



# RESONANT ENERGIES: A MUSIC CITY STRATEGY FOR EDMONTON

MAY 2024

West  
Anthem

ALBERTA  
music

Alberta  
Government

National  
Music  
Centre  
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## West Anthem

West Anthem is an advocacy organization established to stimulate conversations regarding the opportunity, growth, sustainability, and potential of Alberta's music industry and ecosystem. West Anthem's objectives are to develop a music strategy for Alberta, which includes mapping a comprehensive understanding of the economic profile of Alberta's music cluster, stimulating the business capacity of the music industry and its potential, amplifying the potential of Alberta's music industry as a key driver and vehicle for economic diversification, and establishing and implementing a live music strategy for Alberta through venue mapping and audience profiling. West Anthem is an advocate, friend, and champion of music creatives across Alberta.



# LAND ACKNOWLEDGEMENT

As we invite you to read the following document, we want to acknowledge that the place for which this plan was written, Edmonton, is located in Treaty Six Territory and the Métis Nation of Alberta, Métis Region 4. We thank the diverse Indigenous Peoples whose ancestors' footsteps have marked this territory for centuries, such as the Nehiyaw, Denesuliné, Nakota Sioux, Anishinaabe, and the Niitsitapi. It is their voices that brought the first songs to this region.

We are extremely grateful for these lands on which we reside, work, and play. We make this acknowledgement as an act of gratitude and reconciliation. While championing music across Alberta, we intend for our work to contribute to the valuing of traditional musical forms and result in greater opportunity for the creative Indigenous talent who walk these lands today.





# WE ARE STRONGER TOGETHER.

Established on this belief, the Alberta Music Cities Initiative was founded by the National Music Centre and the Scotlyn Foundation in 2012. A few short years later, these same organizations released “Fertile Ground: The Alberta Music Cities Initiative,” authored by Music Canada. While the purpose of this initial report was to instigate conversations around fostering the development of music cities in Alberta, it has ignited something much more impactful: a movement towards recognizing and cultivating music as a new frontier, acting as a catalyst for economic growth, contributing to quality of life through wellness, serving as a vehicle for tourism, developing enhanced production capacity, fostering meaningful cultural exchange in Calgary, Edmonton, and across the province, and positioning Alberta to become a global leader in music.

Today, the Alberta Music Cities Initiative is known as West Anthem. Our timely release of the 2020 West Anthem Music Ecosystem Study, authored by Sound Diplomacy, provided key data supporting federal, provincial, and municipal investment in music industry workers, venues, and musicians during what will be remembered as an unprecedented time in our history. What is now a pre-pandemic snapshot of Alberta’s music industry and ecosystem, the 2020 ecosystem study laid the groundwork for what we are excited to be releasing 10 years after our first publication: two music city strategies and a provincial toolkit!

While our major municipal regions are important hubs for live music, production, education, training, and career growth, West Anthem has always had an eye for music’s contribution to the entire province. From boosting business in local restaurants and bars, drawing crowds to town celebrations, being the center of local fundraising efforts, or headlining major festivals and arenas, Alberta’s music is both a reflection of and contributor to our prairie life. While this document focuses on developing Edmonton’s music scene and ecosystem, it is part of our broader strategy to build a strong music industry and ecosystem province-wide, together. Regardless of your city or town’s size, we want every Albertan to know the benefits of music, be it economic, cultural, or otherwise.

In the following pages, our team draws from interviews, small groups, and online survey responses combined with secondary research to present a strategic plan that envisions Edmonton as a city where music thrives as a dynamic force, fostering creativity, meaningful experiences, economic growth, and community connectivity for all. Success will require commitment and perseverance from partners at the provincial, municipal, and organizational levels—truly growing stronger together.

As we continue our work to influence the development of music-friendly policies in Edmonton and across our province, it is our hope that this document will serve as part of the roadmap for where our province is headed as we build a more connected, diverse, resilient, and prosperous Alberta than ever before. On behalf of the West Anthem steering committee and our many committed partners, we are very excited to share the “Resonant Energies: A Music City Strategy for Edmonton” strategy with you.

Sincerely, West Anthem









# SECTION 1 | WHY A MUSIC CITY STRATEGY?



We at West Anthem, alongside partners Alberta Music, the National Music Centre and the Government of Alberta, are pretty keen on music in our province. In late 2022, we embarked on a strategic development process—with this strategy being one of the ultimate goals. The following document summarizes work done and presents a framework, strategic directions and tactics for growing music’s impact in Edmonton. If you are curious about the detailed work that led to this, you’re cordially invited to see our timeline and phase reports on our [webpage](#)<sup>1</sup>. If you are passionate about making music potential into reality, read (and rock) on.

## What is a Music City?

Quite simply, music cities are “communities of various sizes that have a vibrant music economy which they actively promote”.<sup>2</sup>

There is no single way to build a music city. It relies on each community’s unique mixture of artists, music organizations and business activities that produce social, cultural and economic goods. The breadth and depth of impact can be heavily influenced by the presence or lack of support from audiences, infrastructure, and government.



Mallory Chipman, International Women's Day at SOHO, Edmonton  
Photo Credit: Sarah Shmeit



# Why a music city strategy for Edmonton?

## A Well-Supported Music Scene Creates Profits and Jobs

In 2013, the Ontario Music Fund saw a return of \$24MIL in additional revenue to music businesses on their \$15MIL investment, including creating or retaining 2,000 jobs.<sup>3</sup> In 2020, the program was reimagined as the Ontario Music Investment Fund with an annual budget of \$7MIL. That same year, Ontario music publishing and sound recording employed nearly 3,000 people and contributed close to \$325MIL to Ontario's GDP.<sup>4,5</sup> In 2021-22, the OMIF reported leveraging an additional \$4.64 for every dollar invested.<sup>6</sup>

In 2018, AmplifyBC was created, with an initial \$7.5MIL investment stimulating nearly \$30MIL in expenditures and supporting 3,000 jobs. The province continued their commitment in 2023 with an additional \$22.5MIL over three years to build music talent and launch careers.<sup>7</sup>

**Music contributed an estimated \$1.7BIL to Alberta's GDP and supported 20,577 jobs in 2020, despite being in the midst of COVID-19 shutdowns.<sup>8</sup>**

A strategy helps direct funding to the most effective drivers for music growth, diversifying our economy at the same time.



Edmonton International Folk Music Festival  
Photo Credit: Brandon Mattice, courtesy of Explore Edmonton





## Music Grows With and Stimulates Other Industries

Edmonton owes no small thanks to 43 local music festivals for its status as ‘Canada’s Festival City’. Music tourism presents a fantastic opportunity to leverage existing musical talent, shows, and festivals to draw in more visitors while giving a creative edge to Edmonton’s sense of place and culture.<sup>9,10</sup> Music can be the main event—Edmonton’s JUNO week in 2023 contributed +\$12ML in local economic impact<sup>11</sup>—or music can enhance events with culture and vibrancy, like the street festival put on for 8,000 delegates at 2023’s Canadian Hydrogen Convention in Edmonton (local economic impact of \$10MIL).<sup>12</sup>

With “Technology and Innovation”<sup>13</sup> named a key economic sector for Edmonton, it’s important to note the extensive research indicating strong correlations between technology clusters and vibrant music scenes. Music scenes are an important tool to attract information and communication technology companies and their workers. **“Canadian cities that have vibrant music scenes attract and retain these workers.”**<sup>14</sup>

Who do you call for film scores, video game soundtracks, and immersive soundscapes? Ah, your local music scene. Targeted funding could impact multiple sectors simultaneously.

Strategic investment in music has knock-on effects across multiple industries.

*“Canadian cities that have vibrant music scenes attract and retain these workers.”*



## Music Feeds Individual and Community Life

Personal experiences of music—as a creator or listener—are tied to well-being and emotional regulation across the lifespan.<sup>15,16</sup> In 2022, the National Music Centre opened a permanent exhibition dedicated to the power of music on mental and physical health.

Educationally, it's "well documented that the intellectual and emotional development of children is enhanced through study of the arts."<sup>17</sup> **Students develop creative problem solving and critical thinking—key skills in tomorrow's changing job markets.** In fact, talking about tech professionals trained in music as youth, "continued participation in music as adults enhances their professional and personal lives."<sup>18</sup>

Music, live music in particular, can enhance a sense of belonging, cultural vibrancy, and help shape the identity of individuals, communities, and cities.<sup>19,20</sup>

This is recognized by Edmontonians broadly: in a 2021 survey, more than 8 in 10 saw "significant value in arts and culture with respect to Edmonton's community and economic well-being and generally improving the quality of life in the city."<sup>21</sup>



## Thriving Music Can Serve Edmonton's Strategic Priorities

This strategy aims to increase the social, cultural and economic impacts that music has on our city. These aims align with many existing strategies, especially as they centre on vibrant neighbourhoods, creative expression, celebration of diversity and culture, and growth of local businesses and secure job opportunities. In [Appendix A: Music Strategy Alignment with City Strategies and Plans](#), we've listed out major goals and aims from six city strategies/plans and noted alignment where this strategy's priority directions align with them.

## Local Music Needs To Be a Local Priority

Festivals have largely returned and musicians are back in front of crowds, in studios and touring. However, the live music sector, in particular, is still recovering from multiple years of reduced activity and profits. The 2020 economic numbers reveal a significant drop in music wages earned across the province (\$1.29BIL in 2017 to \$711MIL in 2020). Anecdotally, local venue owners and festival producers shared the challenge of finding sound technicians and production workers—saying many moved into new roles during the pandemic, a trend reflected in industry reports.<sup>22</sup> Many music organizations, businesses and self-employed workers require ongoing support to build back from the pandemic in resilient ways.



The Block Party - Blues on Whyte  
Photo courtesy of Explore Edmonton

In 2020, the [West Anthem Music Ecosystem Study](#) counted music assets in Edmonton. Using those asset lists, we have reviewed key figures to examine trends since that time within Edmonton city limits.<sup>23</sup>

## 2023 Numbers



Approximately 4,300 SOCAN members based in Edmonton<sup>24</sup>



### FESTIVALS

- 43 music festivals or festivals where music is in the mandate



### RADIO

- 24 radio stations<sup>26</sup>



### MUSIC PLACES

- 82 multi-purpose venues (performing arts theatres, community halls, rec centres, venues for hire)
- 50 bars, cafés and restaurants with live music performances (ticketed and free)
- 50 Venues occasionally hosting live music (incl. parks, community centres, churches, etc.)
- 15 arts hubs & coworking spaces
- 10 dedicated live music venues
- 6 nightclubs with regular music programming
- 4 multi-use arenas



### MUSIC PRODUCTION, LABELS ET AL.

- 23 recording studios
- 9 rehearsal spaces (including studios available for rehearsal)
- 11 record labels

## 2020 Numbers



Approximately 3,500 SOCAN members based in Edmonton<sup>25</sup>



### FESTIVALS

- 36 music festivals and/or festivals with music



### RADIO

- 20 radio stations



### MUSIC PLACES

- 82 multi-purpose venues (performing arts theatres, community halls, rec centres, venues for hire)
- 78 bars, cafés and restaurants with live music performances (ticketed and free)
- 62 venues occasionally hosting live music (incl. parks, community centres, churches)
- 17 arts hubs & coworking spaces
- 10 dedicated live music venues<sup>27</sup>
- 9 nightclubs with regular music programming
- 4 multi-use arenas



### MUSIC PRODUCTION, LABELS ET AL.

- 29 recording studios
- 10 rehearsal spaces (including studios available for rehearsal)
- 15 record labels

Although festivals and radio stations show growth, overall, the decline in ‘Music Places’ reflects the impact of long-term closures for venues, bars, cafes, and restaurants, multiple event and festival cancellations, and overall reduction in wages earned during the pandemic. The shrinking of music places—venues in particular—is a key concern to address because while it most obviously impacts artists and musicians, this is an issue for the many professionals and businesses who work around these spaces (e.g., booking agents, managers, promoters, recording engineers, light and sound technicians, equipment rental etc.).

Funding opportunities need to take into account that many music spaces are for-profit. Results from the Stabilize Live Music Grant Program administered by Alberta Music during the pandemic show how the vast majority of funds go right back into hiring local artists and services—these are small and medium-sized businesses that feed the local economy.<sup>28</sup> Programs like Edmonton’s [Downtown Vibrancy Fund](#) and [Arts Presentation Fund for COVID Recovery](#) are fantastic ways to create opportunities while assuring music industry members that this is a priority for the City—keeping them creating here.



Surrounded by prairies, it is perhaps no surprise that Edmonton's music scene is often described as grassroots. Edmonton is home to respected arts & cultural management and music programs, a supportive music community, excellent artist granting opportunities and an overall affordable living situation. Maybe that's why there are so many darn talented musicians.

Like the roots of windswept plants, it is the depth of commitment and passion that has allowed music industry members—be they musicians, composers, publishers, managers, producers, technicians, venue owners, etc.—to adapt to challenging situations. The music scene in Edmonton requires artists to develop a do-it-yourself approach and a plethora of skills; many needing to self-promote, book, market, compose, rehearse, record and publish. It creates a challenge for any individual, yet an invitation to those eager to fill a creative industry niche. This strategy looks to fill gaps and highlight opportunities for music in Edmonton.

Our Festival City has already proven to be fertile ground. The time is now for the intentional cultivation of a resilient, profitable and impactful music scene.



Soundtrack Music Festival, Edmonton  
Photo courtesy of Explore Edmonton





**SECTION 2 | HOW WE GOT HERE.**



To inform this strategic plan, we conducted secondary research as well as extensive engagement with artists and other music industry members. This occurred over three phases, each of which resulted in a phase report sharing the main activities and findings.

## Secondary research activities included:

- Literature review of strategic plans and economic impact assessments related to music in other jurisdictions across Canada (see [Appendix B: Municipal and Provincial Music Strategies and Reports Reviewed](#)).
- Review of relevant municipal strategies and reports in Edmonton that complimented areas of interest arising through engagement work. In this case, we focused especially on [ConnectEdmonton](#), [Connections and Exchanges](#), the [City Plan](#), [Touch the Water Promenade Project](#) feedback report, [Tourism Master Plan](#), and the [Downtown Public Places Plan](#).
- Update of West Anthem's Music Ecosystem Study's economic indices including provincial jobs numbers and GDP using data from 2020 Statistic Canada data. See pages 3–4 in the [Phase One Report](#) for the results.
- Update of other music ecosystem indices including Edmonton-based music venues and festivals using a systematic review of venues/festivals previously identified in the [West Anthem Music Ecosystem Study](#) (p. 16–22).
- A targeted search of ongoing music activations, festivals, and events for Albertan jurisdictions with a population of over 4K people. Find listed events here: <https://www.westanthem.com/events/>
- Audit of opportunity areas from the West Anthem Music Ecosystem report using hand search for updates related to each opportunity area. See pages 5–12 of the [Phase One Report](#).



MaZkko GolokXmaBlack History Month Mixer & Jam at JANA Centre in Edmonton  
Photo Credit: Samjay



## Engagement activities included:

- *Small Groups and 1:1 Interviews with 68 Music Industry Members*

One-on-one interviews (60min) and small group discussions (90min) organized by industry area, were held between April–June 2023. They all followed a pre-set list of questions based on secondary research. Two member checks were hosted after to explore the credibility of the insights. Information about objectives, implementation, and a summary of insights gleaned are shared on pages 4–8 of the [Phase Three Report](#).

*Key Findings: Participants from Calgary and Edmonton agreed that the top three drivers for growing music in their cities are Infrastructure, Regulatory & Government Support, and People.*


- *Online Survey Targeting Current or Previous Alberta Music Industry Workers*

The online survey was administered using Google Forms and included a mixture of 17 open-ended and closed-ended qualitative questions. An issue arising in the initial small groups and interviews was around the need to better capture and understand diverse perspectives and experiences in music in Alberta. Information about objectives, implementation, and a summary of insights gleaned are shared on pages 9–26 of the Phase Three Report.

*Key Findings: Results reflect that groups within the Albertan music industry feel less able to thrive than others based on their sexual orientation, gender, spirituality, racial and/or ethnic identity, or ability and that this is an ongoing problem (i.e., not only in the past). Responses from the three geographic groups (Calgary, Edmonton and Rural and Small City Alberta) showed a great deal of similarity. This reflects insights from the small groups in which the proposed frameworks for each city's strategic plan were determined to be essentially the same with similar priorities.*

- Additional conversations have been had with approximately 20 more industry, municipal and provincial government contacts to get specific context and information for tactic writing.





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West Anthem Mixer, Edmonton  
Photo Credit: Mollie Laura Photography



**SECTION 3 | WHERE WE'RE GOING.**



## Our Vision...

In Edmonton, music thrives as a dynamic force fostering creativity, meaningful experiences, economic growth, and community connectivity for all.

## Our Mission...

By championing diverse genres and talent, making affordable spaces for music activities available, and pursuing music-friendly policies, we aspire to establish Edmonton as a locally and internationally recognized haven for music makers and lovers. As a result, Edmonton will reap the social, cultural, and economic benefits of being a vibrant music city.

## Strategic Framework

**Music Drivers:** Through research and engagement we identified these three main drivers for Edmonton's current music scene.

**Priority Directions:** Organized under each driver, these represent high-level aims identified across engagement and review of other strategies and plans.

**Tactics:** Presented in Section 4, tactics describe concrete actions and ideas to push priority directions forward.





| Infrastructure   | Regulatory & Government Support  | People  |
|--|--|---|
| <p>...encompasses the basic facilities and systems that underpin the development, creation, marketing, selling and export of music. A thriving local music scene has stable facilities (e.g., venues, rehearsal spaces, recording studios, work and collaboration spaces) and accessible systems (e.g., music associations, funding streams, networks, industry pipeline, etc.) supporting the plethora of artistic and business activities that are necessary to the success of Edmonton's music scene.</p> | <p>...refers to the integral role policymakers and funders play in intentionally cultivating the conditions under which music can thrive. Ongoing liaising between the music industry and government ensures city planning (e.g., zoning, bylaws, placemaking) permit processes, and funding support growing, thriving artistic and music business pursuits.</p>                           | <p>...captures the range of folks involved and impacts made through music. Music offers a broad range of individual, social, cultural, economic and employment benefits, enhancing Edmonton's livability. To thrive, people in diverse music industry roles have access to professional development through training and mentorship to develop their craft or business skills.</p>  |
| Priority Directions  | Priority Directions  | Priority Directions   |
| <p>Increase use of and access to available spaces in Edmonton for diverse music activities.</p> <p>Maximize the positive impact of digital tools, particularly for sharing industry information and resources.</p> <p>Build connections between music and other industries.</p>  | <p>Implement music-friendly bylaws, policies, and programs.</p> <p>Protect music-dedicated funding.</p> <p>Improve ongoing communication between the music industry, policy makers, and funders.</p>   | <p>Leverage the strength of diversity in the growing music industry.</p> <p>Foster music professionals' development for long term career viability.</p> <p>Maximize the impacts of music businesses and entrepreneurs.</p>  |
| Success looks like...  | Success looks like...  | Success looks like...   |
| <p>Multiple pathways for emerging artists and entrepreneurs to enter the music industry.</p> <p>A stable "venue ladder"<sup>29</sup> supports growth across the career span.</p> <p>Increasing revenue locally and through music exports.</p> <p>Increasing stable employment opportunities in the music industry.</p>   | <p>A mixture of annual and new music events and festivals attract locals and visitors across the city and throughout the year.</p> <p>The City takes an active role in advocating for policies that support artists and the music industry as a whole.</p> <p>Industry and municipal partners are able to address concerns and respond to challenges in a timely and effective manner.</p> | <p>Mentorship and training opportunities are available across music industry roles.</p> <p>Music business workers and artists choose to come to and remain in Edmonton because they can experience rich careers and an exceptional quality of life.</p> <p>Music events actively connect Edmontonians and visitors to new cultures and languages.</p> <p>Edmontonians credit music and music events with enhanced livability and quality of life.</p> <p>Our inclusive music scene reflects the diversity of Edmonton's population.</p> |





CKUA Studios, Edmonton  
Photo Credit: Mollie Laura Photography














**SECTION 4 | THE WAY THERE.**



The following section explores the three drivers independently and looks at implementable tactics beneath each priority direction. Each priority direction has been assigned a small coloured token. The tokens appear beside all tactics that relate to the corresponding priority direction—showing how many of these tactics are aimed at addressing a plethora of issues simultaneously.

-  1. Priority Direction | Increase use of and access to available spaces in Edmonton for diverse music activities
-  2. Priority Direction | Maximize the positive impact of digital tools, particularly for sharing industry information and resources
-  3. Priority Direction | Build connections between music and other industries
-  4. Priority Direction | Implement Music-Friendly Bylaws, Policies, and Programs
-  5. Priority Direction | Protect music-dedicated funding
-  6. Priority Direction | Improve ongoing communication between the music industry, policy makers, and funders
-  7. Priority Direction | Leverage the strength of diversity in the music industry
-  8. Priority Direction | Foster Music Professionals' Development for Long Term Career Viability
-  9. Priority Direction | Maximize the Impacts of Music Entrepreneurs and Businesses

It is important to recognize that the municipality of Edmonton is trekking a challenging path forward through increased rates of homelessness, rising inflation and higher unemployment rates. Simultaneously, this City is navigating a path toward sustainable, inclusive, economically viable growth. We know music can be part of that. West Anthem has taken care to suggest tactics that might be implemented in many ways and identified potential partners who can share the burdens and benefits. Despite the municipal focus of this strategy, it is clear that provincial level support and resources will be key to success. For the best results, this strategy requires partners from the country, the province, the city, and local music businesses, organizations, and leaders.

*The intertwining nature of the three drivers was emphasized by participants. For example, venues struggle to succeed without music-friendly regulations or the people to activate and fill them.*

Effectively igniting Edmonton's music scene offers opportunities that can help alleviate issues and create new pathways for Albertans to find employment, enjoyment, and meaning in their lives. Importantly, many of the suggested tactics can be expanded to support other creative sectors (e.g., a funding database for all artistic fields, not only music, etc.). Investing in the development of these tools for music can act as a springboard from which other creative industries can build and benefit.

We suggest possible partners for these tactics. Some are key to moving tactics forward (i.e., The City of Edmonton addressing permitting concerns, Alberta Gaming Liquor Cannabis [AGLC] addressing liquor licensing restrictions). We occasionally mention specific organizations to offer concrete examples or highlight work being done. This is intended to kick start thinking about who can be involved, not limit any possibility of additional partners joining in the action, or to arbitrarily assign responsibility. It is not an exhaustive list of possible partners.<sup>1</sup>

<sup>1</sup> Possible partners are listed alphabetically, not by importance.

# Music Driver | Infrastructure



## 1. Priority Direction | Increase use of and access to available spaces in Edmonton for diverse music activities

### 1.1 Create a music spaces directory

- Use the up-to-date information to track trends, identify gaps (e.g., in performance or rehearsal spaces), and connect talent and businesses to underutilized music spaces.
- Consider how listings can maximize useability for a wide range of musicians and music professionals (e.g., searchable by accessibility information, rental rates, purposes, can permit smudging, etc.).
- Contribute to a province-wide version to support touring and increase space utilization across the province.
- In the engagement phase, access to affordable music performance, rehearsal and work spaces was a common concern across regions.

**Possible Partners:** Granting and Funding Bodies, Municipal and Provincial Organizations, Music Industry Organizations

Timeline: by 2025, recommended with annual updates

**Priority Directions:** ● ● ● ●

### 1.2 Expand subsidized access to city and province-owned spaces for musical performances, rehearsals and work

- Example of the [Professional Artists Rate](#) provided at the Orange Hub.
- Provide grants to offset rising music event costs (e.g., increasing permit costs, supplies, production, etc.).
- Spaces that might be appropriate for art space could be leased (long-term) to a nonprofit or business, with expertise in the arts, which could then rehab, lease and manage the space for arts uses at below market rates.

**Possible Partners:** Granting and Funding Bodies, Municipal and Provincial Organizations

Timeline: by 2030

**Priority Directions:** ● ● ● ●

### 1.3 Facilitate private facilities in making spaces more accessible for use by individual artists and musical groups

- Consider using sliding scale costs that include a professional artist or artist group rate.
- [Arts Habitat Edmonton](#) has shared a working framework for determining "[Professional Artist](#)".

**Possible Partners:** Arts Habitat Edmonton, Business Improvement Areas, Developers, Nonprofit Rental Spaces, Private and Public Music Education Institutions, Property Owners

Timeline: by 2027

**Priority Directions:** ● ● ● ●






## 2. Priority Direction | Maximize the positive impact of digital tools, particularly for sharing industry information and resources

### 2.1 Create an annually updated, search-friendly database of music industry funding opportunities

- Consider how design and search capacities can maximize utility for diverse individuals.
- Build on the existing work of Rozsa Foundation's [Alberta Grants Calendar](#).

**Possible Partners:** Granting and Funding Bodies, Music Industry Organizations


Timeline: by 2025 

**Priority Directions:**     

### 2.2 Consolidate and centralize show listings, annual music festivals, and music events information to a single online source to streamline the audience experience of finding shows (for both locals and visitors)

- Promoters, managers, bands etc. can access for planning tours and gigs.
- Organizers can access to avoid conflicts and find opportunities to share/align resources, marketing, advertising.
- Hotels, restaurants and local businesses can access to inform patrons, create specials/promotions, and find advertising/sponsorship opportunities.

**Possible Partners:** Local Presenters, Promoters, and Performers, Organizations with Existing Event Listings, Organizations Promoting Music Events


Timeline: by 2026 

**Priority Directions:**    

### 2.3 Create an annually updated, search-friendly database of professional development opportunities (locally and online) for different roles and career stages within the music industry

- Ensure inclusion of training on music royalties, intellectual property rights, online tools and platforms for merchandise and album sales, marketing/promotion, and project management, alongside more traditional training<sup>33</sup>.

**Possible Partners:** Business-focused Support Organizations, Music Industry Organizations, Private and Public Music Education Institutions and Programs

Timeline: by 2026 

**Priority Directions:**   




### 3. Priority Direction | Build connections between music and other industries

#### 3.1 Integrate music into Edmonton’s place brand and enhance Edmonton’s reputation for cultural tourism experiences

- Highlight Edmonton’s music festivals as part of ‘Festival City’ promotions (e.g., marketing packages could be created around resonating music festival themes like seasons or genres).
- Maintain an annually updated list of festivals and major events (see tactic 2.2).

**Possible Partners:** Municipal Organizations, Organizations Promoting Local Tourism


Timeline: 2026 

**Priority Directions:** 

#### 3.2 Expand connections between the local music community and the broader business community

- Target music businesses and entrepreneurs for membership in the local chamber of commerce.
- Develop a “How To” guide for bars and restaurants to set up occasional live music shows and events.
- Explore the collection of impact data to support the case for integrating music into business events and services.


**Possible Partners:** Business-focused Organizations; Explore Edmonton; Local Restaurants, Bars and Occasional Venues; Music Industry Organizations

Timeline: by 2026 

**Priority Directions:** 

#### 3.3 Explore the creation of a program focused on musical scoring (for film, television, and gaming)—building on Edmonton’s world class gaming companies and Alberta’s expanding film and television industry


**Possible Partners:** Film Industry Organizations, Local Film & Television Production Studios, Local Game Developers, Ministry of Advanced Education, Private and Public Music Education Institutions and Programs

Timeline: 2028 

**Priority Directions:** 

#### 3.4 Seek and support collaborations between music businesses/organizations and AI technology and innovation companies to develop key digital tools or databases with advanced searchability

**Possible Partners:** Local Tech Companies, Municipal and Provincial Organizations, Music Businesses and Organizations

Timeline: 2027 

**Priority Directions:**



# Music Driver | Regulatory & Government Support



## 4. Priority Direction | Implement Music-Friendly Bylaws, Policies, and Programs

### 4.1 Work with the music community to identify liquor and business licensing issues that impede business growth<sup>34</sup>

- Address and provide solutions for confusion between municipal business licenses and provincial liquor licenses (e.g., minors prohibited licensed venues that present all-ages events).
- Improve access of music venues and events to participate in exclusivity agreements and sponsorship deals that can support larger-scale local events.
- Ensure venue inspection partners (City permitting, fire department, police services, etc.) understand the cultural contributions of music venues.

**Possible Partners:** AGLC, City of Edmonton, Government of Alberta, Local Music Presenters, Promoters, and Venues

Timeline: by 2028

**Priority Directions:** ● ● ● ●

### 4.2 Address parking issues around music venues and recording studios in high traffic areas

- Consider permanent active loading/unloading zones.
- Explore parking permits or zones for tour buses, vans, and equipment trailers.

**Possible Partners:** City of Edmonton, Music Venue and Recording Studio Owners and Operators

Timeline: by 2026

**Priority Directions:** ● ● ●

### 4.3 Consider adapting a form of the Agent of Change<sup>35</sup> principle that can support existing music venues amidst densification and changing land uses

**Possible Partners:** Business Improvement Areas, City of Edmonton, Developers, Local Performance & Music Venues

Timeline: by 2026

**Priority Directions:** ● ● ● ● ●

### 4.4 Ensure music is integrated into Edmonton's forthcoming Nighttime Economic Strategy and actions

**Possible Partners:** City of Edmonton, Explore Edmonton, Music Industry Organizations and Businesses

Timeline: by 2024

**Priority Directions:** ● ● ● ●





## 5. Priority Direction | Protect music-dedicated funding

**5.1 Maintain funding for musicians and music organizations—engagement revealed a positive view of Edmonton’s support for artists in general and that this is attractive, particularly to new and emerging artists**

**Priority Directions:** ● ● ●

**Possible Partners:** City of Edmonton, Government of Alberta, Granting and Funding Bodies, Music Industry Organizations

Timeline: by 2026

**5.2 Expand funding options to music businesses (e.g., venues, recording studios, promoters, music publishers, artist managers, record labels, etc.) to increase capacity in Edmonton’s music industry**

- A [BC example](#)<sup>36</sup>: funding to attract out-of-province artists into local recording studios.
- In 2021-22, the Ontario Music Investment Fund was able to leverage an additional \$4.64 for every dollar invested<sup>37</sup>.
- Alberta’s existing [Music Organization Operating Grant](#) is helpful, but has a narrow focus on sound recording.
- Funding can mitigate risks and reduce barriers to addressing EDIA concerns (e.g., promoters and venues able to take on the perceived risk of booking lesser known and/or more diverse acts).

**Priority Directions:** ● ● ●

**Possible Partners:** City of Edmonton, Granting and Funding Bodies, Government of Alberta, Local Music Businesses, Music Industry Organizations, Private Investors and Sponsors

Timeline: by 2025

**5.3 Collaborate and advocate across all three levels of government to increase dedicated funding to arts and culture, in particular music**

- Include music industry perspectives when designing funding processes and requirements.

**Priority Directions:** ● ● ● ●

**Possible Partners:** City of Calgary, City of Edmonton, Government of Alberta, Government of Canada, Granting and Funding Bodies, Music Industry Organizations

Timeline: by 2026




## 6. Priority Direction | Improve ongoing communication between the music industry, policy makers, and funders

### 6.1 Maintain funding for musicians and music organizations—engagement revealed a positive view of Edmonton’s support for artists in general and that this is attractive, particularly to new and emerging artists

- Consider a dedicated Music Office or Officer<sup>38</sup> embedded in the City of Edmonton that works as liaison with the industry as well as the provincial government; key position for pushing tactics and following through with the music city strategy.
- Better communication of the unique challenges faced by the sector.
- Create clear pathways for industry to approach both levels of government, while giving local governments an effective channel through which to reach music industry members.

**Priority Directions:** ● ● ● ●

**Possible Partners:** City of Edmonton, Government of Alberta, Music Industry Organizations and Members


Timeline: by 2025 

### 6.2 Implement mechanisms for ongoing feedback from music industry professionals to ensure municipal and provincial programs and policies reflect industry realities (e.g., licensing for venues, granting processes, entrepreneur training, etc.)

- Consider a volunteer music advisory board (there is potential to position West Anthem as the music advisory board representing Alberta’s music sector)<sup>39</sup>.
- City representative(s) host “listening sessions” to hear from industry members (incorporated into music events such as major award shows, music conferences, large-scale music festivals, etc.).

**Priority Directions:** ● ● ● ● ●

**Possible Partners:** City of Edmonton, Government of Alberta, Granting and Funding Bodies, Music Industry Organizations and Members

Timeline: by 2025 



The Starlite Room, Edmonton  
Photo Credit: Dana Zuk Photography



# Music Driver | People



## 7. Priority Direction | Leverage the strength of diversity in the music industry

### 7.1 Design and invest in programs and processes that uplift Indigenous, Black, People of Colour, women, 2SLGBTQIA+, newcomers, people with disabilities, and other equity-denied musicians and music professionals

- Examine granting and investment programs to ensure equitable access to diverse applicants<sup>40</sup>.
- Encourage the adoption of safe or safer space policies across music spaces<sup>41</sup>.
- Create and support opportunities for inclusive networking, mentorship and collaboration across genres and communities.
- Ensure consultation with the music industry highlights voices and perspectives of equity-denied members.

**Possible Partners:** City of Edmonton, Government of Alberta, Granting and Funding Bodies, Music Industry Organizations Serving Equity-denied Communities, Private Investors and Sponsors

Timeline: by 2025 and on-going

**Priority Directions:**

### 7.2 Develop easily accessible and implementable EDIA resources for people in decision-making positions (i.e., booking agents, promoters, hiring staff, leadership, grantors, jury members, musicians, music industry professionals, production, etc.) to improve diverse representation across the industry

- Point to positive outcomes to encourage uptake, for example, women in leadership leads to improved company performance in the music industry<sup>42</sup>.
- Build on and promote existing resources and efforts (e.g., [35//50](#), [Key Change](#), [Breaking Down Racial Barriers](#)).

**Possible Partners:** Cultural Human Resources Council, Granting and Funding Organizations, Music Industry Organizations Serving Equity-denied Communities

Timeline: by 2025, adding to annually

**Priority Directions:**

### 7.3 Promote Alberta Music's forthcoming Indigenous development program

- Pursue funding to support this program for the long term.

**Possible Partners:** Alberta Music, Assembly of First Nations (Alberta Association), EAC, Government of Alberta, Indigenous Music Office, Métis Nation of Alberta (and regional offices), Tribal Councils

Timeline: by 2025


**Priority Directions:**


## 8. Priority Direction | Foster Music Professionals' Development for Long Term Career Viability

### 8.1 Practice and encourage transparent and fair pay policies

- Increase knowledge of industry pay standards/practices and union rates so artists and other music professionals have a firm base for negotiation (see an example from the UK's Musicians' Union [The Fair Play Guide](#)).
- See efforts at the provincial level with the adoption of the [Arts Professions Recognition Act](#) in 2021.

**Possible Partners:** City of Edmonton, EAC, Government of Alberta, Music Industry Organizations


Timeline: by 2026 


**Priority Directions:** 

### 8.2 Facilitate and fund mentoring opportunities between new and established musicians and other music professionals

- Examples include Women in Music Canada's [Mentorship Program](#), or [Immigrant Arts Mentorship Program](#)<sup>43</sup> provided by Immigrant Council for Arts Innovation.

**Possible Partners:** Granting and Funding Bodies, Music Industry Organizations (both general and those focusing on equity-denied communities), Private and Public Music Education Institutions and Programs


Timeline: by 2026 

**Priority Directions:** 

### 8.3 Address affordability issues for musicians

- For example, creating housing strategies that include creative economy workers alongside vulnerable groups (the majority of Canadian artists are self-employed with lower income than the average Canadian<sup>44</sup>), ideally include housing and workspaces (e.g., studios, rehearsal spaces, etc.).
- [Arts Hub 118](#)<sup>45</sup> is a great example of the City's past work in this area, their year long waitlist indicates ongoing demand<sup>46</sup>.

**Possible Partners:** Arts Habitat Edmonton, City of Edmonton, Developers, EAC, Government of Alberta, Government of Canada

Timeline: by 2030 

**Priority Directions:** 



**8.4 Increase pathways for music professionals to become export-ready or take advantage of export-ready products (e.g., music releases, physical products, music videos, merchandise, etc.) while pursuing an Edmonton-based career**

**Possible Partners:** Business Link, Government of Alberta, Granting and Funding Bodies, Music Industry Organizations

Timeline: by 2028

**Priority Directions:** ● ● ● ●

**8.5 Address industry talent gaps by working with music education providers (public and private) to develop local training and professional development opportunities that match industry skill gaps (e.g., sound technicians, artist managers, promoters, and business skills for musician entrepreneurs, etc.)**

**Possible Partners:** Music Industry Organizations, Private and Public Music Education Institutions and Programs

Timeline: 2025

**Priority Directions:** ● ● ● ● ● ●

- Where possible, leverage skill overlap with other creative industries (i.e., film & television, tech & innovation, visitor economy, etc.).




Flying Canoe Volant 2024  
Photo Credit: Brandon Mattice, courtesy of Explore Edmonton

## 9. Priority Direction | Maximize the Impacts of Music Entrepreneurs and Businesses

### 9.1 Create a search-friendly music business directory

- Music professionals can easily locate local service providers.
- Gaps and opportunities in industry services are clearer.

**Possible Partners:** Edmonton Chamber of Commerce, Music Industry Organizations, Businesses and Entrepreneurs


Timeline: by 2025 

**Priority Directions:** 

### 9.2 Improve music industry data collection and dissemination

- Support comparisons across jurisdictions to track program and funding success.
- Select measures to track annually and show progress over time (i.e., # of music venues and capacity; provincial GDP contributions, etc.).
- Increase public knowledge of the impact of music.

**Possible Partners:** City of Edmonton, EAC, Government of Alberta, Music Industry Organizations


Timeline: by 2027 

**Priority Directions:** 

### 9.3 Prioritize and promote funding, subsidies and tax incentives that attract and retain music businesses

- Businesses able to provide affordable services allows artists to maximize output by focusing on creation.

**Possible Partners:** City of Edmonton, Edmonton Global, Granting and Funding Bodies, Music Businesses

Timeline: by 2026 

**Priority Directions:** 



EDMONTON  
INTERNATIONAL

JAZZ

FESTIVAL

WE

ARE

HERE

TO

PLAY

AND

LISTEN

TO

## Measuring Music

An ongoing challenge across the plans and strategies we reviewed was determining measures of success. Even highly organized guides lack defined metrics, arguing that measures should reflect local priorities. “How each city defines success will vary. Some cities have set very ambitious goals for the delivery of economic, cultural and other benefits. For others, it comes down to creating a sustainable environment for music creation, for the sake of music, pure and simple.”<sup>47</sup> While economic impact assessments offer different ways of capturing the economic contribution of music, few addressed social or cultural metrics. Using the strategic framework chosen by local music industry members, we’ve mapped a combination of qualitative and quantitative performance indicators that can serve to track growth in Edmonton’s music industry over time.

| Driver         | Type of Data                       | Proposed Key Performance Indicators   | Frequency; Method             |
|----------------|------------------------------------|---|-------------------------------|
| Infrastructure | Qualitative (sentiment or context) | <ul style="list-style-type: none"> <li>Bullet points suggest a potentially helpful level of detail of data</li> </ul>   |                               |
|                |                                    | % of artists/musicians who feel available music business services are sufficient to their needs <ul style="list-style-type: none"> <li>Categorize types of artists/musicians (e.g., touring/recording/cover, part-time/full-time, genre, etc.) and music businesses/services (e.g., marketing, recording, legal, financial, venue, management, etc.)</li> </ul> | Every 2-3yrs; industry survey |
|                |                                    | % of music businesses find demand is sufficient for their services <ul style="list-style-type: none"> <li>Divide by local (Alberta-based) and external demand (national/international) as these can be uniquely affected by established infrastructure, programming support, various economic development initiatives, etc.</li> </ul>                          | Every 2-3yrs; industry survey |
|                |                                    | % of artists/businesses expecting to remain in Alberta over the next 5 years <ul style="list-style-type: none"> <li>Collect basic context on why they feel a particular way to try to get ahead of trends (e.g., track why venues close)</li> </ul>   | Every 2-3yrs; industry survey |
|                |                                    | % of artists/businesses expecting career or company growth over the next 5 years  | Every 2-3yrs; industry survey |





| Driver         | Type of Data                              | Proposed Key Performance Indicators  | Frequency; Method  |
|----------------|---|--|--|
| Infrastructure | Quantitative (industry statistics and #s) | <ul style="list-style-type: none"> <li>Bullet points suggest a potentially helpful level of detail of data</li> </ul> <p>Total economic impact of music in Edmonton (direct, indirect and induced)<sup>48</sup></p> <ul style="list-style-type: none"> <li>Breakdown of direct input by domain (live music, sound recording, broadcasting)</li> <li>Highlight economic impact of key music events<sup>49</sup></li> </ul>  | Annually; analysis of StatCan <a href="#">Culture and sports indicators</a> **               |
|                |   | GDP contribution to the city and province  | Annually; analysis of StatCan Culture and sports indicators**                                |
|                |   | <p>Full-time equivalent (FTE) and part-time equivalent (PTE) jobs supported by music</p> <ul style="list-style-type: none"> <li>Breakdown of job by domains (e.g., live music, sound recording, broadcasting)</li> </ul>   | Annually; analysis of StatCan Culture and sports indicators**                                |
|                |   | <p># of music festivals</p> <ul style="list-style-type: none"> <li>Breakout by genre</li> </ul> <p># of music festival attendees</p> <ul style="list-style-type: none"> <li>Breakout by local and out of town visitors</li> <li>Consider diversity metrics that can indicate inclusivity and representation within the music festival scene</li> </ul>   | Annually; online searches + standardized shared data collection with music festival partners |
|                |   | <p>Spending on music industry goods</p> <ul style="list-style-type: none"> <li>Breakout by local and out of town visitors</li> </ul>   | Every 4-6yrs; public survey* (could coincide with every 2nd industry survey)                 |
|                |   | # of music events featured/promoted via Explore Edmonton   | Annually; review of Explore Edmonton website or shared data collection                       |
|                |   | <p>Map local music infrastructure assets and related trends</p> <ul style="list-style-type: none"> <li>See the 2020 <a href="#">West Anthem Music Ecosystem Study</a> (pp. 16-22) for an example of mapping assets: # of music festivals, # of radio stations, # of music spaces (e.g., music dedicated venues; bars, cafés and restaurants with live music performances; multi-purpose venues, etc.) # of music businesses (e.g., recording studios, talent managers, record labels, etc.), and # of educational resources (e.g., music teachers, schools, music associations, etc.)</li> <li>Consider mapping digital and online “spaces” as well such as streaming studios or locally available booking sites.</li> <li>Utilization rates of key music spaces and places</li> </ul> | Every 2-3 years; industry survey + existing databases  |
|                |   | # of visits to key online music industry resources (i.e., grant/funding list, music business listing, professional development list, etc.)   | Annually; shared data collection with resource hosting organizations                         |

# Regulatory & Government Support

| Driver                          | Type of Data                              | Proposed Key Performance Indicators <ul style="list-style-type: none"> <li>Bullet points suggest a potentially helpful level of detail of data</li> </ul>  | Frequency; Method  |
|---------------------------------|---|--|--|
| Regulatory & Government Support | Qualitative<br>(sentiment or context)     | Music industry members know pathways and key players to communicate concerns at the municipal level  | Every 2-3yrs; industry survey  |
|                                 |   | Analyze qualitative streaming data for local artists to inform/update a provincial music export strategy (e.g., reviews, fan feedback, media coverage, local artist feedback, etc.)  | Every 4-6 years; industry survey, public survey (for different information) and industry reports   |
|                                 |   | New music-friendly policies, programs or initiatives adopted municipally   | From implementation of this strategy; review of City documents/policies  |
|                                 | Quantitative (industry statistics and #s) | Total funding and grants (municipal, provincial and federal) awarded to musicians and music businesses in the city <ul style="list-style-type: none"> <li>% of funding applications approved (at least from major municipal partners like Edmonton Arts Council)</li> <li>Breakdown funding by domain (live music, sound recording, supporting &amp; broadcasting)</li> <li>Breakdown by demographics of applicants and successful recipients</li> <li>Recognize limited ability to capture gig information</li> <li># of first-time applicants and first-time grant recipients</li> </ul> | Every 2-3 yrs; collaboration between organizations & review of pertinent annual funding reports  |
|                                 |   | Amount of private investment in music  | Every 2-3yrs; explore purchasing access to a database showing investment value (explore if municipal partners already purchase, e.g., Edmonton Global) |
|                                 |   | # of fines or warnings given to music businesses connected to liquor and business licensing compliance issues  | Every 2-3yrs; industry survey (potentially annually if the City is willing to track)   |
|                                 |   | # of policy/strategic documents identified as in need of update as they relate to the music sector   | Baseline and then every 4-6yrs; review of City documents/policies (could coincide with every 2nd industry survey)                                      |
|                                 |   | Analyze quantitative streaming data for local artists to inform/update a provincial music export strategy (e.g., play counts, listenership, geographic location, trends over time, etc.)   | Every 4-6yrs; data from streaming platforms and industry reports   |





| Driver | Type of Data                              | Proposed Key Performance Indicators <ul style="list-style-type: none"> <li>Bullet points suggest a potentially helpful level of detail of data</li> </ul>  | Frequency; Method   |
|--------|---|--|---|
| People | Qualitative (sentiment or context)        | % of music industry members who feel unable to thrive based on various demographics (e.g., race, gender identity, sexual orientation, religious affiliation, etc.)   | Every 2-3yrs; industry survey   |
|        |   | Information about ongoing challenges faced by artists and music businesses (e.g., barriers to participation)   | Every 4-6 years; industry survey, public survey (for different information) and industry reports                            |
|        |   | Positive sentiment regarding Edmonton's music scene <ul style="list-style-type: none"> <li>Ask about key personal, social and cultural impacts</li> <li>Frequency of participation in music events</li> <li>Sense of safety at and around music events/venues</li> </ul>   | Every 4-6yrs; public survey* (could coincide with every 2nd industry survey) & sentiment analysis on social media platforms |
|        |   | Information about audience/consumer barriers to participation/ consumption   | Every 4-6yrs; public survey* (could coincide with every 2nd industry survey) or focus groups                                |
|        | Quantitative (industry statistics and #s) | # of SOCAN members based in Edmonton   | Annually; from SOCAN members services   |
|        |   | # of Albertans working in the music industry <ul style="list-style-type: none"> <li>% of Alberta workforce in the music industry</li> </ul>  | Annually; analysis of <a href="#">StatCan labour force characteristics by industry</a>                                      |
|        |   | Profile of Alberta's music industry members including diversity information (e.g., gender identify, racial identity, (dis)ability status, etc.) and income levels <ul style="list-style-type: none"> <li>Break out by industry role (capture diversity in music leadership)</li> <li>Breakdown by employed or self-employed status</li> <li>% who earn the majority of their income in the music industry</li> </ul> | Every 2-3yrs; industry survey and review of pertinent StatCan data  |
|        |   | Profile of Alberta music audience/consumers including diversity information (e.g., gender identify, racial identity, (dis)ability status, etc.) and income levels <ul style="list-style-type: none"> <li>Rate of participation in music events in the past 12 months</li> </ul>  | Every 4-6yrs; public survey* (could coincide with every 2nd industry survey)  |

\* With City support, the proposed “public survey” might be integrated into the City of Edmonton’s established survey network with the [Edmonton Insight Community](#).

\*\* Statistics Canada [StatCan] updates [Culture and sports indicators](#) annually. However, a breakdown of municipal level figures is not provided, requiring estimations to be made based on the ratio of music participants and proportion of economic weight of a given city. The economic impact assessment would also require the use of multipliers. Economic multipliers are provided sporadically by the province ([link](#)), but can also be calculated more regularly by economists taking into account inflation.



**SECTION 5 | PROVINCIAL DIRECTIONS**



For all the friendly—occasionally gloves off, fists flying—rivalry between Alberta’s two largest cities, a shared prairie landscape has shaped similar issues and priorities in their unique music scenes. Additionally, initial comparisons between urban and rural respondents to our provincial survey showed common ground in terms of the strengths and limitations selected by folks across the province. This offers an advantage to our provincial government in that, with the right policies and targeted funding, it could have widespread impacts across provincial music scenes. At the same time, a well-supported music industry can help Alberta meet provincial strategic priorities. Music can enhance many facets of living, working, and raising a family in Alberta, strengthening the Alberta Advantage.

Although cities have a great impact on their local music scenes, there are many areas important to music over which the Government of Alberta holds greater influence. Additionally, while the provincial government has increased its recognition of the creative industries, music is rarely mentioned or cited in particular. In this space of rising awareness, yet unformed plans, we present the following considerations at the provincial level.

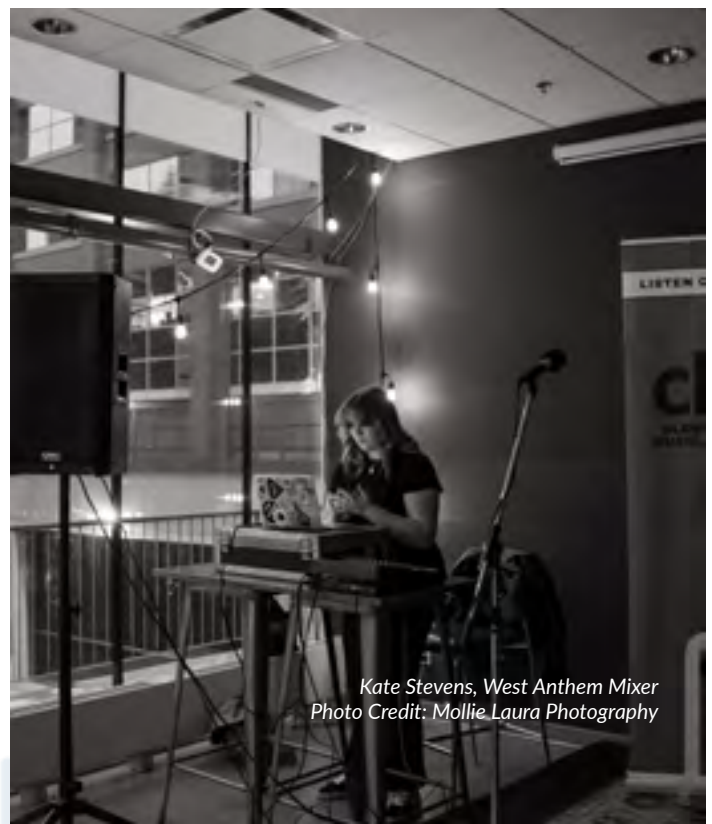


Septimus, Black History Month Mixer at Jana Centre Edmonton  
Photo Credit: Samjay

# Infrastructure

The province is already making inroads to support infrastructure that will serve the music industry well, as evidenced by their support for the new Edmonton arena and entertainment district project. Additional steps the GOA can take:

- **Spearhead music data analysis** – Using StatCan data, the province can offer important updates on GDP contributions and direct, indirect and induced economic impact across the province and at the municipal level. Taking a wider view, there may be an opportunity to work with neighbours in British Columbia who have developed the Creative Industries Economic Results Assessment model (CIERA)<sup>50</sup> that measures five major sectors of the creative industries. Alberta could take the lead on getting other provinces and territories to align on measurements, enabling everyone to improve on the interpretation of music data and trends across the country.
- **Explore bringing more purpose-built and/or adapted music spaces to rural Albertans** – For example, through the province’s administration of the Investing in Canada Infrastructure Program<sup>51</sup>, local recreation facilities, community centers and hubs could come to house rehearsal, performance, and teaching/studio spaces, creating the local infrastructure for small music businesses and entrepreneurs to flourish while providing greater access to these resources to the whole community. The proposed Community Recreation Centre Infrastructure Fund<sup>52</sup> could support the small city partners we spoke with who expressed interest in making their arenas more adaptable to shows and concerts.
- **Leverage skills overlap between the music industry and other industries** – Music industry skills and professionals offer value across multiple other industries. For example, sound and light technicians, rigging, production, backline work, sound engineering and so on can all play roles in Alberta’s expanding film and television sector. Composers, musicians, and recording engineers can supply Alberta-made content for video games, films and online platforms. Increasing and highlighting the presence of this creative talent locally can serve to convince other industries they will find the necessary talent in Alberta. Additionally, helping industry professionals develop their skills across industry lines may attract more workers who are frequently stuck in short-term “gig-work”.



Kate Stevens, West Anthem Mixer  
Photo Credit: Mollie Laura Photography

# Regulatory and Government Support

Reducing red tape and finding synergy to grow the music industry across the province would help propel Alberta to compete with provinces that have worked to secure their music sectors provincially for several years such as Ontario and British Columbia—the same places Albertan talent move to when hitting roadblocks locally. Regulatory support and provincial funding are key for positioning Alberta (and its cities) as a music destination within Canada, and globally. Steps the GOA can take:

- **Provide dedicated funding to Alberta’s music sector** — Alberta is not alone in wanting to grow their music sector. Other jurisdictions have seen success investing in their music industry and partners in a number of ways.
  - » In 2020, Ontario created the **Ontario Music Investment Fund (OMIF)**. In 2021-22 the OMIF invested \$7MIL across 149 projects, leveraging an additional \$4.64 for every dollar invested.<sup>53</sup> This excludes opportunities available to musicians and music businesses through other provincial funding streams (e.g., AcceleratiON, Industry Development Program, etc.). Current OMIF funding streams support different parts of the industry with a focus on developing talent (e.g., recording and production, marketing and promotion, touring and showcasing, publishing), industry initiatives that build capacity (e.g., training, export activities, industry analysis/data collection, etc.), global market development for music managers, and production and promotion of live music events.<sup>54</sup>



- » In 2023, British Columbia dedicated \$22.5MIL to support provincial music and sound recording programs. As with Ontario, their programs support both music businesses and musicians including a career development program supporting artists across their career span (funding sound recordings, music videos, and marketing initiatives, etc.), a “Record in BC” program attracting established out-of-province talent to record in local studios and work with local producers, funding support for industry development initiatives, and live music programing.<sup>55</sup> This builds on the success of Amplify BC, established in 2018 with an initial \$7.5MIL investment that stimulated nearly \$30MIL in expenditures and supported 3,000 jobs.





- » Manitoba Film & Music, funded by the Government of Manitoba, has multiple program foci including: funding support for music recording of local artists as well as to attract out of province artists; assistance in marketing and promoting a completed music recording (i.e., hiring a publicist, marketing team, create website, advertise, etc.); support for local musicians to tour locally and internationally; and finally funds supporting growth and development of competitive, sustainable and commercially viable companies within Manitoba’s music industry.
- » Committed funding also supports the development of programs dedicated to artists and/or businesses owned by people identifying with systematically excluded groups.
- **Improve communication and cross-city initiatives by funding the creation of Music Offices or Officers at the municipal level** – Alberta lacks musical representation within legislative offices, creating challenges in terms of promoting, advocating and implementing music-friendly policies. For Alberta to maximize its music potential, musicians, organizations and companies need a say alongside decision-makers and policy-creators. The positive impact of strong communication with industry partners can be seen in the success of film and television within Alberta—funding opportunities brought in by the provincial government had been lobbied for by industry members for many years.
- **Work with AGLC to ensure the success of music venues** – AGLC continue to work with municipalities and music industry members to ensure regulations protect safety and promote wellness without limiting business opportunities to further ensure the Alberta Advantage is supporting the creative economy (e.g., improving access to exclusive agreements and sponsorships for music venues, supporting the viability of all-ages events and venues, etc.).
- **Leverage symbiosis between music, technology and innovation to simultaneously attract business and address music industry issues** – The presence of vibrant music scenes has been well connected to attraction and retention of information and communication technology companies and workers, “Canadian cities that have vibrant music scenes attract and retain these workers”.<sup>56</sup>



Alberta Music Winter Mixer, at 9910 in Edmonton  
Photo Credit: Sarah Shmeit

Additionally, musicians and music businesses are increasingly reliant on technology (e.g., revenues connected to streaming, use of platforms and apps for event production, networking, etc.). The Government of Alberta could help direct the province's strong tech sector to explore development of digital tools and systems that support music growth across the globe, confirming that "Alberta continues to be the economic and job creation engine of Canada, and a world hub for technological innovation in multiple sectors".<sup>57</sup> Digital tools/databases identified as priorities in this strategy include a music spaces database, professional development opportunities database, music funding opportunities database, and municipal music event listings.

- **Leverage the attractive cultural and social value of music to enhance Alberta's visitor economy** – As the Travel Alberta Bootstrap Plan comes to a close, ensure the next iteration incorporates music as a specific feature in designing experiences to meet the demand for experiential travel. Include Indigenous Tourism Alberta in this work. Some ideas to achieve this:

- » Consistently promote music offerings that dovetail with other big events across Alberta (not necessarily music-focused). Support both cross-promotion of events as well as alignment.
- » Package and promote Albertan music festivals as experiential travel opportunities. For example, take advantage of the existing camping-friendly festivals and strong camping culture in Alberta to develop a truly unique musical camping circuit (e.g., outline a suggested

route, integrate "other sites to see", playlists, recruit campgrounds/sites on route as marketing partners, etc.). Similar types of marketing 'packages' could be created around resonating themes (e.g., seasons, genres, etc.).

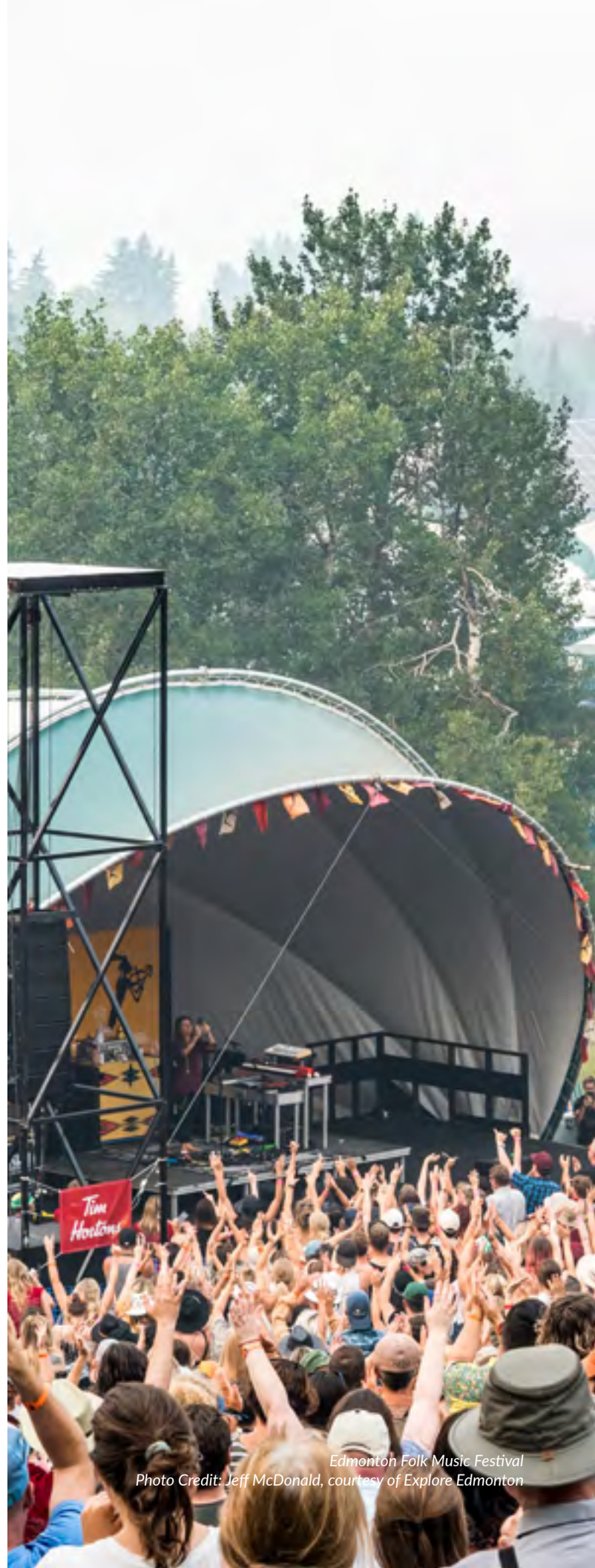
- » Highlight "family-friendly" or all-ages music festivals. Create an electronic badge that organizations and venues can use on marketing material or websites to communicate quickly and effectively that they are "family-friendly" based on a list of basic criteria (could be determined alongside Tourism Alberta/Indigenous Tourism Alberta and promote use of the badge across events and venues outside of music).

- **Diversify Alberta's economy by targeting the music industry for growth** – Not only can music create opportunities in other industries, but it is a growing industry itself. According to the International Federation of the Phonographic Industry, Canada's music market grew by 8.1% in 2022, to a total of \$608.5 million USD<sup>58</sup> continuing a growth trend seen even during the pandemic. This highlights that, although the negatively impacted live performance sector is a key method for growing talent, the music industry is much larger than only live music, granting it resilience even in times of uncertainty. Alberta can increase its share of this growing industry and support its own diversifying economy by:

- » Ensuring existing funding streams and opportunities—particularly those targeting business and talent attraction, creating Alberta talent and content, increasing export readiness (e.g., through the Alberta Media Fund)—are inclusive of music industry professionals and businesses.



- » Developing a music export strategy for the province, increasing demand for Alberta-made content.<sup>59</sup> Contribute to reconciliation by working with First Nations, Métis, and Inuit musicians and music professionals around export work. Highlight their skills and positive artistic and cultural contributions on a global stage and co-create new revenue streams for Indigenous artists and communities.
- » Including music professionals on trade missions. Highlight music assets (e.g., the National Music Centre, Music Mile, the Jubilee Auditoria, world-class music festivals, multiple post-secondary music programs, etc.) as well as the success of large-scale music events (e.g., 2023 JUNOs in Edmonton, 2019 and 2022 Canadian Country Music Awards in Calgary). This supports Edmonton and Calgary in establishing themselves as highly desirable host locations for national and international conferences and events. This also serves to enhance the creative reputation of the province, making it more attractive to workers even outside the music industry (i.e., tech and innovation).
- » Working with the music industry to explore creative and exciting apprenticeships and work projects related to the trades. Raise the profile of trades among youth by connecting them to unique and meaningful projects that showcase unique skill applications. For example: roles for electricians, carpenters, framers and welders in set building and production for tours, concerts and festivals; application developers tackling the use of AI to track local music events; or technicians doing musical instrument and equipment repairs. Highlight these career paths in existing trades programs that help Albertans train for and pursue creative, rewarding careers.<sup>60</sup> This could be applied across creative industries.



Edmonton Folk Music Festival  
Photo Credit: Jeff McDonald, courtesy of Explore Edmonton



## People

Music supports the well-being of Albertans in many ways as part of the fabric of healthy and vibrant communities, a contributor to individual mental well-being, an attractor and retainer of talent for other industries and a bridge to connect and bring people together. Taking action to support Albertan artists is crucial, exemplified by Alberta Foundation for the Arts' prioritization of Alberta artists and art. Supporting the music industry more specifically in Alberta is complementary to the GOA's aim to support and bolster the Alberta Advantage. Steps the GOA can take:

- **Empower equity-denied communities within the music industry** — Diverse musicians and professionals bring irreplaceable perspectives and creativity to music in Alberta, as well as unique skills and abilities. Despite this, various industry reports and our recent industry member survey reveal that many feel unable to thrive in their music careers based on their sexual orientation, gender, spirituality, racial and/or ethnic identity, and/or ability.<sup>61</sup>
  - » Form and support a working group of diverse members of Alberta's music industry, including Indigenous, women, 2SLGBTQQIA+, and differently-abled members, to consult at provincial and municipal levels in support of the review, creation and promotion of inclusive music-related programs, resources, and policies.
  - » Explore how music (with a focus on multiculturalism) might be employed as an innovative mechanism for settlement and integration support, recognizing "the contribution and diversity that newcomers bring to Alberta and our communities".<sup>62</sup>
  - » Include music-targeted programming in short-term skills development initiatives enabling racialized and Indigenous Peoples in Alberta access to training to acquire skills they need to find good, long-term jobs.<sup>63</sup>
- **Lead the prioritization of music education provincially** — The province plays a pivotal role in cultivating music at elementary, middle school and high school levels. The presence of music programs and trained music teaching professionals is core to growing Alberta's music industries for the long term. Additionally, music education helps Albertan children develop skills that can adapt to a fluctuating and changing job market.
  - » Calculate and set goals for music instruction time at the elementary and middle school year levels.
  - » Based on music industry engagement, increase the inclusion of Indigenous partners and knowledge in Alberta's music curriculum.
  - » Create an Indigenous-specific stream for the AFA's [Artists and Education Funding](#)<sup>64</sup> program, covering 75% of artists fees across all regions (increasing the ability of all schools to work directly with Indigenous musicians).
  - » Ensure provincial funding for growing the creative industries (including music) supports professional development opportunities in both artistic and business skills.



Black History Month Mixer & Jam at JANA Centre Edmonton  
Photo Credit: Samjay





# SECTION 6 | CONCLUSION



In a province that seeks a more diverse economy, Edmonton can take on an important role in developing alternative industries. Music is an industry that can grow – producing jobs, filling concerts and coffers, and keeping Alberta a great place to both live and work. The music industry is poised to thrive alongside and enhance other upcoming provincial industries such as gaming, filmmaking and the visitor economy. We know the music industry in Alberta is a source of meaningful community, employment, and experiences for many Albertans. It is a key economic driver, a vehicle for diversification, a force for talent attraction and retention, and a lightning rod for tourism.

This strategy, developed with extensive in-depth engagement of involved music industry members and secondary research, aims to set Edmonton's welcoming, quirky, and grassroots music scene on a trajectory for growth. We can increase our competitive edge, avoiding the loss of talent to places like Toronto, Vancouver and Montreal. We can attract and develop talent locally and create pathways for them to grow and prosper while staying on the prairies. Albertan music industry members have laid the path: focus on growing Edmonton's music infrastructure, cultivate an environment of regulatory and government support, and empower the people and businesses who make and love music.





# ACKNOWLEDGEMENTS

## West Anthem Steering Committee

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Co-Founder, Chair, West Anthem  
President & CEO, National Music Centre

**Puneeta McBryan**

Executive Director, Edmonton Downtown Business  
Association

**Adam Fox**

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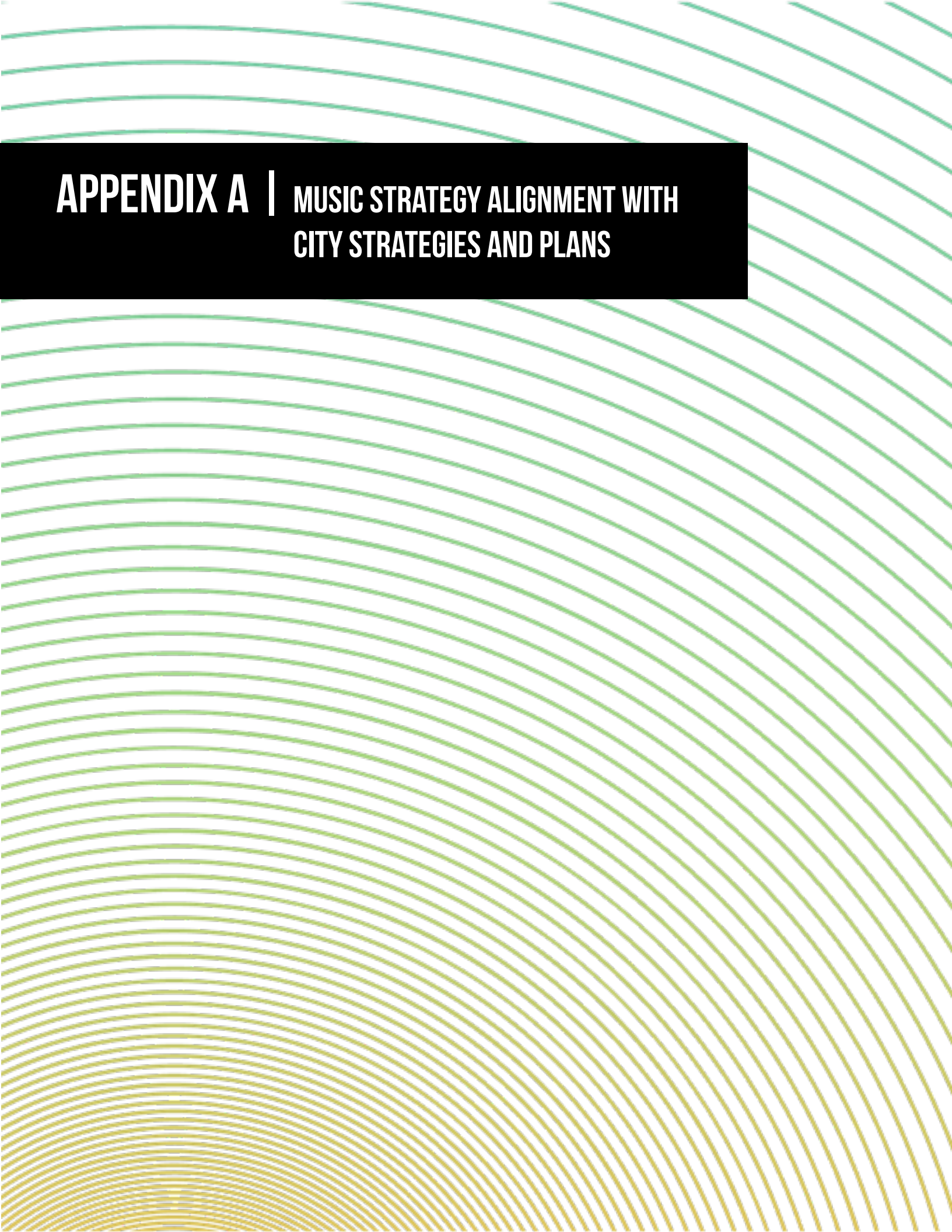
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Special thanks to contractor **Hubba Khatoon** for her expertise in our measurement development.

The background of the page is filled with a series of concentric, wavy lines that create a ripple effect. The lines are colored in a gradient, starting with a light green at the top and transitioning to a golden yellow at the bottom. A solid black horizontal bar is positioned in the upper left quadrant, containing the title text in white.

**APPENDIX A | MUSIC STRATEGY ALIGNMENT WITH  
CITY STRATEGIES AND PLANS**



| City Strategy/<br>Plan   | Stated Aim or Goal with Alignment to Music Strategic Priorities  | Aligned Music Strategy Priority Area (specific tactic or explanatory note)  |   |
|--|--|---|---|
| ConnectEdmonton  | Healthy City   | Leverage the strength of diversity in the growing music industry  |   |
|  |  | Maximize the positive impact of digital tools, particularly for sharing industry information and resources (in this case especially around public access to events and industry member access to resources) |   |
|  | Urban Places   | Increase use of and access to available spaces in Edmonton for diverse music activities   |   |
|  |  | Implement music-friendly bylaws, policies, and programs (especially as this promotes ongoing public performances and events)  |   |
|  | Regional Prosperity  | Maximize the impacts of music businesses and entrepreneurs  |   |
|  |  | Foster music professionals' development for long term career viability (in this case focusing on entrepreneurial and business prosperity)   |   |
|  |  | Build connections between music and other industries  |   |
|  |  | Protect music-dedicated funding   |   |
|  | Edmonton City Plan<br>*the City Plan has the same four strategic goals as ConnectEdmonton above. To expand on the alignment, we explored how our strategic priorities align with the City Plan values. | 1.0 I want to BELONG and contribute.<br>2.0 I want to LIVE in a place that feels like home.   | Increase use of and access to available spaces in Edmonton for diverse music activities |
|  |  |   | Leverage the strength of diversity in the growing music industry                        |
| Foster music professionals' development for long term career viability |  |   |   |
| 3.0 I want opportunities to THRIVE.                                    |  | Protect music-dedicated funding ( <i>supporting music professionals' opportunities and careers</i> )  |   |
|  |  | Leverage the strength of diversity in the growing music industry  |   |
|  |  | Foster music professionals' development for long term career viability  |   |
|  |  | Maximize the impacts of music businesses and entrepreneurs  |   |
| 4.0 I want ACCESS within my city.                                      |  | Increase use of and access to available spaces in Edmonton for diverse music activities   |   |
|  |  | Leverage the strength of diversity in the growing music industry  |   |
| 5.0 I want to PRESERVE what matters most.                              |  | Increase use of and access to available spaces in Edmonton for diverse music activities ( <i>in this case, a focus on heritage music spaces and responsible activation of outdoor spaces</i> )              |   |
| 6.0 I want to be able to CREATE and innovate.                          |  | Increase use of and access to available spaces in Edmonton for diverse music activities   |   |
|  |  | Build connections between music and other industries  |   |
|  |  | Improve ongoing communication between the music industry, policy makers, and funders  |   |

| City Strategy/<br>Plan  | Stated Aim or Goal with Alignment to Music Strategic Priorities  | Aligned Music Strategy Priority Area (specific tactic or explanatory note)  |
|---|--|---|
| <a href="#">Connections &amp; Exchanges books 2,3, and 4</a>                                  | Edmonton's neighbourhoods come alive with meaningful and relevant opportunities for participation and engagement.                          | Increase use of and access to available spaces in Edmonton for diverse music activities   |
|   | Arts and Heritage leaders are actively engaged in civic planning and implementation.   | Improve ongoing communication between the music industry, policy makers, and funders  |
|   |  | Implement music-friendly bylaws, policies, and programs   |
|   | Conditions are in place to remove barriers for all Edmontonians to participate in cultural experiences.                                    | Leverage the strength of diversity in the growing music industry  |
|   |  | Protect music-dedicated funding   |
|   | Diverse platforms for collaboration exist within Edmonton that allow artistic and heritage communities to connect, create and collaborate. | Build connections between music and other industries  |
|   | Arts and heritage practitioners are economically resilient.  | Protect music-dedicated funding   |
|   |  | Foster music professionals' development for long term career viability  |
|   |  | Maximize the impacts of music businesses and entrepreneurs  |
|   | New and existing arts and heritage organizational capacity enables innovation and builds resilience in the sector.                         | Protect music-dedicated funding   |
| Maximize the impacts of music businesses and entrepreneurs                                    |  |   |
| <a href="#">What We Did &amp; What We Heard Report: Touch the Water Promenade Stage Three</a> | <p>*While not a strategy, this report shows the interest of Edmontonians in activating and enjoying the river valley.</p>                  | <p>Increase use of and access to available spaces in Edmonton for diverse music activities (<i>in this case, leverage music as an attractant to these outdoor spaces and create new/untraditional performance spaces</i>)</p> |
|   |  | <p>Build connections between music and other industries (<i>in this case likely culture, sport, recreation, and tourism</i>)</p>  |

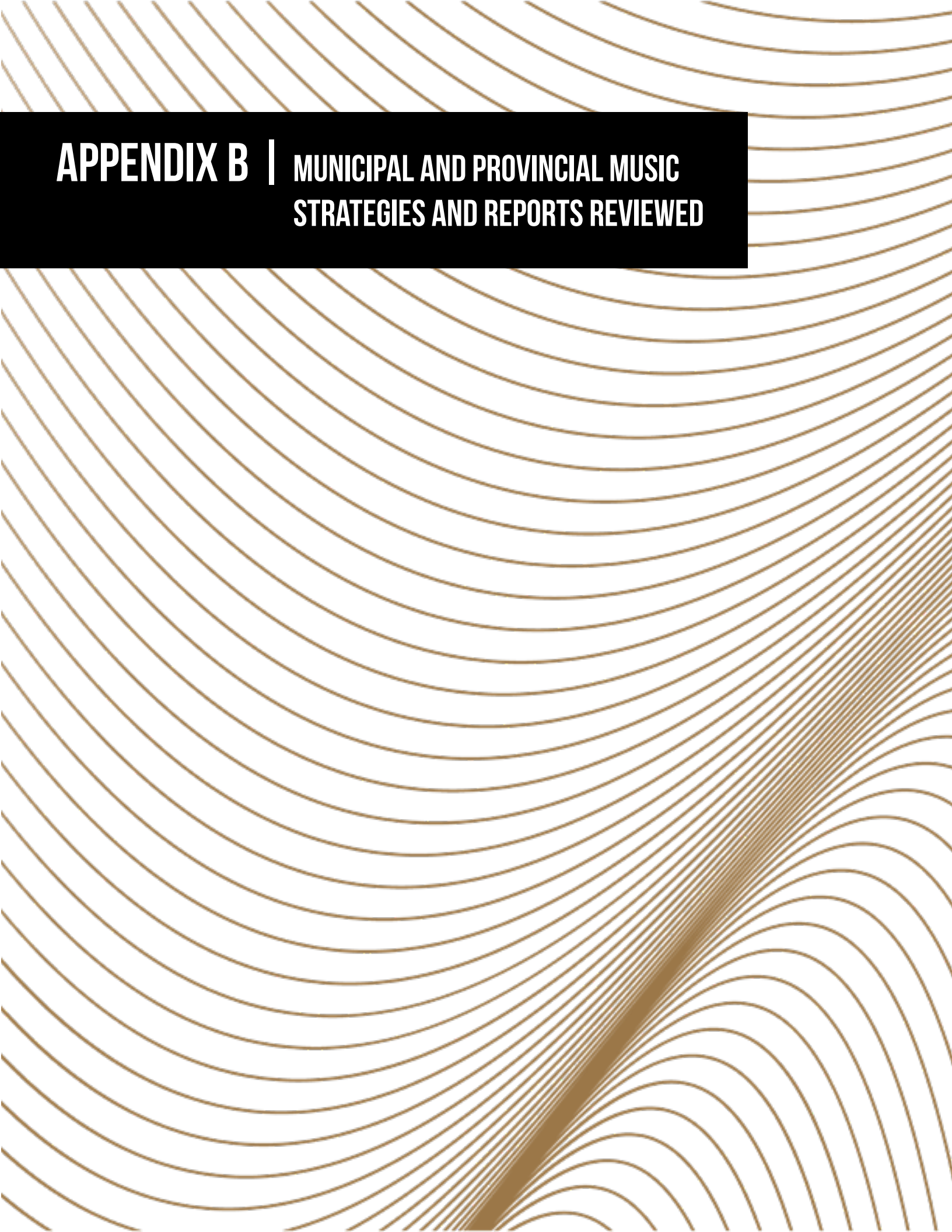


| City Strategy/ Plan                    | Stated Aim or Goal with Alignment to Music Strategic Priorities   | Aligned Music Strategy Priority Area (specific tactic or explanatory note)   |
|--|---|--|
| Tourism Master Plan Edmonton 2021-2030 | <p>2. Support the development, enhancement, and stewardship of year-round visitor experiences</p> <ul style="list-style-type: none"> <li>-Showcase Edmonton's Indigenous history and heritage by sharing, developing, or incorporating authentic Indigenous cultural elements into the visitor experience</li> <li>-Dig deeper into Edmonton's DNA to better understand what differentiates Edmonton's cultural experience from that of other cities, and support the creative, collaborative undercurrent which drives the city's cultural identity (West Anthem Music Strategy)</li> <li>-Support, reimagine, and leverage Edmonton's wide range of signature and community festivals and events</li> </ul> | <p>Leverage the strength of diversity in the growing music industry</p> <p>Increase use of and access to available spaces in Edmonton for diverse music activities (<i>in this case, especially as it serves the creation and hosting of cultural tourism experiences</i>)</p> |
|  | <p>3. Activate the river valley to create a more vibrant destination and gathering place</p> <ul style="list-style-type: none"> <li>-Utilize creative and collaborative programming to bring residents and visitors into the river valley</li> <li>-Recognize and promote the Indigenous history of the North Saskatchewan River, River Valley and Ravine System, and their ongoing importance to Indigenous people through educational and interpretive materials, programming, and design</li> </ul>  | <p>Increase use of and access to available spaces in Edmonton for diverse music activities</p>   |
|  | <p>4. Create a dynamic, well-designed and accessible urban experience</p> <ul style="list-style-type: none"> <li>-Encourage and support the use of public spaces in formal and informal ways throughout the year</li> <li>-Animate open spaces at all scales through programming, activities, and events that encourage daily and all-season use</li> <li>-Consider sensory elements in the design of public spaces, engaging the five senses in a positive way for people in downtown or activated areas</li> <li>-Utilize art and placemaking to create urban places that demonstrate local culture, characteristics, and values</li> </ul>   | <p>Leverage the strength of diversity in the growing music industry (<i>focus on local Indigenous performers and music</i>)</p>  |
|  |   | <p>Increase use of and access to available spaces in Edmonton for diverse music activities</p>   |
|  |   | <p>Implement music-friendly bylaws, policies, and programs</p>   |
|  |   |  |

| City Strategy/<br>Plan                                 | Stated Aim or Goal with Alignment to Music Strategic Priorities  | Aligned Music Strategy Priority Area (specific tactic or explanatory note)   |
|--|--|--|
| <a href="#">Tourism Master Plan Edmonton 2021-2030</a> | <p>6. Utilize a holistic, innovative and personalized approach to visitor servicing</p> <ul style="list-style-type: none"> <li>-Develop new tools for obtaining, managing and displaying information (big data and AI etc.) to improve knowledge of visitor activities and manage the visitor experience more efficiently</li> <li>-Utilize innovative, new approaches and technologies to deliver real-time visitor servicing and engage with visitors at the right time, in the right place with the right information</li> <li>-Develop campaigns and messaging encouraging residents to invite friends and family to visit Edmonton</li> </ul> | <p>Maximize the positive impact of digital tools, particularly for sharing industry information and resources (<i>search-friendly music event listings</i>)</p>  |
|  |  | <p>Build connections between music and other industries (<i>leverage music festivals in tourism campaigns and messaging</i>)</p>   |
|  | <p>7. Expand tourism investment and regional collaboration</p> <ul style="list-style-type: none"> <li>-Encourage other regional municipalities to participate in a Regional Tourism Master Plan</li> <li>-Build a network of “big thinkers”, innovators, and researchers who will work with Explore Edmonton to bring meetings and conventions to the region</li> </ul>  | <p>Build connections between music and other industries (<i>integrate creative industries, including music, into Edmonton’s Place Brand and enhance Edmonton’s reputation for cultural tourism experiences</i>)</p>                          |
|  |  | <p>Improve ongoing communication between the music industry, policy makers, and funders (<i>in this case, especially large-scale music festival organizers who successfully host annual events attracting large numbers of visitors</i>)</p> |

| City Strategy/<br>Plan   | Stated Aim or Goal with Alignment to Music Strategic Priorities  | Aligned Music Strategy Priority Area (specific tactic or explanatory note)   |
|--|--|--|
| <p><b>Downtown Public Places Plan (implements the Capital City Downtown Plan and Breathe)</b></p> <p>*looked at guiding principles as their strategic directions were too specific (e.g., "Acquire 2 hectares of public land in the Plan Area to provide new City-owned public places and expand existing public places.")</p> | <p><b>SAFE + INCLUSIVE</b><br/>Downtown public places are safe and inclusive places for people of all ages and abilities.<br/>-make sure citizens are part of the process of designing and programming public places and amenities</p>   | <p>Improve ongoing communication between the music industry, policy makers, and funders (<i>in this case to inform design and programming</i>)</p> <p>Leverage the strength of diversity in the music industry (<i>Encourage the adoption of safe or safer space policies across music spaces</i>)</p> <p>Increase use of and access to available spaces in Edmonton for diverse music activities (<i>in this case, leverage outdoor performances to improve the perception of safety of an area</i>)</p>  |
|  | <p><b>VIBRANT + LIVABLE</b><br/>Downtown is a vibrant, healthy, and animated place to live, work, learn, visit, and grow up in.<br/>-Vibrant and livable public places should provide recreation and wellness opportunities at all times of the year.</p>  | <p>Foster music professionals' development for long term career viability (address affordability issues for musicians)</p> <p>Increase use of and access to available spaces in Edmonton for diverse music activities (build capacity for expanded arts and cultural programming of outdoor spaces)</p>  |
|  | <p><b>SENSE OF COMMUNITY</b><br/>Downtown public places reflect Downtown's neighbourhoods and the strong sense of community, diversity, social interaction, and engagement that they offer.<br/>-3.6.1.b) Design public places to include all ages and abilities and promote intergenerational Interaction<br/>3.6.1 d) Develop a flexible seating program that can provide local businesses, organizations, and communities with flexible and movable seating</p>   | <p>Leverage the strength of diversity in the music industry (<i>Develop easily accessible and implementable EDIA resources for people in 'gatekeeping' positions—increasing diverse representation on public stages</i>)</p> <p>Increase use of and access to available spaces in Edmonton for diverse music activities (<i>in this case, this is supported by the SENSE OF COMMUNITY actions</i>)</p>   |
|  | <p><b>CELEBRATION</b><br/>Downtown is a regional and national centre for entertainment, sport, creative arts, entertainment, festivals, and culture.<br/>3.8.1 a) When designing new public places intended for large events, develop formal event spaces with supporting infrastructure. Some examples of this infrastructure are electrical, water, drainage and WIFI service. Other possible infrastructure are loading zones, portable washrooms, planned spaces for covered performance shelters, and waste receptacles and waste collections.<br/>3.8.1 c) Support community performance spaces that are designed to host smaller events.<br/>3.8.1. h) Support a rotation of pop-up events and temporary programming projects to animate public places.</p> | <p>Build connections between music and other industries (<i>in this case, music is already used and can be increased to enhance various types of celebration downtown</i>)</p> <p>Maximize the impacts of music businesses and entrepreneurs (<i>in this case, supporting these businesses to remain and continue animating the downtown</i>)</p> <p>Increase use of and access to available spaces in Edmonton for diverse music activities (<i>build capacity for expanded arts and cultural programming of outdoor spaces, well supported by the CELEBRATION actions</i>)</p> |





**APPENDIX B | MUNICIPAL AND PROVINCIAL MUSIC  
STRATEGIES AND REPORTS REVIEWED**

| Link to Strategy, Plan or Report  | Geographic Level | Place                          | Year          |
|---|------------------|--------------------------------|---------------|
| Where music strategies were unavailable, we reviewed arts, culture and creative industries strategies or music economic impact reports that could still indicate a direction of growth and included potential measures. |                  |                                |               |
| <a href="#">LINK</a>  | City             | Toronto, ON                    | 2022          |
| <a href="#">LINK</a>  | City             | Vancouver, BC                  | 2019          |
| <a href="#">LINK</a>  | City             | Victoria, BC                   | 2022          |
| <a href="#">LINK</a>  | Region           | Central Okanagan, BC           | 2021          |
| <a href="#">LINK</a>  | City             | Ottawa, ON                     | 2018          |
| <a href="#">LINK</a> (website only)   | City             | London, ON                     | No date       |
| <a href="#">LINK</a>  | Province         | Manitoba, CAN                  | 2016          |
| <a href="#">LINK</a>  | Territory        | Northwest Territories, CAN     | 2021          |
| <a href="#">LINK</a>  | Territory        | Yukon                          | 2021          |
| <a href="#">LINK</a><br><a href="#">LINK</a>  | Province         | Newfoundland & Labrador        | 2022<br>2018  |
| <a href="#">LINK</a>  | Province         | Prince Edward Island           | 2022          |
| <a href="#">LINK</a>  | Province         | New Brunswick                  | 2015          |
| <a href="#">LINK</a><br><a href="#">LINK</a>  | Province         | Ontario                        | 2015          |
| <a href="#">LINK</a>  | Province         | British Columbia               | 2015          |
| <a href="#">LINK</a>  | Province & City  | Alberta (Calgary and Edmonton) | 2020          |
| <a href="#">LINK</a>  | Province         | Saskatchewan                   | 2022          |
| Link now defunct. Showed a program overview, no strategy.   | Territory        | Nunavut                        | 2021          |
| Reviewed later in subsequent searches   |                  |                                |               |
| <a href="#">LINK</a>  | Province         | British Columbia               | Starting 2019 |
| <a href="#">LINK</a>  | Province         | Nova Scotia                    | 2021-2024     |
| (organization of interest)<br><a href="#">LINK</a>  | Territory        | Nunavut                        | Est. 2022     |

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- 1 Full link: <https://www.westanthem.com/musiccitystrategies/>
- 2 Music Canada & International Federation of the Phonographic Industry. (2015). The mastering of a music city. <https://musiccanada.com/wp-content/uploads/2015/06/The-Mastering-of-a-Music-City.pdf> (p. 10)
- 3 Government of Ontario. (2015). Making the Ontario music fund permanent [Press release]. <https://news.ontario.ca/en/release/33241/making-the-ontario-music-fund-permanent>
- 4 [Statistics Canada](#), Table 36-10-0452-01, Culture and sport indicators by domain and sub-domain, by province and territory, product perspective (x 1,000), released June 2, 2022.
- 5 [Statistics Canada](#), Table 36-10-0452-01, Culture and sport indicators by domain and sub-domain, by province and territory, product perspective (x 1,000), released June 2, 2022.
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- 10 Hudson, R. (2006). Regions and place: music, identity and place. *Progress in Human Geography*, 30(5), 626-634. <https://doi.org/10.1177/0309132506070177>
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- 23 Hand searches were performed to check the status of listed assets. If websites and social media accounts were non-functioning or showed no activity since 2020, assets were categorized as closed. Music spaces and businesses new since 2020 are not included. These numbers offer a snapshot of what happened among established music assets since 2020.



24 SOCAN Member Service Agent, email message to Bird Creatives, October 2, 2023.

25 SOCAN Member Service Agent, email message to Bird Creatives, January 9, 2024.

26 Two Edmonton-based radio stations have opened since 2020 and it appears the original report did not include the English and French CBC stations.

27 Originally reported as “11” in the 2020 West Anthem Music Ecosystem Study. Upon review, one venue from Stony Plain had been mistakenly included in the Edmonton count.

28 Alberta Music Executive Director, email message to Bird Creatives, November 6, 2023.

29 Music Canada & International Federation of the Phonographic Industry. (2015). The mastering of a music city. <https://musiccanada.com/wp-content/uploads/2015/06/The-Mastering-of-a-Music-City.pdf> (p. 69)

30 Explore Edmonton’s 2021 Resident Survey reflected this interest with the majority of respondents indicating “Nature and Parks” (89%), “Health and wellness” (83%) “Outdoor Activities” (79%) and “Festival and Events” (77%) as important or very important to their quality of life in Edmonton.

31 City of Edmonton. (n.d.). Plan an event frequently asked questions. [https://www.edmonton.ca/attractions\\_events/rentals\\_event\\_planning/plan-an-event-faqs](https://www.edmonton.ca/attractions_events/rentals_event_planning/plan-an-event-faqs)

32 See Edmonton’s now permanent alcohol consumption at designated picnic sites program (made permanent in 2023): [https://www.edmonton.ca/activities\\_parks\\_recreation/parks\\_rivervalley/alcohol-consumption-at-designated-picnic-sites](https://www.edmonton.ca/activities_parks_recreation/parks_rivervalley/alcohol-consumption-at-designated-picnic-sites)

33 Access to information re: streaming is increasingly important as Canadian listeners of all age demographics continue to trend towards streaming services Canseco, M. (2022, July). Survey: how we listen to music in Canada. <https://biv.com/article/2022/07/survey-how-we-listen-music-canada>

34 While changing AGLC legislation is a provincial level activity, having City support would be important to music industry partners as well as ensuring any changes would be effectively incorporated into city policies.

35 See an example of an ‘Agent of Change’ policy adopted in London, UK. City of London. (2021). Policy D13 Agent of Change. In The London plan. <https://www.london.gov.uk/programmes-strategies/planning/london-plan/the-london-plan-2021-online/chapter-3-design#policy-d13-agent-of-change-169867-title>

36 Full link: [https://www.creativebc.com/wp-content/uploads/2022/08/AmplifyBC\\_Record-in-BC\\_Guidelines\\_2223.pdf](https://www.creativebc.com/wp-content/uploads/2022/08/AmplifyBC_Record-in-BC_Guidelines_2223.pdf)

37 Ontario Creates. (2022). Ontario Creates Annual Report 2021 | 2022. [https://www.ontariocreates.ca/uploads/about-us/eng/annual-report/oc\\_annualeportr22english-final.pdf](https://www.ontariocreates.ca/uploads/about-us/eng/annual-report/oc_annualeportr22english-final.pdf)

38 See “City Music Office: Laying Down the Tracks” in The Mastering of a Music City <https://musiccanada.com/wp-content/uploads/2015/06/The-Mastering-of-a-Music-City.pdf> (pp. 49–55)

39 See “Music Advisory Boards: Making a Powerful Ensemble” in The Mastering of a Music City. <https://musiccanada.com/wp-content/uploads/2015/06/The-Mastering-of-a-Music-City.pdf> (pp. 56-59)

40 See “Core Theme 5: Finances and Funding” of Action Plan & Framework (pp. 25–26); “Grant Funding” of Breaking Down Racial Barriers (p. 13); “Fundors and Granting Bodies” of Closing the Gap (pp. 45–49)

41 See “Creating a Safer Space Program” by the Sexual Assault Centre of Edmonton [SACE] <https://www.sace.ca/wp-content/uploads/2020/07/Safer-Spaces.pdf>

See also a local example from Night Vision in Edmonton <https://nightvisionmusic.com/safe-spaces-policy>

42 Women in Music Canada. (n.d.). Empowering diversity: A study connecting women in leadership to company performance in the Canadian music industry. <https://www.womeninmusic.ca/images/PDF/Empowering%20Diversity-%20A%20Study%20Connecting%20Women%20in%20Leadership%20to%20Company%20Performance%20in%20the%20Canadian%20Music%20Industry.pdf>

43 Full link for WIMC program: <https://www.womeninmusic.ca/en/programs/mentorship-program>

Full link for ICAI programs: <https://www.icaionline.org/mentorship.html>

44 Note: Musicians, singers, conductors, composers and arrangers make up 25% of all Canadian artists. Canadian Council for the Arts. (2019). A statistical profile of artists in Canada in 2016. <https://canadacouncil.ca/research/research-library/2019/03/a-statistical-profile-of-artists-in-canada-in-2016>

45 Full link: <https://www.artshab.com/projects/artshub-118/>

46 Arts Hub Membership Team, email message to Bird Creatives, November 22, 2023.

47 Music Canada & International Federation of the Phonographic Industry. (2015). The mastering of a music city. <https://musiccanada.com/wp-content/uploads/2015/06/The-Mastering-of-a-Music-City.pdf> (p.10)

48 The CIERA™ (Creative Industries Economic Results Assessment) tool out of BC may be an opportunity to partner. Having comparable economic assessments with other Canadian regions is valuable to determining trends and/or assessing the impact of local changes to policy and funding, etc.

49 Potential opportunity to work with Explore Edmonton and their use of the Event Impact Calculator.

50 For more information see: <https://creativebc.com/sector/research-reports/ciera/>

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*Riwo, Alberta Music International Women's Day Edmonton Showcase at SOHO*  
*Photo Credit: Sarah Shmeit*

