

Competency Profile

*RECORDED MUSIC
PRODUCTION*

A Competency Analysis

www.culturalhrc.ca

Recommended Skills for Recorded Music Production

COMPETENCY PROFILE

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... AND TO ACCOMPLISH THE PREVIOUSLY DESCRIBED PROFESSIONAL
COMPETENCIES, INDIVIDUALS EXERCISING A FUNCTION IN THE FIELD OF
RECORDED MUSIC PRODUCTION MUST BE ABLE TO...

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INTRODUCTION

This document presents the outcomes of an occupational analysis (1) for **RECORDED MUSIC PRODUCTION**.

The Cultural Human Resources Council (www.culturalhrc.ca) strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector, including the self-employed.

BACKGROUND

The function of Recorded Music Production includes the mixing, editing and mastering processes, as well as assisting artists in the development of their careers.

These responsibilities may be carried out by a single individual, or by more than one, with specific skill sets.

The **Competency Profile** is to be used in conjunction with the **Chart of Competencies for RECORDED MUSIC PRODUCTION**.

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.

You should find everything you do somewhere on the competency chart, but you will not necessarily do everything identified on the chart.

¹ The expressions 'occupational analysis' and 'competency profile' are used interchangeably in this document.

METHODOLOGY

The Cultural Human Resources Council has chosen the DACUM (Developing A CURriculum) model to conduct this analysis. One of the key features of DACUM is to rely on a group of expert practitioners to review all the competencies required to function effectively in a given occupation.

The combined **Chart of Competencies** and **Profile** present four levels of analysis:

1. A series of **General Areas of Competence**, more commonly called **GACs**. A GAC describes a major function or responsibility of a particular profession, trade or position. There are two types of GACs: **General Areas of Professional Competence** (GACs A to F inclusively) and **General Areas of General Competence** (GACs G and H).
2. Each GAC is further defined into **skills** (competencies). The skills, as well as the GACs, are identified in behavioral terms and thus begin with an action verb depicting the applied behavior.
3. Each skill is further analyzed into **subskills**. A subskill is an intermediate step between the whole skill and the detailed actions associated with practicing the skill.
4. A (non-exhaustive) series of **important actions** and **key general competencies** has been identified; these may be used as performance indicators, providing the criteria by which competence can be assessed.

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SUMMARY – CHART OF COMPETENCIES

INDIVIDUALS EXERCISING A FUNCTION IN THE FIELD OF
RECORDED MUSIC PRODUCTION MUST BE ABLE TO:

PROFESSIONAL COMPETENCIES

A. ACQUIRE PROJECTS

1. Create a profession 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 with 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

J. 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 organizational 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

COMPETENCY PROFILE

INDIVIDUALS EXERCISING A FUNCTION IN THE FIELD OF
RECORDED MUSIC PRODUCTION
MUST BE ABLE TO ...

INDIVIDUALS EXERCISING A FUNCTION IN THE FIELD OF
RECORDED MUSIC PRODUCTION MUST BE ABLE TO:

A. ACQUIRE PROJECTS

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
1. Create a professional profile	1.1 Build media kit	<ul style="list-style-type: none"> • Create business cards and letterhead (ex: logo) • Develop Website (personal / business, Facebook) • Create electronic press kit • Write bio / resume • Create demo reel 	Most critical interpersonal and/or personal skills associated with the competency as a whole <ul style="list-style-type: none"> • ANTICIPATE NEEDS / EXPECTATIONS (H16) • EXERCISE JUDGEMENT (H3)
	1.2 Determine one's position in the industry	<ul style="list-style-type: none"> • Attend clinics / industry conference • Meet key industry representatives • Obtain information about new technical and artistic trends 	
	1.3 Develop niche / specialty	<ul style="list-style-type: none"> • Develop artistic and genre expertise • Develop sonic signature • Select projects based on personal interests and areas of opportunity • Develop brand / name trademark 	
2. Market services	2.1 Build industry relationships	<ul style="list-style-type: none"> • Attend artist live performances • Communicate with industry professionals • Attend conferences • Submit new material • Create / maintain contract lists 	<ul style="list-style-type: none"> • DEMONSTRATE INITIATIVE (H13) • DEMONSTRATE INTERPERSONAL SKILLS (G7)
	2.2 Promote and display credentials	<ul style="list-style-type: none"> • Promote via album credits • Create list of projects and activities • Maintain Web presence (Facebook, Twitter, one's site...) • Promote profile and niche via publicity • Write articles and profiles in industry publications • Acquire endorsements • Post on industry forums and blogs • Present lectures, courses, and DVD tutorials 	
	2.3 Outsource professional services	<ul style="list-style-type: none"> • Retain lawyer • Utilize management 	