

CHART OF COMPETENCIES

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RECORDED MUSIC PRODUCTION

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everything you do on the
Competency Chart,
but you will not necessarily
do everything identified
on the Chart.

The Cultural Human Resources Council (www.culturalhrc.ca) is a national organization dedicated to strengthening Canada's cultural workforce and improving the HR environment within the cultural sector. CHRC members include self-employed artists, cultural workers, employers, arts organizations and businesses from the cultural industries and arts disciplines, which comprise the cultural sector.

In Spring 2005, CHRC's Music Industry Steering Committee identified 5 'functions' related to the business of music: Development, Marketing and Distribution; Music Artist Management; Music Publishing; Recorded Music Production; and Live Music Production (including Booking Agent and Presenter). While the people who undertake these functions may be given different titles, the functions need to be performed and the skills to undertake them are clear.

Formal training is lacking for these music industry functions — the skills for undertaking them are most often learned 'on-the-job'.

CHRC has undertaken occupational analyses (including a competency chart and profile, a training offerings survey, training needs assessment and training gaps analysis) for these functions, and has developed a National Training Strategy to encourage and improve the training available for the Music Industry.

As noted in the Training Gaps Analysis that was carried out in conjunction with the occupational analysis: *"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. ...Producers ... require sufficient knowledge of the technology to be able to guide their teams in charge of mixing, editing and mastering. ...Many Producers have their own recorded music production business."*

The Competency Chart and Profile can be used by individuals to evaluate their own skills and to determine areas where they should pursue additional training. On a corporate level, this material can be applied in defining job profiles, developing competency-based professional development programs, negotiating and customizing training programs, developing career planning programs, recruitment profiles and individual position descriptions.

The Chart of Competencies is to be used in conjunction with the Competency Profile for Recorded Music Production. These two tools have been developed by a group of practicing professional recorded music producers from across Canada.

This exercise has been initiated and coordinated by the Cultural Human Resources Council (CHRC) thanks to the financial support of the Government of Canada's Sector Council Program.



Cultural
Human Resources
Council

Conseil
des ressources humaines
du secteur culturel

Cultural Human Resources Council
17 York Street, #201, Ottawa, ON K1N 9J6
Telephone: (613) 562-1535
Fax: (613) 562-2982
www.culturalhrc.ca



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Individuals exercising a function in the field of Recorded Music Production must be able to...

PROFESSIONAL COMPETENCIES:

A. ACQUIRE PROJECTS

- 1. Create a professional profile
- 2. Market services
- 3. Evaluate potential clients
- 4. Negotiate contractual terms and conditions
- 5. Finalize agreement

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. Determine project's recording requirements
- 7. Select recording location
- 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 collaborators

F. DEVELOP OPPORTUNITIES FOR ARTISTS

- 1. Assist artists in their development
- 2. Cultivate relationships in the music industry
- 3. Share connections in the music industry

GENERAL COMPETENCIES:

G. DEMONSTRATE COMMUNICATION SKILLS

- 1. Practice active listening
- 2. Speak in a clear and concise manner
- 3. Write in a clear and concise manner
- 4. Use industry terminology
- 5. Adapt language to recipient
- 6. Provide appropriate criticism
- 7. Demonstrate interpersonal skills
- 8. Negotiate
- 9. Persuade
- 10. Utilize communication technology

H. DEMONSTRATE PERSONAL COMPETENCIES

- 1. Solve problems
- 2. Make decisions
- 3. Exercise judgement
- 4. Exercise leadership
- 5. Manage time
- 6. Delegate
- 7. Resolve conflicts
- 8. Focus on results
- 9. Diffuse stress and tension
- 10. Demonstrate organisational skills
- 11. Demonstrate critical listening
- 12. Self-motivate
- 13. Demonstrate initiative
- 14. Demonstrate thoroughness and attention to detail
- 15. Demonstrate professional authority
- 16. Anticipate needs / expectations
- 17. Remain current

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