Association des professionnels de l'édition musicale (APEM)  
Eric LeFebvre, Guilde des musiciens  
Rosemary Mountain, Music, Concordia University

### **Toronto, Ontario**

#### **January 14, 2008**

Susan Alberghini, Guild of Canadian Film Composers  
Elizabeth Bihl, Canadian Music Centre  
Raymond Bisha, Naxos of Canada  
Katherine Carleton, Orchestras Canada  
Denny Christianson, Humber College  
Robin Elliott, University of Toronto  
Duncan McKie, Canadian Independent Record Production Association  
Rick MacMillan  
Catharine Saxberg, Canadian Music Publishers Association  
Alan Willaert, AFM

**Roundtable on a National Training Strategy for Business Skills**  
**Fountain Room, National Arts Centre, Ottawa, Ontario**  
**February 29, 2008**

Susan Alberghini, Guild of Canadian Film Composers (ON)  
Sam Baardman, Consultant (MB)  
Cynthia Bellemare, SOPREF (QC)  
Paul Bessone, Institut des métiers de la musique (QC)  
Elizabeth Bihl, Canadian Music Centre (ON)  
Pierre Blanchet, ADISQ (QC)  
Jen Brown, Ontario Media Development Corporation (ON)  
Katherine Carleton, Orchestras Canada (ON)  
Marc Chouinard, East Coast Music Awards (NB)  
Patti Derbyshire, Mount Royal College (AB)  
Claire Dimond-Gibson, Department of Canadian Heritage (ON)  
Robin Elliott, University of Toronto (ON)  
Kim Fontaine, University of Saskatchewan (SK)  
Michelle Grégoire, musician (MB)  
Alan Greyeyes, MARIA (MB)  
Wayne Jeffrey, Kwantlen University College (BC)  
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