EXECUTIVE SUMMARY

Music is an economic driver. In 2015, live music companies in Ontario generated a total of 10,500 full-time equivalent jobs (FTE) as a result of their direct activity, the activity of their suppliers and re-spending of labour income in the wider economy. The tourism activity generated by music festivals created over 9,500 additional FTEs.\(^1\) Statistics Canada shows that there are over 2,000 occupational musicians currently at work in Windsor-Essex and this number becomes multiplied when we factor in spin-off jobs in technology, media, event management and much more.\(^2\)

The Windsor-Essex region has a vibrant and storied music ecosystem. The Windsor-Essex Music Strategy report aims to provide insight into the local music industry, overview of economic initiatives in other Ontario municipalities that benefit the music sector and strategic recommendations for region-wide collaboration for the promotion and growth of the music ecosystem.

A regional music strategy allows for the opportunity to work towards the achievement of the following long-term goals:

1. Increase opportunities for local music artists to develop and succeed.
2. Provide artist-entrepreneurs with development tools necessary to create a sustainable music business that is commercially viable and export-ready. This will create long-term economic growth within the local music ecosystem in both jobs and investment.
3. Support the development of the larger regional music ecosystem through the creation of a music advisory council that will advocate for music-friendly municipal policy, and act as a planning body for local music initiatives.
4. Work with local partners and organizations to collaborate and promote available resources.
5. Strengthen our local music industry’s relationship with funding providers at provincial and federal levels.
6. Attract and retain a young and dynamic workforce whose quality of life will be enhanced through living, working and playing in a community with a strong arts culture.
7. Leverage partnerships nationally and internationally that will connect Windsor-Essex artists to broader markets.
8. Embrace and showcase the Windsor-Essex Region’s diversity and multicultural talent.

Through the realization of these long-term goals, it is expected that the region will see increased success by local artists in obtaining provincial and federal funding; increased investment in music venues; a growth in regional music tourism, especially from the nearby U.S. market; growth in music-related jobs; and the expansion of existing music businesses.

All photos courtesy of Lauren Hedges Photography
Based on multiple research reports released by Music Canada highlighting music as an economic driver, the WindsorEssex Economic Development Corporation (WE EDC) and the WindsorEssex Small Business Centre looked to examine its own regional music industry. Throughout 2016, WE EDC engaged in several initiatives targeting the local music economy to gather data about support for the sector. WE EDC hosted two round table discussions and a two-day Artist Entrepreneur Boot Camp in partnership with Music Canada and Canada’s Music Incubator. It also provided support to artists traveling to showcase their music at Canada’s Music Incubator in Toronto and sponsored the Arts Council Windsor & Region’s Independent Music Primer workshop. Some of the partners involved in these initiatives included, but are not limited to:

- University of Windsor
- St. Clair College
- Windsor Federation of Musicians
- Music Canada
- Canada’s Music Incubator
- Canadian Association of Songwriters
- Arts Council of Windsor & Region
- CJAM Radio

Through these activities, **WE EDC was able to track and facilitate over $100,000** in private and public investment to the region’s vibrant and innovative music ecosystem. The organization hopes to leverage what already exists and continue to foster growth and collaboration in a meaningful and impactful way.
The Windsor-Essex region has a history synonymous with music starting with the people of the Caldwell First Nation and other indigenous people who developed music as an integral part of their cultural identity. Settled by Europeans in 1834, it didn’t take long for the first choral music program to launch in the region, and in 1875 the 100-150 voices that made up the All Saints church choir brought the first Mozart and Handel to the British settlement that would one day be the southernmost point in Canada.\(^3\)

As the demand for music education and cultural independence grew in Windsor-Essex, the University of Windsor began teaching music courses in 1959 and introduced its Bachelor of Music program in 1967.\(^4\)

Classical and choral music may have given the region its musical start, but it was Top 40 music that truly put it on the map. Starting in the early 1960s and continuing into the 1970s, CKLW in Windsor became one of the most influential Top 40 stations in the world through the implementation of the time-efficient radio format known as “Boss Radio” developed by Bill Drake. The Countdown was one of North America’s highest rated shows, and CKLW’s 50,000-watt power broadcasting reached up to 28 states and four provinces, making Windsor the trend-setting epicenter for North American music.\(^5\)

Over the years, the Windsor-Essex region has been home to some of Canada’s most iconic musical treasures. Bands and artists like Big Sugar, the Tea Party, Dorothy Collins, The Debutantes, Richie Hawtin, Skip Spence, Jack Scott and many others.

History is a wonderful opportunity to leverage experience and apply best practices to enable the success of the future. Today’s workforce is looking to live in locations that offer a combination of community, cost competitiveness and cultural values. While many will settle in large urban centres, a large percentage will find smaller locations even more appealing. Replicating big city amenities, and cultural capital provide an opportunity to draw in new investments and a workforce that values a strong work/life balance.\(^6\)
In September 2016, WE EDC hosted a live research symposium, facilitated by Music Canada. Local music professionals were hand-selected to represent every facet of the Windsor-Essex music ecosystem. The collected data are presented in this report with the following SWOT analysis, focusing on the strengths, weaknesses, opportunities and threats identified in the regional music landscape.

STRENGTHS

Independent artists
- There is a core group of extremely talented musical artists and musicians
- A rich musical history with many notable home-grown artists

Events and venues
- Strategic location across from Detroit, Michigan, the birthplace of Motown and techno music with a well-developed and engaged audience of almost 10 million in Michigan
- Low Canadian dollar strengthens economic impact of US tourists
- Award-winning festivals and events held year-round in all municipalities, providing increased performance opportunities for local musicians
- Variety of small venues with opportunities to play every night of the week
- High-profile and large capacity venues, including the Colosseum at Caesars Windsor, the Capitol Theatre, the Chrysler Theatre and the WFCU Centre
- The number of night time entertainment establishments per capita is greater than the national average. Having more venues provides greater opportunity for music performances.

Music creation
- A small but vibrant community of recorded music retailers and instrument sales companies
- Globally respected and renowned production studios such as SLR Studio and Polaris Productions Ltd.

Creative media and technology
- A strong and well-defined creative and digital sector on both sides of the border, including web app development and emerging technology companies
- Engaged post-secondary/community media broadcast outlets focused on helping local artists to develop, such as the CJAM Radio and St. Clair College’s Media Convergence program
- All local radio broadcasters’ content is transmitted across the border to the U.S.

Support organizations
- Post-secondary education programs for both for artists and those in support occupations
- Cost of living in Windsor-Essex is among the lowest in Canada
- Support organizations such as the Arts Council Windsor & Region, local chapters of Canadian Musician Federation, Canadian Songwriters Association and a regional Small Business Centre
• A large network of industry veterans interested in providing mentorship to young independent artists

• Municipally supported events with opportunities for local artists to perform, such as Open Streets Windsor, Essex County Free Summer Music Concert Series and the annual Leamington Electronic Music Festival

• Cultural support through strategic planning at the municipal level in Windsor and throughout Essex County.

WEAKNESSES

Independent artists
• Lack of representation for specific genres, including world music, despite a multicultural population

• Number of performers vary and need to be more consistent to support growth in the music ecosystem

• Artists do not have knowledge of available resources, including how to obtain grants and endowments

Events and venues
• Not enough medium-size venues (capacity of 150-300)

• Venues do not pay consistent compensation for performing artists

• Wages for local musicians have not risen with inflation

• High level of competition for entertainment dollars

• Shortage of rehearsal spaces

• Lacking in show promoters and artist managers

OPPORTUNITIES

Upon examination of Music Canada’s Music Cities Toolkit®, there are seven best practice strategies for music sector development. The effective strategies identified for sector growth include:

• Music and musician friendly policies

• The creation of music offices

• The formulation of music advisory boards

• Engaging the broader music community

• Access to spaces and places to perform

Cost to perform in Detroit is often prohibitive for independent artists

Lack of local audiences and education about why they should be paying to enjoy live music

Creative media and technology
• Need for more public spaces to display show promotion posters

• Better communication and regional collaboration between media and stakeholders

Support organizations
• Music history is not being properly leveraged to promote a regional music brand

• Public transportation needs to be more robust to get audiences and artists around the region

• Municipal bylaws and regulations are not regionally consistent. Some bylaws that affect the music ecosystem limit the development of the sector, such as noise ordinances, patio licenses, sign-posting bylaws, etc.

• Cost to perform in Detroit is often prohibitive for independent artists

• Lack of local audiences and education about why they should be paying to enjoy live music

Creative media and technology
• Need for more public spaces to display show promotion posters

• Better communication and regional collaboration between media and stakeholders

Support organizations
• Music history is not being properly leveraged to promote a regional music brand

• Public transportation needs to be more robust to get audiences and artists around the region

• Municipal bylaws and regulations are not regionally consistent. Some bylaws that affect the music ecosystem limit the development of the sector, such as noise ordinances, patio licenses, sign-posting bylaws, etc.
• A focus on audience development
• Music tourism

Music Canada further identifies five key roles that economic development agencies can play to stimulate growth in a regional music ecosystem. The opportunities identified below can each be individually identified under one or more of these five roles.

**Catalyst**
**Advocate**
**Operator**
**Educator**
**Promoter**

1) **Creation of a Music Advisory Council**

A select number of members from the local music ecosystem will interface with the regional economic development agency and regional municipalities to advocate directly for changes and supports needed to foster growth in the music industry. With oversight provided by the WindsorEssex Economic Development Corporation, this advisory council will partner with local music institutions and apply for industry funding for various projects and initiatives. The council and its subcommittees would execute recommendations found in this report, as well as engage in its own initiatives.

2) **Work with partners on a provincial, national and international scale**

During 2016, the WindsorEssex Economic Development Corporation made significant strides in building relationships with organizations outside of the region such as Canada’s Music Incubator, Music Canada, London Music Office, Factor Canada, Toronto Music Office and leaders in the Detroit music scene. Fostering these strategic relationships will increase opportunities for our local artists and allow for enhanced education about services and programs they offer. Continuing to work with these partners will allow us to leverage the experience and resources of much larger music initiatives and to funnel those resources towards our region.

3) **Develop a live music corridor within Ontario**

Touring in the United States can be cost prohibitive for Canadian musicians. Therefore, working with other jurisdictions in Ontario could enhance tour opportunities while mitigating the cost. Working with music development officials in municipalities such as London, Guelph, Kitchener, Sarnia, Toronto and Ottawa, the council would be able to set up a corridor for live music along a popular festival route. It would also allow for the opportunity to share best practices with jurisdictions similar in size to Windsor-Essex and have an enhanced presence in major Canadian music markets where large commercial music industry businesses reside.

4) **Enhance relationships and opportunities with music officials in Detroit and Michigan**

While touring across the border can be costly for developing artists, Detroit is also one of the Top 10 music markets in North America⁹, making it extremely worthwhile for export-ready artists. By proximity, it is also logistically relatively low cost for local artists to travel to this major market. By working
collectively with Detroit music initiatives, it is possible to set up a cultural exchange based on programs such as those rolled out in November 2016 by Manitoba and Minnesota.10

5) Work with municipalities and local partners to better use current infrastructure

Strengthen partnerships with local municipalities and community stakeholders to increase region-wide live music opportunities by enhancing the use of available venues such as parks, malls, municipal courtyards and spaces that are currently underused.

6) Provide audience education for stronger development

Work with local partners and stakeholders to provide a regional audience education development campaign. This campaign would educate the public about local live music opportunities and provide information on why these types of events are worth attending.

7) Make recommendations to update regional municipal bylaws, practices and procedures to create a more business-friendly climate for venues, festivals, artists and music businesses

A comprehensive analysis is needed of bylaws that impact the Windsor-Essex regional music ecosystem, with recommendations made to enhance the development of the music sector.

8) Acquire investment for music strategy implementation

Work with both public and private sources to secure investment for music projects that require additional capital investment.

9) Work with all levels of the local music ecosystem to enhance information sharing both internally and externally

Provide enhanced information sharing on initiatives undertaken by any local music entities (businesses, independent artists, events, etc.). The goal is to provide communication updates on a regular basis in order to create cohesiveness within the sector, as well as collaborate with projects already in motion, such as the City of Windsor’s cultural mapping initiative to provide up-to-date information and ultimately better audience engagement through high-quality information sharing.

10) Enhance Tourism Windsor Essex Pelee Island (TWEPI) initiatives

Work closely with TWEPI to promote music initiatives as well as provide data and market analysis to support marketing and brand development for the Windsor-Essex music ecosystem.

11) Assist in music business retention, expansion and attraction within the Windsor-Essex Region

As the region’s lead economic development agency, WindsorEssex Economic Development Corporation recognizes the potential for economic and job impact that the music ecosystem can provide outside of its ability to attract and retain a workforce and enhance the overall quality of life for residents. The region’s core industries are able to overlap with a music economy. Advanced manufacturing, beverage distillers and brewers, entertainment, information technology and creative media all have connections to the music industry. The strategic advantages in Windsor-Essex
would provide music companies a low-cost jurisdiction within a mile of one of North America’s largest music markets.

12) Work with community partners to enhance education opportunities for local talent

Individual artists and bands should see their musical art as a small business. The WindsorEssex Small Business Centre will work with partners to ensure that artists receive the same opportunity for in-depth entrepreneurship training that is offered to all local small businesses.

While local post-secondary institutions do a wonderful job of artist development, WindsorEssex Economic Development Corporation and its partners will work with the University of Windsor and St. Clair College to enhance the business development side of educating artists and providing them with the tools necessary to create a sustainable business from their music.

13) Collaborate with local media and broadcast outlets

At one time, Windsor’s CKLW radio station was a trendsetter for a large portion of the Canadian and American music markets. While times have changed, local radio broadcasters on both sides of the border still serve both Canadian and American markets, and though most are corporately controlled by large entities, there are still community broadcasters such as Windsor’s CJAM 99.1FM that focus on independent music. The council will engage with all local media outlets, such as local radio stations, television, digital and print, to advocate for the better promotion of local artists and work to showcase the regional capabilities across all available media platforms.
THREATS

Research by Music Canada shows that developing a music sector leads to significant economic and employment impacts. Failure to act may result in the loss of these opportunities to other jurisdictions. The following economic opportunities will be in jeopardy without a cohesive local music strategy:

1. The attraction and retention of the key Millennial demographic and their younger counterparts who will be the backbone of our workforce within the next 10-15 years.

2. The enhancement of our regional quality of life through showcasing local multicultural music talent. As immigration plays a key role in workforce development, and as the average age of the population in Canada rises, capitalizing on multicultural inclusiveness will make the region more attractive to younger immigrants who contribute to the future workforce.

3. While many Canadian cities are looking to music and other creative industries to help diversify their economies, few have the regional approach offered by WE EDC. Working with its partners, WE EDC can create a regional brand to attract businesses and a creative workforce. This is a time sensitive opportunity.

4. The time limit to capitalize on cultural spin-off jobs created by a growing local music sector and its value chain. Delays may enable other jurisdictions to move ahead of Windsor-Essex in this sector.

5. Ability to secure a portion of the $45 million Ontario Music Fund grant through the Ontario Media Development Corporation will prove more challenging without a regional music advisory council and strategic plan.
CONCLUSION

Windsor-Essex has the opportunity to nurture and support a creative sector steeped in historical significance and filled with future potential. Research conducted by WE EDC, and by several Canadian music industry organizations, shows that a robust and vibrant music ecosystem creates opportunities to boost the local economy as a whole. The Windsor-Essex region is in an excellent position to tap into these opportunities and connect itself to the larger Canadian music industry.

It is clear the Windsor-Essex region has strong, established music infrastructure with many supporting individuals and organizations dedicated to building the music economy in Windsor-Essex. The collaboration of these entities is paramount to the success of this strategy.

Striking an official music advisory council will help to take those first steps in fostering communication between individuals and service providers within the music ecosystem. Cohesiveness is the cornerstone of success.

Through the exercise of the above SWOT analysis, the authors were able to identify gaps in current support systems for music professionals and outline initiatives designed specifically to fill those gaps to strengthen the foundation on which all other development in this sector must be built.

The Windsor-Essex music industry is not merely a cultural asset. It is an essential part of diversifying the region’s economy and will aid in the attraction and retention of a highly skilled and dynamic workforce.

While some of the initiatives listed will be ongoing, this strategy will be reviewed and updated annually based on effectiveness as well as industry and regulatory changes. The success of each initiative depends on that initiative’s progress towards its goals and will be assessed on its individual merit as well as its contribution to the strategy as a whole.

Conversations with individuals at music offices all over the country have reinforced the sentiment that developing a regional music ecosystem will be a project that advances incrementally over time. Those incremental achievements will add up to a transformative and worthy total. The underlying goal of this report is to act as a catalyst for collaboration throughout our regional music ecosystem. As it is with music itself, harmony often leads to incredible accomplishments.
END NOTES


APPENDICES

Sections of the Appendices for this strategy report have been taken from similar Music Strategy reports from around the country, such as the London Music Strategy, the Calgary “Fertile Ground” report, also the Toronto Music Strategy. We would like to take this opportunity to thank our contacts in music offices around Canada for their guidance and contribution to our research.

Appendix A: Music Industry Organizations in Canada

ACTRA RACS (Alliance of Canadian Cinema, Television and Radio Artists - Recording Artists’ Collective Society)
Purpose: To collect and distribute neighbouring rights to sound recording artists.
About: RACS is a division of ACTRA (Alliance of Canadian Cinema, Television and Radio Artists). It collects neighbouring rights from broadcasters, businesses, etc. and distributes them to its artist members. It is one of five organizations underneath the umbrella of Re:Sound. Membership is limited to artists who have made a sound recording and received broadcast airplay.
Contact Information:
- Address: 625 Church Street, Suite 300, Toronto, ON M4Y 2G1
- Tel: 416-489-1311 / Toll Free: 1-800-387-3516
- Fax: 416-489-1040
- Email: racs@actra.ca
- Website: actra.ca/racs

Canadian Federation of Musicians
Purpose: To collect and distribute neighbouring rights to sound recording artists.
About: Established 100+ years ago as a Canadian arm of the American Federation of Musicians (or AF of M). Located in Toronto, its members are comprised of performing musicians in all genres and of all instruments. They negotiate performance contracts and set a pay scale for all types of performances. Also, offers insurance, help with travel visas, bookings, and more.
Contact Information:
- Address: 150 Ferrand Drive, Suite 202, Toronto, ON M3C 3E5
- Tel: 416-391-5161 / Toll Free: 1-800-463-6333
- Fax: 416-391-5165
- Email: staff contact info available at http://www.cfmusicians.org/contact/staff- contact-information
- Website: cfmusicians.org

Local Contact Information: London Musician’s Association – Local 279:
- Address: 352 Talbot Street, London, On N6A 2R6
- Tel: 519-685-2540
- Fax: 519-685-2690
- Email: local279@afm.org
- Website: londonmusicians.com

CARAS (Canadian Academy of Recording Arts & Sciences)
Purpose: To award excellence in Canadian sound recordings.
About: CARAS is a non-profit organization that annually adjudicates and presents the JUNOS. They are regionally represented in each province by groups such as Manitoba Music, Music PEI, etc. The board is comprised of labels, publishers, booking agents and lawyers. The staff is fairly small, but they have a big presence in the industry. Membership is made up of labels, publishers, producers, artists, songwriters, managers, etc. The awards are adjudicated by members who specialize in each genre.
Contact Information:
- Address: 345 Adelaide Street West, 2nd Floor, Toronto, ON M5V 1R5
- Tel: 416-485-3135 / Toll Free: 1-888-440-5866
- Fax: 416-485-4978
- Email: info@carasonline.ca, additional staff contact info available at carasonline.ca/contact
- Website: carasonline.ca
CCMA (Canadian Country Music Association)

Purpose: To award excellence in Canadian country music.

About: CCMA is a non-profit that annually adjudicates and presents the Canadian Country Music Association Awards. They are also a resource for country musicians and a launch point for emerging artists. CCMA honors legacy industry members through the country music hall of fame and maintains a comprehensive member directory of those affiliated with country music in Canada, as well as offers a fan membership for the general public.

Contact Information:
• Address: 120 Adelaide Street East, Suite 200, Toronto, ON M5C 1K9
• Tel: 416-947-1331
• Fax: 416-947-5924
• Email: country@ccma.org
• Website: ccma.org

CIMA (Canadian Independent Music Association)

Purpose: To globally promote independent Canadian music.

About: CIMA is the national trade association for English language music in Canada. It is a resource for learning about the global music market and frequently sponsors trade missions for its members. It is also an advocate for independent music and copyright policy. To become a member, a business must be an independent music company. The board is made up of independent industry professionals. It is formerly known as CIRPA.

Contact Information:
• Address: 30 St. Patrick Street, 2nd Floor, Toronto, ON M5T 3A3
• Tel and Email: staff contact info available at cimamusic.ca/about-cima/contact-us
• Website: cimamusic.ca

CMPA (Canadian Music Publishers Association)

Purpose: CMPA works on behalf of publishers for copyright reform, a content policy with broadcasters and public investment.

About: CMPA lobbies on behalf of music publishers, both major and independent. They have a very small staff and publish a bimonthly newsletter. The board and membership are made up solely of publishers.

Contact Information:
• Address: 320 - 56 Wellesley Street West, Toronto, ON M5S 2S3
• Tel: 416-926-7952
• Fax: 416-947-5924
• Email: Via website form at musicpublishercanada.ca/contact
• Website: musicpublishercanada.ca

CMRRA (Canadian Musical Rights & Reproduction Association)

Purpose: To collect and distribute mechanical royalties to publishers.

About: Founded by the CMPA, CMRRA is a non-profit that handles the mechanical licensing of sound recordings. Though somewhat similar to SOCAN in terms of their membership, where they differ is that CMRRA pays compensation for sales of sound recordings. They will also handle synchronization licensing if necessary. Members are mostly publishers, but other copyright owners may also join. The board is made up of publishers.

Contact Information:
• Address: 320-56 Wellesley Street West, Toronto, ON M5S 2S3
• Tel: 416-926-1966
• Fax: 416-926-7521
• Email: inquiries@cmrra.ca
• Website: cmrra.ca

Connect Music Licensing Formerly known as AVLA (Audio-Video Licensing Agency)

Purpose: Negotiate the licensing of masters on behalf of sound recording owners, distribute neighbouring rights pay to musicians and process ISRC code applications (required for manufacturing audio).

About: Connect Music Licensing licenses music on behalf of sound recording owners for use in broadcast. Broadcast includes radio, television, exhibitions, in-flight airline service, etc. Like RACS and MROC, it also distributes neighbouring rights royalties, but Connect Music Licensing deals only with record labels, rather than artists. It, too, is under the Re:Sound umbrella.

Contact Information:
• Address: 85 Mowat Avenue, Toronto, ON M6K 3E3
• Tel: 416-922-8272
• Fax: 416-967-9415
• Website: connectmusiclicensing.ca
FACTOR (Foundation to Assist Canadian Talent On Record)

Purpose: To assist in the growth and development of the Canadian music industry through funding initiatives.

About: FACTOR is a non-profit funding group that gives loans to companies and individuals in the music industry. The loans are repayable once product sales reach a certain threshold. Funding is given by the federal government as well as radio broadcasters. There are numerous programs, including marketing and tour support, album recordings and music festivals. Recipients are decided by a jury of people throughout the music industry in a multi-tiered process. It must be stressed that FACTOR funds are loans rather than grants, and the juries often try to ensure a return on their investment by promoting bigger acts. Emerging or lesser known acts do receive funding as well, and if their sales never allow them to repay the loan, oftentimes it is forgiven. The board is made up of professionals from the private radio broadcast industry as well as music industry personnel.

Contact Information:
- Address: 247 Spadina Avenue, 3rd Floor, Toronto, ON M5T 3A8
- Tel: 416-696-2215 / Toll Free: 1-877-696-2215
- Email: general.info@factor.ca
- Website: factor.ca

MROC (Musicians’ Rights Organization Canada)

Purpose: To collect and distribute neighbouring rights to sound recording artists.

About: MROC performs the same function as ACTRA RACS. It is an alternate society that artists can join to collect their neighbouring rights royalties. Membership is based on artists who have made a sound recording and received airplay (whether it’s radio or television, etc.)

Contact Information:
- Address: 1200 Eglinton Avenue East, Suite 505, Toronto, ON M3C 1H9
- Fax: 416-510-8274
- Email: info@musiciansrights.ca
- Website: musiciansrights.ca

Music Canada

Purpose: Promotes Canadian music domestically and abroad, keeps reports and statistics about industry growth and sales and maintains a database of gold, platinum and diamond certified albums and singles.

About: Music Canada is a trade organization to represent Canada’s recording industry internationally. It lobbies on behalf of record labels for copyright reform. Members are record labels - both major and independent. Formerly it was known as CRIA.

Contact Information:
- Address: 85 Mowat Avenue, Toronto, ON M6K 3E3
- Tel: 416-967-7272
- Fax: 416-967-9415
- Email: info@musiccanada.com, more contact info available at musiccanada.com/contact
- Website: musiccanada.com

Music Managers Forum

Purpose: MMF offers workshops, seminars and other events to artist managers. It facilitates business with other industry organizations.

About: MMF represents the community of Canadian artist managers. It is part of the International Music Managers Forum. They create networking, education and resources for their members and act as a unified voice to protect artists. Board and membership are made up of artist managers.

Contact Information:
- Address: 1731 Lawrence Avenue East, Toronto, ON M1R 2X7
- Tel: 416-462-9160 / Toll Free: 1-866-766-4255
- Email: info@musicmanagersforum.ca
- Website: musicmanagersforum.ca

OAC (Ontario Arts Council)

Purpose: An arm's-length agency of the Ontario Ministry of Tourism, Culture, and Sport, the OAC was established to foster the creation and production of art for the benefit of all Ontarians.

About: The OAC provides grants and services to professional, Ontario-based artists and arts organizations that support art education, Aboriginal arts, community arts, crafts, dance, Franco-Ontarian arts, literature, media arts, multidisciplinary arts, music, theater, touring and visual arts. Appointed by the Government of Ontario for a three-year term, the 12 board members are from communities throughout the province. The board is responsible for setting OAC’s policies and oversees the organization’s operation.

Contact Information:
- Address: 151 Bloor Street West, 5th Floor, Toronto, Ontario M5S 1T6
- Tel: 416-961-1660 / 416-969-7427 / Toll Free: 1-800-387-0058 ext.7429
OMDC (Ontario Media Development Corporation)

Purpose: An agency for the Ontario Ministry of Tourism, Culture & Sport, OMDC is designed to support innovation and growth in Ontario's cultural industries.

About: The OMDC administers tax credits, offers funding programs and holds networking and educational events. One of OMDC's biggest objectives is to collaborate with different cultural sectors. They have a fairly large staff, with representatives specializing in each cultural medium. The Board is made up of professionals from all cultural industries.

- OMF (Ontario Music Fund): Administered by the Ontario Music Office (OMO), the OMF is aimed at strengthening and stimulating growth in Ontario's music companies and supporting this growing sector. The fund is designed to drive activity and investment and to support Ontario's music companies and organizations in expanding their economic and cultural footprints within Canada and around the world.

- The OMF is structured to complement other public funding programs and aims to address investment gaps at key phases of company and industry development cycles. It provides support through four program streams to music companies (record labels, music publishers, music managers, artist entrepreneurs, music promoters, music presenters and booking agents), and music industry trade, service, event and training organizations.

Research grants are also available for incorporate not-for-profit industry organizations undertaking research initiatives that support or complement the mandate of the OMDC.

Contact Information:
- Address: 175 Bloor Street East, South Tower, Suite 501, Toronto, ON M4W 3R8
- Tel: 416-314-6858
- Fax: 416-314-6876
- Email: general inquiries: reception@omdc.on.ca / support for music sector: omf@omdc.on.ca
- Website: omdc.on.ca

Radio Starmaker Fund

Purpose: Radio Starmaker Fund aims to grow and develop the Canadian music industry with monetary assistance.

About: The Radio Starmaker Fund is a partnership between CIMA and the Canadian Association of Broadcasters. They provide funding for album recordings, marketing and promotion, tour support, etc. The board is made up of professionals from the private radio broadcast industry as well as record label personnel and artist managers.

Contact Information:
- Address: 372 Bay Street, Suite 302, Toronto, ON M5H 2W9
- Tel: 416-597-6622 / Toll Free: 1-888-256-2211
- Fax: 416-597-2760
- Email: info@starmaker.ca
- Website: starmaker.ca

Re:Sound

Purpose: To collect and distribute neighbouring rights royalties to artists and record labels.

About: Re:Sound collects neighbouring rights royalties and distributes them to artists and record labels. Similar to SOCAN, it obtains licenses from business and collects royalties from radio broadcasters. It is an umbrella organization for ACTRA RACS, MROC, ARTISTI (Quebec), AVLA and SOPROQ (Quebec). Membership can be direct through Re:Sound, but generally, artists and labels are registered with one of their other societies. Formerly it was known as the Neighbouring Rights Collective of Canada.

Contact Information:
- Address: 1235 Bay Street, Suite 900, Toronto, ON M5R 3K4
- Tel: 416-968-8870
- Fax: 416-962-7797
- Email: info@resound.ca
- Website: resound.ca

SAC (Songwriters Association of Canada)

Purpose: SAC lobbies government, provides career advice and copyright education and holds numerous information sessions and workshops for songwriters.

About: SAC is non-profit that advocates on behalf of songwriters, provides education and networking opportunities for writers of all stages in their career across the country. They also have the Canadian Song Vault, a depository for songs that fills gaps left in Canadian copyright law. They work independently of any other organization or society. Members are Canadian songwriters. The board is made up of established Canadian songwriters.

Contact Information:
- Address: 41 Valleybrook Drive, Toronto, ON M3B 2S6
SOCAN (Society of Composers, Authors & Publishers)

Purpose: To collect and distribute performing rights royalties to songwriters, composers and publishers. It is a resource of contacts and knowledge for writers trying to navigate a very complex system.

About: SOCAN is a non-profit with a large staff that collects domestic and global performing rights royalties on behalf of songwriters. They also lobby government on copyright protection for songwriters. They have a bimonthly magazine and an annual award show. SOCAN is very active in promoting and educating the public on their services. Members are publishers and songwriters. The majority of well-known Canadian singer/songwriters are SOCAN members. The SOCAN board is comprised of half publishers, half songwriters. There must be a set number of Francophone board members, plus a mix of major and independent publishers. To become a member, a writer must show proof that they have at least one performance of their work.

Contact Information:
- Tel: 416-445-8700 / Toll Free: 1-800-557-6226
- Fax: 416-962-7797
- Email: general inquiries: info@socan.ca / members: members@socan.ca / music licensees: licence@socan.ca
- Website: socan.ca

Unison Benevolent Fund

Purpose: An organization designed to assist industry employees who have been laid off and require assistance. It is funded by the music industry community.

About: The Unison Benevolent Fund is a relatively new organization that offers discreet counseling, benefits and emergency relief. It was started by the executive director of the CMPA and the former head of Universal Music Publishing after they witnessed the effect on workers during an industry decline. The board is comprised of industry professionals.

Contact Information:
- 2 Toronto Street, Suite 473, Toronto, ON M5C 2B5
- Tel: 416-479-0675
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Appendix B:
A look at other cities and their music initiatives

The following information highlights what initiatives other select cities have done or are currently undertaken to strengthen their local music scene.

London:
The City of London created London's Music Industry Development Task Force (LMIDTF) in February 2014 after researching studies done by Music Canada and following the announcement of the $45 Million Ontario Music Fund.

The LMIDTF began operating with the purpose of spearheading the development of a community-wide comprehensive music strategy intended to promote and support music in London.

The task force is made up of 22 individuals across the broad spectrum of London's music economy.

London also created the London Music Office in November of 2015 and hired Cory Crossman to guide the implementation of the London Music Strategy and work in collaboration with the music industry and municipal government.

In 2016, London hosted the Canadian Country Music Awards and the London Music Office was present in Toronto as a part of Canada Music Week.

Toronto:
The City of Toronto has established a 35-member Toronto Music Industry Advisory Council, which provides a forum for discussion of opportunities and challenges, exchange of ideas and development of the music industry.

Music Canada, which represents the major multinational music companies in Canada and employs hundreds at their Toronto headquarters, commissioned a study to identify how Toronto can compete with cities like Austin, Texas, which advertises itself as the “Live Music Capital of the World.” Music Canada published a report titled “Accelerating Toronto’s Music Industry Growth, leveraging best practices from Austin, Texas,” which demonstrates that in Austin, music is considered commerce and the commercial music sector has been identified as a key component of the economy. In Toronto, according to the report, music
is considered art and has been undervalued as an economic contributor. It outlines some of the challenges faced by recording studios and live music venues and advocates for a more business-friendly environment.

Music Canada recommendations include:
1. Creation of a Music Industry Board to provide industry input through an Economic Development Committee;
2. Creation of a Music Industry Office to coordinate various city departments that deal with issues relating to live music events and venues;
3. Creation a Provincial Ontario Music Office;
4. Expansion of the Provincial Music Production Tax Credit to mirror the successful film and television tax credits;
5. Proactively pursue music tourism programs including a multi-day international music festival.

**Hamilton:**
The City of Hamilton has established a working group whose task was to engage the broader community and guide the development of the Hamilton Music Strategy. Hamilton wants to establish itself as a key music destination for musicians, music players, and music tourists. The City of Hamilton has recently released a Hamilton Music Strategy report in order to develop priorities for advancing the music sector.

**Kitchener:**
The City of Kitchener's Economic Development team has identified their music industry as an economic development cluster that has the possibility of being developed to a much larger scale.

A Steering Committee for the music cluster was formed, and consists of people within the music community with strong ties to the industry, expertise in their own fields and an interest in strengthening the live music scene in the City of Kitchener. These included musicians, venue owners, producers, music equipment suppliers, music/arts organizations, music enthusiasts and software game developers.

“Music Works” is a City of Kitchener initiative to support, facilitate and accelerate the local music business cluster.

**Peterborough:**
Peterborough formed Music Peterborough in 2013, which is a committee that exists to celebrate and promote Peterborough’s significance and role in the provincial, national and international music scene. Their mandate is to promote Peterborough as a destination for music tourism; promote Peterborough-related music professionals on a national and international platform; provide access to professional development resources for music professionals; promote Peterborough as a destination for recording, rehearsing and other professional development activities; and, to support and promote Peterborough’s venues, festivals and other activities related to live music.

Other global cities that have done some significant work to improve their music industry would include Melbourne, Berlin and U.S. cities such as Chicago, Nashville, Seattle and New Orleans.