

# REMY SHAND: CANADIAN SOULMAN

## *Introduction*

Remy Shand is a 24-year-old musician from Winnipeg who has struck it big—a big-time record deal. His debut album, recorded in the basement of his parents' home, was passed around to friends and acquaintances for feedback. Before he knew it he had a record deal with Universal Music Canada and had signed a contract with Motown in the United States. He is the first Canadian ever signed by Motown, and it appears his album, *The Way I Feel*, is going to do very well. The album debuted at No. 1 in Canada, unseating Alanis Morissette. In the U.S., a market few Canadians have been able to successfully crack, the album debuted at No. 39, with 30 000 units sold on little more than word of mouth. One month later, in April 2002, over 270 000 units had been sold and the album was in the Top 40.

An eclectic and very talented musician, Shand plays over a dozen instruments and wrote, produced, performed, and recorded the entire album himself—winning major-label contracts in both Canada and the U.S. with his first recording and almost no touring. Shand is unusual in that in an industry that carefully packages and markets its performers' images, as well as their products, he seems to be succeeding on sheer talent alone. He was signed to his record deal after his album was finished, not before; there was no advance cultivating of his image. A fiercely independent artist, he directed Motown to leave his original basement recordings as they are, which it did. Exerting such control over one's work is unusual in the music business, especially in the U.S., where other Canadian groups have faded

away after their first commercial success.

The intense competition and often ruthless marketing cannot be underestimated. More than ever before, major label companies are struggling with declining sales as the public turns away from “megastars” who have traditionally generated the bulk of profits for the companies.

Given the difficulty of winning recording contracts with the major labels, more and more artists are releasing their albums independently, something fraught with a great deal of financial risk.

Remy Shand, like many Canadian artists, is exceptionally talented, but the fact that he has been signed in the U.S. is the key to his big break. Although the Canadian music industry is thriving, once again we have an example of the impact of living next to an economic and cultural giant. And this is why financial assistance is available to fledgling artists through such programs as the Canada Music Fund, FACTOR, and BAND AID. In addition, Canadian talent is applauded and celebrated each year through the very popular Juno Awards.

Some of the best-selling musicians in the world are Canadian. Superstar status has already been won by artists such as Shania Twain, the biggest female country crossover artist in the world, and Céline Dion, the top-selling solo artist in the world. Musicians like Nickleback, Sum 41, Nelly Furtado, Diana Krall, and Carolyn Dawn Johnson are also predicted to reach the same level of international recognition. There is every indication that Remy Shand will also join this illustrious group.

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## ► *An Unlikely Star?*

There is a chance that you may have heard of Remy Shand; but you could also be forgiven if you have not. After all, his debut album was only released in the middle of March 2002. He is therefore relatively new to the music scene, and is just starting to enjoy widespread exposure. In addition, his brand of music (soul) is not really considered to be mainstream. However, whereas rock, pop, and even country continue to generate the most music sales, soul music has been around for a very long time and continues to influence a lot of popular music and musicians. In fact, rock has its roots in soul and rhythm and blues.

Being Canadian, Shand faces the same daunting challenge that other Canadian artists face in getting established in a cultural industry that is in many ways dominated and overshadowed by the United States.

### **Rave Reviews for Remy**

Despite the fact that his debut album was released in March 2002, in many circles Shand is already becoming a household name. That is because a lot of people are talking about the young musician who wrote every song, played every instrument, and recorded and produced every track on *The Way I Feel*. It should be noted as well that his album debuted at No. 1 in Canada and already has sales approaching platinum (one million units). This is very rare in Canada, unheard of for a rising star. As well, Shand had the No. 1 video on Much More Music the week of April 19, 2002, for his single “Take a Message.”

### **What’s He Got?**

As you watch this *News in Review* report, play the role of a record company executive. Watch and listen carefully. Create a list of the musical, audience appeal, and marketing strengths of this young artist. Why would you sign him to your label?

### **Follow-up Discussion**

1. What qualities does Shand possess that may make him appeal to a wide audience?
2. In what way is Shand indicative of a new generation of musician in a music marketplace that, like many other industries, is becoming increasingly global in nature?
3. Will success spoil Remy Shand?

# REMY SHAND: CANADIAN SOULMAN

## *Discussion, Research, and Essay Questions*

- 1. Some of Remy Shand's biggest influences were Marvin Gaye, Stevie Wonder, the Isley Brothers, Ann Peebles, Sly Stone, and Steely Dan. Conduct research into at least two of these artists to try to get a feel for soul music. Most libraries will have CDs of these artists, and there are Web sites dedicated to each artist.
- 2. Shand reports that the music he listens to today is by artists such as D'Angelo, Erykah Badu, Maxwell, Shelby Lynne, and Macy Gray. Listen to a couple of these artists and compare them with the influential soul artists listed above. How has this musical genre changed over the years?
- 3. Canadian rap artist Jelleestone has said that Canadian record companies really have no idea how to promote hip hop artists. Why do you think record labels in the United States do a better job with this genre of music?
- 4. The music business has a reputation for being tough. Two Canadian groups that might well agree with this are The Matthew Good Band and Tariq. Matthew Good's first U.S. label shut its doors the day they started recording. After that, Universal Canada tried and failed to get them a U.S. release. Tariq had a record deal early in his career but was released from his contract with EMI Music Canada in the late 1990s. Both of these artists' stories have happy endings, however. Find out what happened to The Matthew Good Band and Tariq and write a short commentary on their trials and tribulations in the music business.
- 5. A July 28, 2001, article in the *Montreal Gazette* by Chuck Philips reported that the *Billboard* magazine charts in the United States were rigged. The various *Billboard* charts are seen as the "Bible" of the music industry, and artists' placements on the charts has an enormous impact on the sales of their records. Philips reported that major record companies were hiring outside consultants to manipulate the sales numbers. Apparently, independent retailers received free merchandise if they agreed to swipe certain CDs numerous times over bar code scanning devices to make it appear as if multiple copies of the CDs were being sold. If this report is accurate, what ramifications does this have for the music business? Conduct your own research to determine what additional information has been published about this scandal.
- 6. Just as music videos became the "must have" tool of musicians in the 1980s, Web sites have become the "must have" tool of the 1990s. Most artists now have their own Web site or a fan Web site dedicated to spreading the word about their music. Visit the Web site of your favourite artist. Prepare a brief oral report on the following: what mood is the Web site trying to set with colour and visuals? Does it look like a lot of time and money have gone into the site or is it fairly simple? Is the Web site selling merchandise or just giving information? What are the best features of the site? What is the overall purpose of the site?

# REMY SHAND: CANADIAN SOULMAN

## *The Canadian Musician Abroad*

Remy Shand's success and current exposure are not limited to his home country. In addition to his record contract with Universal Music Canada, Shand signed a record deal with Motown in the United States. He is the first Canadian ever signed to Motown. People have joked that the Universal deal could be the kiss-of-death for Shand, as many Canadian artists who have signed to Canadian labels have often been unable to break into the U.S. Only Sarah McLachlan, Céline Dion, Bryan Adams and soulDecision have been able to generate significant U.S. sales after signing with Canadian labels. Bands such as Our Lady Peace, The Tragically Hip, Wide Mouth Mason, and The Tea Party, although successful in Canada, have not been able to crack the U.S. market.

It is a harsh reality for most Canadian musicians that they will almost never be as famous and successful as U.S. artists, especially if they wish to express in their music a distinctly Canadian perspective. As is the case in other cultural industries, like film, television, and publishing, U.S. pop culture tends to dominate the market and consequently influences Canadian tastes and buying trends here at home. There are many reasons for this, among them the fact that the U.S. music industry has a lot more money to spend on promoting and marketing its artists and their records than do their counterparts in Canada. And because we are living in an electronic borderless world, pop culture is increasingly a transborder phenomenon.

### **Canadian Cultural Awareness**

How well do you know Canadian artists? From the following list, identify the Canadian musicians. (You will find the answers at the end of this section.)

Deborah Cox, Shaggy, Sum 41, Kid Rock, The Barenaked Ladies, Enrique Iglesias, Sloan, The Dave Matthews Band, Moist, Destiny's Child, Crush, Eminem, Nelly Furtado, Counting Crows, Bruce Cockburn, The Moffats, Jann Arden, Swollen Members, Neil Young, Joni Mitchell, Rush, The Matthew Good Band, Nickelback.

### **Measuring Greatness**

In cultural terms, how do we define greatness? What makes a good artist become great? It is not an exaggeration to say that great things are now expected of Remy Shand. As a class, brainstorm a list of criteria for greatness in the pop music world.

### **Marketing Greatness**

Although most successful recording artists are very talented, their success is also the result of excellent marketing by their record companies. When you market anything you focus on the strengths of the product, and you try to make your product as appealing as possible so consumers will buy it.

## A Hot New Star

How would you promote the talents of Remy Shand? How would you write a media release about him and his work? Watch the video again and then, working with a partner, compose such a promotional document. Give it an effective title. Your piece should be about 150 words.

Post your media releases and compare yours with those created by your classmates. Then examine the following media release from Remy Shand's record company, Universal.

'Fresh' is an overused (and usually exaggerated) description of a lot of new music. But sometimes, once in a while, it actually applies. Well, fresh is definitely one way to describe Remy Shand's debut album, *The Way I Feel*. Remy, 23, recalls the masters of soul with an uncanny authenticity that sometimes sounds as if he'd actually collaborated with the icons of his childhood: in the lush, jazzy Stevie Wonder- and Marvin Gaye-influenced flow of the title track; in his loving evocation of Memphis R&B in "The Colour of the Day" and "I Met Your Mercy," and in the literate neo-classic soul vibe of "The Mind's Eye" and "Looking Back on Vanity." As a songwriter, singer, multi-instrumentalist and self-producer, his work is at once accomplished and, yes, fresh. Deeply rooted, yet original. Here's an artist who attacks the boundaries of R&B, pop, and alternative with his own timeless fusion, as undeniable as it is unconventional.

## Follow-up Discussion and Activity

1. In your opinion, when can marketing interfere with a musician's work?
2. How can you as the consumer differentiate between Remy Shand and the marketing of Remy Shand?
3. The Internet is a very effective direct marketing tool. Visit [www.motown.com](http://www.motown.com) and locate the page devoted to Remy Shand. How does this Web site make you more aware of this artist? What are the key marketing techniques incorporated into it?

## The Canadian Artists Test Answers

Deborah Cox, Sum 41, The Barenaked Ladies, Sloan, Moist, Crush, Nelli Furtado, Bruce Cockburn, The Moffats, Jann Arden, Swollen Members, Neil Young, Joni Mitchell, Rush, The Matthew Good Band, Nickelback

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### *The Booming Canadian Music Scene*

Although Remy Shand is receiving a great deal of attention these days, he is not the only Canadian enjoying success. In fact, the Canadian music industry has never been more successful, both here and abroad, all of which translates into big record sales. In your opinion what is the principal factor that contributes to the success of the following?

Nickelback has become the hottest Canadian band in the United States right now. A rock foursome from Hanna, Alberta, their single "How You Remind Me" hit No. 1 on the *Billboard* charts in the U.S. in 2001 and enjoyed frequent rotation on MTV's Top 20. Nickelback is only the second Canadian act in history to produce a No. 1 hit in the United States. (The first being The Guess Who with their single "American Woman" in 1970.) Nickelback's first album, *The State*, has achieved gold sales in the U.S. (500 000 copies) while their latest album, *Silver Side Up*, has hit platinum (on million copies), selling well over 100 000 copies per week. Surprisingly, Nickelback was turned down by every Canadian record label they approached, eventually signing with Roadrunner, a small U.S. company. But they have not been ignored by fans at home. Their album stayed in the No. 1 spot for weeks, and at the 2002 Juno Awards the group took home awards for Best Single, Best Group, and Best Rock Album.

Sum 41 is a punk-metal band from Toronto. Their album *All Killer No Filler* has sold more than 1.5 million copies in the U.S. Their first single and video, "Fat Lip," has received frequent rotation on play lists across North America. The band landed on the cover of both *Spin* and *Rolling Stone* magazines in 2001 and performed on the high-profile television show *Saturday Night Live*. Although they were beat out for a Juno in 2002 by Nickelback, big things are expected from the young band as they remain in the Top 10 of MTV's *Total Request Live* countdown. Ironically, Sum 41 was also turned down by every Canadian label they approached. They received five U.S. offers in no time, however.

Nelly Furtado is a 21-year-old hip-hop singer and songwriter from Victoria, British Columbia. Her first album, *Whoa Nelly*, was released to critical acclaim in both Canada and the United States, and it remained on *Billboard*'s Top 40 for over 40 weeks. She has received considerable media attention, including articles and reviews in *Spin*, *Rolling Stone*, and *Vanity Fair*. She is one of the few Canadians to ever win a Grammy, which she did for her single "I'm Like a Bird." She continues to enjoy success at home and has now launched her record in Portugal (where her family has roots) and other European countries.

Diana Krall is being called the greatest jazz singer on the planet, after struggling in small Los Angeles clubs for 10 years. Krall's latest album, *The Look of Love*, made its debut in the No. 9 slot on the *Billboard* Top 200 albums chart. This was unheard of for a jazz record. She also topped the magazine's jazz albums list and *Billboard*'s Internet sales chart. Her 1999 album went platinum in the United States and won her a coveted Grammy for best jazz vocal performance in 2000.

Carolyn Dawn Johnson is considered to be a true country star. The Alberta-born singer-songwriter received an unprecedented 10 nominations for the Canadian Country Music Awards in 2001. And she was the lone Canadian nominated in 2001 for an American Academy of Country Music award. Her album, *A Room with a View*, topped the Canadian country charts and cracked *Billboard's* Top 10 country list. Although she spent last summer touring with Reba McEntire and Martina McBride, she still has a hard time looking at herself as a success. In a perhaps typically Canadian fashion, she says, "I'm on the edge. . . . It could go away tomorrow. I have a lot of building to make sure I stay around."

The Barenaked Ladies have been performing for a number of years and finally broke into the U.S. market in 1998. Their album *Stunt* and its No. 1 single "One Week" resulted in quadruple platinum sales. Their latest release, *Maroon*, garnered them a Grammy nomination for the single "Pinch Me." They were the hosts of the 2002 Juno Awards, for which they have received rave reviews. Although originally dismissed as a band that was not to be taken seriously, they have proved their critics wrong and have gone on to release eight successful albums and have garnered numerous Juno awards.

And then there is: Shania Twain who in 2001 was named top female country crossover artist in the world; Céline Dion, still the top-selling solo artist in the world; Sarah McLachlan, an influential force in North American pop music and a major role model for aspiring female performers; and Allison Crowe whom critics have called "the next big thing."

### **Follow-up Activities**

1. Identify a Canadian musical artist not mentioned here that you think has major potential. Explain your choice.
2. From the list below, prepare a short report on an older Canadian artist who has been a major success in the music business: The Guess Who, Bachman Turner Overdrive, Rush, Bruce Cockburn, Joni Mitchell, Neil Young, Paul Anka, Gordon Lightfoot, Jane Siberry, Bryan Adams, Liona Boyd.

# REMY SHAND: CANADIAN SOULMAN

## *The Major Record Deal*

Landing a record deal with a major label on his debut effort puts Remy Shand in a league of his own; few artists have been able to achieve such a feat. Why is landing a record deal with a major record label so important? Does it really guarantee success?

In the past it certainly seemed that a deal with a major label meant that an artist would be catapulted toward fame. Powerful record labels acted as gatekeepers to the industry, fashioning musical tastes and grooming the careers of rock stars through their marketing machines. Often marketed as superhuman, these stars were whisked around in limousines, provided with the most luxurious suites to stay in while on the road, and had their every whim catered to. In exchange for this investment in the artists the labels cashed in on huge record and ticket sales.

But there are drawbacks to signing on with a major label. One of these drawbacks is the artist's loss of control over his or her musical product. In such a deal, the artist no longer owns the rights to his or her music; that right is transferred to the record label itself. Record companies argue that this is only fair because they spend enormous sums of money promoting and marketing an artist with absolutely no guarantee of a return on their investments. If an artist's CD fails to sell, it is the record company that suffers the financial loss, not the artist. But when ownership of their music is turned over to the record company, artists also lose control over many aspects of the music itself. Record companies have been known to change musical arrangements and to overrule artists when it comes to the choice of which songs are to be released as singles. So far, this has not been an issue for Remy Shand. He asked Universal and Motown not to tamper with his songs and they did not. *The Way I Feel* was released the way Shand recorded it.

In addition to the loss of control over their musical product, a contract with a major label often results in artists even losing control of their own image. The label itself decides how the new artist will be most successfully marketed, right down to the artist's hairstyle, colour scheme, and clothing. The label controls the artist's access to the media, writes the media releases, and determines the length and itineraries of tours.

An example of the way the major labels work can be found in the 2001 National Film Board documentary *Dream Machine*. The film traces Edmonton-born singer Roberta Michele from the time she signs a recording contract with Sony Music in October 1998 until the release of her album in April 2001. Viewers get to see Sony's "image-management" meetings and watch how Michele is prepared by Sony image-makers for her photo and video shoots. The director of the film, Su Rynard, ran into some trouble with Sony employees while trying to complete her film. The most difficult moment for the filmmaker came following Michele's "graduation" from the recording to the marketing stage. From this point on, the marketing people at Sony were very reluctant to allow the director to continue shooting. But the film was completed and clearly depicts the underlying assumptions of corporate culture; "You will be something if we make you something." Such values can have a negative impact on artists. They can create a world that can be very lonely for artists, and, as was the case of Roberta Michele, can lead them to question: "Is who I am enough?"

## **Tough Times for the Major Labels**

The issue of the business of music is further complicated by the fact that the labels themselves are facing tough times. Today, music giants like EMI, Universal Music, Sony, and BMG are struggling to respond to a changing market. Sales are down globally by just over one per cent but down by over four per cent in North America. That translates into millions of dollars. Another major change is that major rock groups no longer control the largest portion of the market. Former big names and big sellers like John Mellencamp, Rod Stewart, Cher, Mick Jagger, Janet Jackson, and Michael Jackson all experienced some of their weakest sales ever in 2001. The market has been further fragmented by the rise in hip hop and urban music sales. This is a major change for the big labels whose revenues used to be generated by a relatively small group of rock stars. For example, the *Billboard* charts for the last week of January 2002 showed that top-selling albums were by groups like Creed, Linkin Park, Nickelback, Ja Rule, Nas, and Shakira. Long-established bands like Pink Floyd, Madonna, and Rod Stewart were way down the charts. Declining sales have resulted in a number of high-profile artists being dumped by their labels—most notably Mariah Carey, Rod Stewart, Sinéad O’Connor, Van Halen, and David Bowie. Other artists are suing the major labels to be released from what they call their indentured servitude or “slavery” to the big companies. Specifically, artists like Courtney Love, Sheryl Crow, and Don Henley are fighting to prevent the major labels from insisting on long-term contracts. But because of the money they invest in an artist’s career, the major labels want to retain the right to sign artists to long-term deals and also the right to terminate artists when they see fit.

But despite the problems that can be associated with the major labels, most artists want a shot at such a contract.

## **Follow-up Discussion**

How would you advise a young musician in search of a contract to approach a recording company?

## REMY SHAND: CANADIAN SOULMAN

### *The Indie Scene*

For those artists who cannot get a major record deal, or who do not want one, the independent music scene provides a viable alternative. More commonly called the indie music scene, independent artists record, release, and distribute their own product. Of course this can be an expensive proposition. Without the marketing machines of a major label it is difficult for independent musicians to get radio stations to play their songs. And without the exposure radio play provides, it in turn is extremely difficult for these musicians to sell their material. But on the plus side, artists retain much greater control over their work, often are able to remain more “true” to themselves, and the indie music scene is becoming more and more accepted every day.

While some musicians turn to the independent scene because they cannot land a deal with the major labels, most are there by choice. Indie musicians tend to scoff at corporate sponsorship and feel passionate about staying true to their music. But others realize that to make a living, even one as basic as simply paying the rent and putting food on the table, sometimes requires doing business with large corporations. For example, the indie band Apples in Stereo had been playing together for about eight years when they got a phone call in 2001 from a friend in New York asking if the band would allow Sony to use one of their songs in an advertisement. The band would receive (US) \$18 000 if they agreed. For the Apples, a band that had released all three of their albums for the independent label SpinART, selling 20 000 copies apiece, the fee would mean more money than the band cleared in a year of touring and recording. After talking to friends they agreed to the offer and all of a sudden became part of the corporate music scene. Although they were aware that hard-core fans would feel they had sold out, they felt that since they had already written and recorded the song on their own, without any outside influences, they could live with the deal. But this is just one example of the fine line that many indie artists feel they have to walk.

One successful Canadian group that has had experience with both a major label and the indie music scene is the Cowboy Junkies. The haunting vocals of Margo Timmins launched them into the spotlight with the release of their 1988 album *The Trinity Sessions*. Recorded for a mere \$250 in a 14-hour live session at Toronto’s Church of the Holy Trinity using a single microphone, the album went on to sell a million copies. This made them a commercially viable entity for the major record labels, and they eventually signed with the U.S. giant BMG, where they stayed until 1993. Subsequently, the group signed with Geffen Records in the U.S. in 1996, but the release of their second-to-last album coincided with the Universal buyout of Geffen. The album seemed to fall through the cracks after receiving little or no promotion, so the group decided to try to do it on their own. They set up a Web site where they did a trial marketing of their next CD, *Rarities, B Sides and Slow, Sad Waltzes*. It went well, and they sold enough albums to seriously consider continuing to distribute their own material. The stress of being responsible for moving all of their own material, however, turned out to be too much, and the group decided to sign a licensing deal through Universal Canada. This means that their current album, *Open*, is on their own Latent Recordings label, but it is distributed by Universal in Canada and Rounder Records in the United States.

Although the Junkies semi-independent status is a happy compromise for them, it is not quite that easy for most indie bands. But the independent music scene is growing and, for many, it is seen as a viable alternative to a major record deal. With the release of *The Indie Band Bible: The Ultimate Guide to Breaking a Band*, written by Mark Makoway, lead guitarist for Moist, young artists now have a better chance of making the most of breaks that come their way. Makoway wrote the book, which took over three years to prepare, because he found that after almost every show he played people were asking him rudimentary questions about the music business that he felt all bands should know. His argument is that bands have to pay as much attention to the business side of things as they do song writing and performing. Despite the mistakes Moist made, Makoway believes that every band gets opportunities. If the band is ready to take advantage of those opportunities, then the chances for their success increases significantly.

Another tool available for independent artists is MusicsCool Online Resource Centre at [www.indieblast.com](http://www.indieblast.com). The IndieBlast Web site was created by two Canadian record companies, RCD Music and Bhurr Records to help independent artists learn about the music business and make important contacts with their peers. The MusicsCool Resource Centre contains a number of inexpensive online courses that teach artists about the music business. Chris Case, President of RCD Music Ltd., says, "We have found that artists are prepared to spend a tremendous amount of time and energy creating their music, but can become frustrated very quickly trying to figure out how the business side works." IndieBlast also helps independent musicians another way, by helping them to get greater exposure. Each year IndieBlast releases a compilation CD of indie artists. The CD often gets good radio air-play that results in increased exposure and potential sales for the unsigned bands.

### **Follow-up Discussion**

In your opinion, what are the essential business skills required to become a successful pop music artist?

# REMY SHAND: CANADIAN SOULMAN

## *Recognition and Appreciation*

Making a living playing music is difficult. There are a lot of talented musicians out there, but the reality is that the odds of successfully getting your music produced, recorded, and played on radio are slim. For most bands this involves playing in clubs, bars, and other small venues for years before they even have a chance of building up enough of a following to get a shot at a recording contract. And those are lean years. Most bands simply play for a flat fee that barely covers the costs of their transportation to the gig, or a portion of the bar for the evening. As a result, most budding musicians have to hold down another paid job just to get by. But the rewards of making it big are huge, and that is what keeps most musicians going—that, and the fact that they love music and performing.

### **Financial Assistance for Artists**

In an effort to make it a little easier for Canadian musicians to succeed in the business, the federal government and a number of private organizations provide funds and assistance to young artists. One of these programs is FACTOR (The Foundation to Assist Canadian Talent on Records). Created in 1982 by CHUM Limited, Moffatt Communications, and Rogers Broadcasting Limited, FACTOR has a budget of over \$7-million. FACTOR is a private, non-profit organization dedicated to providing assistance for the growth and development of the Canadian independent recording industry. Assistance is provided through 15 different programs aimed at assisting recording artists and songwriters in having material produced, videos created, or for touring. As well, FACTOR supports Canadian record labels, distributors, producers, engineers, and directors. FACTOR's French-language counterpart is called MusicAction.

The federal government supports Canadian arts and culture through its Canada Music Fund. Established in May 2001, the Department of Canadian Heritage funds eight programs designed to “ensure a healthy and globally competitive Canadian sound recording industry.” Through the Canada Music Fund, the government hopes there will be greater career opportunities for Canadian creators and more compelling Canadian musical choices for audiences nationally and beyond our borders.

One of the programs of the Canada Music Fund is the Music Entrepreneur Program. It is designed to assist Canada's musical entrepreneurs make the transition to the new digital and global economy. The Department of Canadian Heritage has a budget of \$23-million over three years; the current minister, Sheila Copps, explains that “It is crucial to give our talent the opportunities to be heard and our industry the tools they need to succeed.”

Another program designed to assist young musicians is BAND AID. This program provides a \$10 000 grant in the form of musical instruments to schools whose music programs are in need of funding. Remy Shand believes strongly in this program and is donating \$1 for every CD that he sells to BAND AID. BAND AID is part of the CARAS Music Education Program. CARAS stands for the Canadian Academy of Recording Arts and Sciences and is the same association that votes for Juno Award winners.

## Check It Out

1. Visit the Department of Canadian Heritage Web site at [www.canadianheritage.gc.ca](http://www.canadianheritage.gc.ca) for more information on the other programs supported by the Canada Music Fund.
2. A program designed to help Canadian musicians become stars is the Radio Starmaker Fund. Money for the fund is provided by the Canadian Association of Broadcasters. Visit [www.starmaker.ca](http://www.starmaker.ca) to learn more about this fund and to find out who have been past winners.

## The Junos

Another way Canadian artists are recognized and supported is through the Juno Awards. Presented by the Canadian Academy of Recording Arts and Sciences (CARAS), most of the mainstream awards—such as best album—are based on record sales. Some awards are based on the results of votes cast by CARAS members and some—like best classical recording—are chosen by a panel of experts.

The 2002 Juno celebrations in St. John's, Newfoundland and Labrador, marked the 31st anniversary of the awards. Begun in 1970 by Stan Klees and Walt Grealis, publishers of *RPM* magazine, the awards were originally called the Gold Leaf Awards. But a year later the name was changed to the Juno Awards in honour of Pierre Juneau, at the time, head of the Canadian Radio-television Telecommunications Commission. In 1975 they were telecast nationally for the first time. The Canadian Academy of Recording Arts and Sciences (CARAS) was established that year to handle the event, working with all segments of the Canadian music industry.

In 1975, the Junos presented 17 different awards. But by 2002, statuettes were handed out for 36 separate categories, reflecting the wider representation of all musical genres. Since first moving to Hamilton's Copps Coliseum in 1995, the Juno Awards have been staged in large concert venues because of the growth in public interest in the event. A deliberate attempt was made to appeal to a younger demographic in 2000 by having The Moffatts host the show at Toronto's Skydome. A crowd of 15 000 scored high on the decibel meter, while the TV ratings showed a spike in youth viewership.

## Follow-up Discussion

There is a tendency to be blasé about or skeptical of awards shows, but for the people who work in those industries why are they important?