

Survey of Yukon Music Studios

**Prepared for the
Yukon Film & Sound Commission**

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Submitted by

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I. Executive Summary

The sound recording industry in the Yukon continues to grow and develop. Over the past 10 years, non-Yukon artists have come to Yukon studios to record their CD's, as well as do commercial film scoring and other types of recording projects. The main draw for Outside artists and projects has always been the calibre of talent in the Yukon, and the unique talents the studios here can provide.

The number of Outside artists recording in the Yukon has typically been one or two projects per year across all of the local studios since 1997. This number seems to be taking a jump this year. Two different Whitehorse studios have five Outside recording projects (demos or CDs) planned for 2005. A third studio is working on the music and production of the Northern Town mini-series, which has been in development for the past three years. A fourth studio will see a well-known American recording duo return to Whitehorse to record a second CD, having sold over 5000 units of their first CD, which was recorded in the same studio.

Most of the Outside recording projects to date have been self-funded by the artists or production companies involved. Caribou Records, which works on some projects in partnership with Old Crow Recording, has reached the status of Direct Board Approval from FACTOR (Foundation to Assist Canadian Talent on Record) funding, which offers loans (not grants) for up to 50% of CD project expenses, including travel. In 10 years, Caribou Records has released 20 CD's, mainly with Yukon artists. Currently, they are working on 3 CD projects with Outside artists, in partnership with Old Crow Recording. Caribou Records is being approached more frequently by Outside artists looking for reputable labels, including some well-known Canadian artists such as Corb Lund and John Mann.

At least one opportunity has been lost recently where a well-known Canadian artist has chosen not to record in the Yukon due to the prohibitive costs of traveling here with her band. With that opportunity goes the spin-off benefits of a recording project, as well as the profile that a Yukon studio would have received nationally from working with that artist.

The more established studios felt that funding should focus on building up Yukon talent to attract more clients from Outside. To date, Outside artists have chosen to record here based on the quality of the producers, studio musicians, and studios here in the Yukon. Typically, they have connected with the Yukon studios through word of mouth, hearing a CD, or personal connections. Some studio owners felt that the Yukon would attract clients due to the beauty, and unique features of the Yukon. However, in the long term, most studio owners agreed that the people and the studios themselves were more of a draw. The natural setting is a perk that could be exploited, but ultimately, the work must speak for itself in order to compete with studios down south.

Several studio owners mentioned the need to have an incentive fund extend to producers and studio musicians (session players) from Outside, not just artists and bands. One reason for this is to save money in studio time. Professional session players are often faster at picking up licks than even the best local players, simply due to years and years of studio experience. In addition,

this would allow studios to compensate for a relatively small pool of professional local musicians to call on for studio work. Studio owners also felt that there are not enough producers in the Yukon to serve local needs. Several of them felt that they would benefit greatly from bringing up Outside producers to work with and learn from, and that a travel incentive program would make this more feasible.

The purpose in creating a location incentive program in the Yukon sound recording industry would be:

- to attract Outside artists to record in the Yukon
- to level the playing field financially with studios in Vancouver, by compensating for travel costs (including air fare, accommodation, and car rental)
- to remove the barrier of the final leg of the journey from Vancouver by offering incentives
- to further develop the Yukon sound recording industry by getting larger name artists to record in the Yukon. These artists sell more records and tour; the more that people hear what is being produced in the Yukon, the more likely they are to want to record here.
- to support the training and development of the local Yukon recording industry by meeting the needs of musicians at all levels, particularly the ones at the top, who are getting some national acclaim, and could benefit from financial support to bring in producers and professional studio musicians to work with and to learn from.

This report is designed to paint a picture of the local sound recording industry, for the purpose of determining the efficacy of developing a sound recording location incentive program similar to that of the Yukon film industry. The recommendations presented are based on interviews with Yukon commercial studio owners. The numbers presented are based on the best estimates of the studio owners. They indicate trends, but are not considered as accurate as an actual audit would be.

II. Background

The scope of this project was to interview Yukon recording studio owners to determine the need and potential benefit of offering a location incentive program for sound recording, similar to the location incentive program offered by the Yukon film industry. One Yukon record label was also surveyed, due to its strong affiliation with a local studio and its success in the music industry for the last 10 years. Mark Smith, Executive Director of MusicYukon, was also interviewed; however, his comments were used for general context, and are not specifically included in this report.

Currently there are 7 active commercial studios in the Yukon, all located in Whitehorse. For the purposes of this survey, only commercial studios currently listed with MusicYukon (formerly the Recording Arts Industry Association of the Yukon), were included.

Studio owners offered information about past and current projects involving non-Yukoners (Outside clients), and the estimated amounts of money generated by these projects, directly and indirectly. They were also asked for information on projects planned with Outside clients for 2005 and beyond, and for their opinions about a location incentive program as a means of attracting more Outside artists to the Yukon.

In 2004, Music Yukon submitted a proposal to the Yukon Film and Sound Commission, to initiate a program called YSTRIP (Yukon Studio/Technical Recording Incentive Program). This program was not implemented for various reasons. It was decided to obtain further detailed information on the studio projects with Outside artists prior to developing or implementing any type of studio incentive program. SC Ross Consulting was commissioned to survey Yukon studio owners and present the results.

The following studios were interviewed using a standardized survey (attached in Appendix I) in order to maintain consistency. Wherever possible, interviews were conducted in person. However, several studios were interviewed over the phone, and one studio owner chose to submit his responses by email.

Appendix II contains a complete list of Yukon studios and their contact information. The following were interviewed:

1. Bob Hamilton, Old Crow Recording
2. Jim Holland, Seaweed Studios
3. Roly Mitton, Hillcrest Audio Services
4. Laurie Malo, Rainbow Recording Studio
5. Daniel Janke, Scratch Music Yukon/ Northern Town Films Inc.
6. Chris Isaak, Blue Star Productions
7. Jay Burr, Plughead Productions

David Petkovich, owner of Caribou Records, and Mark Smith, Executive Director of MusicYukon, were also interviewed. All interviews were conducted between January 14 and February 9, 2005.

III. Summary of Yukon Studios and Studio Activity

The reasons that artists choose to record in the Yukon are as varied as the studios themselves. It is difficult to compare the studios to each other, as each studio has its own style and clientele. Yukon studio owners support each other, and respect the unique talents and skills that each studio owner and studio room offers.

Currently, two Yukon studios operate at what could be considered a national level, with the ability to attract larger profile artists and projects to the Yukon. Bob Hamilton, owner, engineer, and producer for Old Crow Recording has won one Juno award and been nominated for another. His clients come from the across United States and Canada, and typically have been drawn to his studio by the CD's that the studio has produced. They like the sound and the production, and typically, they have self-funded their recordings.

Daniel Janke, owner of Scratch Music Yukon/Northern Town Films Inc., has worked with clients from Outside on numerous projects over the years, as a composer and producer for film and television, as well as doing contemporary art music commissions. He is currently producing the guide tracks and doing music pre-production for the mini-series, Northern Town. His studio activity is based on professional connections from years in the music business and time spent living in Toronto.

Blue Star Productions is a brand new studio, which has already recorded with artists and bands from Outside and has a strong business plan to become a full-service recording studio and record label. Part of the success of Blue Star is owner Chris Isaak's business partner, Brandon Isaak. Brandon is from the Yukon, and is gaining respect and accolades from the blues community, including a recent Juno nomination with his band, The Twisters. The Twisters are based in Vancouver, but play in the Yukon frequently. Blue Star works in partnership with the Discovery Bar. To date, several artists who have been hired to play at the bar have wanted to record after visiting Blue Star's Whitehorse studio. One Outside artist will be coming up in 2005 to play at the Discovery and record with a hand-picked local band, instead of his regular Alberta-based band. Currently, word of mouth is enough to keep this studio busy.

Rainbow Recording is well established in the North. Clients come to Rainbow through word of mouth, based on an excellent reputation for having a great studio room. Rainbow Recording recently gained an Outside client when the band came to borrow instruments during a music festival, and loved the studio room.

The smaller project studios keep busy with Yukon-based projects. Seaweed Studios has generated a certain amount of interest from Outside clients who happen to be personal contacts or friends. The owner feels that an incentive program would probably attract artists to his studio who would not otherwise record in the Yukon.

Plughead Productions has mainly had Yukon clients, but also frequently participates in Outside projects in diverse ways. Tracks are often added to local projects by studio musicians from

Outside when they come to the Yukon for other reasons. For example, David Sinclair (guitarist for Sarah McLaughlin) will be doing tracks while in town for Frostbite (February 2005). Or, tracks are added to Outside projects, via email. For example, studios in Yellowknife and Juneau have sent over tracks several times, and Yukon brass sections or other instruments have been added to the projects. Remote recording is also a part of Plughead's activities, and owner Jay Burr has a completely portable component to his larger studio.

Hillcrest Audio Services owner Roly Mitton does not currently have a studio space, so specializes in live recordings and remote locations. This company's clientele is strictly Yukon-based at present.

The following table summarizes the activities of Yukon studios to date. All numbers are estimated by studio owners and are approximated as accurately as possible. All current or planned Outside projects listed here are *not* relying on proposed locations incentive funding. Studios have been booked, and the projects are due to go ahead. Estimated totals are very approximate, because all studios did not offer financial estimates. However, the trends indicate a significant jump in Outside recording projected for 2005.

Summary of Yukon Studio Activity

Studio	Time In Business	Total CD's/ Or Projects over time	Current Yukon Projects	Past Outside Artist/ Proj	Value To YK Musicians	Value To Yukon Over time*	Current or Planned Outside Projects	Value To YK Musicians	Value To Yukon (in 2005)
Old Crow Recording	16 yrs	40-50 CDs only	1 (1/2 band is Yukon)	10	\$8,000	\$64,000	5 (2 with Caribou Records)	8,000	\$55,000
Rainbow Recording	7 yrs	50	8	3	\$3500	\$13,000	1	3,000	15,000
Northern Town Films Inc	3 yrs	Numerous		numerous	n/a	n/a	TV mini-series, with crew	Signif	Significant
Plughead Productions	7 yrs	35+	4	90% Yukon	n/a	n/a	n/a	n/a	n/a
Seaweed Studios	2 yrs	20	4	n/a		n/a	1	n/a	5,000
Hillcrest Audio Services	14 mos.	2+ many live	2	n/a		n/a	n/a	n/a	n/a
Blue Star Productions	6 mos.	4	3 (2 part YT)	1		\$<5000	5	5000	30,000
Caribou Records	10 yrs	20		1		\$15,000	3 (2 with OldCrow)	200	15,000
TOTAL		225+	25	15+	\$11,500	\$97,000	13	\$16,200	\$120,000

* **Value to Yukon** excludes travel costs, accommodations, meals, and car rentals, and potential or actual CD sales, and includes estimated graphic design, CD production, and studio costs, even when studios have funded recordings and plan to recoup their costs through CD sales. This allows for consistency of comparison, although they are not new dollars being added to the Yukon economy from Outside clients until sales actually translate to income for the studio.

** This includes only projects in the works or with a definite commitment, not “wish list” projects.

IV. Yukon Studio Activity in Detail

The following pages summarize the results of the interviews with the studios.

I. Studio Profile

1. Old Crow Recording

Started: 1989 (16 years)
Track Record: 40-50 CD's completed
Main focus: Commercial CD's
Yukon-based Projects: Mostly Yukon, 10 outside projects since start
Current Projects: 2 current projects, both with Caribou Records
-1 from outside artist,
-1 with band split of Yukon/Non-Yukon artists
Style: Singer/songwriters, acoustic music
Studio capacity: Large bands (over 10-piece), choirs

2. Seaweed Studios

Started: March 2003 (almost 2 years)
Track Record: 20 projects
-lots of demos
-1 full length CD, 1 EP
-Commercials (e.g. Air North, North of 60 Petro, YTG)
Main focus: Demos, radio commercials, CD's
Yukon-based Projects: Mainly Yukon, some items for Vancouver friends
Current Projects: 4 Yukon projects
Style: any style, radio ads
Studio capacity: full bands (approx. 5-8 piece)

3. Hillcrest Audio Services

Started: November 2003 (14 months)
Track Record: 1 Demo, 1 CD, lots of live engineering
Main focus: Live engineering, live recording, CD's, demos
Yukon-based Projects: All
Current Projects: 2 Yukon CD projects underway
Style: Rock and roll, or any
Studio capacity: Portable, no permanent location at present
26-tracks simultaneous in 8 head phone mixes

4. Rainbow Recording Studio

Started: 1998 (7 years)
Track Record: 50 projects
Main focus: CD's, some soundtrack projects, some readings
-Jerry Alfred nursery rhymes
-First Nations fiddle music
-Kwanlin Dun land claims reading, live speakers
-Robbie Benoit, verse CD
Yukon-based Projects: 95% Yukon based projects
Current Projects: 8
Style: Broad range, all styles, including a lot of First Nations projects
Studio capacity: 5-8 piece band

5. Scratch Music Yukon/ Northern Town Films Inc.

Started: 2002 (3 years)
Track Record: Numerous
Main focus: Primarily film scores
Some demo recording, radio ads
Rehearsal and music development
Yukon-based Projects: numerous
Current Projects: Northern Town mini-series
-Guide tracks for location shoot, as well as music pre-production for the TV series
Style: Film and television
Contemporary art music commissions
Studio capacity: 24-track – 24 bit digital
Live recording up to 8 players
Film lock/sync and voice overs

6. Blue Star Productions

Started: July 2004 (6 months) for Phase I
Track Record: 4 projects to date
-demos, nothing published yet
Main focus: Phase II planned – to do full-length CD's,
Including graphic design, reproduction
("one-stop shopping")
Yukon-based Projects: 3 local, 1 from Vancouver Island
Current Projects: 3 CD projects, 1 for band with Yukon/Non-Yukon members
Style: Roots/blues, crossover, hip-hop, modern beats, DJ's
-plan to do jingles, soundtracks
Studio capacity: full band, live off the floor with 5-7 players

7. Plughead Productions

Started: 1998 (7 years)
Track Record: -20 demos
-3 full albums
-12 films (compositions, sound design, post-production)
-numerous radio ads, jingles, PSA's, commercials
Main focus: whatever local market supplies
Yukon-based Projects: 90% Yukon
Current Projects: 1 album, 3 demos
Style: small groups, singer/songwriter, anything
Studio capacity: 4 piece maximum

8. Caribou Records (Record company, affiliated with Old Crow Recording)

Started: August 1995 (10 years)
Track Record: 20 CD's completed
Main focus: Commercial CD's
Yukon-based Projects: 20 completed CD's
Current Projects: 3 current projects (2 are from outside artists, 1 is half Yukon, half BC, 1 part Alaska. 2nd Valle Son CD, Indio, and Hungry Hill)
Style: Folk/world/roots

II. Non-Yukon Artists Projects Completed in Yukon Studios

1. Old Crow Recording

1.1 **Artist/band:** Glacial Erratics (2 projects)
Date: 8 years ago (approx. 1997, 1999)
Outside Artists Total: 2
From Where? 2 from Alaska, 2 from Whitehorse
Type of Project: 2 CD's
Local Musicians used: 2 Yukon members of band
Value to local musicians:
Studio hours:
Value of project to studio: Approx. \$5000 each
Total Value of Project (Yukon): \$10,000
Spin-off expenses: billeting
CD sales in Yukon
Other Comments:

- 1.2 Artist/band:** Carmine De Forest
Date: 2003
Outside Artists Total: 1
From Where? Washington, D.C.
Type of Project: 1 CD
Local Musicians used: 5 locals (Bob, Andrea, Kim, Lonnie, Jim)
Value to local musicians: \$500 per musician, total \$3000
Studio hours: 2 weeks/ 100 hours
Value to studio: \$6-7,000 studio time
Total value of project (Yukon): \$10,000
Spin-off expenses: house-sit, meals
Other comments: Singer/songwriter, ukelele
Friend of Kim Barlow's, heard her recording, liked it, liked production. Opened for Violent Femmes
Paid from his pocket, US Dollars
- 1.3 Artist/band:** Rory Merritt Stitt
Date: January, 2004
Outside Artists Total: 3
From Where? Juneau, Portland
Type of Project: 1st CD
Local Musicians used: recorded as trio, self-contained
Value to local musicians: minimal
Studio hours: 2 weeks/ 100 hours
Value to studio: \$12,000 (including engineering, production)
Total value of project (Yukon): \$13,000
Spin-off expenses: house-sit, meals
Grand piano rental- \$500 to Arts Center, \$300 for moving
Other comments: Self-funded
- 1.4 Artist/band:** Tammy Faasart
Date: 2002
Outside Artists Total: 2 – Tammy and John Reischman
From Where? Vancouver
Type of Project: CD
-Bob traveled to Vancouver to record
-mix and mastered in Yukon, with John and Tammy
Local Musicians used: overdubs
Value to local musicians: minimal
Value to studio: \$2000-2500
Total value of project (Yukon): \$2,000-2500
Spin-off expenses: stayed with friends
Other comments: Self-funded

- 1.5 Artist/band:** Jenny Lester
Date: 2001
Outside Artists Total: 2
From Where? Smithers, BC
Type of Project: 1st CD
Local Musicians used: n/a
Value to local musicians: n/a
Studio hours: -tracks were mixed and mastered in Yukon, with John Reischman and Jenny
Value to studio: \$2000-2500
Total value of project (Yukon): \$2,000-2500
Spin-off expenses: stayed with friends
Other comments: Self-funded
- 1.6 Artist/band:** Reverend Denny Down
Date: 2001
Outside Artists Total: 2 – Denny, bass player from Los Angeles
From Where? Skagway
Type of Project: CD
Local Musicians used: 5 locals
Value to local musicians: \$1000
Studio hours: 100 hours, over a year
 -Bob helped produce, engineered
Value to studio: \$5-6,000
Total value of project (Yukon): \$7,000
Spin-off expenses: 2 stayed in hotels, meals
Other comments: Self-funded
- 1.7 Artist/band:** Jimmy Waters
Date: 1997
Outside Artists Total: 4
From Where? Juneau
Type of Project: CD
Local Musicians used: 6-7 locals
Value to local musicians: \$3,000-4,000
Studio hours: 200 hours
 -Bob produced, engineered
Value to studio: \$15,000
Total value of project (Yukon): \$20,000
Spin-off expenses: meals
Other comments: Self-funded

1.8 **Artist/band:** Valle Son – See Caribou Records below

2. Rainbow Recording Studio

2.1 **Artist/band:** Deering and Down
Date: 2003
Outside Artists Total: 2
From Where? Skagway
Type of Project: CD –singer/songwriter/blues
Local Musicians used: 7
Value to local musicians: \$3000-3500
Studio hours: one month (120 hours)
Value of project to studio: \$7,000
-Laurie Malo, engineer
-Denny & Laurie produced
Total value of project (Yukon): \$10,000-15,000
Spin-off expenses: sales in Yukon
-did gigs, which gave them hotel rooms
Other comments: Self-funded
-sold 5000 copies already
-are on 2nd 5000 now
-tour all over the USA and Europe
-recently, they recorded in Ireland
-coming back to record in 2005

2.2 **Artist/band:** Tony Scott Pearce
Date: 2002 or 2003
Outside Artists Total: 1
From Where? Skagway
Type of Project: CD – readings, with sound effects
Local Musicians used: n/a
Value to local musicians:
Studio hours: one week (40 hours)
Value of project to studio: < \$5,000
Total value of project (Yukon): \$3,000 –5,000
Spin-off expenses: n/a
Other comments: Self-funded

2.3 Artist/band: Benwela
Date: 2004
Outside Artists Total: 8
From Where? Montreal
Type of Project: 3 song demo, now being used on their full length CD
Local Musicians used: n/a
Value to local musicians:
Studio hours: 1 day
Value of project to studio: \$500
Total value of project (Yukon): \$500
Spin-off expenses:
Other comments: Self-funded
 -the band was here for Dawson Music Festival
 -they borrowed a drum from Lori, saw the studio, and decided to record immediately

3. Blue Star Productions

3.1 Artist/band: Peter Turland and band
Date: Nov. 2004
Outside Artists Total: 3
From Where? Vancouver
Type of Project: 8 song demo, full CD in progress
Local Musicians used: n/a
Value to local musicians:
Studio hours: -lots of trade-off work
Value to studio: \$< 5,000
Total value of project (Yukon): \$<5,000
Spin-off expenses: -had bar gig at Discovery, hotel covered
 -Blue Star does graphics in house, CD cover, posters
Other comments: self-funded

4. Plughead Productions

-90% Yukon
 -mainly uses outside artists as session players when they are in town or does FTP tracks for outside projects via email
 -3 times in past 2 years have added Yukon horn section to outside recordings
 -works long distance, clients from Northwest Territories, Juneau, etc.

5. Caribou Records

5.1	Artist/band	Valle Son
	Date	2000/01
	Outside Artists Total	7
	From Where?	Cuba
	Type of Project	CD
	Local Musicians used	n/a
	Value to local musicians	
	Studio hours	40 hours
	Value to studio	\$8,000
	Total value of project (Yukon)::	\$15-20,000
	Spin-off expenses	graphic design \$3-4,000 billeted -are returning to do 2 nd CD
	Other comments:	Caribou Records, Millenium fund Valle Son were here for Millenium celebrations already, visited studio, Wanted to record Caribou and Old Crow sponsored recording, sell product to recoup

6. Northern Town Films Inc.

- doesn't have all this information readily available.
- has done numerous film scores, radio ads, radio drama, demo recordings etc...
most of which involved local musicians.

III. Planned/projected Non-Yukon Artists Recording in Yukon

1. Old Crow Recording

1.1	Artist/band:	Indio
	Projected Date:	Current (2005)
	Outside Artists Total:	2
	From Where?	Yellowknife (bass player), Victoria
	Type of Project:	CD
	Local Musicians used:	4
	Value to local musicians:	\$3,500
	Projected Studio hours:	150
		-Bob producer, engineer
	Projected Value to studio:	\$15,000
	Spin-off expenses:	meals Graphic design (\$3-4000 in Yukon) Car rental (\$1200)
	Total value of project (Yukon):	\$20,000 – 25,000
	Other comments:	FACTOR support loan, includes travel, only for 1/2 costs, must be repaid, through Caribou Records
1.2	Artist/band	Mark Perry
	Projected Date	March 2005
	Outside Artists Total	3
	From Where?	-bass player from Winnipeg, Don Benedictson; 1 from Colorado, 1 from Smithers, BC)
	Type of Project	CD
	Local Musicians used	3-4
	Value to local musicians	\$100/song- \$1200 to drums, \$2500 other TOTAL \$3700
	Projected Studio hours	120
		-Bob producer, engineer
	Projected Value to studio	\$8,000
	Spin-off expenses	meals 2 at hotel
	Total value of project (Yukon):	\$10-12,000
	Other comments:	Self-funded

- 1.3 Artist/band:** Rory Merritt Stitt
Projected Date: March 2005
Outside Artists Total: 2
From Where? Juneau, Portland
Type of Project: 2nd CD, live solo piano and voice
Local Musicians used: n/a
Projected Studio hours: 40 hours
Projected Value to studio: \$2500
Spin-off expenses: piano rental (\$800 total)
Total value of project (Yukon): \$3200
Other comments: Self-funded
- 1.4 Artist/band:** e-town
Projected Date: March 2005
Outside Artists Total: crew, big name acts
From Where? Boulder, Colorado
Type of Project: web-based radio show has booked studio- they bring in a big name act, local opener, and broadcast show
- involves remote recording
Local Musicians used: opening act (\$500)
Value to local musicians: n/a
Projected Studio hours: 2-3 days (remote recording)
Projected Value to studio: \$2000
Spin-off expenses: hotels, meals, crew, producer -car rentals
Total value of project (Yukon): \$2000 to Old Crow + spinoffs
Other comments: Self-funded
- 1.5 Artist/band:** Hungry Hill
Projected Date: summer, 2005
Outside Artists Total: 3 from outside, 2 Yukoners
From Where? 2 from Smithers, BC, one from Alaska
Type of Project: EP is done, working on full-length CD
Local Musicians used: 2, part of band (Bob Hamilton, Matt)
Value to local musicians: n/a (2 band members are Yukoners)
Projected Studio hours: live, 80 hours
Projected Value to studio: \$8-10,000 for studio time (value only, Old Crow Studio), additional \$5000 if Bob Hamilton produces
Spin-off expenses: hotels, meals,
Graphic design (\$3-4,000 in Yukon)
CD sales locally
Total value of project (Yukon): \$15-20,000
Other comments: FACTOR funding (loan) through Caribou Records for 1/2 expenses

2. Rainbow Recording Studio

2.1	Artist/band:	Deering and Down
	Projected Date:	Spring 2005
	Outside Artists Total:	4
		Deering & Down + 2
		-Irish Guitar player, Henry McCullough
		-Jerry Scheaf (used to play with Elvis)
	From Where?	Now living in Florida
	Type of Project:	2 nd CD
	Local Musicians used:	5
	Value to local musicians:	\$3,000
	Projected Studio hours:	4 weeks (120 hours)
	Projected Value to studio:	\$10,000
	Spin-off expenses:	meals -gigs -1 week of extra guys, hotels, meals -will play gigs while here
	Total value of project (Yukon):	\$10,000- 15,000
	Other comments:	self-funded

3. Blue Star Productions

3.1	Artist/band:	Peter Turland and band
	Projected Date:	spring 2005
	Outside Artists Total:	3
	From Where?	Vancouver
	Type of Project:	complete full CD
	Local Musicians used:	will use locals, undetermined number
	Value to local musicians:	
	Projected Studio hours:	
	Projected Value to studio:	\$ < 5,000
	Spin-off expenses:	-bar gig at Discovery, hotel covered -Blue Star does graphics in house, CD cover, posters
	Total value of project (Yukon):	\$ < 5,000
	Other comments:	self-funded

- 3.2 Artist/band:** Don Johnson
Projected Date: summer/fall 2005
Outside Artists Total: 1
From Where? Alberta
Type of Project: full CD
Local Musicians used: -tours with band in Europe, will use local players for bar/studio, or a combination with out of town
 -will use Brandon Isaak, Dave Haddock, Ed White for sure (3)
Value to local musicians: \$3-5,000
Projected Studio hours: 40
Projected Value to studio: Royalties in lieu of money - \$15,000
Spin-off expenses: -bar gig at Discovery, hotel covered
 -Blue Star does graphics in house, CD cover, posters, CD sales
Total value of project (Yukon): \$20,000
Other comments: self-funded, will look for some funding
- 3.3 Artist/band:** Isaak Brothers/Twisters
Projected Date: 2005
Outside Artists Total: 3
From Where? Vancouver
Type of Project: full CD
Local Musicians used: -drummer Ed White for sure, could add other locals as guests
Value to local musicians: \$100/song, \$1,000-2,000
Projected Studio hours: 40
 -could be done live, may do 2 CDs at same time
Projected Value to studio: Royalties in lieu of money \$8-12,000
Spin-off expenses: -bar gig at Discovery, hotel covered
 -Blue Star does graphics in house, CD cover, posters, CD sales
Total value of project (Yukon): \$10,000-15,000
Other comments: probably self-funded
 -Twisters were nominated for Juno last year

- 3.4 Artist/band:** John Lee
Projected Date: February 2005
Outside Artists Total: 1
From Where? Vancouver
Type of Project: - John Lee is a session player with Dutchie Mason
- he may do some solo recording
- playing on tracks done already by Isaak Brothers
- playing on tracks done by Canucks (local band)
n/a
- Local Musicians used:**
Value to local musicians:
Projected Studio hours:
Projected Value to studio:
Spin-off expenses: -bar gig at Discovery, hotel covered
Total value of project (Yukon):
Other comments: Not included in overall financial estimates.
- 3.5 Artist/band:** Paul Pigat
Projected Date: February 2005
Outside Artists Total: 3
- Peter Turland, Steve Taylor (drummer)
- former members of the Ray Condo band
- From Where?** Vancouver
Type of Project: -coming to play at bar, will record while here
Local Musicians used: n/a
Value to local musicians:
Projected Studio hours:
Projected Value to studio:
Spin-off expenses: -bar gig at Discovery, hotel covered
Total value of project (Yukon):
Other comments: Not included in overall financial estimates.

4. Caribou Records

- 4.1 **Artist/band:** Valle Son
Projected Date: 2005
Outside Artists Total: 7
From Where? Cuba
Type of Project: CD
Local Musicians used: 1 – Jay Burr (\$200)
Value to local musicians:
Studio hours: 40 hours
Value to studio: \$8,000
Spin-off expenses: graphic design
\$3-4,000
billeted
Total value of project (Yukon): \$15-20,000
Other comments: 2nd album Canada Council helped pay for costs for tour in Canada, including transportation from Vancouver to Yukon -travel for band costs \$12,000 from Cuba
- 4.2 **Artist/band:** Indio (see Old Crow above)

5. Seaweed Studios

- 5.1 **Artist/band:** Bruce Russell
Projected Date: Spring 2005
Outside Artists Total: 1
From Where? Vancouver
Type of Project: book on tape
Local Musicians used: n/a
Value to local musicians: n/a
Projected Studio hours:
Projected Value to studio: \$5,000
Spin-off expenses:
Total value of project (Yukon): \$5,000
Other comments: self-funded, looking for funding
- 5.2 -interest shown to do 5 song EP from a Vancouver-based band that played at Lizards
- 5.3 Interest shown from former Yukoner, wanting to record in Summer 2005

IV. Responses to Additional Survey Questions

i. Current Marketing Practices to Non-Yukon Clients

1. Bob Hamilton, Old Crow Recording
 - word of mouth
 - records themselves
 - Juno nominations
 - from people listening to records and liking them
2. Jim Holland, Seaweed Studios –friends, contacts
3. Roly Mitton, Hillcrest Audio Services –none
4. Laurie Malo, Rainbow Recording Studio – word of mouth
5. Daniel Janke, Scratch Music –word of mouth, professional connections
6. Chris Isaak, Blue Star Productions
 - a. Website for Discovery Bar
 - b. Website for studio
 - c. Bring up acts for the bar, they want to record in studio when they see it
 - d. Word of mouth is more than enough for now
 - e. Ideally, they will have a record label down the road
7. Plughead Productions, Jay Burr –none-, word of mouth, no advertising

ii. To date, what has made outside artists choose your studio?

Bob Hamilton- the work, hearing it, liking record- travel cost is prohibitive

Jim Holland- personal friend, have a grant, know you

Laurie Malo – word of mouth, not buddies

Daniel Janke- My own contribution as a composer, arranger, engineer.

Chris Isaak- knowing what we are capable of, knowing who would be involved
-isolated in a friendly environment, not a big studio, comfort zone

Jay Burr- personal association, track record, knowing someone

Dave Petkovich- so far, they have funded emerging artists with no track record, but it would help to get in outside artists with established careers for sales

iii. What do you think would make an outside artist choose a Yukon Studio?

Bob Hamilton – choose any studio for the quality of the work and the people, no other reasons
-not the scenery, people are careful about how they spend their money

Jim Holland-different environment, could play a gig, perform
-recording is a lot cheaper since mid-90's, not world class, but clients aren't either, cheaper to record in Vancouver, but people would come here to record because of the people connection (who they know here, who recommends Yukon to them)

Roly Mitton- for his studio, the portable aspect, could be complicated, he'd need to rent a facility for a studio

Laurie Malo – Denny (Deering & Down) talked, pushed to get people over from Alaska
-idea of taking a band out of its element, get work done/without distractions, hunker down and do something
-pace up here, slower, fewer people, fewer distractions

Daniel Janke- Local creative resources

Chris Isaak- ability to make money while spending (do gigs and record)
-beautiful scenic venue
-some want to get out of familiar environment
-no cheaper to record in city for same quality recording

Jay Burr- can't say they would use his studio, he works with locals, word of mouth
-music is a strange model, 7 world class studios closed in New York City this year, economic base of recording projects has changed
-some people like urban, lots want a getaway
-come and focus, great place, leave encumbrances, be creative
-Bob has a good facility, equipment, people are enamored to work and do projects here, based on him as an engineer and producer
-artists may bring their own producer
-come here for the room (studio) and for environment, engineer local, whether they desire the gear and location is a selling point
- quality track record there, if high credibility and if market is what artists are looking for (folk-based music generally)

Dave Petkovich- Caribou is now reaching into the national music community, getting into the league- they have been approached by a number of outside artists interested in getting on Caribou label, like what they are doing

iv. How will attracting more outside artists change this sector?

Bob Hamilton- raise profile of Yukon recording scene, expertise of others, bringing in producers to work on projects, producers with experience

Roly Mitton- we should bring them in, on the condition that it doesn't compromise locals by cutting into available studio time

Laurie Malo – a certain percentage of those who came here to record would end up living here, people like it, gig here, move back (e.g. Dave Stone, Ed White)- result would be more professional musicians in Yukon

-marketing, more visibility

-more studios, more people are going to get educated about using them (ie. Waste less recording time in studio)

Daniel Janke-Increase of creative resources and money.

Chris Isaak-put Yukon on the map, more recognized in terms of what Yukon has to offer, snowball effect, nothing but positive once people get a taste of it

-hospitality, people, reception

-go back home, talk about the Yukon

Dave Petkovich- artists think of recording if they hear a CD and like it, this has come up several times, they like the sound

-the more CD's that are out there, more likely to come across Yukon CD's, come up here, people like sound Bob does as a producer

-Corb Lund, John Mann (formerly of Spirit of the West), Nathan, all were interested, but Caribou lost them to Netwerk or other labels.

v. What kind of assistance would you like to see to encourage outside artists to record in Yukon?

Bob Hamilton- helpful for people, would bring more in – even if just from Vancouver

-travel is competitive until Yukon leg

-funding for travel incentives, level playing field with Toronto and Vancouver, anything would be good

every year doing more work with outsiders,

Jim Holland- would help to pay air fare

-where to stay if don't know anyone or never here, need to be comfortable while recording

-only thing that would help is if someone heard project out of Yukon studios

-rates reasonable, ultimately hears product from studio for their CD

Laurie Malo – biggest thing is the flight, then accommodations – often clients stay at houses with friends, or hotels

Daniel Janke- The draw is creative talent – in my case my experience as a composer. Assistance in producing and marketing local films and bonafide recording productions would get the word out. It is people they want to work with, not ‘place.’ The location increases expenses. There are many good studios elsewhere. The Yukon is pretty, but not a realistic place to come to record for that reason alone.

Chris Isaak-financial assistance, more marketing, government, RAIYA (MusicYukon), small business marketing

Jay Burr- same tax credits as film incentives (35%) as well as other partnerships in other ways e.g. airlines, community, partnerships developed, spinoff is huge

-Film Commission knows –crew, block of time, how important it is to business

-same, to a lesser degree, just as viable in recording, not same amount of money, but number working, spinoff is great

-great to look at marketing

-travel consideration is that they need vehicles, cost

Dave Petkovich- incentive funding would help

-accessing, marketing the incentive fund to people, wide spread in the film business

-same word, incentive could work, question is how to spend money effectively in marketing program? E.g. Trade magazines like Penguin Eggs, Maple Post, cheap marketing, word of mouth “Go to Yukon to record, money available for transportation”

vi. Would this type of funding be useful to you?

Bob Hamilton- believe in projects that he does, controls what he wants to work on

Caribou helps Old Crow, symbiotic

-could do something like half funding provided for every musician that matched local musicians

-encourage local hire

-funding more demos isn't what is needed, travel funding would help to get more diverse projects here

-funding to help bring in different producers, e.g. Scott Merritt, Don Benedictson

Jim Holland- would help

-airfare for singer/songwriter from Vancouver, contact with Jim

-line up here, bring in, package deal- if someone who had produced albums, attraction would draw people

-studios in Vancouver is 1/2 rate, Bob's is only one to compete on larger scale/commercial level

-project studios are common in Vancouver, cheap

-but if this funding was available, I know people all over the place through personal connections who would be interested in recording here

-would use funding as a tool to get clients

-would be a good resource

Roly Mitton- not at the moment

Laurie Malo – totally helpful, know young bands in Vancouver who would fly up here to record, young, alternative bands

-also, 3 engineers have flown up, (teachers from the engineering school in Vancouver) to wire Laurie's studio and work with him

-somewhere different to go, Colin Stewart owns a studio in Vancouver, would fly them up to play

-flight and incentives would help

-why here, to get away from day to day, focus

-incentive- everything helps

-would make a difference, word of mouth, people knowing people

-would open up Yukon, marketing it outside is iffy, but at long as everyone here knows about it, they could tell contacts

-coming to Yukon as a destination

Daniel Janke- I would put funds directly into development and productions, or as the old adage goes, "put the money on the screen" [or on the disk] – make it good.

Most significantly, funding for music or script development requires long-range thinking. But it is exactly that kind of thinking that allowed the current TV series 'Northern Town' to get off the ground – we have been in development for three years. We begin shooting later this month.

Chris Isaak-good start, get them up here without having to pay a lot

-place to stay would help, chip in for room, extra costs are a deterrent

Dave Petkovich- will help, not sure to what degree

-for Caribou, if Sound Recording Program, just as well to tap into that program, fits into that budget anyway

-policy stuff, smaller scale better

vii. Other comments?

Bob Hamilton- hard to market Yukon as a recording destination

-reality is people come here for what they'll get out of it, for music

-Vedde Hille band recent lost due to no incentives – 2/3 of band would have come here to record, and used Kim Barlow, but it was too pricy, lost the profile, the spinoffs, she is established, known in Yukon

Roly Mitton- marketing Yukon studios might be helpful, he does his own thing,

Laurie Malo- great players here, but not always studio musicians -difference is studio players

-without session players, eats up a ton of time in the studio

-would help to bring in other producers

- would love to spend a month working with other producers, learning from them, different styles of music
- not many producers here (Bob has a real track record, good at it, Laurie just getting started in producing, not really intended focus)
- need incentives for artists, producers, session players,
- they get here, play here, meet everyone
- could see bringing up a producer three times/ year

Daniel Janke- For music/sound I believe the incentive to coming to this location to work is people – creative resources. This opens the discussion to some very grass roots ideas if you are considering trying to increase the creative resources in the Yukon Territory.

A responsible funding approach should probably consider raising the bar in terms of professional development. Existing music programs like the Rotary music festival, artists in the schools programs, and the very existence of music programs in the schools all need support at a grass roots level.

Easily accessible funding for recording projects can work against the local industry in that many recordings are produced and released before the artist is ready, before the art is fully developed. The recordings market in all jurisdictions is currently flooded with ‘calling card’ recordings. It is not just a Yukon phenomenon. Vanity press is alive and well.

Developing professional music projects could follow the same model as articulated above with the TV series. Projects that are developed over long term are more likely to follow a well thought out process, thereby increasing their chances for success.

If producers, writers, composers, and engineers demonstrate unique skills that aren’t found elsewhere, then there is an incentive to coming to this location.

Chris Isaak- fabulous to try to stir up local industry, marketing, federal money

Jay Burr- make flight incentive for session players

- making an album for \$20-30,000, want to be able to knock off tracks quickly
- so far, he has caught other musicians when they are in town for another project, and used them for tracks (e.g. Dave Sinclair)
- useful to have funding to bring in others
- pool is too small here, sometimes the best player for the project is not in this town, or the absolute best
- session players can lay down leads in 1/4 of time, resulting in less expensive to play tracks, less time for producer hand-holding, or telling players what to play

Dave Petkovich- 2 years ago, Jay brought in Indio to record a demo, now he’s back recording a full-length CD

V. Conclusions

People come to the Yukon to work with the people here, which includes studios, musicians and producers. Already, Outside artists are coming to work with local studios because they like what they hear, either on CD's, through personal professional connections, or when they visit a Yukon studio while they are playing in the Yukon. This is increasing over time, and 2005 shows a large jump in activity from Outside artists and projects. Most studio owners feel that this trend could be increased even further if travel costs weren't such a barrier.

At this point, the purpose of establishing this funding would not be to market to "tourist" recording artists for more "vanity" CDs. It would be to generate more possibilities with higher profile artists and producers from Outside, to take the studios that are already doing well to a higher level. This includes opportunities to bring in Outside producers and studio musicians who could offer training to Yukoners and improve local products. This type of funding would contribute to developing variety in the Yukon music scene, by making it more affordable for a wide range artists and bands to record here.

This funding has spin-off benefits to the Yukon over the long term. An artist may come here to do a gig, then fall for the Yukon, and make friends and connections that bring them back many times. Some even move here, which contributes significantly to the local music industry. The process is one of interchange of the northern culture with the southern, and some recordings may happen years after an artist first plays in the Yukon. The more quality recordings that are out from Yukon studios, the more likely Outside artists are to hear them and choose to record here.

Several studios mentioned the need for funding to bring in producers and professional studio musicians. This isn't a time for protectionism. It's an opportunity for locals to mentor with their own heroes, to take lessons, attend workshops, and to get Outside studio musicians onto more local recordings. Also, continuing to improve the local base of musicians and producers ensures that people who come here want to use Yukon studios and musicians because they are best for the project, not because they are Yukoners. Several studio owners expressed the opinion that we must continue to become known by the quality of our products, not by the location.

Studio owners themselves are the best marketing strategy for this program. Several studio owners indicated that word of mouth is their main marketing tool, and if they could back up negotiations with Outside artists with an incentive program, it would help bring those recording projects to the Yukon. Any producers, studio musicians, and recording artists who come here and work in Yukon studios then become part of the marketing "circle," and spread the word about the Yukon recording opportunities.

Although the focus of this paper has been on the four Yukon studios that are doing more work with Outside projects, building up Outside clientele will lead to spill-over or spin-off opportunities for smaller Yukon project studios.

The purpose of any funding program is the development of the industry. Local studio owners generally see a locations incentive fund as an opportunity to stimulate learning, exchange ideas,

and generate positive relationships between the music industry in the Yukon and Outside artists and producers. This can only lead to the improvement of the long term music industry, by developing local skills and reducing the perceived and real distances between the Yukon and the rest of North America.

VI. Recommendations

1. Look at establishing a Yukon Sound Recording Location Incentive Program similar to the one already established for Film, recognizing that the scale for a sound recording incentive would be much smaller.
2. Pilot the fund for three years, and track the use of the funding with a survey to studios, to ensure that it meets its objectives. These could be to increase the number of Outside recordings, as well as providing local training opportunities related to working with Outside producers, artists, and musicians.
3. Keep the process and rules for the funding simple. The travel costs are not the same as they would be for the larger crews involved in film projects, and a complicated process may be a deterrent.
4. Make the travel incentives specific to the project, without being contingent on using local (Yukon) studio musicians. The original YSTRIP outline gave MusicYukon the right to decide whether or not a project had to use a Yukon musician. In sound recording, this is often more of an artistic than an economic decision. Forcing the issue may compromise the objectives and spirit of the program. However, many Outside artists already choose to use Yukon studio musicians. Instead of being punitive with those who *don't* choose this, an additional benefit could be offered to those who *do* choose to use Yukon studio musicians. A list of Yukon studio musicians should be provided to any Outside artists considering recording here.
5. Use this fund to bring in producers and studio musicians from Outside. This constitutes a training opportunity for local producers and musicians, and increases the variety of music being recorded in the Yukon.
6. Work with MusicYukon to ensure that their funding programs do not overlap with the Locations Incentive Program.

7. Additional funds should not be spent on costly marketing. Currently, Yukon studios are marketed almost exclusively by word of mouth. Keeping funds focused on high calibre projects, with increasingly high profile artists from Outside, as well as maintaining training opportunities for Yukoners, will generate products that market themselves and the Yukon studios. Trade magazines may present an opportunity for inexpensive marketing of this program down the road. Studio owners generally feel that if it were available, they could market the program themselves through word of mouth and current channels.
8. Making the program known through current marketing channels used by the Film Location Incentive program, such as the Yukon Film web site, and MusicYukon web sites, would offer an inexpensive way to market the program.
9. Another opportunity for marketing would be through partnerships with current music presenters in the Yukon, such as the music festivals, bar owners, the Arts Center, and convention centers. To date, many Outside artists have established relationships with the Yukon and Yukoners through repeated trips here to perform. Offering Outside artists opportunities to tour Yukon studios while they are in the Yukon could lead to longer term relationships that result in recording at a Yukon studio down the road. This may take a few years, but it could result in a valuable long-term relationships. Furthermore, package recording deals could be established for touring bands to play at local venues, and record at Yukon studios. This is already being done informally.
10. View this fund as supporting a long-term process to develop relationships that will generate more top quality recordings and music projects coming out of the Yukon, by removing barriers that isolate the Yukon music community from the rest of the world.

Appendix I

Yukon Music Studio Survey Re: Proposed Locations Incentives Program February 2005

Studio: _____

Interview with: _____

Date: _____

Time: _____

1. Studio history

Date opened	
Total number of projects	
Types of projects (demos, full CDs, radio ads, other types of projects) i. Numbers of each	
Yukon projects completed:	
Yukon projects currently under production:	

2. Studio Specialty/objectives Main style of music; niche markets/specialties

3. Studio Size Size of band/scope of project that studio could accommodate

4. Current Marketing Practice to Non-Yukon clients

5. History of non-Yukon clients

I. Past/Completed Projects

1.

Date	
Artist/Band	
Scope of project (demo/CD, etc.)	
Size of band/number of outside musicians (total)	
Number of local musicians (instruments?) i. Hours per musician ii. Rates	
Total Revenue generated for local musicians	
Total Hours in studio i. Rates	
Revenue generated for studio i. studio time ii. engineering iii. production	
Additional project revenue in Yukon (photographs, graphic design, concerts, etc.)	
Additional revenue generated in community (hotels, meals, etc.)	
Total Expenditures/cost of project i. < \$5,000 ii. \$5-10,000 iii. \$10-15,000 iv. \$15-20,000 v. \$20-30,000 vi. \$30-40,000 vii. >\$40,000	
Funding sources/amounts	

Were expected results achieved?

II. Future/Projected Projects

Do you have any outside artists/projects lined up currently?

1.

Date	
-------------	--

Artist/Band	
Scope of project (demo/CD, etc.)	
Projected Size of band/number of outside musicians	
Projected Number of local musicians (instruments?) i. Hours per musician ii. Rates	
Projected Total Revenue generated for local musicians	
Projected Hours in studio (rates)	
Projected Revenue generated for studio i. studio time ii. Engineer iii. Producer	
Projected Additional revenue generated for project in Yukon (photographs, graphic design, concerts, etc.)	
Projected Additional revenue generated in community (hotels, meals, etc.)	
Projected Total Expenditures/cost of project	
Projected Funding sources/amounts	

6. In the past, what has made outside artists choose your studio?

7. What do you think would make an outside artist choose a Yukon studio?
-what other artists/bands/projects could you attract? How?

8. What kind of changes can increasing the number of outside artists coming to Yukon studios produce in this sector?

9. What would you like to see in terms of assistance in encouraging other outside artists to record in Yukon studios?

10. How can you use the funding to move to action?
Would this type of funding be useful to you?

Additional Comments:

Appendix II

Yukon Studio Survey Contact List 2005

Studio	Contact	Info (phone)	email
1. Caribou Records	Dave Petkovich	633-5063	caribou@yknet.ca
2. Old Crow Studio	Bob Hamilton	633-3273	www.caribourecords.com/ about.oldcrow crowrec@northwestel.net
3. Plughead Productions	Jay Burr	633-2518	plughead@northwestel.net
4. Seaweed Studios	Jim Holland	633-3125	jimholland@northwestel.net
5. Hillcrest Audio Services	Roly Mitton	668-6261 (h) 667-2600 (w)	tatamitton@yknet.yk.ca
6. Rainbow Recording Studio	Laurie Malo	668-3209	www.rainbowrecording.net rainbow@whtvcable.com
7. Scratch Music/ Northern Town Films Inc.	Daniel Janke	633-4806	northerntownfilms@ longestnight.ca www.danieljanke.com alton-janke@sympatico.ca
8. Blues	Chris Isaak	668-5088 (w)	
9. Music Yukon	Mark Smith	45MUSIC	