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**Item No. 11.1**  
**Community Planning and Economic Development Standing Committee**  
**March 26, 2018**  
**April 19, 2018**

**TO:** Chair and Members of the Community Planning and Economic Development Standing Committee

**SUBMITTED BY:** Original Signed

Brad Anguish, Director, Parks & Recreation

**DATE:** March 14, 2018

**SUBJECT:** Government and Industry-led Live Music Working Group

**INFORMATION REPORT**

**ORIGIN**

January 19, 2017 Community Planning & Economic Development Standing Committee motion:

MOVED by Councillor Mason and seconded by Councillor Smith that the Community Planning and Economic Development Standing Committee request staff prepare an information report that explores the benefits and risks of convening a government and industry-led live music working group with its primary goal to develop a live music strategy for the City. The report should also examine the governance model as well as the financial and staff resources required for support. **MOTION PUT AND PASSED**

**LEGISLATIVE AUTHORITY**

*Halifax Regional Municipality Charter, Subsection 21(1)*

The Council may establish standing, special and advisory committees.

## **BACKGROUND**

On October 19, 2015, a meeting was organized by the Executive Director of the Halifax Pop Explosion Festival (HPX) with local government, business and music industry stakeholders to initiate a discussion on what it means to be a “Music City”. The initial objective was to explore how Halifax could “embrace the music economy and focus on leveraging these events as economic drivers”. Participants in the discussion included representatives from the Halifax Partnership, municipal staff, the Mayor’s office and elected officials. There was no provincial representation.

In March 2016, a second meeting was held, at which time the industry professionals identified challenges they found to be barriers to the successful operation of live music within the local economy. Both meetings were attended by the Executive Director of Music Canada Live who is the national advocate/consultant on Music City development and advancing key strategies to grow and strengthen a city’s music economy. As outlined on the Music Canada website, “Music Canada Live is a non-profit trade organization founded in 1964 that promotes the interests of its members as well as their partners, the artists. Music Canada Live members are engaged in all aspects of the recording industry, including the manufacture, production, promotion and distribution of music. Member companies actively develop and nurture Canadian talent throughout the world.”

In November, 2016, as a follow up to a meeting with the Mayor, some Councillors and several local industry stakeholders, a formal request was received to initiate “a government and industry-led live music working group (or “task force”) which will identify challenges and opportunities in the live music economy in Halifax, tap into knowledge of effective strategies from other parts of Canada and around the world and, as its primary goal, develop a live music strategy for the City” (Attachment 1).

The letter asked for the Mayor’s support to:

- Involve key music stakeholders in its design: the task force could be co-chaired by a representative from the Mayor’s office as well as an industry designate. It could include stakeholders from tourism, economic development, industry and others and would be populated by the co-chairs;
- Invite the community to identify existing challenges and opportunities in the music economy in Halifax;
- Tap into knowledge of effective strategies in other parts of Canada and around the world; and,
- Provide the substance for the development of a Halifax live music strategy.

Subsequently, at the January 19, 2017 meeting, the Community Planning & Economic Development Standing Committee requested an information report that explores the benefits and risks convening a government and industry-led live music working group as requested. This report recognizes that HRM and the province’s cultural development organizations, policies, and programs should be in alignment and working towards shared goals for the live music industry in Halifax and Nova Scotia and more broadly in Atlantic Canada. It also considers the benefits and risks of convening a government and industry-led shared leadership model under current municipal governance structures.

## **DISCUSSION**

Live music connects with many of the guiding principles outlined in the HRM 2006 Culture Plan regarding quality of life, the creative city, diversity and inclusiveness and, more recently, aligns to two of the pillars of the Culture and Heritage Priorities Plan – creative spaces and cultural development. As the rate of chronological advancement increases, the economy is more and more dependent on innovation to fuel growth. Innovative businesses are a critical part of the cultural food chain that create and deliver unique and rich arts and cultural experiences for audiences.

### Defining A Music City

A Music City values the live music industry and has a vibrant music economy. There are many examples of cities around the world that have utilized music and their respective music scenes as an engine to strengthen and revitalize their communities: Seattle, Glasgow, Dublin, Austin, Portland, Birmingham, Brooklyn, Memphis, Toronto, London, Ottawa, Hamilton, Havana, and Detroit to name a few. These cities have something in common - each has branded itself as “cultural cities” and “cities of music,” and have used music as a strategic tool to grow their economies and quality of life.

In Canada, cities from Gander to Victoria are examining ways in which they can adapt the Music City model for their community. In the Hamilton, Ontario’s 2014 Music Strategy document, Halifax is included as one of the Canadian cities that has branded themselves successfully as a “music city”. It states:

*“HALIFAX, Nova Scotia—A major centre in eastern Canada, live music in this city is very important as an attractor of creative and cultural workers. Halifax has a long-standing reputation as being a deeply rooted music community, both in terms of the business side of music, as well as the sheer joy of music that is so important to the citizens of this city. People may move to Halifax for a job in another field but they are much happier about the move because of the prevalence of this creativity. Simply put, music is a common passion among the people”.*

Many municipalities, especially in Ontario, recognize live music as a strategic cultural and economic opportunity: Kitchener, Hamilton, Toronto, Peterborough, and Aurora have launched their own regional live music strategies with plans to develop music offices to guide regional development. (Benchmark cities comparison information is outlined in Attachment 2.) A significant motivator to develop these strategies was the 2013 Province of Ontario’s lead role in establishing a \$45 million Ontario Music Fund over three years to help create jobs to advance the ON Live Music Strategy. Of those benchmark cities contacted, the level of success of their initiatives varies, depending on the level of funding and other priorities within the municipalities.

### Music City Task Force

The origins of Music City Task Forces and similar initiatives nationally and internationally can be traced to a series of studies commissioned by Music Canada including: “The Next Big Bang: A New Direction for Music in Canada;” “Accelerating Toronto’s Music Industry Growth: Leveraging Best Practices from Austin, Texas;” and “The Mastering of a Music City Report”. These studies concluded that music is good for business – that a thriving cultural scene driven by music not only generates revenue through music tourism, but perhaps more importantly serves to create ideal conditions to retain and attract a young, highly skilled work force. This in turn creates an attractive climate for job creation, specifically in the high-tech industry. These documents also examine how music can be leveraged to contribute to broader community goals, and what cities are doing to become more “music and musician-friendly”.

Members of the Halifax local music industry and Music Canada Live have proposed that HRM establish a government and industry-led working group whose purpose would be to spearhead the development of a community wide comprehensive music strategy. In order to consider where this initiative best fits, it is important to position this request within HRM’s mandate and processes and other significant undertakings provincially and in Atlantic Canada as a whole.

### Regional and Provincial Music Industry Landscape

Other provinces across Canada have taken lead roles by developing music studies and economic assessments as the initial step in developing live music strategies such as “Alberta Music City - Fertile Ground”, “British Columbia’s Music Sector, From Adversity to Opportunity”, “Sound impact - An Industry Profile & Economic Input Assessment of New Brunswick’s Music Sector” and “Little Island, Big Voice - An Industry Profile and Economic Assessment of PEI Music Sector”.

Relevant to this request is a report unveiled during the 2017 East Coast Music Awards entitled “Striking A New A-Chord: Recommendations for the Growth and Development of Canada’s East Coast Music

Industry”. That report speaks to coordination and collaboration among stakeholders to create a pan-Atlantic Canada regional strategy. The document was spearheaded by the East Coast Music Association (ECMA), Music Canada, and Music Canada Live, and emphasized that concentrated investment in the music industry is beneficial not only for those who work in the sector, but ultimately for the region as a whole. The report marked a partnership between all five music industry associations – Musique/Music NB, Music Nova Scotia, Music NL, Music PEI, and the Cape Breton Music Industry Cooperative – who have committed to working with the ECMA, Music Canada, and Music Canada Live to establish this regional strategy. One of its key recommendations is to:

“Develop an Atlantic Canada Music Strategy and an Atlantic Music Fund, in coordination and collaboration with music industry organizations, government stakeholders and other related organizations to complement existing programs, increase investment, and develop and incentivize musicians and music related businesses to reinvest in Atlantic Canada”.

The report underscored challenges facing musicians and industry professionals in Atlantic Canada, including stringent liquor laws, changing business models in the industry, restrictions on live venues, and lack of industry infrastructure. These issues mirror those raised at the stakeholder meetings held in Halifax, suggesting the commonality exists in the Halifax live music landscape. Therefore, it is important to align and support, where appropriate, such significant undertakings when determining the level of municipal involvement in the development of a live music strategy. It may be more effective for HRM to concentrate on tangible outcomes, such as improving municipal services, by-laws and regulations until a more holistic music strategy has been realised.

Current HRM State

HRM is aware of the immense talent in the local live music environment. While not through a formal music strategy, HRM has actively supported live music through its municipally organized events for many years. Outdoor concerts and music elements within events play a significant role at many of the civic events supported and organized by the municipality. Ranging from small community events to major concerts, such as Canada Day, Natal Day and New Year’s Eve, live music is a major component of the events with total costs often in excess of \$200,000. In addition, HRM has provided numerous event grants to live music events or events that offer live music programming. Table 1 is a snapshot of festivals and events the municipality has supported over the past 3 years. These events are either focussed solely on live music or feature significant live music elements. It should also be noted that the municipality has provided support to other events which include significant live music in their programming i.e., Halifax Pride Festival, WE Day Atlantic, Prismatic Arts Festival, and Rendezvous 2017 Tall Ships Festival.

<b>Event</b>	<b>Fiscal</b>	<b>Funding</b>
Canadian Country Music Awards (CCMA)	2015/16	\$250,000
East Coast Music Awards (ECMA)	2017/18	\$150,000
Halifax Jazz Festival	*2017/18	\$45,000
Aboriginal Day Live	2017/18	\$40,000
Halifax Pop Explosion (HPX)	*2017/18	\$40,000
Scotia Festival of Music	*2017/18	\$20,000

Groundswell Music Festival	*2017/18	\$14,000
Halifax Urban Folk Festival (HUFF)	*2017/18	\$13,000
Gridlock Musical Festival	*2016/17	\$5,000
	Total	\$577,000

*\*indicates annual events that are in three-year funding commitments*

#### Live Music Stakeholder Meetings

At the initial stakeholder meetings and in further discussions with music industry stakeholders', specific municipal challenges were identified as requiring immediate consideration. These issues were stated as:

1. The restriction in the evening hours of operation of Metro Transit bus and ferry service;
2. The Concerts on the Commons Policy which states that Council must approve the entertainer on a case by case basis;
3. The lack of definitive policy as to the possibility of holding gated concert events on the North Commons;
4. The lack of a dedicated Music Officer within the Civic Events Business Unit;
5. Prohibitive city by-laws and regulations; and
6. The municipality's perception of the risk and liability associated with live music events.

Other issues of equal importance, but noted outside the jurisdiction of the Municipality included:

7. Lack of affordable rehearsal space.
8. Prohibitive regulations on youth access to licenced venues; and
9. Immediate action revising alcohol and gaming rules with respect to music venues and performance could positively impact venues and the musicians who are increasingly dependent on their success.

Many of these challenges are currently being considered within several distinct, yet aligned, projects. These include the Culture and Heritage Priorities Plan, the Centre Plan, The Commons Master Plan review, the Moving Forward Together Plan, and the Integrated Mobility Plan. In addition, the recent changes to Argyle Street by the Municipality are expected to increase the animation of that entertainment district, which will provide additional opportunities for live music performances. There is an opportunity to review how the municipality considers these challenges and opportunities as they pertain to live music performances and audience accessibility and safety as these projects will likely provide groundwork and options how the municipality can improve its service delivery to the music industry. As well, there will be multiple municipal business units/divisions, including Parks & Recreation, Planning and Development/Municipal Compliance, Halifax Transit, and Government Relations which impact and therefore can contribute to the success of music in the city, through a wide range of policies and process implementation.

While these deliverables are ongoing, the municipality continues to support the live music industry by ensuring musicians have fair opportunities to participate in municipal organized events; providing Special Events Task Force support to live music events and address municipal issues impacting the events; and providing funding to events and festivals with live music programming.

#### Governance Models

Considering major industry developments, and to inform decision-making by industry, government and other stakeholders within a task force model, a profile and economic impact assessment of HRM's Music Industry may be considered. This approach aligns with initial steps undertaken by most provinces and municipalities that have completed, or are in the process of completing a music strategy. In "Striking A New A-Chord", it makes clear that "there has been no recent study of the impact of Nova Scotia's music sector," and states that "a comprehensive study of the economic impact of the music sector, including live performance, across the Atlantic region is needed."

The Halifax Partnership has recently released the 2017 Economic Index which speaks briefly to live music under the broader category of Arts, Culture, And Recreation. As stated, “As the world hurtles towards a knowledge-based economy, the most important attribute a city can have is an abundant pool of skilled and talented workers, and for any city that wants to attract and retain such people, artistic, cultural, and recreational assets are crucial. Residents looking for local, national, and international live music have a number of venues to visit in Halifax, such as Neptune Theatre and the Rebecca Cohn Auditorium. Halifax is also home to Nocturne: Art at Night, Pride Week, the TD Jazz Fest, Halifax Pop Explosion, HalCon, and the Busker Festival. The upcoming completion of the Nova Centre will grow Halifax’s capacity for new and expanding cultural events”. While the live music industry is not identified as a key industry, such as the ocean, healthcare, and manufacturing sectors, and an economic impact analysis of the local live music industry is not within the Partnership’s mandate, as the industry expands, an economic study could be considered in the future.

The current governance model utilized for some specific deliverables that are deemed to be crucial in promoting the municipality’s mandates is to establish a staff or council advisory committee. Directed by the terms of an Administrative Order under a specific timeline, mandate and duties, with composition and membership determined by Council, there are a number of advisory committees that have recently operated within HRM governance structure, i.e., the 100th Anniversary of Halifax Explosion Advisory Committee, the Special Arts and Culture Advisory Committee, Crosswalk Safety Advisory Committee, ArtsHalifax, etc. However, staff and fiscal resources for the development of a live music strategy have not been budgeted or outlined in any business plan for 2018/19. There is also a risk that establishing a committee under this governance model is premature in advance of a regional strategy. Annual administrative costs to support this governance structure are approximately \$10,000 for municipal clerk support and additional senior staff support, for a total of approximately \$40,000 per year.

#### Conclusion

The Municipality, in collaboration with the provincial and federal governments, has a responsibility to ensure Halifax is a vibrant and culturally rich city, for the societal and economic benefit of all citizens. The Municipality can advocate for the music sector, and help ensure a regulatory framework that allows a diverse range of music creators and businesses to flourish throughout the Region. However, efforts to support the live music industry can be concentrated on the tangible areas of municipal responsibility which can be actioned effectively and provide a better outcome for the industry. Developing a live music strategy and the implementation of such are more effectively placed within the industry with the leaders and experts in this field.

#### **FINANCIAL IMPLICATIONS**

None at this time.

#### **COMMUNITY ENGAGEMENT**

Staff consulted members of the East Coast Music Association and other representatives within the music industry in cities across Canada that include: London ON; Toronto, ON; Ottawa, ON; Charlottetown, PEI; and Moncton, NB.

#### **ATTACHMENTS**

- Attachment 1: November 10, 2016, Letter to Mayor Savage: Re Halifax Live Music Working Group
- Attachment 2: Benchmark Information on Music City Task Force Models

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A copy of this report can be obtained online at <http://www.halifax.ca/commcoun/index.php> then choose the appropriate Community Council and meeting date, or by contacting the Office of the Municipal Clerk at 902.490.4210, or Fax 902.490.4208.

Report Prepared by: Elizabeth Taylor, Manager, Culture & Events 902.490.4387

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**THE VOICE OF LIVE  
MUSIC IN CANADA**

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**LA VOIX DU SPECTACLE  
MUSICAL AU CANADA**

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November 10, 2016

The Office of Mayor Mike Savage  
1841 Argyle Street, Halifax

**RE: Halifax Live Music Working Group**

Dear Mayor Savage,

Thank you again for meeting with us on Monday, November 7<sup>th</sup>, 2016.

We welcomed the opportunity to share with you that the live music industry in Halifax is working in a spirit of cooperation to grow its impact and effectiveness in the city, and to create new opportunities for artists, musicians, local business, tourism and the HRM.

Thank you for your positive and receptive response to our recommendation that the City of Halifax **convene a government and industry-led live music working group** (or “task force”) which will identify challenges and opportunities in the live music economy in Halifax, tap into knowledge of effective strategies from other parts of Canada and around the world and, as its primary goal, develop a live music strategy for the City.

This important step will bring Halifax in line with many other Canadian cities, and demonstrates exemplary leadership which will inspire others. The music cities momentum continues to sweep across the globe, with the music industry being the focus of discussion at chambers of commerce, BIA’s and other organizations including the [Economic Club of Canada](#). Halifax has an enormous opportunity to get out in front of a global trend.

Spurred on by cities like Austin, Texas which benefits from over \$1.6 Billion in direct economic impact from the music sector, Toronto, Hamilton, London, Barrie, Ottawa and others have identified music as a key economic strategy. These, and other places across Canada and around the world, serve as great examples of how cities can effectively capitalize on live music’s power to attract talent and investment, as well as tourism.

Your leadership will be critical to a city-led community engagement process that would:

1. Involve key music stakeholders in its design: the task force could be co-chaired by a representative from your office as well as an industry designate. It could include stakeholders from tourism, economic development, industry and others and would be populated by the co-chairs.



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2. Invite the community to identify existing challenges and opportunities in the music economy in Halifax;
3. Tap into knowledge of effective strategies in other parts of Canada and around the world; and,
4. Provide the substance for the development of a Halifax live music strategy.

Please help us to understand what the next steps may be, how we can help your office to facilitate them, and ensure momentum moving forward.

On behalf of my colleagues James Boyle - Executive Director, Halifax Pop Explosion and Louis Thomas – President, Sonic Entertainment Group thank you for your commitment. We look forward to working with you to begin the work of leveraging the full value and power of Halifax's rich live music economy.

Sincerely,

Original Signed

Erin Benjamin  
Executive Director

## Attachment 2

### Music City Models and Initiatives and Strategies

As stated in the body of the report, a number of cities in North America and on the international stage have aligned themselves with the Music City concept. Many music city strategies have their beginnings as goals in municipal, cultural and tourism strategic plans and goals that focus on supporting an exceptional quality of life for all through accomplishments in heritage, music and art.

Except for Nashville, Austin and Toronto, clearly the titans of the “music city” model and strategy, many of the Canadian city initiatives are too recent to offer any reliable data as to a direct correlation between the implementation of a strategy and an increase in economic returns. However, each city that was contacted spoke to an overall improvement in public/ private and government relations regarding regulations and the night time economy.

The following is a summary of the information provided by each benchmark city.

#### Aurora, ON

In 2013, municipal staff developed a music strategy that identifies and addresses the main areas of focus for the development and support of the music industry. Work on the strategy was over a 3-year period from inception to recent implementation. Council approval of a music strategy in 2016 has guided local policy and support the needs of existing music businesses as the Town continues its plans for development. The strategy supports Aurora musicians, creates easier access to music programs, and supports music programs for disadvantaged communities.

The music strategy acknowledges the significant role of music in providing employment, attracting tourism, and generating spending in other sectors of the local economy. Further, the strategy shows that the Town of Aurora understands how much a vibrant music sector can contribute to the social and cultural fabric of a community.

#### Austin, Texas

Austin is one of the leading examples in the world of a Music City. Live music is an economic development accelerator and centralized resource center for Austin’s music industry, and an active community partner for Austin’s citizens, community groups, and neighborhoods. Developing Austin’s music industry, executing various community programs, facilitating city permitting for live venues, and dealing with noise by-law issues are done by 8 full time staff who work in the Music & Entertainment Division of the municipality. Some of these staff liaise with the City of Austin’s Music Commission to assist with getting the Commission’s resolutions passed at City Council. The Music Commission’s mandate is to advise city council on music development issues. Duties are advisory and include: studying the development of the music industry; assisting in the implementation of programs to meet the needs created by the development of the industry; and reviewing matters that may affect the music industry in Austin. The Music & Entertainment Division also assists with the permitting of events in the city and organizes live music industry professional development opportunities.

#### Glasgow, Scotland

With a population of 600,000, Glasgow has well known roots in the shipping and shipbuilding industry, which is an unlikely start for a world-renowned music community, but Time Magazine called Glasgow “Europe’s secret capital of music.” In August 2008, Glasgow was named a UNESCO City of Music and is the second Scottish city to join the UNESCO Creative Cities Network. Glasgow is one of 5 international Cities of Music including Seville, Bolonga, Ghent and Bogota. The Glasgow UNESCO City of Music Office is funded by the City of Glasgow and the government of Scotland.

#### Hamilton, ON

In 2013, Hamilton municipal staff created a music office as part of the Tourism and Culture division. Through that, a volunteer advisory group of local music industry insiders was created to develop a

Hamilton Music Strategy with four main goals: strengthen the local industry; grow audiences and appreciation; boost access to music-related experiences; and cultivate its creation and talent.

#### Kitchener, ON

Kitchener has a population of about 220,000 but is part of a CMA equivalent in population size to the city of Hamilton at just under 510,000. Music is key to the city of Kitchener and the local government has established “Music Works” to support, facilitate and accelerate the local music business cluster; specifically, in actions to nurture an environment for community success. Music was identified as a key element in the arts and culture cluster initiative, approved by City Council in 2011 as part of the Kitchener Economic Development Strategy 2011 (KEDS).

#### London, ON

Another municipality that has integrated the Music City concept is London, Ontario. London has established the London Business of Music Committee (LBMC). The purpose of the LBMC is to assist the London Music Oversight Committee and London Music Industry Development Officer with the development of the London Music Strategy Implementation Plan and to support the implementation of its initiatives. The London Music Strategy is a key component of the implementation of London’s Cultural Prosperity Plan and its key objectives to:

- elevate London’s profile as a Regional Cultural Centre; and,
- to achieve economic growth through attraction of investment to London (from the London Business of Music Committee Terms of Reference).

In support of this Committee, the City of London established the London Music Office which was created in November 2015 after two and a half years of input and discussion from the community. The London Music Industry Development Task Force created the London Music Strategy, which prioritized the creation of a Music Office to support the local music industry.

The London Music Office helps guide the implementation of the London Music Strategy and liaises with the music industry and municipal government. The Music Office is based out of the Community and Economic Innovation Culture Department (from the City of London website). The music industry development officer works within the London Music Office in the Community and Economic Innovation Division of the municipality. This staff assists the Committee and its four Task Teams to implement the various initiatives they identify.

#### Ottawa, ON

The City of Ottawa has established the Ottawa Music Industry Coalition (OMIC). OMIC is a not-for-profit membership-based organization dedicated to growing the city’s music industry for the benefit of its artists, businesses, and the city as a whole. OMIC is committed to bringing together members of the local music communities, along with its municipal and provincial partners, to work toward common goals, including:

- Developing audiences for Ottawa music on local, national and international levels;
- Supporting the development of the region’s artists, entrepreneurs and other music professionals;
- Building Ottawa’s music networks within and beyond the city; and
- Advocating for the local music industry to government, industry and institutional partners (from the OMIC website).

In 2012, the City of Ottawa created a renewed action plan for Arts, Heritage and Culture. Within this action plan it was identified that there was a connection between Arts, Heritage and Culture and economic development. In 2013, a meeting of music industry professionals from various sectors, retail, producers, venue owners, artists, etc., was held. Out of that initial meeting, a working group was created who facilitated a research project regarding the state of the music industry which resulted in a ‘Connecting Ottawa Music’ report. This research led to the creation of an annual industry showcase conference called MEGAPHONO. Following the creation of that showcase, OMIC was created. One role

of the City of Ottawa's cultural developer position is supporting OMIC within the Ottawa municipal structure.

#### Portland, Oregon

The city of Portland has a population of 603,000, but the metropolitan area population is approximately 2.3 million, which is significant in terms of the size of the audience and the market for music talent and businesses. Although Portland is well known for live music, there is no music office or a special initiative from a municipal level to support music industries.

#### Simcoe County, City of Barrie, City of Orillia, Town of Collingwood and MusicCO

The announcement that funding has been secured to develop a 3-year music strategy for Barrie & Simcoe County, including Collingwood, Orillia, and many other smaller municipalities, was made at "Staying in Tune", a music summit hosted by the City of Barrie and MusicCO in October 2017.

This approach is a significant result in a regional partnership with the City of Barrie after the 2016 formation of the Central Ontario Music Council (MusicCO). This inclusive alliance of business, creative and industry professionals dedicated to the development, promotion, advocacy and fostering of the music culture and business in Barrie faltered in its initial stages due to whether it would be established as an arm's-length organization or whether Council would create an opportunity more closely attached to the city.

#### Toronto, ON

The city is the largest music market in Canada, the fifth largest in North America, and home to record labels and recording studios, plus both commercial and not-for-profit music enterprises. The City of Toronto's Music Sector development officer supports the Toronto Music Advisory Council. The Music sector development officer position works within the Film & Entertainment Industries Division. The Toronto Music Advisory Council provides a forum for the exchange of ideas, input and advice on the challenges and opportunities for the city's music industry (Toronto Music Advisory Council website). This Council is made up primarily of music industry stakeholders and city staff. It deals with developing the economic benefits of the music industry and interactions with the municipal corporation.

In 2014, the City of Toronto established the Council, for a four-year term to:

- provide recommendations and advice to enhance the attractiveness, competitiveness, and growth of Toronto's music industry;
- be a forum for the music industry and provide coherent advice to City Council on issues and opportunities for the sector; and
- to promote Toronto's music industry and monitor and advise on marketing strategies to strengthen the viability of the music sector (City of Toronto website).