



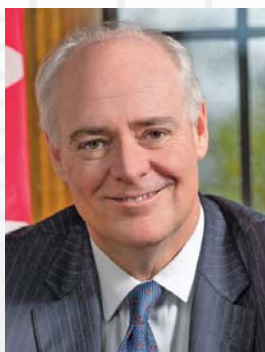
THE CANADIAN
CHAMBER
OF COMMERCE

LA CHAMBRE
DE COMMERCE
DU CANADA

music
CANADA



MUSIC CITIES TOOL KIT



Earlier this year, the Canadian Chamber of Commerce invited Graham Henderson, president & CEO of Music Canada, to speak to our board members about the concept of Music Cities – a multi-faceted approach to growing the local music economy. Music Cities is a concept that has already

grabbed the attention of a number of communities and chambers of commerce across the country.

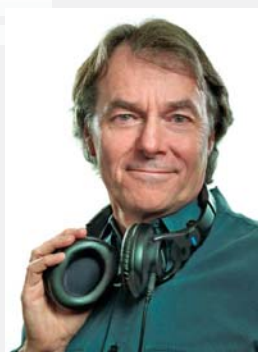
What community doesn't have an event focused on music? Or isn't home to local artists and musicians, and music entrepreneurs? Large and small centres have jamborees, choral festivals, jazz festivals, blues festivals and more! Music venues and recording studios dot the landscape. And artist entrepreneurs live among us, coming out to play whenever stages are provided. One only has to look to the recent example of the Tragically Hip's final tour to get a sense of the impact, influence and importance that music plays in our lives and our communities.

When our board was introduced to this concept by Music Canada and the pivotal role that chambers could have in creating an opportunity for growth for their businesses and communities, they were ... well... all singing from the same songsheet.

We are so pleased that Music Canada has partnered with us and shared their excellent work in this space with the chamber network as a tried and tested economic development tool. It is our hope that you will be able to take content from this toolkit and use the ideas within to reach new segments of business in your community as you reach out to potential members and partners for the chamber; to create economic platforms within your community that strengthen its profile and growth and to bring even greater value through your chamber as the connector of people and innovative solutions.

In the end, Music Cities is a concept which everyone can get behind. After all, who doesn't like music?

Perrin Beatty, President and CEO
The Canadian Chamber of Commerce



Cities around the world are increasingly recognizing the powerful punch delivered by music as a driver of employment and economic growth that further enhance its long-acknowledged cultural and social impacts.

Music Canada, a trade association representing Canada's major record labels, is proud to be at the forefront of this global movement. Following a successful campaign to place music on the economic development agenda in Toronto by highlighting the best practices from Austin, Texas, Music Canada produced the first international study of municipal music strategies. Since its publication in 2015, *The Mastering of a Music City* has been used to guide the formulation of new music strategies in communities around the world, been consulted by leading music industry and municipal leaders in some of the best known Music Cities, and been added to curricula at numerous academic institutions.

At the heart of the research is the idea that music can play a pivotal role in the economic development of any community, not just the titans of the industry like Toronto or Austin. It starts with leadership.

We are extremely pleased to be able to work with the Canadian Chamber of Commerce whose pan-Canadian network makes it an ideal partner to spread the thinking behind and the benefits of adopting the Music Cities model for your community. Music is a universal concept – it goes beyond words, beyond geographic and political boundaries and has the potential to create new circles of influence for the chamber network. I encourage you to lead the way and help your community become a Music City.

Graham Henderson, President and CEO
Music Canada

INTRODUCTION

Cities around the world are increasingly recognizing the potential of music as a driver of employment and economic growth beyond its long-acknowledged cultural and social benefits.

Music Canada, a trade association representing Canada's major record labels, campaigned for Toronto to leverage music to benefit its economy based on the strategies deployed in Austin, the capital of Texas. It pointed out that Austin is much smaller than Toronto, the hub of Canada's recording industry, but that it was using music far more effectively to generate jobs, taxes and growth. The campaign secured the engagement of city hall, and the Mayor of Toronto, John Tory, put music at the heart of his economic development agenda.

This successful campaign prompted interest from other cities in Canada and around the world, looking for a "roadmap" so that they, too, could

tap into the power of music. Music Canada and its global affiliate, IFPI, published a report in 2015 entitled *The Mastering of a Music City*. It sets out simple steps that policymakers worldwide can take to help develop their music economies.

The report was based on more than 40 interviews with a wide array of experts in music and government on all continents, citing examples of best practices from 25 cities worldwide. The report also sets out seven key strategies that will help local authorities, businesses, community groups and the creative sector capitalize on the potential of music to build, grow and strengthen their cities.

Music and municipal leaders in communities as diverse in size and demographics as Gander; London; Calgary; Vancouver; Columbus, Ohio; Sydney, Australia; Aarhus, Denmark and Bogota, Columbia are utilizing *The Mastering of the Music*





City to guide their own local strategy development. Even Austin, Texas is using the research, among other things, to guide its latest efforts to support the music community.

The Music City conversation has also spread to business improvement associations and chambers of commerce. These organizations are looking for ways to play a leadership role in the development of their own “Music City.”

Building on the experience of Music Canada’s Executive Vice President, Amy Terrill, both in chamber management and in her role as a leading advocate/consultant on Music City development around the world, this toolkit has been designed by Music Canada to provide Canadian chambers of commerce with a roadmap and guide to activate the power of music in their city.

“Growing our music industry is key to driving economic growth, job creation and investment. A city’s passion for music is important in attracting talented people to visit and to stay. *The Mastering of a Music City* report reinforces, in my mind, the real potential of what supporting the music industry can do to transform and grow a real 21st century city.”

- John Tory, Mayor of Toronto

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WHAT IS A MUSIC CITY?

The term “Music City” is becoming widely used in cultural communities and has penetrated the political vernacular in many cities around the world. Once identified solely with Tennessee’s storied capital of songwriting and music business, Nashville, Music City now also describes communities of various sizes that have a vibrant music economy that they actively promote. Alliances are being formed among cities that see value in partnering to enhance their music success, Music City accreditations are being discussed and defined and Music City panels are popping up at conferences around the globe.

Outside the cultural community, there is growing recognition among governments and other stakeholders that Music Cities can deliver significant economic and employment benefits beyond the long-acknowledged cultural and social benefits. Quite suddenly, there is a lot of interest in becoming a Music City, and how to make one succeed.

In Canada, cities from Gander to Victoria are examining ways in which they can adapt the Music City model for their community. Chambers of commerce have an opportunity to carve out a leadership role as this dialogue is emerging.

What are the essential elements of Music Cities?

- Artists and musicians
- A thriving music scene
- Access to spaces and places
- A receptive and engaged audience
- Record labels and other music-related businesses

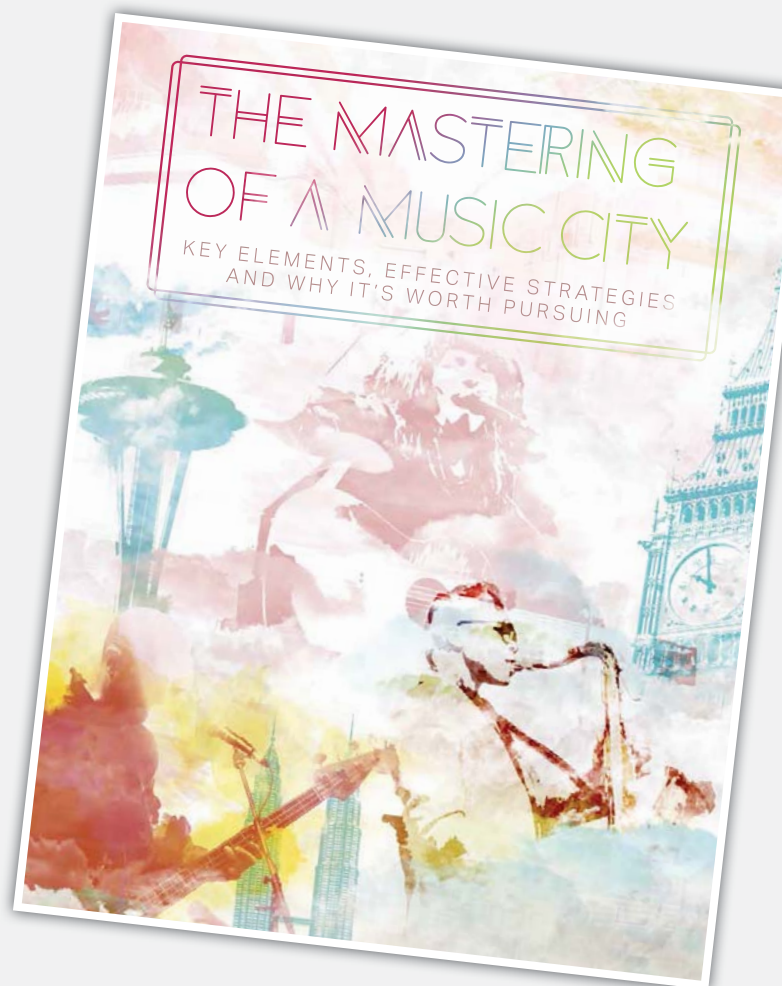
It is also important to have multi-level government support for music, a broader municipal infrastructure conducive to the sector and music education programs. Many other beneficial elements were identified in the research for Music Canada’s *The Mastering of a Music City* report, including music history and identity. However, the above-noted components received a higher ranking by the focus groups conducted for this research.



EFFECTIVE STRATEGIES

The Mastering of a Music City report identifies seven key strategies that are an effective means to grow and strengthen a city's music economy:

1. **Music and musician-friendly policies**, from licensing and liquor laws, to parking and planning regulations, to affordable housing and artist entrepreneur training.
2. The creation of **Music Offices** to help musicians and music businesses navigate the broad range of government policies and regulations that impact music.
3. The formulation of **Music Advisory Boards** to engage the broader music community in a collaborative way and to facilitate dialogue with municipal governments.
4. **Engaging the broader music community** to ensure the people most affected by music policies are involved and informed.
5. **Access to spaces and places**, whether public or privately owned, for artists to practice, record, and perform at every stage of their career.
6. A focus on **audience development**, ensuring there is an engaged and passionate audience for local musicians as well as international touring artists, now and into the future.
7. **Music tourism** or the development of a Music City brand to leverage a thriving live music scene, rich music history or large music festivals in order to reap the significant benefits associated with music.



BENEFITS FOR THE COMMUNITY

A vibrant music economy drives value for cities in several important ways: job creation, economic growth, tourism development, city brand building and artistic growth. A strong music community has also been proven to attract other industrial investment, along with talented young workers who put a high value on quality of life, no matter their profession.

Here are some examples of tangible benefits derived from a dynamic, thriving music sector:

- Music tourism is big business in the U.K. According to the U.K. study *Wish You Were Here: Music Tourism's Contribution to the U.K. Economy*, approximately £2.2 billion in direct and indirect spending was generated by 6.5 million music tourists across the U.K. in 2012, generating the equivalent of 24,251 jobs.¹
- Live music companies in Ontario generated a total of 10,500 full-time equivalent (FTE) jobs 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 creates over 9,500 additional FTEs.²
- Music can play a powerful role in building a city's brand. For a select group of cities, those with the strongest music scenes or a deep music heritage, music is a big part of who they are. Think "Liverpool," and most people think



"The Beatles." Think "Memphis," and music icons like Elvis and Johnny Cash come to mind. Austin's familiar tagline is "Live Music Capital of the World." Nashville is, simply, "Music City."

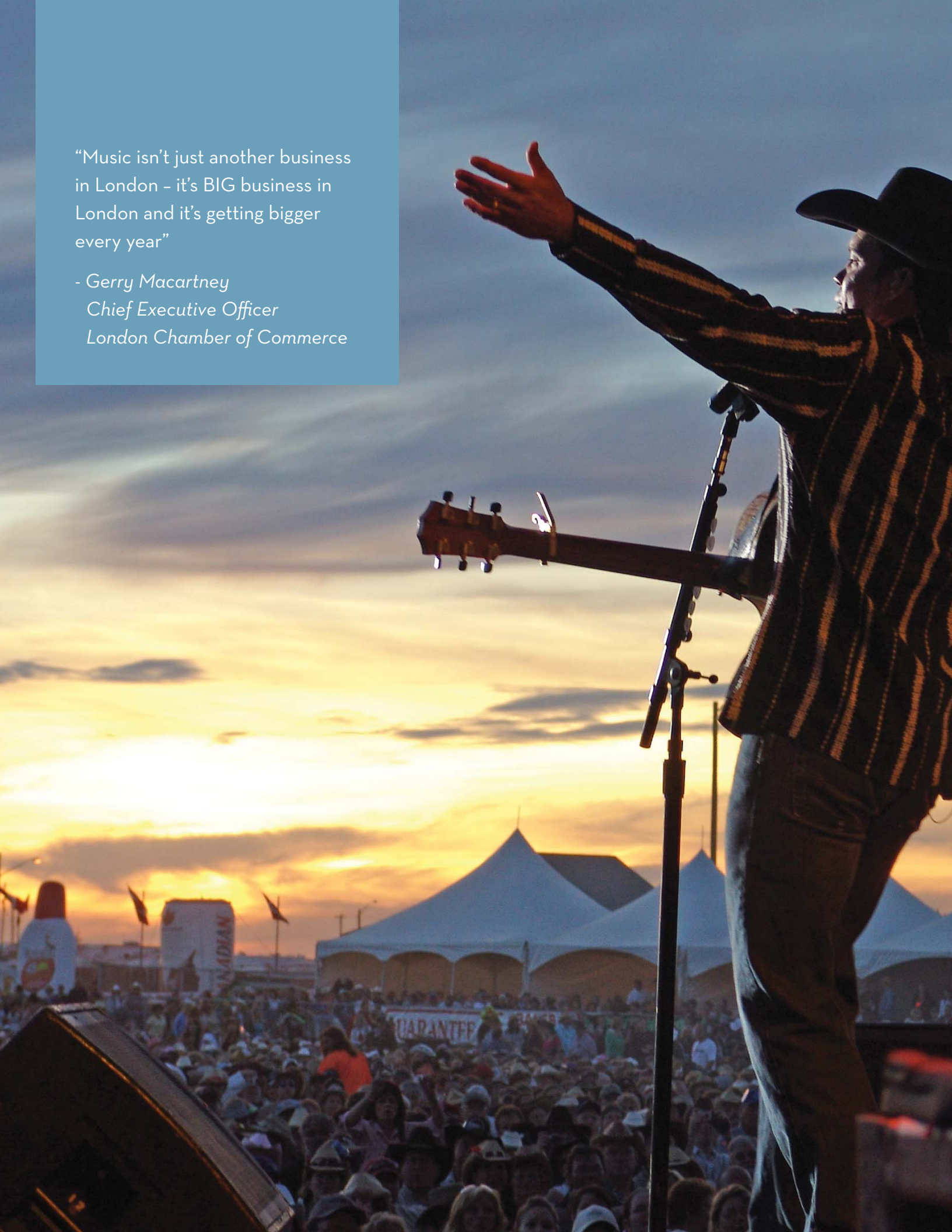
- Music plays a role in attracting and retaining talent and investment in a city's broader economy. The world's top talent is highly mobile today. For many cities, putting their best foot forward to attract well-educated and talented young people is a major challenge in an environment of intense global competition. Music can be a big part of recruitment success.
- Music is a strong social unifier. It builds bridges between cultures and languages, connecting people within a city, a region and across borders.

¹ U.K. Music, *Wish You Were Here 2015; Music's Contribution to the U.K. Economy*, June 2015.

² Music Canada, *Live Music Measures Up: An Economic Impact Analysis of Live Music in Ontario*, December 2015.

“Music isn’t just another business
in London – it’s BIG business in
London and it’s getting bigger
every year”

- Gerry Macartney
Chief Executive Officer
London Chamber of Commerce



BENEFITS FOR THE CHAMBER OF COMMERCE

In Canada, at close to 3% of total GDP, the creative industries make a larger contribution to GDP than traditional industries such as agriculture, forestry and fishing, electricity, gas, water and waste services, and accommodation and food services. They employ over 647,000 people across the country.

In a 2013 report on the province's economy, the Ontario Chamber of Commerce identified music as one of Ontario's three key sources of competitive advantage.³

The music industry in Canada is made up of tens of thousands small and micro businesses and some large businesses. These businesses and professionals contribute to all aspects of the creation, performance, promotion and distribution of music. They include artists and musicians, artist managers and agents, record labels and publishers, recording engineers and studios, festival organizers, venues and promoters, radio stations, music stores and digital services. Artists are essentially entrepreneurs, often with very little traditional business training since much of their professional development is focused on their musical talents.

As a sector that is traditionally not engaged with its local chamber of commerce, music represents a potential growth area for business support, community economic development and membership.

This also represents an opportunity for these entrepreneurs to learn and network from the “established” business community. Many chambers run small business training sessions at a low cost for their members. Given the focus for many musicians is the music, these courses would be beneficial from a number of perspectives.



3 Ontario Chamber of Commerce, Emerging Stronger 2013, January 2013.

GETTING STARTED

CONFIRM YOUR MISSION

- What is it you want to accomplish?
- Do you want to contribute to the economic success of your community through music?
- Do you want to facilitate the retention and attraction of music industry professionals?
- Do you want to engage a new sector of your economy in order to enhance the representation of your business community?

All of these may be possible, but you must define what you want to do.

BUILD YOUR NETWORK

Before you begin, you must first identify the key music stakeholders in your community and other key allies. A few will be obvious, and, quite likely, already known to you, while others will not yet be on your radar. Begin with the known community members and ask them to connect you to their networks.

Music stakeholders:

- Music festival organizers
- Music venues
- Local promoters (who bring shows into venues that they rent)
- Recording studios
- Record labels
- Artist managers
- Agencies
- Musicians and songwriters
- Music and record stores
- Music educators – post-secondary, private schools

Allies:

- Tourism agencies
- Investment agencies
- Downtown business organizations
- Hotel/motel associations
- Local arts councils
- Local radio stations – including college radio

TEST THE WATERS

Convene a small group of these stakeholders in order to discuss the potential program, providing ideas of the various actions that you would like to lead and securing buy-in and support. Members of this initial group could be helpful steering committee members for a thought leadership event or future music policy task force members.



ACTION ITEMS: THE VARIOUS ROLES FOR THE CHAMBER OF COMMERCE

1. CATALYST

The chamber of commerce is the leading voice of business in a community, acting to enhance economic prosperity and quality of life. In this leadership role, the chamber can act as a catalyst to stimulate the “Music City” discussion.

The London, Peterborough and Guelph chambers of commerce have assumed this role in their communities. The Calgary Chamber of Commerce hosted an event to launch an Alberta music study in 2014.



Recommended Action:

Organize a thought leadership event that brings together key community leaders and organizations that could play a role in a Music City effort. Leaders from other Music Cities can be brought in to provide inspiration or speak to best practices.

Intended Outcomes:

1. Raise awareness about music as a source of jobs, investment and skills, an important driver of tourism and city branding, and a social unifier
2. Connect the music community with the broader business community
3. Highlight local music community strengths and areas of opportunity
4. Identify best practices from other communities

Potential partners:

- Municipal leaders – opening address by mayor, key councillors and staff
- Tourism agencies
- Investment agencies
- Key music organizations – local venues, festival organizers, recording studios
- Artists – speaking and performing roles
- Downtown business organizations
- Hotel/motel associations
- Local arts councils
- Outside municipal, provincial or national leaders – to share best practices – i.e. a local music officer

Format:

Organize a full-day event that includes keynote speakers, panel discussion and artist performances. Ideally, the event leads to conclusions and recommendations. As an example, the formation of a music policy task force by the chamber, as detailed in Action 2, could be one of the recommendations.

Depending on budget and local chamber practices, it could be a ticketed event or invitation-only.

Sample program:

The Guelph Chamber of Commerce provides the most recent example of a thought leadership event organized around the topic of the music economy. (See next page.)





Let's make some noise.

#guelph

MUSIC CITY AGENDA

Official Registration + Reception

11:30 - 12:00 pm

Opening Performance from Alanna Gurr

12:00 pm

Setting the Stage with emcee **Hayley Kellett** - *The Making Box*

12:20 pm

Kithio Mwanza - President & CEO, Guelph Chamber of Commerce

Marie Zimmerman - Executive Director, Hillside Festival

His Worship Mayor Cam Guthrie - Mayor of the City of Guelph

Kathryn McGarry - MPP for Cambridge on behalf of the
Ontario Minister for Tourism, Culture & Sport

Lunch

12:50 - 1:20 pm

Keynote Introduction by David Peacock - RTO4

Keynote

1:30 - 2:00 pm

Music Meets Municipality: Key learning's from The Mastering of a Music City

Graham Henderson - President & CEO, Music Canada

Music tourism and its connection to supporting community vibrancy, artists and businesses is a world-wide trend that has seen strategies developed at the local level to maximize opportunities. Music, and in particular, the live music scenes in communities across the province not only provide great entertainment to a legion of fans, but are an important driver of tourism and economic development.

Intermission Performance from NEFE

2:00 pm

Leadership Panel

2:20 - 3:20 pm

Moderator: Rob McLean - Kazolu

Erin Benjamin - Music Canada Live

Brian Heatherman - Music Ontario

Robert Leader - JAM School

Q & A

3:10 pm

Closing Remarks

3:20 - 3:30 pm



2. ADVOCATE

The growth of a robust music economy is often held back by municipal policies and regulations. Often, as with any public policy, the consequences of these regulations are unintended. As one of the most effective advocates in the community, the chamber of commerce can play a leadership role in organizing the music community and key allies in identifying the areas requiring attention in the local community.

Additionally, advocacy can help to raise awareness about an emerging opportunity, rather than a barrier that requires removal. Music tourism is often overlooked by tourism agencies and yet can be a significant source of spending in the community.

The Greater Des Moines Partnership, the economic and cultural development organization serving central Iowa, has a comprehensive view of economic development in its community, which includes a strong focus on the music economy. According to Executive Director Jay Byers, the music scene “is a key component of the region’s quality of life and, therefore, an important tool to attract and retain talented workers.”

The Partnership, which has 22 affiliated chambers of commerce and 5,800 business members, was an early supporter of the Des Moines Music Coalition, which is a “non-profit organization and collaborative movement committed to building a stronger and more diverse music community in greater Des Moines.”⁴ In addition, the Partnership supports Des Moines Music University, the 80/35 Music Festival and has had a presence at SXSW Music Festival in Austin, Texas for the past nine years.

DID YOU KNOW?

Music tourism and spending on live music experiences bring big dollars to local communities.

Live music continues to be a popular choice of entertainment in Canada: SOCAN’s 2015 financial report revealed **4.9% growth** in general and concert revenues to **\$39.6 million**.⁵

The Ontario Arts Council studied the impact of arts and culture tourists in 2010, concluding that they stay longer and spend more than the average tourist. While the report did not specifically study music tourism, it did find that music performances were the largest tourism driver among all arts activities.⁶

Recommended Action:

Convene a music policy task force to examine municipal policies and regulations that are hampering the creation, production and performance of music in your community. This could be a short-term task force with a specific targeted end-date, rather than a standing committee.

⁴ <http://www.desmoinesmc.com/about/>

⁵ SOCAN, *Step Ahead, 2015 Financial Report*, June 2016.

⁶ Prepared for Ontario Arts Council by Research Resolutions & Consulting Ltd., *Ontario Arts and Culture Tourism Profile*, November 2012.

a. Discovery

- i. Invite members of the music community to identify policies or regulations that are hampering their business development—this would likely begin with a town hall meeting but could include a survey tool when the music community members are identified
- ii. Host information exchanges with key municipal staff and the music community, providing an opportunity for both sides to understand each other's objectives

b. Refine

- i. Determine the top three to five policy barriers that present a reasonable opportunity for resolution
- ii. Gather specific evidence from the music community to illustrate the problem
- iii. Formulate policy recommendations that would overcome these barriers while still meeting the municipal objectives identified in discovery

c. Collaborate

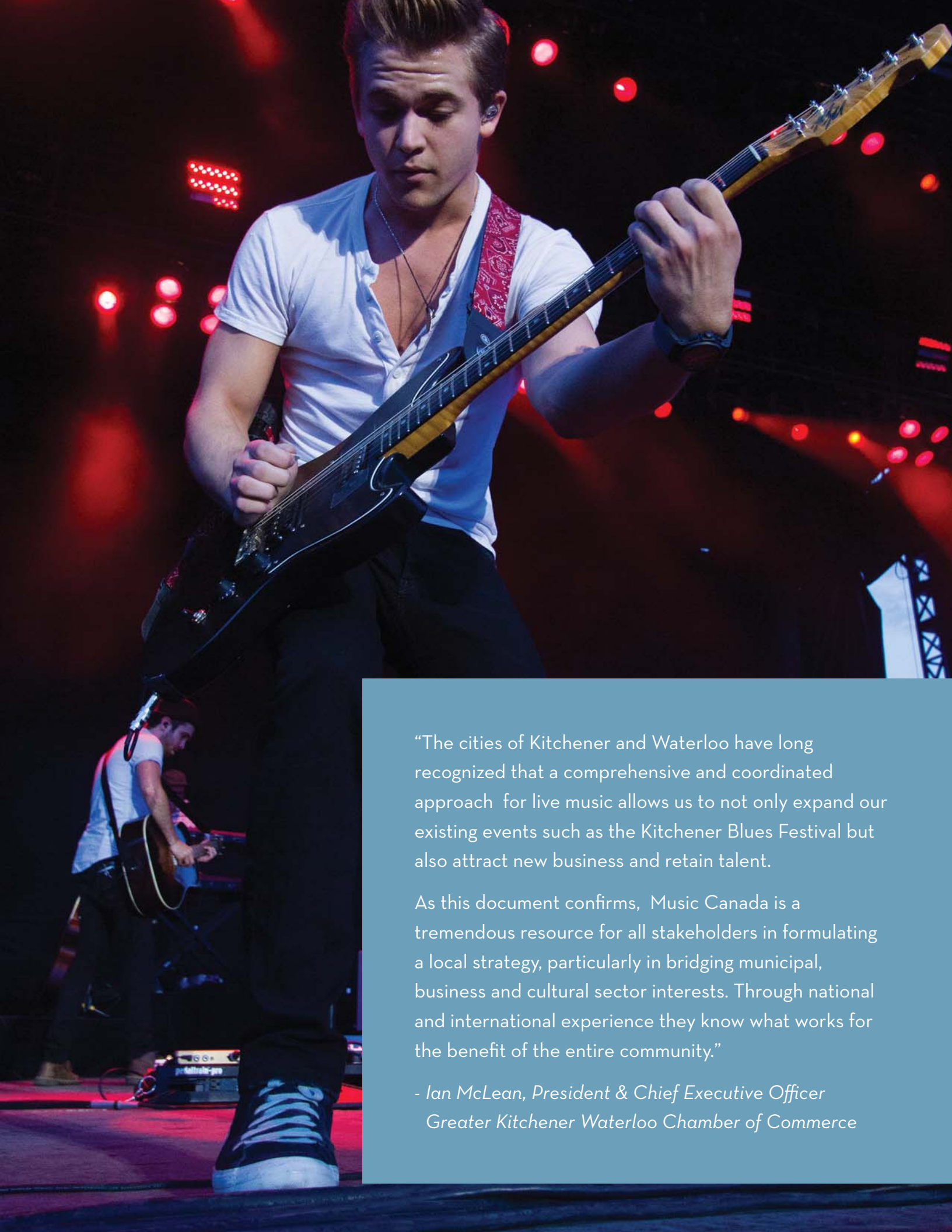
- i. Identify potential partners and allies as well as key music community advocates who can help articulate the issues
- ii. Conduct briefings to ensure everyone understands the issues and the key messages

d. Advocate

- i. Request meetings with key elected officials and staff to move forward this policy agenda
- ii. Prepare packages, meet and follow through
- iii. Provide music community members with letter or email templates and encourage them to send to city councillors and the mayor

e. Inform

- i. Communicate activity and achievement to the chamber membership and the music community



“The cities of Kitchener and Waterloo have long recognized that a comprehensive and coordinated approach for live music allows us to not only expand our existing events such as the Kitchener Blues Festival but also attract new business and retain talent.

As this document confirms, Music Canada is a tremendous resource for all stakeholders in formulating a local strategy, particularly in bridging municipal, business and cultural sector interests. Through national and international experience they know what works for the benefit of the entire community.”

- Ian McLean, President & Chief Executive Officer
Greater Kitchener Waterloo Chamber of Commerce

3. OPERATOR

Many city departments have some level of authority over music businesses. Navigating the broad range of government policies and regulations that impact music can pose significant challenges for music communities. Cities that have established a single point of contact for the music community, in the form of a music office or officer, are better positioned to build their music economy and develop effective policies. Currently, music officers exist in several Ontario cities including Toronto, Hamilton and London. Ottawa has a cultural officer who has assumed a key role with the music community.

Chambers of commerce have often filled similar roles in their communities—the closest comparisons would be the special event office or the tourism marketing organization, two municipal functions that have been outsourced in the past to individual chambers of commerce. The synergies with a special event office are so strong that music could be considered an additional component.

For some chambers, a music officer may offer an attractive opportunity.

Typical functions of a music office or officer:

a. Navigating city hall

A music officer serves as the first point of contact for the music community, providing important guidance and a single point of information regarding the necessary steps to create music events, or secure licences for music-related businesses.

b. Educator and advocate

A music officer who understands the issues and challenges facing the music community can help to identify red tape and regulatory barriers that are impeding the growth and development of the music industry. Through education and advocacy within city hall with the various departments that have some authority over music, the music officer can help to identify solutions and improvements that will help minimize these barriers.



c. Lead development of a music strategy

Many successful Music Cities have a comprehensive music strategy that has been developed in conjunction with the music community and has been endorsed by a municipal council. The City of Toronto recently passed a music strategy that was developed by the Toronto Music Advisory Council and city staff and was the subject of a broad public consultation.

d. Issue management and mediation

A music officer serves as the first point of contact for stakeholders' issues and problem-solving with a focus on industry growth and development. The music officer should be available to assist with issues and disputes from resident associations, BIA's or other stakeholder groups with music-related concerns.

e. Education/networking programming and events

The music officer can gather information about the music community and serve to promote existing events and facilitate connections. Some music offices organize live music events in city hall in order to raise the profile of local artists and the value of music.

Music officers most often have prior experience in music or another creative sector that gives them invaluable sector knowledge.

Recommended action:

Design a proposal for the city that includes rationale for the office/officer, key functions and a budget. In a smaller community, this would not be a full-time position.

4. TRAINER

As mentioned, the music industry is made up of tens of thousands of small and micro businesses across Canada. It is a highly entrepreneurial sector that has been evolving in a rapidly changing digital environment that has affected all aspects of the industry: creation, performance, promotion and distribution. Artists, in particular, are best viewed as entrepreneurs, operating their own small businesses, sometimes with little or no business training.

Chambers of commerce provide outstanding support to small businesses in the form of workshops, training courses, etc. These services could be extended to the music community, providing a valuable offering that could be used in order to broaden the chamber's membership base.

The Bogotá Chamber of Commerce has prioritized music and other cultural industries as a key economic sector and is developing 30 different services to support these industries. These services include professional development and training.

Recommended Action:

Advertise any small business training programs you currently offer to the music community stakeholders you have identified.

It is also harder than ever to earn a living as an artist. Live performance income has become increasingly important, but touring costs are high. And while labels have tried to protect their investment in artists and repertoire, revenues in the industry have been cut in half since 1999, meaning there is less money to invest in artists. More than ever before, artist income is made up of small increments from a greater number of revenue sources. Understanding where these revenue sources are, and how to access them, is essential to building a career as a professional musician. The chamber can play host to workshops to provide this information in the community, accessing expertise from the music community in larger centres.

Recommended Action:

Host a workshop designed specifically for music entrepreneurs in your community on how to maximize revenue sources in the digital environment. Invite speakers from the broader music community in your province or territory or partner with your provincial or territorial music industry association.

5. PROMOTER

Live music events add vibrancy to cities and are an important source of artist income and development. Creating opportunities for musicians to perform need not be the sole responsibility of existing music venues. Public spaces can be effectively used to stage live music events and are often underutilized. The chamber of commerce, given its strong relationship with the local municipality, is a natural host for live music events in city parks and squares.

In addition, there are other ways to celebrate and promote music in a community. Depending on the presence of a local music history story, incorporating music history into existing promotional materials may be an opportunity. Or, the chamber could use existing promotional vehicles to help amplify local music events that are hosted by others. The chamber has a natural audience in its membership that could be made better aware of local music activities.

A related example can be found in downtown Toronto where the Downtown Yonge BIA has developed a comprehensive music strategy focused on the past, present and future. Downtown Yonge's music history is celebrated through a guided walking tour that is conducted by a local music writer, and the BIA is also working with the local historical society to mark former venues with plaques. In its focus on the present, the BIA activates local parks and squares in a live event series that takes place throughout the summer, providing opportunities for hundreds of artists. And its future stream is achieved by working with a local trainer/educator on an incubation project for artist managers, which, eventually, it hopes to expand to artists.

Checklist

- Are you planning a community event that would be enhanced by live music?
- Do you hire local artists and musicians for your events?
- Are they paid a fair talent fee?
- If you are hiring musicians, have you also paid your SOCAN fees to compensate the creators of the musical work (lyrics and composition)?
- If your event is using recorded music, is the venue properly licensed?

Recommended Actions:

1. Assess the availability of parks or squares for the activation of music and consider developing an event series that will increase the vibrancy of your community and give artists more opportunities to perform. Costs can be covered through sponsorship, and one of the music contacts previously identified can help with booking the artists and bands.
2. Inventory the music history assets in your community and identify opportunities for celebrating or promoting the musical past.
3. Ensure existing promotional vehicles are capturing live music content that is already being produced in your community.

DID YOU KNOW?

The public use of recorded music in Canada requires obtaining necessary licences and permissions.

Playing recorded music in public (including at a commercial establishment) triggers the requirement for a number of licences, which compensate various copyright holders for the use of their music. These licences are obtained from organizations known as collective societies. Without these collectives, users of music would need to get permission from every individual copyright owner.

Playing recorded music in public requires two licences: one covering the musical work (the lyrics and composition) (licensed by SOCAN[1]) and one covering the artist's recording of the work (licensed by Re:Sound[2]).

Chamber of commerce members who play recorded music in their businesses are required to obtain these licences.

When the chamber hosts an event at a venue, licences are also required. Both are typically obtained by the venue, but some larger venues (i.e. convention centres, hotels) may have exclusions in their rental agreements that require the renter to obtain the licences on their own behalf.



CONCLUSION

A developed music economy contributes significantly to a vibrant, attractive, investment-rich, talent-heavy community. “Music City” strategies are now regularly being discussed by associations focused on economic development, nightlife and downtown business development as they try to learn how they can contribute to the growth of their music economies and how they can leverage music to deliver on larger community goals.

As leaders in community economic development, business training and advocacy, chambers of commerce are poised to assume an effective leadership role in the support and growth of music in their communities. As a potentially untapped

industrial sector for chambers of commerce, music also presents an exciting area of program and membership growth.

With the rapid growth of this conversation, it will come to your community. It's just a matter of time and whether you are in the lead.

CONTACT:

Amy Terrill, Executive Vice President
Music Canada
aterrill@musiccanada.com



APPENDIX: TERMINOLOGY

SOCAN: SOCAN licenses music in Canada on behalf of songwriters and publishers.

Re:Sound: Re:Sound licenses recorded music for public performance, broadcast and new media and distributes royalties to rights holders through its member organizations directly and through its bilateral agreements with international collective societies.

Provincial and territorial music industry associations: These are member-based, not-for-profit industry associations that tend to represent a cross-section of the music community including artists and bands. They provide a variety of services including information, education, advocacy and networking. There are 12 in Canada as follows:

- Alberta Music
- Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)
- Manitoba Music
- Music and Film in Motion (Northern Ontario)
- Music B.C.
- Music New Brunswick
- Music Newfoundland and Labrador
- Music Nova Scotia
- Music Ontario
- Music Prince Edward Island
- Music Yukon
- SaskMusic

“Music in London has become as much of the economic fabric of our community as academics, health care and manufacturing. Long before the advent of the Budweiser Gardens (a.k.a. the John Labatt’s Centre) which now host acts as diverse and broad-ranging as Cher to Shania, Sting to Elton John and Billy Joel to Kid Rock – London was laying down the roots of a music industry that today boasts the moniker “The Festival City of Canada”. With the earliest offerings of Home County Music Festival and the multinational, world famous Sunfest, today we are blessed with an abundance of festivals that seem never ending. Blues Fest, Beer Fest, Rock the Park, Rib Fest, Jeans and Classics, Spring Bank Gardens Concert Series and the list goes on and on filling our musical entertainment calendars from early May through the end of October”.

- *Gerry Macartney*
Chief Executive Officer
London Chamber of Commerce



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