


NCRC43: The Urban Vacuum (FACTOR SESSION)

 Thu, 08/07 17:03PM · 57mins

Transcript

Unknown speaker 00:00

It's called the Urban Vacuum. And it's being presented by Sean Workentine, uh he's interim station manager at Met Radio 1280AM in Toronto.

Unknown speaker 00:11

I'll just read briefly from his bio here. Sean Workentine has been working in the campus community radio sector for over 10 years, beginning as a production coordinator at CKXU in Lethbridge, Alberta. He spent five years working as music director there, moved to Toronto to work as the program director at Met Radio in Toronto and is currently wrapping up his term as interim station manager there. He has been involved in music for much of his life from early beginnings in hardcore punk and later in the ambient and experimental genres of electronic music.

Unknown speaker 00:43

Please welcome Sean Workentine.

Unknown speaker 00:45

Thank you for having me. He's on the line but he's not here at the moment.

Unknown speaker 00:53

Go ahead, Sean. Let's begin. Hi everyone. Uh pleasure to have you. Um pleasure to be here. Um one little correction, it's uh 1280AM or one of the 2AM conferences in Canada which is kind of a unique uh challenge that

Unknown speaker 01:16

we are always learning from and stuff, so

Unknown speaker 01:21

anyway, um yeah, uh for like due to my history in uh smaller centers

Unknown speaker 01:34

Just before you get started, just one second. If you can speak a little bit louder, just for the people in the back, it's a pretty big room. You see your microphone and but yeah.

Unknown speaker 01:46

I was trying to make it come out louder.

Unknown speaker 01:53

One second, one second. Um input level increase.

Unknown speaker 02:03

I don't know if I have a good way to increase it, so I might just have to get close to the computer.

Unknown speaker 02:09

Is that better?

Unknown speaker 02:11

Yeah. Okay. All right, I'll do my best here.

Unknown speaker 02:16

Um anyway, uh I I come from uh a small town in the prairies. Um I first worked as a music director in uh Lethbridge, Alberta at CKXU there and uh these small centers present a lot of unique challenges to artists. Um even living in Winnipeg growing up near there, uh it was still a challenge due to the isolation and stuff too.

Unknown speaker 02:45

Um so being in Toronto feels very uh like there's the the world at my fingertips and um given a passion for arts and stuff. I'm not uh excited to kind of talk about this and uh hear what people have to say about it.

Unknown speaker 03:07

Uh let's start off with just really quickly as uh as we all understand uh I'd like to acknowledge we are sitting as the um station manager in uh in Met Radio in Toronto uh just acknowledging the traditional territory of the various indigenous peoples here, the nations of the Mississaugas of the Credit, Anishinabeg, Chippewa, Odawa, and Wendat peoples. Uh this region here is covered by the Treaty 13 with uh Mississaugas of the Credit and uh of course we all know highlighting the enduring relationship between indigenous people and the traditional uh territories and regardless where we are in Canada of course it's important to understand and acknowledge our homes were first homes to many diverse First Nations and Metis people.

Unknown speaker 03:57

All right. Um so again, um part of uh the goal here is to come away with an understanding of how to better serve artists in rural communities. And I I think also from my experience here in Toronto, there's always ways we can better serve artists everywhere.

Unknown speaker 04:17

In fact and um with that coming from music background, I'm also it's also a bit out of selfish curiosity as well. Um uh throughout this conversation uh I'd also love if people can think uh we're often talking and thinking of of artists in in the musical genre but I think there's a lot more to be uh discovered in other mediums too. So as we're going if you can also consider what um what other artist types uh could also benefit from these kind of conversations, these kind of uh challenges and uh from how we as radio stations can uh also serve them.

Unknown speaker 05:05

Um so uh according to the 2021 Canadian census uh there were 40,000, I think 40,000 41,500 approximately artists from uh the defined rural areas of Canada and um given our spread across the nation, I think uh radio has a lot that we can provide um and I'd love to discover that impact that a bit. Um can are so I'm also presuming there might be some artists in attendance here. Um am I able to get like a show of hands for how many people are artists attending?

Unknown speaker 05:56

Is that like three or four? I I see one or two there, three? Like six.

Unknown speaker 06:03

Six? Perfect. Okay. And then the rest are all radio station people, I presume?

Unknown speaker 06:08

Yes. Cool. Okay. So I think we'll be able to do this as uh collaboratively as possible, but um we'll see how we go here.

Unknown speaker 06:21

Um so recently I sat down with uh somebody from Lethbridge uh perhaps you know him, his name is Jess Jesse Northey. He's a performing artist formerly with uh a band called Jesse and the Dandelions and more more specifically lately just as Jesse Northey. Um of

course he's an artist, he is also the co-founder of Victory Pool, uh which is an artist uh management uh record label and uh he does other various things such as grant writing for artists and stuff too. So uh you can check victorypool.ca for more on that.

Unknown speaker 06:49

Um specifically though he he was working for a time after moving from Lethbridge, he lived in Edmonton working for Alberta Music and uh Alberta Music if you're unfamiliar is one of those artist uh supporting um organizations from the provin province. Um and he had a lot of really excellent insight about um a lot of what we hope to cover here. Um

Unknown speaker 09:30

One thing specifically is uh he noticed trends where lately and maybe post-pandemic uh or at a certain point in artists' careers when they get to a certain level, they might return to the smaller communities uh where it's cheaper for rent um if that's still a thing and uh then you know if they're touring for a lot of the time then they don't need to worry so much about the amounts they're spending.

Unknown speaker 09:57

Um but what he also noted was

Unknown speaker 10:00

until you're at that level

Unknown speaker 10:04

there are specifically a few gaps that uh weren't well we can potentially fill um

Unknown speaker 10:15

Alberta Music specifically, they would have little sessions, info sessions about what they do, what they can provide for artists and how they um how how they can support uh the

developing careers of young artists as well, and they would have these once per year in Lethbridge, Red Deer, and Grand Prairie, which are all of course smaller cities

Unknown speaker 10:38

but uh these were very regularly poorly attended, and so um they couldn't really invest more time in those places

Unknown speaker 10:47

and as a result, a majority of their concentrations went to uh Calgary and Edmonton where there's already uh a plethora of support and um artists and uh communities that work together in um very meaningful ways uh professionally

Unknown speaker 11:04

so he pointed out how a lot of these small towns need hubs and the small communities need uh somewhere that artists know they can go

Unknown speaker 11:16

um so with that I'd kind of like to pose a question to all of you um which I mean I've I've I'll be able to go into some of these but I'd love to hear um whether you're an artist yourself or whether you're a radio station that interacts with local artists

Unknown speaker 11:37

what are some of the biggest challenges that face artists in your community or that artists face in your community

Unknown speaker 11:44

um I don't know if does it make sense to do kind of a little uh breakout group discussion here if you want to just maybe chat with somebody next to you maybe come up with two or three of those and uh we'll kind of compare notes I'll give you like three minutes

something like that four minutes to chat together um just maybe note just two or three of the most challenge like the largest challenges that artists face and uh I'll leave it to that

Unknown speaker 12:30

Pardon.

Unknown speaker 12:32

Some of those slides are

Unknown speaker 12:36

a little bit harder to hear.

Unknown speaker 12:40

I'm sorry about that.

Unknown speaker 12:44

I'm trying to get them to

Unknown speaker 12:48

be a little bit clearer.

Unknown speaker 12:52

But some of them are just

Unknown speaker 12:56

a little bit more difficult to hear.

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Unknown speaker 15:46

All right everyone, do you hear me?

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Unknown speaker 20:00

as much as you can,

Unknown speaker 20:03

which at times can be detrimental to

Unknown speaker 20:05

uh, as well to your audience.

Unknown speaker 20:06

Um, the big difference again going back to that Venn diagram is uh,

Unknown speaker 20:10

in a in a city you can potentially hit the same number of people in one show

Unknown speaker 20:15

uh that you can in a year of a small town.

Unknown speaker 20:21

Uh, next up,

Unknown speaker 20:25

um, traveling, of course, accessing new audience uh requires investments of course of time

Unknown speaker 20:30

and of money. Um, and a lot of planning as well typically if you want to uh go somewhere.

Unknown speaker 20:35

The big detriment often is, you know, you go to the the big city and instead of getting paid

Unknown speaker 20:40

\$200 for your your show, that's all gas money, you know, whereas the local band might receive, you know, half that but they can invest that immediately into the band as well or the the musical musical project.

Unknown speaker 20:50

Um, again this might be a different one for other types of artists but I think it's uh,

Unknown speaker 20:52

it's an important uh challenge that um maybe we don't necessarily have the best way to uh

Unknown speaker 21:06

mediate or help, but I think it's a worth noting.

Unknown speaker 21:16

Um, with that of course the finances, of course the gas money.

Unknown speaker 21:19

Um, in addition to that application fees for festivals and application fees for um,

Unknown speaker 21:21

different organizations you might uh or artists might want to apply to. Um,

Unknown speaker 21:32

and then in addition of course rent, if you're renting a space or if you have a space in your basement paying uh for your rent. Basically making ends meet while trying to make a a run at being a career artist.

Unknown speaker 21:41

Uh, these are all challenges. Um, in addition to that, um,

Unknown speaker 21:48

uh what was the other thing I was noting.

Unknown speaker 21:50

It slipped my mind. Nevertheless, there's there's a lot of challenges of course that go with finances of course.

Unknown speaker 21:56

Um, again opportunities uh as mentioned when there are certain opportunities they tend to be in the the bigger regions or they're more accessible in the bigger regions.

Unknown speaker 22:02

Um, and so a lot of opportunities are uh what you make for yourself and uh so you come up with certain DIY scenes and uh bands supporting bands, things like that which is is always a great way to develop the career.

Unknown speaker 22:15

But uh you're limited generally in that way if you're sticking around your small town.

Unknown speaker 22:40

Um,

Unknown speaker 22:43

then I mean I I guess as I mentioned with artists moving back to smaller towns when they, you know, that as they can afford to, um,

Unknown speaker 22:45

there's oftentimes a lack of mentors uh people that are able to supply uh

Unknown speaker 22:50

knowledge and uh people that are able to guide young artists and uh developing artists and what they need to know.

Unknown speaker 23:00

And then of course with that just knowledge. It's really difficult to know what you don't know you need to know, right? And so

Unknown speaker 23:12

um, yeah, having the access to resources and

Unknown speaker 23:20

given that, you know, the the online community is pretty uh accessible these days uh I think there's still a lot that's uh needed in smaller communities.

Unknown speaker 23:35

Um, with that uh did anyone have other like challenges significant uh did you talk about other significant challenges that uh

Unknown speaker 23:37

might go beyond these um if anyone wants to shout them out to Eliza.

Unknown speaker 23:48

Um, maybe here we talked about this um

Unknown speaker 23:51

uh notion expectation that you'll perform for free or exposure.

Unknown speaker 23:59

No.

Unknown speaker 24:02

Yeah. I mean that that kind of goes to finances for sure. Um,

Unknown speaker 24:06

certainly that the smaller towns don't have the budgets that larger cities often have. Um, and so certainly yeah, exposure.

Unknown speaker 24:17

Yeah. Fine. If you could try to speak as loud as you can.

Unknown speaker 24:21

All right. Um,

Unknown speaker 24:24

I think you kind of touched on this in audience but uh competition between you and like other local bands or even non-local bands.

Unknown speaker 24:34

Were you to hear that term?

Unknown speaker 24:37

Yeah, I did. Is that is that a

Unknown speaker 24:40

I guess there it's easy to have resentment or um I guess like I guess for the limited spots is maybe what your what your might be a better way to think about this is like the opportunities are limited and therefore you almost have to pick and choose which artists uh are gonna get the opportunity and

Unknown speaker 25:00

Yeah, so I guess that uh would definitely play into things for sure.

Unknown speaker 25:10

Oh, yeah, go ahead.

Unknown speaker 25:12

Uh another thing that's kind of in the knowledge, I guess it's well, it's just like industry contacts that are um local and being able to like follow email, you do a lot of research as a like a rural beginner um musician to figure out who you need to contact and that takes a lot of your time to do that and then have the back and forth because you're uh trying to promote yourself.

Unknown speaker 25:38

And there might be we're just talking about like having a mediakit available that has everything you need, but uh everyone kind of has different requirements for what they need in a mediakit.

Unknown speaker 25:50

Sometimes you can have a mediakit that's like overfilled with so much that you don't need and then mediakits that, you know, sometimes I get sent music that is a wave file and we I only accept MP3s. We can switch the file type over a file format, but sometimes other places might not have the capacity or trying to process that and they'll never get back to you and you never get applied.

Unknown speaker 26:12

So it's just uh yeah, that kind of goes into the mentor, the knowledge, but just uh that I've noticed.

Unknown speaker 26:21

Yeah, of course. Yeah, that I mean the amount of time it takes to coordinate what you need what you need is pretty obscene when we have uh I mean we've developed certain um resources like Earshot distro and uh I also recognize that not everybody still not everybody is able to use that in our in our sector. So um yeah, it it's it's not easy and when people have specific correspondence requirements as well and yeah, absolutely a challenge and I mean this goes for radio but it goes for everything too like uh certain, you know, you might prepare this promo um write up and then some expectations or some some places might have an expectation for like a quarter of that. So you have to figure out different lengths of everything and so yeah, absolutely that's uh certainly a challenge and again that the time investment that you have to put into those things is pretty immense.

Unknown speaker 26:59

Um any others? Should I move on?

Unknown speaker 27:23

Uh one more. Yeah, this has kind of also sort of been maybe knowledge or opportunities but just when you have to wear all the hats, like if the most cost effective things to do everything yourself, um but you might not be really good at some of the things and so like it would obviously be more strategic to have a community where people who love to promote are doing that and people who love to do sound are doing that and you're dividing up the work, but if you don't have the pieces needed in your community, you have to do them anyway.

Unknown speaker 27:58

Big time. Yeah.

Unknown speaker 28:00

Being a a solo artist myself like that was always why would I I don't I don't need to apply for a grant that can allow me to, you know, visit a recording studio when I do the recording myself anyway. Um and I can invest that money in other things, you know. And so I totally I feel that and I feel also like that

Unknown speaker 28:19

contributed to a bit of like my uh own slight burnout of of trying to do it all, you know. So definitely having a community around you to to um point to people who want to develop those skills potentially or want to um or know you know, know how to better do some of those skills is uh again the mentors exactly and the knowledge for sure.

Unknown speaker 28:46

All right, uh I'll move on just uh quickly.

Unknown speaker 28:49

I guess a lot of the common outcomes is um for artists in a rural area, I I find a lot of people um they tend to, you know, give up the dream and they'll wind up, you know, working at a bank or a local organization or whatever and uh maybe do it as a hobby but never, you know, enable them they're never enabled uh to do more with their talents, you know.

Unknown speaker 29:20

And um those that are really driven and uh um do have that will to succeed often find that it's easier to do so by moving and that's where the urban vacuum title kind of comes from uh moving to the city and I think a lot of times it it results in a lot of um like a decline in cultural um diversity in a lot of uh similar communities as well. Um I never felt that I could succeed as an artist uh or even with interest in the arts in my hometown uh which is a small

Unknown speaker 30:00

small center um and would have to move to the city, you know, and even when I was living in Lethbridge I felt rather limited uh given

Unknown speaker 30:09

the amount of interest for especially being a niche artist, but um again the opportunities were elsewhere and so it it meant that I there wasn't a lot there for me. um Again with the acknowledging the internet has made things a lot different for a lot of people, but uh

Unknown speaker 30:29

yeah, it definitely results in uh that. So all right. radio station folks, I have a question for you and uh if you want to I guess gather together again. If you're an artist, maybe if you're familiar with uh the radio stations in your community or the any any radio stations um if you have experience with them otherwise uh if you want to discuss these questions here.

Unknown speaker 30:55

Um what are some ways that the radio stations have been active to address these or other challenges for artists um these can be a variety of ways. I know I know like uh a lot of stations do live uh live sessions or um you know, just simply playing artists but I'm I'm maybe thinking of other ways um and maybe I'll give a quick example. um Our our radio station has had a

Unknown speaker 31:24

a few community partnerships and we did some some panels in Toronto with a local arts focused organization that basically rounds up uh arts um opportunities, jobs, uh grant uh application deadlines, all these things and they present them in a monthly newsletter and we we partnered with them to present a workshop uh in which it was focused on

Unknown speaker 31:54

grant writing for artists and so we got to co-present that with this group and that was a great way to kind of a um provide some support for local artists but also um you know,

introduce ourselves to artists as well and uh let them know that we're here, we're interested in uh sharing their stories, sharing their works as well. Um and then a second secondary example is um

Unknown speaker 32:26

uh what was it? Well, anyway, um oh uh a secondary one was that um working with um a local art gallery that uh they were doing a an exhibition that was audio focused and we got to co-present the audio works both on the radio and uh promote the exhibit um in uh kind of a companion uh podcast series to the exhibition at the gallery and uh this was a kind of a unique opportunity of course, but uh quite a cool one to be able to connect to again the art uh arts community in a slightly different way and promote in a slightly different way as well ourselves uh to artists. So um yeah, there's also the question here, what are some simple ways that small centers could potentially provide better support as well. So uh I'll let you break into those groups again and if you want to discuss these for another five minutes uh again maybe things that your radio stations have done or that you've seen other radio stations do and uh yeah, this is the brainstorming part, idea share part. So I'll leave you to it for uh five or ten minutes.

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Unknown speaker 40:00

All right, that's attention.

Unknown speaker 40:03

Cool. Um, I'd love to hear if anyone had some uh unique examples. I'd love to hear a couple of those if you don't mind.

Unknown speaker 40:12

Please, please.

Unknown speaker 40:16

Um, so I feel like a lot of the issues that we're going over have to do with lack of space and resources within the community, which isn't something that tiny radio stations can always solve. But two things that I really love to do for smaller centers, if I please still have ideas, they're fantastic. Uh, they're not my ideas, I've stolen them from somebody else. It's a promo exchange number one, so if um for bands who are touring anywhere in Nova Scotia, any kind of thing, if they'll, they can send us a PSA and we will play it for free in exchange for our logo on their poster. So that way we're getting rid of the uh pay barrier for exchange for promo. We'll do it for anybody, for anybody, for any amount of time. I've played uh PSAs for months at a time and they've worked quite well. And then another thing that I really like doing, as much as it's a lot of work, is that when we have shows, I do all of the work and the bands for show up and play. So I will book the venue, uh book the sound tech, do the stage plots, do all of that sort of work. And so then the only thing that the bands have to do is show up and play. So it takes up a lot of a lot of the load of that from them. Um, just sort of trying to make it easier for them to do their thing as sort of my bulk, since I do not have a dedicated space for them, I might not have a recording studio. I yeah, I'm trying to take off some of the weight.

Unknown speaker 42:34

Anyone else? Um, that was one I heard from the gentleman to my right, Tom uh from the Smiths PC. Um, an idea of sister cities but rural and maybe not super far afield, but like far enough that you haven't saturated that market with your music. They don't know your band or whatever. Um, but but close enough that you can reach reach into the crowd on your gear without compromising your your revenue and so on. So like rural sister cities. That can cross uh promo generate that.

Unknown speaker 43:12

And say from the artist standpoint, if I'm coming from a smaller place and not going to a big city where there's a ton of options, I won't know who's saying and this radio station might have done that work. Like if I know their priorities are going to be around accessibility and inclusion, then they're good resource for asking who's a safe promoter, where's a safe venue. And it can help me narrow down kind of like give me like a sort of radio ally in that space to get in there.

Unknown speaker 43:53

Yeah, great.

Unknown speaker 44:00

I think I think that's all.

Unknown speaker 44:04

Okay.

Unknown speaker 44:07

Yeah, thanks for those. Uh,

Unknown speaker 44:09

I know there's there is a um in Manitoba, there's I I think it's called the Home Routes, was it? The little touring circuit where they uh arrange um artist tours to people's homes and have these little one-off shows um as a little circuit as well. Um, and I always thought that was a lovely idea. Um, and I think I I tried to arrange something like that with Ontario a few years back and uh didn't quite turn out how we would have hoped. But nevertheless, um could be something to re-explore. I I also like the sister cities idea kind of um exactly touches on that. Um, okay, uh I don't think we'll necessarily need to break out, but uh for artists in the room, um out of curiosity, uh if you don't mind sharing, um have you utilized radio stations for support at all? I mean obviously for airplay, but uh otherwise. And then um more specifically, uh do you how do you think radio stations

could better support you and other artists in your community? Um, that's something I'd love to get an artist perspective from.

Unknown speaker 44:50

I would say being in a small town and I have worked with a local station as an artist and very supportive of the music that I present for myself and other artists that I produced. But if he were we're talking about this collateral, the sister and if he could maybe reach out to stations in neighboring communities, hey, there's a great new artist. This is something I want you to listen to. I mean again we're talking about radio station owners that do everything and they're running themselves ragged because there's just no hours in the day. I think in a perfect world, if you had one personnel say, oh, new talent month, we got six new great artists here for Albany here and our Courtney. Though that's what I would like to see is that kind of collaborative effort to leapfrog from station to station who knows how far it could go.

Unknown speaker 46:09

Yeah, definitely. I think this is also something we we had discussed in the past and maybe it kind of uh the reason it was a bit resource intensive perhaps, but we had also discussed um kind of like a national share where one artist or one radio station adds an artist, then all the stations could potentially access it. Um, and I don't I don't know where things are at with that these days, but um that that would go a long way. I know in the past I I think it's a bit of a dead platform nowadays, but in the past there was also a music directors Facebook group. Um, and uh that was a great way to like, you know, promote the local artists that were doing good things too. Um, just as easy as somebody starting that up, so um radio stations go to it for sure. I mean I can I can also get a kick started but um

Unknown speaker 46:50

Yeah, cool. Um, any any others there? Um, hi, my name is Ignis Famajo. I'm an artist. I've asked um the local radio station CHLR here to write me letters of support when applying to grants. They've come through with that, so that's um been nice. As for how I think radio stations could better support artists, just like maybe coaching them a bit about like getting on like the top 30 list, just like a little piece of advice, like a sentence or two. I think that could have a a big effect. Thanks.

Unknown speaker 47:40

Yeah, and um, Jenny, go ahead. Um, I've gone to radio stations to get uh help finding a local that makes sense with me. But like because if I do the Googling or whatever, whatever go on like social media, it often reinforces the same man in each town. Like the more gigs they have, the easier they are to find. Whereas I'd rather be partnered with somebody who makes sense with me or like could use the show will draw new people or

Unknown speaker 48:08

Young people, like, the radio station might have a more creative solution or a more suitable one that would make for, like, a better, more fun show for me and not just the same over and over again.

Unknown speaker 48:35

Okay, um, I guess I'm about to propose something, something simple, I think, and that I think could be rather effective. But uh, I also would love to hear how do you get this knowledge to artists?

Unknown speaker 48:49

Um, I feel like there's often a gap, like, even especially in the big city where there's lots of, um, options. Um, in a small community, I think it's easier as a radio station for people to know that, oh, you know, that's the place to go to as the hub. But um, what is the best way to get knowledge to artists these days with the, like, fragmentation of media um, and uh, you know, the challenges of just even communicating with artists.

Unknown speaker 49:05

Um, how, how would you recommend going about sharing knowledge to the artists?

Unknown speaker 49:14

Yeah, there is the, I mean, there is the contact page on Earshot online and I guess there is a bit on, on distro as well. So yeah, they're there, but I think you're right, they're a bit uh, buried perhaps, but okay, cool, thank you for that.

Unknown speaker 49:32

Um, all right, I'm gonna propose something that I think all stations could do relatively easy, um, and this is just everybody jumping on board to post on their website and potentially on the artist website too, just an artist info package that has the details that radio stations would want.

Unknown speaker 49:54

But in addition to that, um, other things that artists would need and I think hopefully we can, you know, strike through some of, some of the um, coaching that would need be not just to get airplay on top 30, but in addition, you know, some of these um, other challenges that they face. So uh, what this would require is uh, I mean, a good understanding of the contents.

Unknown speaker 50:19

Um, so there's obviously some universal details that we could share um, for artists in general and then there's likely, very likely a lot of regional and provincial details as well. And um, yeah, I would just love to work a little bit collaboratively to put something together um, that we can all just agree to share, you know, modify slightly as, as needed for our locations, but have as a host, you know, that artists can find across Canada and uh, that you know, we can be a better, a simple better hub uh, for artists in general. Um

Unknown speaker 51:06

There we go. Yep, host on NCRA and all radio stations' sites. Um

Unknown speaker 51:14

So um, I mean, I'm happy to get the ball rolling. I'd, I'd love to have like from radio stations a little bit of a

Unknown speaker 52:12

pledge uh

Unknown speaker 52:14

that there might be some um you know time set aside just to, you know, develop the local regional materials that might be beneficial, but then also just to have this on the web, on their websites

Unknown speaker 52:37

um I I mean there's this sound of interest

Unknown speaker 52:41

Yes

Unknown speaker 52:42

Yeah cool let's do it

Unknown speaker 52:47

Let's do it

Unknown speaker 52:48

um as a as an a resource to everybody here um

Unknown speaker 52:53

uh the I have a I have a list of websites which I can share as well, but uh these are just some absolute go-to websites that I think artists should know um there's of course the Earshot distro site on there um but the the um

Unknown speaker 53:03

former music director of the music festival Sled Island uh festival in Calgary put together this amazing music resource site called trickledownmusic.ca uhl highly recommend everyone visit that. It's got honestly everything that an artist might need.

Unknown speaker 53:30

Uh, as far as music's music is goes, um, from, you know,

Unknown speaker 53:36

pressing an album to the production of it, um, both uh the audio and uh physical.

Unknown speaker 53:43

Uh, it has, you know, how to make a music video, how to pitch it to radio stations, how to build a tour and everything.

Unknown speaker 53:50

It's it's amazing site full of knowledge and uh,

Unknown speaker 53:53

I think our every artist benefit would benefit from visiting that, um,

Unknown speaker 53:57

no matter where you're at in your career potentially.

Unknown speaker 54:00

Um, I always always I always went recommended artists check out the blog at sonicbids.com, which is still

Unknown speaker 54:06

it's still online uh although it's not as active these days.

Unknown speaker 54:10

Um, but it was, you know, it'd be top ten things artists need to do to whatever, which always sounds dumb a bit

Unknown speaker 54:16

if you're reading the headlines, but actually they're really great.

Unknown speaker 54:25

They're written by experts in the fields and so I always like

Unknown speaker 54:26

I always made a point meant to check out what their latest ones were when it was when it was uh publishing really regularly. But it's still a great resource looking back now. um uh then uh Victory Pool I put there because that's uh Jesse Northeast's site as well.

Unknown speaker 54:34

I'd like to, you know, just direct—I'm sure he'd be happy to chat about any of this with with anyone as well if you reach out to him.

Unknown speaker 54:47

And then uh from him uh I also got these other newsletters which are very informative.

Unknown speaker 54:54

One is the Music Managers Forum of Canada and their newsletter has uh you know all these upcoming opportunities uh deadlines for grants and things like that.

Unknown speaker 55:05

As well as the cimamusic.ca uh newsletter uh that is the uh Canadian Independent Music Association I believe.

Unknown speaker 55:09

And uh that's another great resource for, similarly to the MMF Canada newsletter. Um if you have any others, feel free to shout them out.

Unknown speaker 55:15

我不这么认为。

Unknown speaker 55:16

好吧，至少这是一个开始。嗯，

Unknown speaker 55:23

我很想听听你对此的看法，并可能开始着手一些我们可以共同分享的工作。

Unknown speaker 55:32

因此，我将弄清楚如何通过NCRS或NCRI的通讯或邮件列表与大家沟通，

Unknown speaker 55:39

否则，艺术家们，如果你有兴趣，我总是乐意聊聊这些书呆子般的東西。

Unknown speaker 55:45

所以，请随时联系我。你可以在Sean@metradio.ca找到我。

Unknown speaker 55:54

是的，希望我们至少能做到这一点，但我希望能继续对话，看看我们还能如何支持艺术家。所以，

Unknown speaker 56:01

非常感谢您的时间和参与，我希望度过一段美好的时光。