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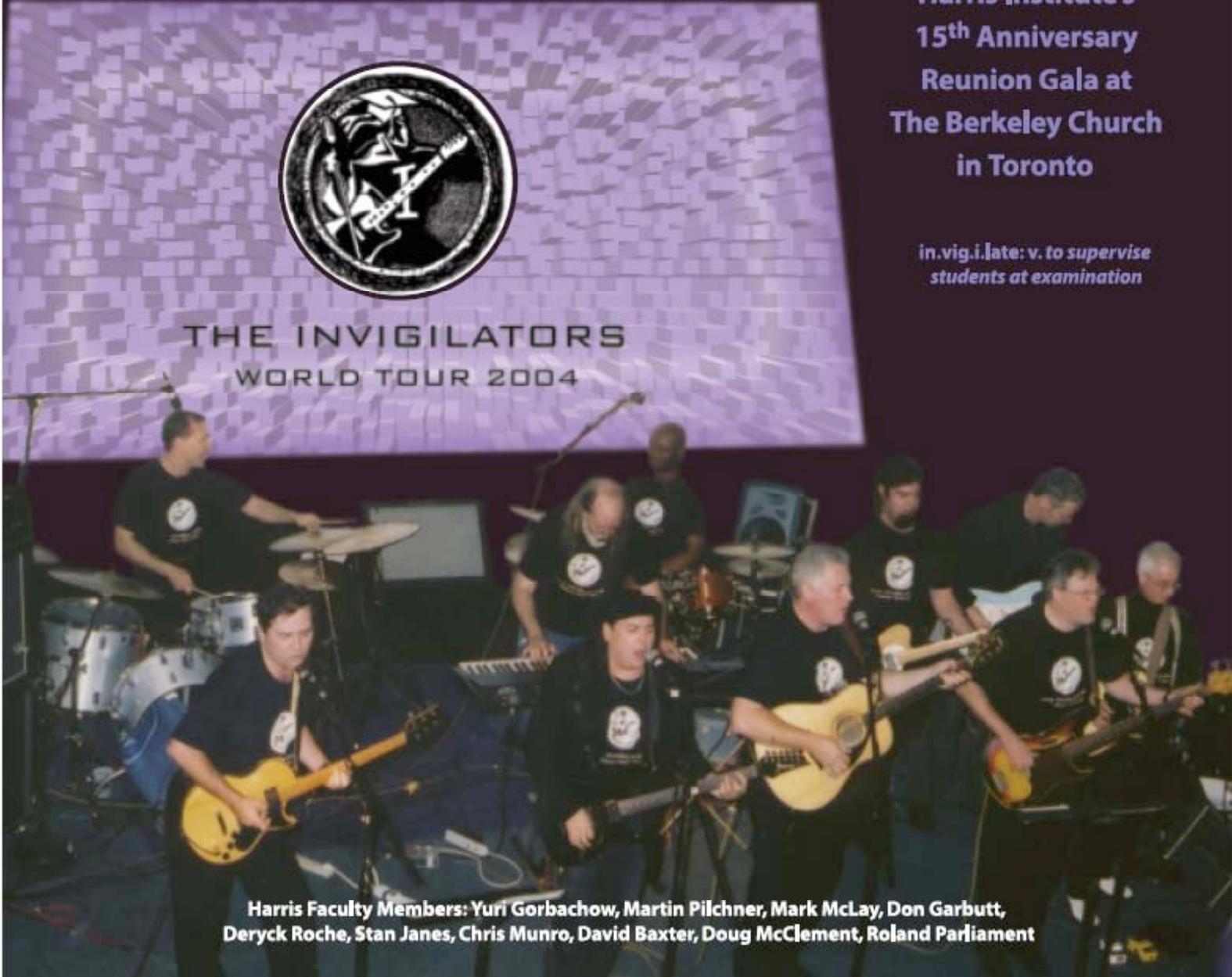


**"THE INVIGILATORS"**  
headlined  
Harris Institute's  
15<sup>th</sup> Anniversary  
Reunion Gala at  
The Berkeley Church  
in Toronto



THE INVIGILATORS  
WORLD TOUR 2004

*in.vig.i.late: v. to supervise  
students at examination*



Harris Faculty Members: Yuri Gorbachow, Martin Pilchner, Mark McLay, Don Garbutt,  
Deryck Roche, Stan Janes, Chris Munro, David Baxter, Doug McClement, Roland Parliament

# HARRIS INSTITUTE FOR THE ARTS 15<sup>TH</sup> ANNIVERSARY SPOTLIGHT

## THANKS FOR LESSONS LEARNED FROM HARRIS GRADS

Emerson said..."Do not go where the path may lead. Go instead where there is no path and leave a trail"...I can't think of a better time in our business for the Harris Institute for the Arts to exist.



**David Quilico**  
**Harris Graduate, Harris Teacher**  
**Creative Director - Sony/ATV Music Publishing**  
**Canada**



Congratulations to John and the entire faculty and staff on the 15th anniversary of the Harris Institute for the Arts!

I would especially like to thank Stan Janes, Cathie Faint,

Gary Hubbard, Alana Ruoso and Catharine Saxberg for their support!

**Tammy Watson**  
**Manager, Marketing & Communications, CARAS / Juno Awards**  
**Recording Arts Management (RAM) Graduate 2000**

I chose to attend the Harris Institute for the Arts because of its strong reputation in the music industry. Harris provided me with an opportunity to learn from industry leaders, and enter the work force with an established network of peers and mentors. I can honestly say that I would not have had the success, or numerous opportunities, without the influence and guidance of the teachers and staff at The Harris Institute for the Arts.

**David Ramsahoye**  
**Manager/ Senior Audio Engineer**  
**IMAX Audio Group, IMAX Corporation**  
**Harris Graduate**

I found myself in John Harris' office one afternoon ostensibly to discuss the possibility of doing some graphic design work for the school. I hate the dog and pony show but John was enthused about what I showed him, and asked a lot of questions. If you ask me to talk about my work, I don't know when to shut up. "You're very articulate about why you do what you do" he enthused, "Have you ever thought about teaching?" When I answered what I thought was a rhetorical question with an affirmative he said "Great, when can you start?!" When he told me I could teach whatever I thought students needed to know about my field as it relates to the music industry, I felt light-headed - like an alcoholic being given the keys to the liquor store. "You're the expert..." he said. Near as I can tell, the Harris Institute has the best collection of experts who ever went for an interview. What a tremendous advantage John has provided for people serious about a career in the industry... and that's not just the booze talking.

**Patrick Duffy**  
**Attention Design Inc.**  
**Harris Institute instructor**



My friend Bob Roper enticed me to participate in a Q&A in one of his classes a few years back and it was such a rewarding and enjoyable experience that I asked to be included on a regular basis. The enthusiasm and love of music demonstrated by the students, when combined with their no-holds-barred questions, made me realize why I love what I do and that I should appreciate it all that much more. These young kids are just dying to have an opportunity to contribute to the future of the music industry. One day last

year I had arranged for Bob's class to have a tour of our building and I was really proud to discover that a Harris graduate was virtually working around every corner of the tour. I believe that Sony Music had a total of 14 Harris alumni on staff on that particular date. What a compliment to the teaching staff at Harris. Congratulations on your 15th anniversary!

**Don Oates**  
**Senior Vice President, Sales**  
**Sony Music Canada**

RAMJAM Management began as a Harris school project. RAM (Recording Arts Management) students Russell Enns, Marie Traynor, Maureen Dollard and myself, formed RAMJAM (Russell And Marie, James And Maureen) in early 1995. And the ties that bind are as strong as ever - RAMJAM is "Room 296", occupying the building on King Street East where Harris Institute for the Arts began in 1989 and today, continues to hire only Harris graduates, currently employing two alumni at the present time. Harris' legacy will be forever the contributions and achievements of its graduates working successfully in the music industry in Canada and around the globe. RAMJAM's motto is "Artists First. Lasting Music" and I believe Harris' could easily be "Students First. Lasting Careers." A superior faculty, great facility and one person's dedicated and passionate vision; that is Harris Institute for the Arts. Congratulations John on an amazing 15 years!

**James Porter**  
**President, RAMJAM**  
**Harris Graduate (class of 1995)**



I have great student memories of classes and talks with teachers such as Bo Cairo, Scott Richards, Tom Rogers, etc. These days, it is truly gratifying to master records for a living, especially with people that I met at the Harris Institute. I've just done the latest NQ Arbuckle CD (*Last Supper in a Cheap Town*) by Neville Quinlan (PeerMusic) who was in the same

year as me but in the management program. John Dinsmore (touring with Sarah Harmer, Sarah Slean, etc) played bass on the album and was in half of my classes. Jay Elliott, the album's engineer, went through the School's entire engineering program with me - and this is on just one album! My experience at The Harris Institute changed my life forever. John, I never did thank you for getting my internship at The Lacquer Channel. I owe you one. Happy 15th Anniversary!

**Phil Demetro**  
**Lacquer Channel**  
**Harris Graduate**

John Harris, a master at finding and filling a void. A true leader by example.

**Terry Sawchuk**  
**Producer, Songwriter, Engineer (Matt Dusk, Alanis Morissette,**  
**Our Lady Peace)**  
**Harris Institute Grad. Class of '89**

# Congrats...



# HARRIS INSTITUTE FOR THE ARTS 15<sup>TH</sup> ANNIVERSARY SPOTLIGHT

## THANKS FOR LESSONS LEARNED FROM HARRIS GRADS CONT.



I graduated from Harris in 1993. The truth is that my life changed when I attended the school. It was at Harris that I was taught the intricacies and the multi-levels of business that you must understand before you can proceed as an artist, manager, engineer, etc. Over the last decade I have used the skills that I learned to book gigs, promote albums, license music and of course, as everyone is aware, to win a very large and precedent-setting lawsuit. There is no question that without the education that was instilled in me at Harris, I would not be performing nor releasing albums around the world as I am.

**Pavlo**  
**Recording Artist**  
**Harris Graduate**

My experience at the Harris Institute for the Arts was the launching pad for a major career change and one that continues to play an important role in my life. Not only were the instructors key to assisting in this career change, but I also met and have kept a number of friends and key colleagues. This institution continues to pop up when least expected in my everyday dealings in the business world in Toronto. A huge thank you to some of the people that made their mark in my world — John Harris, Matt Vanderwoude, Martin Pilchner, Bob Roper, and my classmate, Lance Reckzin. You guys are truly remarkable!”



**Karen Hager**  
**Events Manager; Toronto Board of Trade**  
**Harris Graduate**

Gary Hubbard (accounting teacher) was instrumental in introducing me to Jerry Renewych who gave me my start in Music Publishing which led me directly to running the Canadian office of Carlin America as Carlin Music Publishing Canada. I also had the musical good fortune to meet Eddie Baltimore and went on to work with him for over seven years, until his untimely death earlier this year. Through Eddie, I now also work musically with Bruce Longman, a former PEP student. I enjoy really good relationships with other former students who are successfully working in the music industry. The web we weave is very interesting!



**Aideen O'Brien**  
**Managing Director, Carlin Music Canada**  
**RAM Graduate**



I am extremely proud to be a graduate of Harris Institute for the Arts. When I enrolled in the school, I had no idea what I was going to do with my future or how I was going to take the next step toward a career I actually liked. All I knew was that I loved music and arts and wanted desperately to be involved in the entertainment industry in some capacity. Harris Institute (under the guidance of John Harris) gave me the education, the training, the encouragement and the nerve to jump into the business of entertainment with both feet. My Harris education has helped me find employment with some of the top entertainment companies in both Canada and the United States and has provided me with experiences and memories that will last a lifetime. I will always be grateful to John and the wonderful staff at Harris for being a such a significant part of my past, my present and my future.

**Victoria Newland**  
**Exec. Assistant to the President, Massey Hall/Roy Thomson Hall**  
**RAM Graduate**

Congratulations to Harris Institute for the Arts on their 15th Anniversary. I am not surprised on this accomplishment as I was convinced after my first few weeks attending the school that it would have a bright future. I am proud to say that I can credit the school with my introduction to the music industry. I must admit that prior to attending the Recording Arts Management program my music industry knowledge was very limited. From my time at Harris, my insight grew exponentially and the basis for what I have learned since was shaped. The school manages to take the most inexperienced or jaded of individuals and prepare them for a long and successful career in the music business. I hold nothing but high esteem for a school that gave me so much and am proud to return the commitment any way I can. Congratulations again to a great institution and a great faculty.



**Daniel Mekinda**  
**RAM Graduate 2001**

Congratulations to the Harris Institute – its faculty and grads – upon 15 years of groundbreaking and educating, and many happy returns!

**The Staff of Canadian Music Network**

# 15 YEARS!?

# HERE'S TO FIFTEEN YEARS FLAT OUT



**ATTENTION**  
DESIGN INC

## Q&A – JOHN HARRIS, PRESIDENT, HARRIS INSTITUTE FOR THE ARTS



JOHN HARRIS

In 1989, Canadian music industry vet **John Harris** decided to take the experience he'd gained through his 25 years in the industry and apply it to a new venture – The Harris Institute For The Arts. Now, 15 years later, the school is recognized internationally as a leader in arts education and many of its alumni have gone on to shape today's Canadian music industry. We talked to Mr. Harris on the occasion of the Institute's 15<sup>th</sup> Anniversary to find out about its origins, and the road ahead.

### Q. *Tell us about the origins of the school.*

**John Harris:** In 1989, October, I approached 22 leaders in the industry, some who I knew, some only by reputation, and asked them to get involved in helping to revolutionize the field of education as it related to the music industry, to strengthen the Canadian music business. They all agreed and many of them wouldn't accept any money. So on Oct. 2nd we opened at 296 King Street East in an 1,800 square foot, two-room school and that school was actually built entirely by the 29 students who would eventually be the first ones enrolled. So it was quite a magical time period - we had highly motivated students and a highly motivated faculty.

### Q. *What did you think needed 'revolutionizing'?*

**JH:** There were a great many areas that up until that time had not been taught anywhere; things like audio post, concert promotion. We pioneered many aspects of this field of education. In fact, in 1991, I was asked to go to New York by the New Music Seminar to give a presentation on our curriculum because schools all over the world had heard what we were doing and wanted to know more about how we were going about teaching those various things.

### Q. *Tell us about the process of devising the original curriculum and focus for the school.*

**JH:** I had the advantage of having personally survived in the music business for 25 years before starting the school, so I had a working understanding of the broadest spectrum of skills and information that somebody would need in order to have a lifelong career. I had been involved in artist management, concert promotion, technical consulting, audio consulting, I took the first Canadian written musical to Broadway...I'd been fortunate to get involved in general production, record production, and I'd started a record label (Rising Records in Montreal) and a music publishing company. I had first-hand knowledge of how all the pieces in the puzzle fit together, and that basically was the foundation for the curriculum.

### Q. *And how has the curriculum changed over time?*

**JH:** The curriculum has changed every four months for 15 years - either moderate or major changes, based on the evolution of the contemporary music industry. Back when the school started we had very few courses that had a computer interface. In fact in the early years we had one computer that was serving the needs of what we were doing. We now have something like 60 computers in the building and almost half the curriculum has a very strong computer base to it.

### Q. *To mirror the growth of the school, what were some of the milestones over 15 years?*

**JH:** There were tons of them. A significant one was when we moved in 1994 to 118 Sherbourne, which is a 15,000 square foot building, an old factory, that fortunately we were able to build specifically to our needs. Milestones include our graduates, definitely having made a significant impact in every area of the Canadian music industry. Some of the people are now in very senior positions in music publishing, audio, management, at major record labels, at major independent record labels. It is the success story of Harris Institute that our graduates are doing so well.

### Q. *In terms of faculty, what do you look for and what are you hoping they impart to the students?*

**JH:** We are very fortunate and have been fortunate since the origin of the school to attract people who are primarily interested in making a difference. We currently have 57 faculty members and most of them are the leader in the field that they teach and most of them have been teaching at Harris Institute for 10 years or longer. In fact there are nine of the original faculty that are still involved with Harris Institute – among them are **Bob Roper**, who is now the chair of the Recording Arts Management program, **Tom Rogers**, who is the chair of the Producing/Engineering program, **Doug McClement**, who is Canada's leading remote recording specialist and is the Director of the Producing/Engineering program, and **Don Garbutt**, who teaches Digital Synthesis. Without question the strength of the school is the quality of the faculty.

### Q. *In terms of the curriculum and the evolution of the school, how hands on are you in the changes?*

**JH:** I play the significant role in co-ordinating a lot of people having input on where the curriculum should be going. For example, over the last two or three years one of the major shifts is to focus on the internet, new media and entrepreneurship. The music industry is going through its largest transition in its history. We're preparing students for a whole new landscape where in all likelihood their future will be tied up in their ability to do their own thing. We've morphed a lot of the courses and introduced new courses that address that trend. Things like new media marketing and multi-media, etc.

**Q.** *What about some of the other initiatives that you and the institute have been involved with, namely the Metronome project (a cultural facility to be built on Toronto's waterfront) and exchange programs?*

**JH:** Metronome Canada grew out of Harris Institute. In 1993, I realised that a group of people working together with a common goal were having a significant impact on the Canadian music industry and that it was possible to integrate a Canadian cultural industry, in this case music, it would make a significant difference. So that is the original concept for Metronome, creating a symbol of strength and unity in the Canadian music industry and creating a major exhibit, celebrating the extraordinary successes of Canadian musical artists.

2004 was an amazing year for Harris Institute, because we had the opportunity to participate in some extremely exciting and valuable initiatives. We partnered with the Moscow International Film School and the Gulf Islands Film and Television School in B.C. and delivered a prototype program for 12 students from Siberia and 12 students from Salmon Arm Indian reserve, which was spectacular. We also completed our sixth Peace and Reconciliation program with 20 students from the North and South of Ireland, conflicted areas of Ireland. We began that program in 1997, we are doing the next program in May of 2005 and that is funded by the International Fund for Ireland. Today, Harris Institute is considered one of their most successful partners in terms of peace and reconciliation initiatives in Ireland.

We did the keepmusiccoming.com initiative with CRIA, which was very interesting, as a cross-Canada search for new music. We did the first Digidesign certified Pro Tools training program in Canada, featuring Roger Nichols, who is a 7 time Grammy award winning producer. We're doing the next one of those in March. We just announced at the 15th anniversary reunion a partnership with the University of Paisley in Glasgow, which is unprecedented. They approached us and we have been in discussions with them for almost a year and now the memorandum of understanding has been signed. It includes faculty exchanges, a major research project that our Eric McLuhan is representing Harris Institute for. It also enables our students to complete our one year program and then go to the University of Paisley and get a degree in one of six related media/ music/ culture programs in eight months and the University of Paisley is waiving the \$17,000 tuition. It is quite extraordinary. We're now in discussions with the University of East London for the same program there. With the faculty and student exchanges, obviously the music industry in the 21 century is an international phenomenon, and the more we can introduce our students to what's happening in other territories around the world the better.



MINISTER OF CITIZENSHIP, DR. MARIE BOUNTROGIANNI, PRESENTED JOHN HARRIS WITH THE 'OUTSTANDING ACHIEVEMENT AWARD FOR VOLUNTARISM IN ONTARIO 2003'

**Q.** *After 15 years, is there anyone you'd like to thank for the success you've had thus far?*

**JH:** There is something beyond 2,000 individuals, companies and organizations who have chosen to contribute in one way or another. We've had CARAS and CMPA, the audio engineering society, General Motors all donate scholarships. We had Rush and Larry Gowan and many others donate equipment. The list is endless. The number of companies who have participated in our internship program is now over 250 and we've had close to 480 guest lecturers from the industry who have come in to participate in the educational process. On our third birthday I listed companies and individuals to thank and I couldn't fit them all on the page. So on our 15th birthday it would be up to six pages of companies and individuals who have contributed.

**Q.** *Any personal highlights from over the years?*

**JH:** My personal highlight was one day a woman arrived at the school and I was asked to speak with her, and it turns out it was Rita Marley, Bob Marley's widow, who had come from Ghana to Harris Institute to hire three of our graduates. She had previously had one of our students as an intern in Jamaica at her centre there five years before and that student is now running her complex in Jamaica, so she came to Toronto to hire three more students which was pretty remarkable.

**Q.** *And now to the future - what's next on the horizon?*

**JH:** Two weeks from now we are beginning a new course at Harris Institute that is being taught by Kenny Moran, live from Los Angeles online using Apple's I-Chat technology. The course he is teaching is Contemporary Music Production and we will be using contemporary production techniques, mainly doing it online. The first class we have, which is two or three weeks from now, we are going to invite some media to witness it. It is quite extraordinary, it is real time, high quality audio and video two-way. So Kenny is going to be teaching live at Harris Institute from Los Angeles. It's definitely the wave of the future, the way things are going.

In 2005, we are doing our next program for students of Ireland, and we are also in discussions with East London, that will be finalized in the first quarter of 2005. We've also begun discussions with the University of Toronto about a partnership.

**Q.** *Lastly, as someone who's been in the thick of the industry over the last couple of decades, where do you see things going?*

**JH:** My personal view is that this is one of the most exciting times ever in the history of the music industry. I see a renaissance coming in artistic expression and the ability of people to market various types of music. I see a new model for the music industry that is in many ways richer from an artistic point of view, plus every technology that has been introduced since Emile Berliner began the recording technology has expanded the market of music. Even though today there is a lot of music being downloaded illegally, the market for music has expanded and it is only a matter of time before the business of music catches up. At the end of the day it will be a larger industry than it has ever been before. So I'm extremely optimistic about where things are going.

# HARRIS INSTITUTE FOR THE ARTS 15<sup>TH</sup> ANNIVERSARY SPOTLIGHT

## OF METRONOMES AND MILESTONES – A HARRIS INSTITUTE TIMELINE

**October 2, 1989** – The Harris Institute for the Arts is founded by **John Harris**, offering one year Diploma programs in Recording Arts Management and Producing/Engineering. The 296 King Street East facility is 1,800 sq. ft., begins with only 2 classrooms and is built by the first 29 students to attend Harris.



HARRIS INSTITUTE OPENED ON OCT. 2, 1989 IN AN 1,800 SQ. FT. 2-CLASSROOM FACILITY AT 296 KING. ST. E.

**1990** – CARAS, CMPA, AES and SAC donate annual scholarships and **RUSH** and **Larry Gowan** among others donate equipment. **Scott Richards, Tom Rogers, Bob Roper** and **Doug McClement** are appointed to executive positions.

**1991** - John Harris is invited to speak at the New Music Seminar in NYC about the school's pioneering curriculum. **Anne Reynolds** and **Dulce Barbosa** form the Harris Alumni Association.

**1992** - Studio facilities designed by **Martin Pilchner** are constructed. **Doug McClement's** LiveWire 24 track remote recording truck is used as main control room. Today the studio houses graduate **Jamie Porter's** RAMJAM Management Group and **Stephan Moccio's** Maison de Music.

**1993** - Based on the significant results of a group of people working together with a common goal, Harris introduces the concept of METRONOME CANADA, an integrated "music city" on Toronto's waterfront designed to create a centre for the Canadian music industry.

**1994** - Harris Institute relocates to a three storey, 15,000 sq.ft. renovated factory at 118 Sherbourne Street. Media theorist, **Dr. Eric McLuhan** and Canada's most honoured record producer, **Jack Richardson**, join Harris faculty.

**1995** - Studio facilities with designated control rooms for music recording, audio post production and MIDI designed by **Martin Pilchner** are constructed on the lower level.



IN 1994, THE SCHOOL RELOCATED TO A 15,000 SQ. FT. RENOVATED FACTORY AT 118 SHERBOURNE STREET.

**1996** - METRONOME's design wins the "Award of Excellence" from both the Ontario Association of Architects and Canadian Architect.

**1997** – The Harris International Program is launched with annual "peace and reconciliation" programs for young adults from conflicted areas in the north and south of Ireland funded by the International Fund for Ireland.

**1998** - Harris Alumni stage first "By The Balls" Music Industry Charity Pool tournament.

## Congratulations on your 15th year Harris Institute.

The Pro Tools Training Center in conjunction with Harris Institute will present the Certified Digidesign Pro Tools Program featuring seven-time Grammy Award winner Roger Nichols from March 3 to 12, 2005 at 118 Sherbourne Street, Toronto.  
[info@harrisinstitute.com](mailto:info@harrisinstitute.com)

 **PRO TOOLS TRAINING CENTER**  
A ProMedia Training Company  
Nashville, Tennessee

**digidesign** 

# HARRIS INSTITUTE FOR THE ARTS 15<sup>TH</sup> ANNIVERSARY SPOTLIGHT

## OF METRONOMES AND MILESTONES – A HARRIS INSTITUTE TIMELINE CONT.

**1999** - 10<sup>th</sup> Anniversary Reunion Gala is held at Harris Institute featuring “The Invigilators” and the first Harris Alumni Awards for Excellence.

**2000** - Much admired faculty member **Ron Scribner** passes away.

**2001** - Fourth program with students from conflicted areas in Ireland is completed successfully.

**2002** –Harris Graduates are increasingly arriving in senior positions throughout the Canadian music industry.

**2003** – Harris Institute is selected in US as one of Mix Magazine’s “Finest Media Arts Institutions”. Harris founder John Harris is presented with the “Outstanding Achievement for Voluntarism in Ontario” and the “Canada Day achievement Award” from the City of Toronto for his work on Metronome Canada, the proposed integrated “music city” on Toronto’s waterfront.

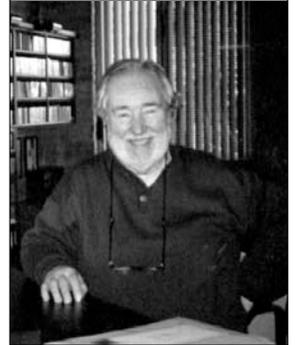
**2003** - Much admired faculty member **Scott Richards** passes away.

**2003** – Confidential Records is launched with The Canadian Recording Industry Association to search for unsigned musical talent. The project is called “Opening Act” and the successful entrants receive compilation CD’s featuring the tracks. The songs are also featured on [www.keepmusiccoming.com](http://www.keepmusiccoming.com). Confidential Records is managed and operated by the Recording Arts Management Program.

**2004** - Harris partners with the University of Paisley (Glasgow), the Moscow International Film School, The ProTools Training Centre (Nashville) and The Gulf Islands Film and Television School (BC) to offer unprecedented new programs.

**2004** - Much admired faculty member **Ed Hutchison** passes away.

**October 2004** - The 15<sup>th</sup> Anniversary Reunion Gala is held at the Berkeley Church with 350 in Attendance. Harris invites attendees to the 20<sup>th</sup> Reunion Gala in the Atrium lobby of METRONOME..



JACK RICHARDSON, CANADA'S MOST HONOURED RECORD PRODUCER, JOINED THE HARRIS FACULTY IN 1994.



Congratulations to Harris Institute for 15 years of inspired leadership in the field of music industry education.

The University of Paisley is proud to announce an unprecedented partnership with Harris Institute.



Harris' Lance Reckzin with John Harris accepting "The Highland Quaich" from Paisley's Jane Robertson and Roy Wallace as the partnership agreement is signed.

The partnership reflects the interests of both institutions in developing links, which will widen opportunities and access for students and staff and create enhanced opportunities for both institutions.

# HARRIS INSTITUTE FOR THE ARTS 15<sup>TH</sup> ANNIVERSARY SPOTLIGHT

## THE HARRIS TEAM



THE 2004 RECORDING ARTS MANAGEMENT (RAM) GRADUATING CLASS...



...AND THE 2004 PRODUCING/ENGINEERING PROGRAM (PEP) GRADUATING CLASS



DOUG MCCLEMENT, DIRECTOR, PRODUCING/ENGINEERING PROGRAM PRESENTS THE CMPA SCHOLARSHIP TO JESSICA MERCEL.



DERYCK ROCHE (STANDING) AND KENNY MORAN (ON SCREEN) TEACH A UNIQUE ON-LINE MUSIC PRODUCTION COURSE SIMULTANEOUSLY FROM L.A. AND HARRIS INSTITUTE.



BOB ROPER, CHAIR OF THE RECORDING ARTS MANAGEMENT PROGRAM PRESENTS THE R. RICHARD HAHN SCHOLARSHIP TO JOHN ROWLEY.



HARRIS FACULTY AND STAFF AT THE 15TH ANNIVERSARY REUNION GALA...

Here's a listing of the current faculty that makes the Harris Institute for the Arts one of the premier education facilities in the world for the music/ entertainment industries.

**Stephen Armstrong** - PCulture  
**Mike Balogh** - Music Merchandising  
**David Baxter** - The Demo Project  
**Ivan Berry** - International Marketing  
**Dave Betts** - Music Publishing & Copyright Law  
**Todd Booth** - Composition & Arranging, Music Theory  
**George Botly** - Music Theory  
**Dan Broome** - Music Marketing, Marketing Applications  
**Bo Cairo** - Live Sound  
**Kim Clarke Champniss** - Popular Culture  
**Marcy Cornblum** - Interview Strategies, This Business of Image  
**Jay Devonish** - Indie at Retail  
**Robert Di Gioia** - Digital Audio  
**Patrick Duffy** - Graphic Design, Print Production & Packaging  
**Scott Eldridge** - Music Video Production  
**Richard Flohil** - Media & Music  
**Chris France** - Artist Series  
**Brant Frayne** - The Business of Writing  
**Joe Fried** - Music Video Production  
**Paul Gagnon** - Accounting Principles

**Don Garbutt** - Sound Synthesis/MIDI, Digital Synthesis/MIDI, Integrated Production  
**Yuri Gorbachow** - Audio Post, Audio Post Production Lab  
**Kip Gordon** - Electronic Principles, Signal Processing, Electronic Applications  
**John Harris** - The Art of Leadership  
**Kate Henderson** - Contracts & Negotiations, Advanced Contracts  
**Gary Hubbard** - Accounting Applications  
**Greg Hyland** - Multimedia  
**Liz Janik** - Broadcasting Arts  
**Colin Lewis** - Booking Agency  
**Bill Mather** - Post Audio  
**Doug McClement** - Producing/Engineering, Studio Management  
**Mark McLay** - Studio Orientation (Lab), Post Audio Workshop  
**Eric McLuhan** - Communication Arts, Media & Perception  
**Janis Nixon** - New Media Marketing  
**Roland Parliament** - Advertising Arts  
**James Paul** - Studio Orientation (Lab)  
**Martin Pilchner** - Computer Science, Acoustics, Studio

Design  
**Heather Pollock** - Artist Management  
**Ron Proulx** - Music In Film  
**Dave Quilico** - Artist & Repertoire  
**Jonathan Ramos** - Concert Promotion  
**Jack Richardson** - Production Applications  
**Deryck Roche** - Contemporary Rhythm Production, Contemporary Music Production  
**Tom Rogers** - Producing/Engineering, Production Planning, Studio Orientation  
**Bob Roper** - Music Industry, Artist Management, Guest Lecture Series, Tour Management, Oh Canada!  
**Alana Ruoso Loughlin** - Photoshop, Illustrator, Quark Express  
**Catharine Saxberg** - Promotions & Sponsorships  
**Glenn Sernyk** - Communication Arts  
**Phil Singer** - MacLIFE  
**Anne-Marie Smith** - Confidential Records  
**Clinton Somerton** - Music Industry Math  
**James Strachan** - Street Marketing



**Congratulations to John Harris & the incredible students I've taught over 15 amazing years!**

Mark McLay, President

**Velvet Sound Studios**