

HAMILTON MUSIC STRATEGY

Background Document

October 2013



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Introduction

In recognition of the role that music plays in the economy, the Ontario government announced a Live Music Strategy with the goal of showcasing the industry globally and a \$45 million investment fund. Key partners include the music industry, the Ontario Media Development Corporation, the Ontario Arts Council and the Ontario Tourism Marketing Partnership.

In order to advance the music sector of Hamilton’s creative industries and to align with the provincial initiative, City of Hamilton staff were directed by City Council at its meeting on May 22, 2013 to “establish a music working group and report back on a Hamilton Music Strategy, and the possibility of establishing a Hamilton Music Office.”

A volunteer-based working group was established with representation from the local music community to help engage the broader community and guide the development of the Hamilton Music Strategy.

There were three points of community consultation in 2013. An initial gathering of music stakeholders (from which the Working Group was developed) was held in April; a community consultation in August, and an information-sharing Open House in September.

The Hamilton Music Strategy was developed to strengthen music in Hamilton. The Strategy identifies a vision, mission, goals, objectives and actions, the role of key partners, and a preliminary timeline. Implementation of the Hamilton Music Strategy will be a collaborative effort by the City of Hamilton and the music industry – each will play key roles.

This supplementary Background Report includes the initial City Council motion that led to the development of the Hamilton Music Strategy, the terms of reference for the Working Group, and summaries of its work and research.

Music and Economic Development

Music and Economic Prosperity

The Martin Prosperity Institute (MPI) at the University of Toronto's Rotman School of Management is the think-tank focused on the role of cities, regions and other sub-national factors in global economic prosperity. Led by Dr. Richard Florida, the MPI investigates a variety of factors that influence civic prosperity, including the creative economy. One current focus of the MPI's research agenda is the music and entertainment economy.

While economic development planning is typically segmented into traditional economic clusters, including the knowledge-based and high-tech industries, there is a growing understanding of how a city's creative underpinnings help drive economic development. The MPI looks at entertainment industries as a way of examining how creative economies operate. For example, due to changes in the music industry, specifically advances in sound recording and manufacturing technology, most of the costs associated with the music business today are related to creative work including writing, producing, performing and marketing through a variety of media ranging from blogs to magazines to videos. This focus on creative fields makes the study of the music industry a useful focus to learn more about creative economies overall.

In general, the more robust a local music scene, the more robust the local creative economy, and this supports a variety of other industries ranging from animation to medicine.¹ Further, a thriving music scene also, "signals the rise of regional ecosystems that are not only open to new sounds and new ideas, but have the size, scale and commercial oomph to retain key talent and turn their ideas into global commercial successes. Once music scenes of this scale get going, they produce a logic and momentum of their own and signal that more *entrepreneurship* is on the way."²

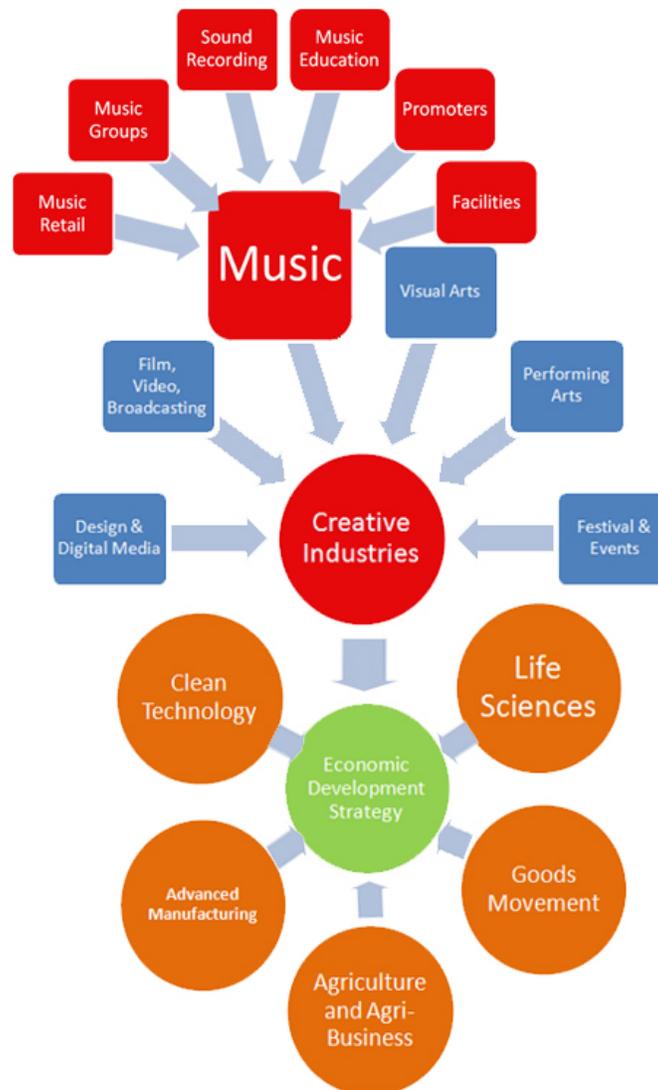
¹ The Martin Prosperity Institute, *Insight: The Great Musical North*, <http://music.martinprosperity.org/2009/11/14/insight-great-musical-north/>

² Takemoto, Neil, *Music scenes a sign of economic rise*, <http://cooltownstudios.com/2008/01/02/music-scenes-a-sign-of-economic-rise/>

Hamilton Economic Development Strategy

Music is recognized as part of the local Hamilton economy. The Hamilton Economic Development Strategy 2010-2015 identifies six major clusters, of which Creative Industries is one. Music is identified as one of six areas of strength in the Creative Industries cluster (Figure 5). As with much of the Creative Industries cluster, the music economy does not operate in isolation from other creative disciplines. In fact, the creative economy is intertwined and supported by a variety of other professions and businesses including graphic design, digital and web design and development, photography, video and film production services, as well as publicity, media and marketing.

Figure 1: Hamilton Creative Industry Music Cluster



Source: Based on City of Hamilton, Hamilton Economic Development Strategy 2010-2015

Given the place of music in the Creative Industries cluster, the Hamilton Music Strategy will be an important part of helping to implement the overall Hamilton Economic Development Strategy.

Hamilton Culture Plan

Not only would a music strategy align with the Economic Development Strategy, it would also align with many of the “Transformational Goals” of the City of Hamilton Cultural Plan (Figure 2). For example, a music festival or event held within one of the city’s downtowns brings economic growth to the entire community, improves cultural vibrancy and quality of life, creates a welcoming community, and so on. There are many examples of the positive impact of music on the community.

Figure 2: Transformational Goals of the Draft Hamilton Culture Plan



Source: City of Hamilton, *Love Your City: DRAFT Cultural Plan*, http://www.hamilton.ca/NR/rdonlyres/B50B8AEB-7F26-4937-9C64-92241E167099/0/CulturalPlan_DRAFT_CityOfHamilton.pdf

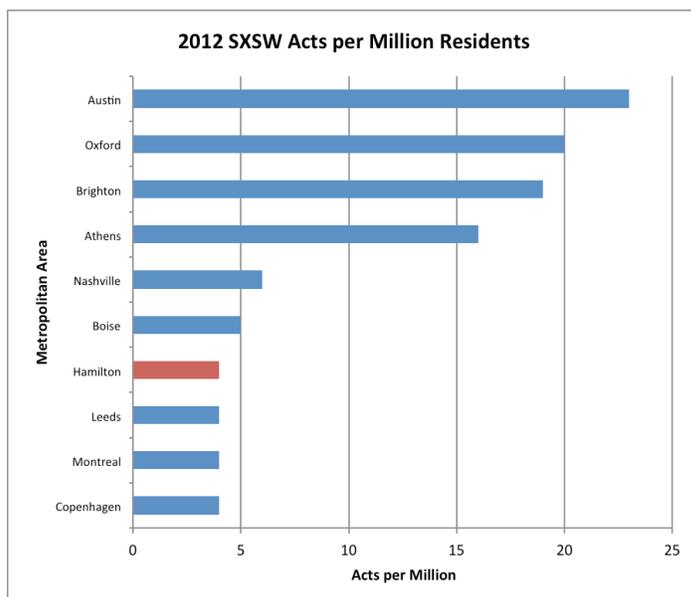
Strategic Municipal Investment in the Arts

The report, “Strategic Investment in the Arts,” was presented to the General Issues Committee by the Arts Advisory Commission’s Arts Funding Task Force on June 5, 2013. The report shows the strong link between a city’s vibrancy and economic vitality, and the health of its creative sector from both a business perspective and a creative output/audience experience perspective. Music as both an artistic expression and an economic engine fits within the three core segments targeted for investment within this report: Arts Professionals, Arts Businesses and Arts Organizations. This “Strategic Municipal Investment in the Arts” will help shape municipal arts funding and strategic investment in the arts for the music community.

How Robust is Hamilton's Music Scene?

According to recent research from the Martin Prosperity Institute (MPI), Hamilton is in good standing in both the larger Canadian and North American music scenes. The annual South By Southwest (SXSW) Music Festival held in Austin, Texas is a premier international event for independent music. In many respects, musicians and bands that attend and play SXSW are a “who's who” of cutting edge independent artists. Where SXSW artists and bands come from gives an indication of the vibrancy of the respective music scenes in their hometowns. The MPI analyzed the line-up of the 2012 SXSW festival in terms the hometown locations of the musicians and bands themselves. When looking at the sheer total number of acts, the larger metropolitan cities came out on top, however, when controlling for population by measuring number bands per million people, Hamilton appears in the top 10 — ahead of cities including Toronto, Montreal and New York (Figure 3).

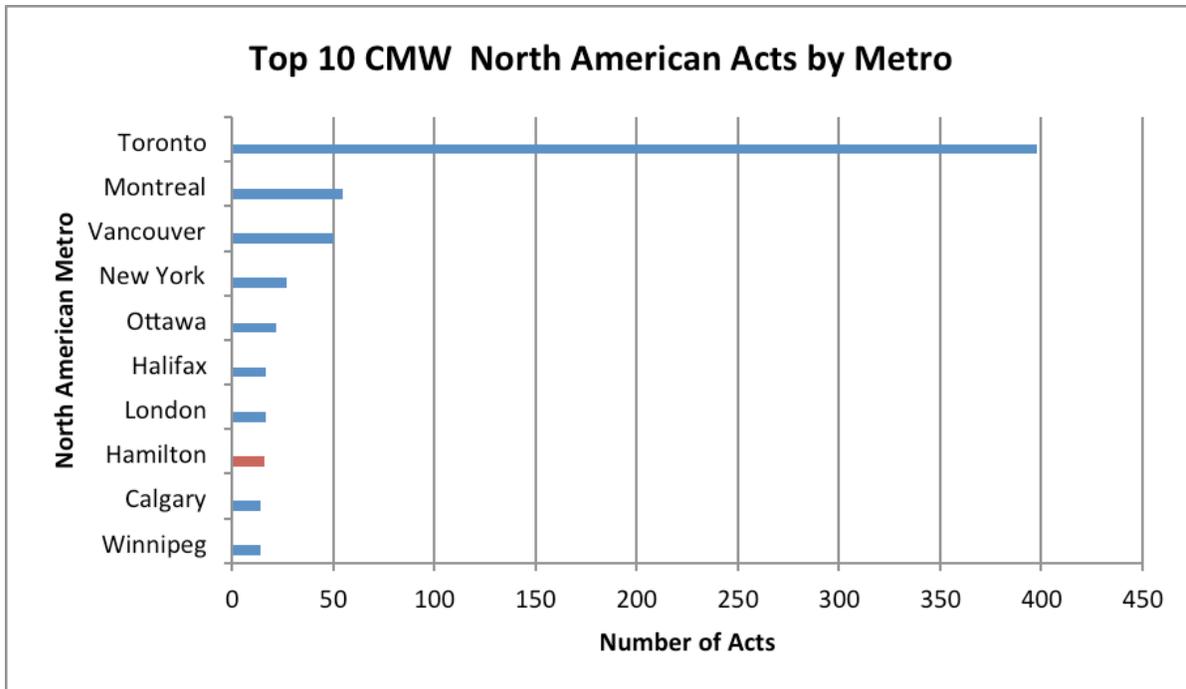
Figure 3: 2012 SXSW Acts per Million Residents



Source: Florida, Richard, 2012’s Hottest Music Cities, According to SXSW, The Atlantic Cities, <http://www.theatlanticcities.com/arts-and-lifestyle/2012/03/2012s-hottest-music-cities-according-sxsw/1517/>

The MPI also looked at the geography of the 2012 Canadian Music Week (CMW), which has operated for over 30 years and attracts more than 900 bands from countries around the world. The research looked at the top North American acts at the CMW and showed that while Toronto had the largest contingent by far, Hamilton was ranked in the top 10 ahead of Winnipeg and Calgary, but still behind Ottawa, Halifax and London (Figure 4).

Figure 4: Top 10 Canadian Music Week North American Acts by Metro



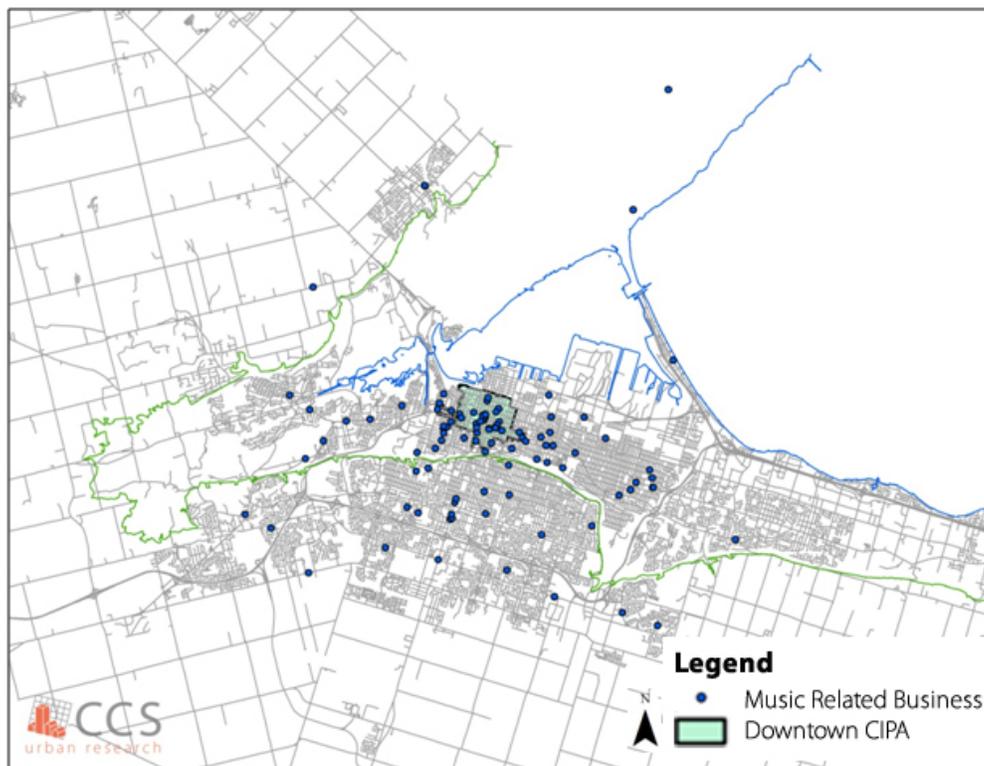
Source: Martin Prosperity Institute, The Geography of Canadian Music Week, 2012, <http://music.martinprosperity.org/2012/03/21/the-geography-of-canadian-music-week>

Hamilton's Music Cluster Defined

1. The Hamilton Economic Development Strategy 2010–2015 defines music as encompassing the following elements:³
 - Music retail
 - Music groups, artists and companies
 - Sound recording companies
 - Art instruction (music education)
 - Promoters (presenters) of music.
 - Performing arts facilities (music).

Figure 5 illustrates the geography of Creative Industry Music cluster from the Economic Development Strategy, 2010-2015. As shown below, the cluster of music-related businesses has a substantial footprint on the Hamilton landscape with a presence throughout the community.

Figure 5: Hamilton Music Cluster



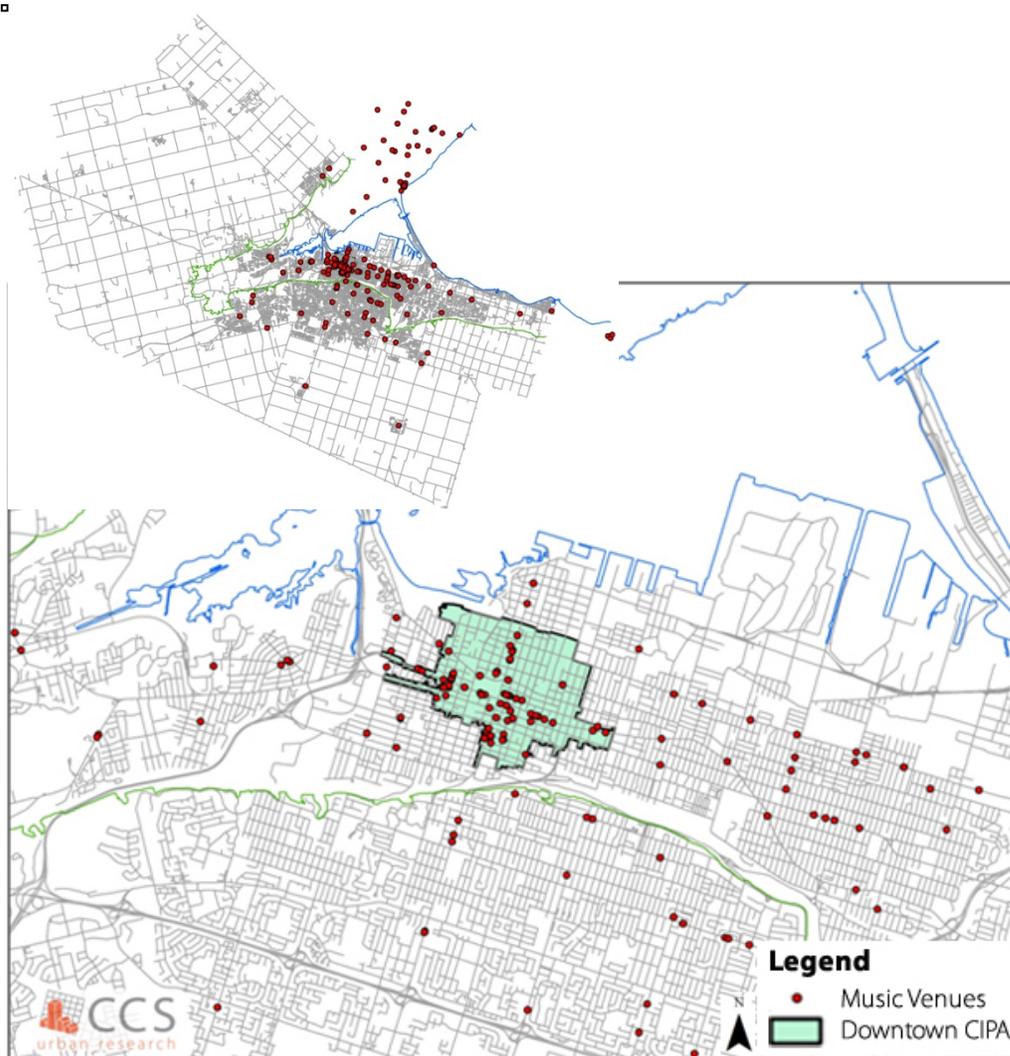
Source: Data from City of Hamilton, Economic Development, 2009

³ City of Hamilton, Hamilton Economic Development Strategy 2010-2015, pp. 210
(<http://www.investinhamilton.ca/wp-content/uploads/2011/06/Hamilton-EcDev-Strategy2010.pdf>)

Hamilton Live Music Venues and Festivals

Music in the form of businesses, venues and festivals are found throughout Hamilton, though there are clusters or concentrations of activity in specific areas. Hamilton has an abundance of live music venues – close to 200 live music venues. Venues included in the index range in size from small bars, clubs and taverns with capacities of 50 to 200, to large performance centres such as Copps Coliseum and Hamilton Place. From a regional perspective, downtown Hamilton has over one-third of the total number of venues followed by east Hamilton (includes Stoney Creek and Grimsby) and Burlington. Hamilton Mountain and the western region of the city have the fewest venues.

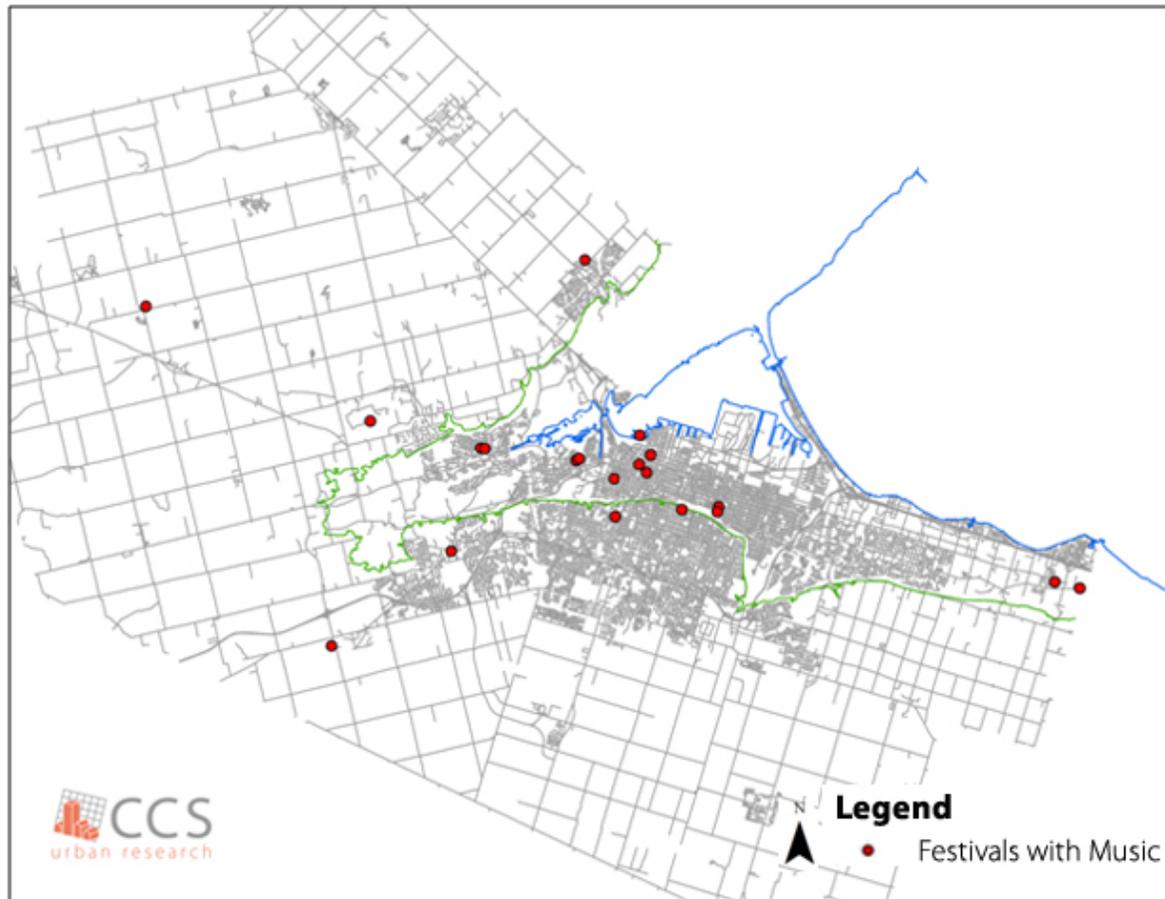
Figure 6: Hamilton Live Music Venue Distribution



Source: View Magazine, CCS Urban Research, 2011

In addition to bar, tavern and club venues, live music can be experienced at community festivals across the region — during signature music festival events like Festival of Friends, It's Your Day, Supercrawl and The Sound of Music to regional cultural festivals and BIA events like the Winona Peach Festival, Rockton World's Fair, Dundas Buskerfest, James Street Artcrawls, Concession Street FallFair, Hess Village, Ottawa Street's Sew Hungry and the Locke Street Festival.

Figure 7: Major Annual Hamilton Area Festivals with Music

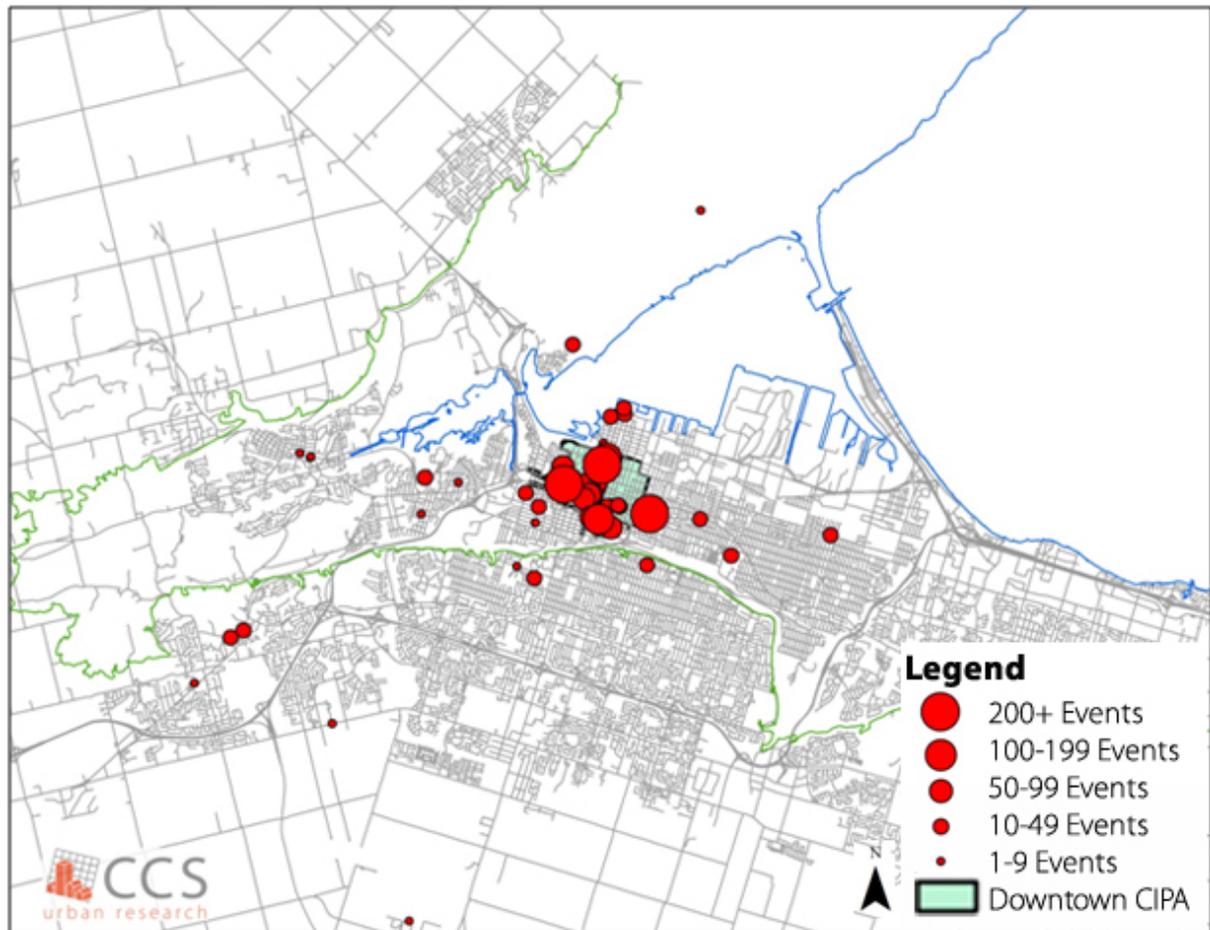


Source: Tourism Hamilton, Visit *Hamilton Guide 2013*, CCS Urban Research

Hamilton Music Hot Spots

While the location of venues clearly shows that live music occurs extensively in all corners of the Greater Hamilton Area, it does not give a sense of the music “hot spots” or evolving music districts. To get a better understanding of the frequency of shows and musical events from 2010-2012, Tourism Hamilton collected and mapped venue locations to illustrate key districts of live music and entertainment activity (Figure 8). Again, downtown Hamilton (CIPA) is the regional music scene’s centre with the most venues and music events.

Figure 8: Hamilton Music Hot Spots



Source: Tourism Hamilton 2010-2012, Listings Compiled from <http://www.tourismhamilton.com/>
CCS Urban Research

Overall, when looking at the footprint of music in Hamilton, a variety of locations are represented whether they are small venues or large outdoor festivals. While there are clusters of activity in the community, particular around downtown Hamilton, the local music scene touches all areas of the Hamilton CMA, making it an important and relevant part of life across the city.

Hamilton City Council Motion

In order to advance the music sector of Creative Industries, Hamilton City Council approved the following motion on May 22, 2013. It is Item 6 of GIC Report 13-011:

Establishment of a Hamilton Music Working Group (Item 10.1)

Whereas the City of Hamilton is participating in the provincial music industry working group

And whereas the City of Toronto is in the final stages of establishing a music office, branded on “Toronto connects you to a world of music” and “music as the currency of cool”

And whereas Hamilton has a unique and vibrant music scene with clear advantages such as scale and affordability

And whereas it is important that Hamilton establish itself as a key music destination for musicians, music industry players, and music tourists

Therefore Be It Resolved

(a) That the Economic Development Department establish a Hamilton Music Working Group and report back on a Hamilton Music Strategy and the possibility of establishing a Hamilton Music Office,

(b) That the appropriate staff be requested to connect with the Canadian Academy of Recording Arts and Sciences (CARAS), Global Spectrum Hamilton and CTV in an effort to host the next available Juno Awards at Copps Coliseum.

Hamilton Music Strategy Working Group

Terms of Reference

PURPOSE

As directed by Council, a Hamilton Working Group is to be established.

The purpose of the Hamilton Working Group is to guide the development of a Hamilton Music Strategy.

WORKING GROUP MEMBERSHIP

The Working Group consists of community volunteers from the Hamilton music industry who self-identify interest in participating.

KEY RESPONSIBILITIES

Working Group

- Assist with the development of the Hamilton Music Strategy
- Develop the Strategy's mission, vision and objectives
- Provide information on industry trends and local profile
- Identify potential partners and stakeholders, and connect with them as required
- Assist and participate in the community consultations and encourage public, music community and music industry attendance
- Actively develop content for the strategy
- Provide feedback on the research findings
- Provide regular and detailed feedback to City staff on progressive drafts of the strategy
- Liaise with the Ontario government's Live Music Initiative.

CHAIR

Tim Potocic and Lou Molinaro are the co-chairs of the Working Group.

STAFF

Jacqueline Norton is staff co-ordinator for Tourism and Culture Division.

MEETINGS

Meetings are established as needed in order to complete the key responsibilities.

Meeting minutes are recorded by the staff co-ordinator.

WORKING GROUP MEMBERS

- Lou Molinaro, This Ain't Hollywood (co-chair)
- Tim Potocic, Sonic Unyon/Supercrawl (co-chair)
- John Balogh, Dundas Cactus Festival
- Maria Fortunato, The Heart of Ontario (Hamilton, Halton, Brant)
- Mark Furukawa, Dr. Disc
- Astrid Hepner, Hamilton Music Collective/Mohawk College
- Carol Kehoe, Hamilton Philharmonic Orchestra
- Jeffrey Martin, Quorum Communications/Pier 8 Group
- Jacqueline Norton, Tourism & Culture Division, City of Hamilton
- Brodie Schwendiman, The Casbah
- Scott Warren, Global Spectrum

TERM OF THE WORKING GROUP

Once the Hamilton Music Strategy has been completed and presented to Council, the Working Group will be disbanded – approximately December 31, 2013.

SWOT Analysis Of Hamilton Music Scene

This SWOT analysis was part of a brainstorming exercise of the Hamilton Music Working Group.

STRENGTHS

- Current recognition of music by City Council as an important sector for the community (and also an engine for economic development and tourism)
- Migration of artists and creative people to Hamilton is already a trend; they are recognizing value of the city
- Loyalty of local music producers to the city of Hamilton
- Strength, talent and number of individual musicians/artists themselves (i.e., very large music community)
- Existing venues in the city/region that provide a platform for musicians to perform
- Well-established and widely recognized music scene, music community and music industry
- Post-secondary institutions — McMaster University, Mohawk College, Redeemer University College with music curriculum
- Emerging government support for music
- Recognition of Hamilton's strengths in music by the province of Ontario
- Contributor to quality of life, positive visitor experience
- Proximity to Toronto, a significant national/international music engine and consumer market
- Influence and impact of Hamilton on national and international music scenes has been substantial for past 60 or more years — Arkansas expatriate Ronnie Hawkins and the Hawks (later The Band), King Biscuit Boy, Diana Panton, Jackie Washington, Harrison Kennedy, Rita Chiarelli, Gordie Tapp, Teenage Head, Boris Brott, Ian Thomas, Natasha Alexandra, Daniel Lanois and Grant Avenue Studio, Nevin Grant, Junior Boys, Tom Wilson, Jocelyn Lanois, the Hamilton Children's Choir, to name but a few.
- Number of well-recognized music festivals and cultural events already happening in and around the Greater Hamilton Area: Festival of Friends, Supercrawl, Locke Street Festival, Festitalia, Winona Peach Festival, Dundas Cactus Festival, Dundas Buskerfest, Greenbelt Harvest Picnic, It's Your Festival, Burlington Sound of Music, and the Hamilton Music Awards, among others.
- Number of venues available for live music in the city and across the region — a large number of smaller bar, club and lounge venues, and a few well-known large destinations.

WEAKNESSES

- No co-ordinated marketing approach to promote Hamilton's music scene for both the artists/musicians and the rest of this industry (both up and down stream linkages).
- No single entity/organization co-ordinating the marketing of Hamilton's music scene and industry, nor connecting, integrating, encouraging collaboration in city's music industry, community and scene.
- Lack of financing and funding for individual artists and small businesses.
- Lack of cohesion/alignment of goals and action in the music community – needs a unifying voice/go to spot to co-ordinate actions and priorities; need for a cohesive marketing campaign and media support.
- Limited up and down chain business development connections for music-related businesses in the city — proximity to Toronto does not necessarily encourage market independence.
- Local audience does not perceive a value in local talent and hesitate to pay for performance.
- Perception that music and the creative cluster are not valued as highly as other more traditional clusters e.g., manufacturing, heavy industry, healthcare.
- Economic impacts from this cluster may not be immediate and can therefore be undervalued.
- Tendency to compare Hamilton to Toronto rather than looking to other examples on an international scale (e.g., Brooklyn NY, Seattle Washington, Glasgow Scotland, Birmingham England, Athens Georgia, Portland Oregon, Austin Texas, Cleveland Ohio).
- Lack of understanding by local audience about the opportunities to view local, national and international talent right in their own city.
- Lack of support of the local Guild by local musicians; little presence of Songwriters' Association of Canada (SAC).
- Lack of mid-sized facilities and appropriately sized venues for performance (music) use — need for multipurpose mid-size (300 to 1,000 seats) performance space/venues
- Loss of strategic downtown core clubs and mid-sized live venues over past decades (i.e., Tivoli, Century, Palace, Capitol, Broadway Cinema, Duffy's Rockpile, Golden Rail/Diamond Jim's/Bannister's, Elmar, ODEON/Lincoln Alexander Centre)
- Not enough assistance for sound recording and production companies to connect them with key players in the industry (and to attract more studios and professionals to the city).
- Limited funding for music industry except sound recording companies through Province of Ontario/OMDC.
- No singular accepted source of or place for music history, learning and experience for Hamilton.

- Not enough emphasis on music education in elementary and secondary schools means little foundation in music for children, eroding music appreciation and talent in later years.

OPPORTUNITIES

- Many significant music heritage treasures in the Greater Hamilton community that could be gathered to create a significant Museum or Centre for Music and Music History
- Post-secondary institutions have music graduates – work to integrate the graduates and alumni and keep them in Hamilton
- Mohawk College has a strong music program — create opportunities for joint ventures and partnerships with these programs and community initiatives
- Capitalize on Hamilton’s “assets” such as the relative lower cost and availability of real estate; encourage others to move to and invest in Hamilton, grow the music sector (arts and culture)
- Exploit the “creative buzz” that is happening in Hamilton; lots of activity and opportunities, outstanding coverage/articles in Toronto and national media
- Identify the natural boundaries of a regional hub for the music industry to capitalize on the existing strengths within these communities in order to develop partnerships and joint marketing opportunities to draw audience/visitors to an enhanced experience.
- Create or identify organizations that can help unify and brand the music industry locally – create a Hamilton Music Office and, encourage participation of the local Guild, Songwriters Association of Canada (SAC), SOCAN
- Make use of technology and innovation to encourage participation and collaboration in the local music scene by both the consumers and music-related businesses and performers (i.e., music website/portal)
- Create opportunities for audience to “plug in” to performance/music events through online packaging of experiences: performance, dinner, overnight stay, etc.
- Explore opportunities for a “music tourism” initiative for local/regional audiences and visiting public
- Take advantage of federal and provincial funding and expanded tax breaks and incentives that may come available for music industries and initiatives
- Exploit the value chain of music industry/sector by encouraging the growth of suppliers to music based businesses, performers and others related to the industry

- Provide business support services to music-based businesses to enhance their chances of success; link to the SBEC, Cobalt Connects and other organizations that would provide entrepreneurial assistance
- Develop branding of Hamilton's music scene for promotion both locally/regionally, nationally and internationally — identify and brand both central downtown "music district" and neighbourhood music areas across city/region (e.g., use music to help Hamilton's downtown renaissance)
- Expose the Hamilton community – all ages and groups – to more music and performance to encourage greater appreciation and willingness to pay for the value of the work
- Celebrate Hamilton's music heritage – develop a brand that values Hamilton as a creative and individual community
- Build a community-wide appreciation of and for "all things music" – creation, education, performance, professional, business and industry.
- Additional professional sound recording and production companies would improve the market share and create new opportunities for the local/regional industry, and contribute to the larger Ontario music industry. With additional support and a unified approach, and which would be co-ordinated through the development of a Hamilton Music Office, the music industry would achieve new levels of activity and success. Use established best practice international "cities of music" as models for development of music office and Hamilton music business/industry, and impact of music scene, i.e., Seattle Washington, Glasgow Scotland, Birmingham England, Portland Oregon, Austin Texas, Memphis Tennessee.
- Encourage, facilitate efforts to secure mid-sized live performance venues in downtown core (i.e., Tivoli Theatre and Lincoln Alexander Centre) Recognize, embrace, adopt strategic recommendations from Music Canada, THE NEXT BIG BANG: A New Direction for Music in Canada, Music Canada © Copyright Music Canada 2013

THREATS

- Hamilton’s music scene could get lost beside the magnitude of Toronto and its initiatives; Toronto is moving quickly to strengthen its name/reputation as an international engine and city of music (Toronto has created a partnership with Austin, Texas and hosts the North by North West (NXNW) music and film festival) — important to fuel a community-wide, collaborative effort to maintain and grow Hamilton’s established music identity and reputation
- Pirating undermines the payment of residuals to musicians – leads to loss of income, need to take other jobs to survive
- Tendency to take “white knight” approach rather than looking to grassroots city development as a means to move ahead – everyone must play a role in supporting the music industry – must be collaborative and inclusive; need a strong local initiative as well as assistance at the regional, provincial and federal levels
- Some decision-makers do not recognize that there is huge value in Hamilton’s music scene for the economy and quality of life of the community — inform, raise awareness, educate with facts, etc.
- Perception of danger in the downtown makes city (and downtown) less desirable – downtowns are the major centres for artistic and cultural activities in cities worldwide — provide more reason to come downtown again, e.g., events, eating destinations, shopping, music and cultural experiences
- Toronto-centric attitude that creativity (music) begins and ends there – dismissing that Hamilton is recognized as a city that has produced significant contributions to both the national and international music scene
- With an increase in focus on music in Ontario, other communities will launch their own economic development and cultural strategies and attempt to lure production and talent away from Hamilton.

Hamilton's Music Legacy

Hamilton Music Scene

What precisely is a music scene? The term "scene" was first widely used by journalists in the 1940s to characterize the marginal and bohemian ways of life of people associated with the "demi-world of jazz." In the years since, journalists have applied the term loosely to a wide range of other situations. Music scenes can be defined by a particular genre of music such as the blues scene, punk scene, the hip-hop scene, etc.⁴

Music scenes can also be defined by the abundance and diversity of independent musicians of many musical genres in a particular geographical area — in essence, "clusters of producers, musicians, and fans collectively share their common musical tastes and collectively distinguish themselves from others" — hence the East Village beatnik scene, Seattle grunge scene, Nashville country scene, the Manchester scene, or Hamilton's "roots" music scene.

And when a music scene flourishes, it becomes imbedded in the music industry.

The Beginnings

While many people think of Hamilton's music scene in contemporary terms, the city established itself as a vibrant "music community" long before the rise of blues, folk, jazz or rock 'n' roll. The city's reputation as an important centre of and for music, and a city of music "firsts" was founded in the late 19th Century.

The Hamilton Musical Institute, formed in 1888 by D.J. O'Brien, was renamed the Hamilton College of Music and remained in operation until 1899 when the property at Main and Charles streets became the new home of the Hamilton Conservatory of Music. In 1904, the Conservatory was incorporated and moved to James Street South. Over the next six decades the conservatory thrived. Student enrollment expanded into the thousands and several branches of the school were opened throughout the city and within other communities in southern Ontario. Musical instruction has taken place almost continuously at this address ever since the Conservatory was just one of many initiatives that led to Hamilton's historical reputation as an important regional centre of and for music.⁵

George Fenwick, the son of Scottish soprano, Maggie Barr, taught music in Hamilton for 37 years and was the *first* provincial music supervisor, becoming director of music for the Ontario Department of Education in 1935. Fenwick stayed in this post for 34 years, advancing the cause

⁴ <http://subcultureslist.com/scene/>

⁵ <http://www.hpl.ca/articles/short-history-music-and-music-education-hamilton>

of music through his textbooks, radio broadcasts, inspectoral visits and promotion of competitions and festivals.

In *Some Musical Memories, 1964 Wentworth Bygones, No. 6* (Head-of-the-Lake Historical Society), Fenwick wrote: "Hamilton has a rich history of musical performance from its earliest days with many concerts, festivals and pantomimes featuring local talent as well as guest musicians and singers. In the early 19th century, Hamilton had an abundance of good music and good musicians but as the city was 'almost entirely populated by people from the British Isles, where a singing tradition always has been strong,' a lot of the music presented was of a vocal and choral nature."

Mid-Century 's Orchestral Manoeuvres

By mid-century, the Hamilton Philharmonic Orchestra was founded in 1949. Twenty years later, under the leadership of Boris Brott, the Hamilton Philharmonic Orchestra changed from an amateur ensemble to a professional orchestra. Brott raised the profile of the orchestra with innovative performances, including one held in the Dofasco steel mills. Attendance at concerts rose from 23,000 to 225,000. A former concertmaster, the late Olive Short, mother of Tony and Emmy Award-winning comic actor Martin Short, was the *first* female concertmaster in North America.⁶

Harold Kudlats, uncle of actor comedian Eugene Levy, started his long career as a music promoter and agent almost by accident when he was managing the old Hamilton Forum on Barton Street East. He took over a concert by the Glenn Miller Orchestra after the original promoter dropped out and went on to promote the biggest names of the era including Duke Ellington, Louis Armstrong, Jack Benny, Benny Goodman, Tommy Dorsey, Count Basie and Nat King Cole. In 1950, Harold made the transition from promoter to agent when he opened the Harold Kudlats Agency at the Royal Connaught Hotel.

Roots Music ... Blues, Country, Folk and Indie Music

During the last half of the 20th century, and into first decade of the 21st century, Hamilton has been an incubator for some of Canada's best musical talent and contemporary music influences — beginning with the arrival of (Arkansas) U.S. expatriates Conway Twitty and Ronnie Hawkins onto Hamilton's "rockabilly scene" in the late '50s.

In the summer of 1957, Kudlats booked Conway Twitty (Harold Lloyd Jenkins) into the Flamingo Lounge on MacNab Street. Twitty stayed in Hamilton for the next few months and co-wrote with his drummer Jack Nance, "*It's Only Make Believe*" in between sets at the Flamingo in 1958. By the end of the year, the record had gone to number 1 in the U.S. and the U.K., as well as 21 other countries — and became the first of nine top 40 hits for Twitty.

⁶ http://en.wikipedia.org/wiki/Hamilton_Philharmonic_Orchestra

Kudrats brought Ronnie Hawkins (and the Hawks) to Canada, first playing Hamilton's Golden Rail on King Street East. This "first" laid the foundation for what eventually would become one of pop music and Canada's greatest and most influential musical groups, The Band.

In the 1960s, it was the ascendancy of blues legends King Biscuit Boy and Jackie Washington, and R&B/soul singer Harrison Kennedy (Chairman of the Board), followed by the national and international impact of Crowbar, punk rockers Teenage Head and producer Daniel Lanois in the 1970s and '80s. And while the world music industry was beginning its gradual "implosion" as a result of digital technology and the Internet, Hamilton's indie music scene was literally exploding across all genres of music in the 1990s and 2000s.

Today, Hamilton's regional music scene and arts community has become a magnet for young musicians and artists from Toronto and other parts of southern Ontario. For home grown and visiting "musicians-in-residence" alike, the city of Hamilton has been not only a great place to live, but also a great place to write, record and play live music.

Music Renaissance

The Ambitious City, the Birmingham of Canada, Little Chicago, Steel City, the Hammer — each is a moniker for a significant economic and cultural period in Hamilton's history and evolution. The Hamilton Music Strategy recognizes that the city's historical attachment to music is as old as the city itself, and that music has been and continues to be a significant driver of economic and cultural growth and development, a catalyst for tourism, and a significant contributor to the quality of life in Hamilton.

The city's eclectic regional music scene is experiencing recognition and renewed critical attention much like the vibrant, diverse indie music scenes that evolved in Birmingham England, Glasgow Scotland, Brooklyn NY, Athens Georgia, Portland Oregon, Seattle Washington, and Austin Texas. Hamilton is now presented with the same opportunity.

Sources:

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Hamilton Music Strategy

August 2013 Consultation Summary

The City of Hamilton hosted a public forum on August 21 to present core information about the draft Hamilton Music Strategy and to gather information from the attendees by administering a voluntary input form/questionnaire at the event. Approximately 70 people attended the public forum and 29 of those attendees completed the input form.

The Greater Hamilton Musician magazine promoted the input form online and garnered an additional eight responses. These results have been included with the summary below (37 responses in total).

A summary of the results follows.

To what degree do you agree with the appropriateness of the draft Hamilton Music Strategy's goal to "grow the city's music community and industry, and engage its citizens"?

- 78% totally agree
- 21% somewhat agree
- 3% somewhat disagree
- 0 totally disagree
- 3% did not provide input to this question.

Summary of Comments:

- Address the international element
- Emphasize the public benefit
- Suggest mini SOCAN/FACTOR grants; support those who support music
- Use social media better to promote events
- Put musicians before industry
- Open awards to all genres of music
- Primary focus should be on the artist/musician
- Hamilton has potential if branded in a similar manner to Austin.

To what degree do you agree that the overall direction of the draft Hamilton Music Strategy is on track to “grow the city’s music community and industry, and engage its citizens”?

- 63% totally agree it is on track
- 32% somewhat agree it is on track
- 3% somewhat disagree that it is on track
- 0 totally disagree that it is on track
- 3% did not provide input to this question.

Summary of Comments:

- Support democratic process; government should be opening on public events
- Need to engage more listeners, support the growth of audience since musicians often play for free
- Need to attract international acts
- Direct funds to small private enterprises/acts
- Encourage more artists who play diverse forms of music
- Propose: “identifying and solving problems and removing barriers (that get) in the way of a flourishing live music culture.”

What role do you think the City of Hamilton should play in implementing a Hamilton Music Strategy?

- 3% think that the city should have no role (should be led by the industry and/or community)
- 18% think that the city should have a facilitator’s role (minimal investment, initiatives mostly led by others with some City guidance)
- 45% think that the city should have a partner role (some investment, work with industry/community to implement)
- 29% think that the city should have a leadership role (significant financial investment and City plays lead role)
- 5% did not provide input to this question.

Summary of Comments:

- Depends on whether the city “interacts or interferes”
- Keep government involvement to a minimum
- Strong leadership and financial involvement along with partnering with the music community
- Government funding is key

- A leader is always needed
- Use incentives to support music industry
- Music community needs to take responsibility for moving forward
- Need a well-financed and unbiased leader
- Direction should come from those in the music industry
- Music office should have a wide representation of musicians and music industry.

What three steps do you think are most critical to “grow the city’s music community and industry, and engage its citizens?”

Summary of Comments:

- Public awareness and education about music
- Support the musician/artist (pay for work); support all music through relax by-laws, zoning, financial support, way finding systems, website/portal
- Assist small/start-up music-related businesses/musicians; build relationships to support all music industry; link to other sectors i.e., digital
- Develop/support more [live performance] venues
- Develop/support more performance, live musician (more activity in the city)
- Support all genres of music, all cultures and levels of talent, knowledge, abilities
- Encourage youth to participate, learn — more music in schools
- Brand/promote the city as a music city/strong music scene (a place where lots of music happens); recognize strong history of music.

Inventory of Local Music Assets

Prototype for comprehensive online music industry directory

Music Community and Business Categories

- Musicians (by genre, band/name, instruments)
- Songwriters
- Recording Studios
- Producers
- Recording Engineers and Mixers
- Music Education Programs
- Music Teachers/Instructors
- Booking Agents
- Artist and Tour Managers
- Publicists, Public Relations/Marketing agencies
- Sound and Lighting Companies
- Promoters/Talent Buyers
- Festival and Event Organizers
- Bar, Clubs, Cafés, Coffee Houses, Lounges
- Concert/Performance Venues
- Media (writers/journalists, publishers, bloggers)
- Music Shops and Instrument Retailers
- Record Stores
- Film/Video Producers
- Graphic Designers
- Music Photographers
- Digital Studios
- Radio Stations (broadcast, web)
- On-Air Personalities/Music Directors
- Record Labels and Distributors
- CD/Vinyl Manufacturers
- Professional Associations (Guild, SAC, SOCAN)
- Equipment Rentals

Hamilton Musical Organizations ⁷

- Argyll & Sutherland Highlanders (1903), formed by Harry Stares
- Bach Choir (1932), formed by Graham Godfrey
- Bach Elgar Choir (1946)
- Canadian Orpheus Male Choir (1977), formed by Lyn Harry
- Chamber Music Hamilton (2000)
- ChamberWORKS (1993)
- Czech Quartet
- Dofasco Male Chorus (1945)
- Elgar Choir (1905), founded by Bruce Carey
- East Hamilton Conservative Club Brass Band
- East Hamilton Progressive Association Band
- Fred Purser and the Washingtons
- Hamilton All-Star Jazz Band (1984)
- Hamilton Chamber Music Society (1951-1977)
- Hamilton Children's Choir
- Hamilton Choral Society (1883), later known as the Hamilton Philharmonic Society
- Hamilton Duet Club (1889 -) founded by Ellen Ambrose
- Hamilton Firefighters Drum Corps (1961)
- Hamilton Male Quartet
- Hamilton Musical Union
- Hamilton Music Co-operative /An Instrument For Every Child
- Hamilton Orchestral Society (1884)
- Hamilton Orchestral Club (1885), founded by J.E.P. Aldous
- Hamilton Opera Company (1898)
- Hamilton Operatic Society (1926)
- Hamilton Philharmonic Orchestra (1949 - 1996), (2000-)
- Hamilton Philharmonic Youth Orchestra (1965)
- Hamilton Symphony Orchestra (1900)
- Hamilton College of Music
- Hamilton Conservatory of Music (1897-1965)

⁷ <http://www.hpl.ca/articles/short-history-music-and-music-education-hamilton>

- Handel Society
- Harlequin Singers (1967), founded by Marilyn Alex
- Harris Orchestral Club (1887), founded by C.M. Harris
- Harry Waller and his Orchestra
- John Laing Singers (1981)
- Ladies String Orchestra (1908-)
- McMaster Chamber Orchestra
- Mendelssohn Society
- Opera Hamilton (1980)
- Ron Wicken Band
- Royal Hamilton College of Music (1965-1980)
- Royal Hamilton Light Infantry Band (1866)
- Sacred Harmonic Society
- Sons of Temperance (1851)
- Stelco Male Chorus (1941), formed by Cyril Hampshire
- Symphony Hamilton
- Te Deum Orchestra & Singers
- Third Canadian Machine Gun Brigade Band
- 13th (Royal Regiment Bugle Band) Battalion Band (1866)
- Vox Nouveau Singers (1990)
- Waddington Venetian Orchestra
- Wally Mack and his Orchestra

Music Community & Visiting Contemporaries

The following roster identifies many of Hamilton's musicians, singer- songwriters, bands, producers, musical ensembles, as well as other Canadian and international artists (i.e., visiting contemporaries) who have spent significant time in, or relocated to, Hamilton; collaborated with Hamilton music community members; or made significant contributions to the Hamilton music scene. All have a connection to Hamilton.

- Dan Achen (guitarist, producer, Junkhouse, Catharine North Studio)
- Natasha Alexander (singer/songwriter, keyboardist)
- Nicole Appleton (All Saints, singer, actress)
- Steve Augustine (Thousand Foot Krutch, drummer)
- The Arkells
- Ian Astbury (The Cult)
- The Band
- Willie P. Bennett (folk artist, singer/songwriter)
- The Bishops
- Blackie And The Rodeo Kings
- Boris Brott (Hamilton Philharmonic Orchestra)
- David Byrne (Talking Heads)
- Edgar Breau (singer/songwriter, Simply Saucer)
- Brighton Rock
- Malcolm Burn (music producer, Neville/Dylan/Blue Peter)
- Caribou (Daniel Snaith)
- Chairman of the Board (Harrison Kennedy)
- The Chessmen
- Rita Chiarelli (blues singer)
- Con Can
- Crash Vegas (Jocelyn Lanois)
- Colin Cripps (songwriter, guitarist, producer, Crash Vegas, Junkhouse)
- Crowbar (Kelly Jay, King Biscuit Boy)
- Johnny Dark (Junior Boys)
- Bob Doidge (producer, Grant Avenue Studio)
- Jack De Keyzer (blues guitarist, singer/songwriter, producer)
- Sonny Del Rio (blues, saxophone)

- Mickey De Sadist (The Forgotten Rebels)
- Kim Deschamps (*pedal steel guitar, Blue Rodeo*)
- Bill Dillon (musician, guitars, bass, keyboards)
- Jerry Doucette (guitarist, singer/songwriter)
- Luke Doucet (singer-songwriter, guitarist, Whitehorse)
- Bob Dylan (Daniel Lanois, Grant Avenue)
- Fred J. Eaglesmith (alt country, singer/songwriter)
- John Ellison (guitarist, singer/songwriter, Soul Brothers Six)
- Elliott Brood
- Brian Eno (Daniel Lanois, Grant Avenue)
- Doug Feaver (musician, singer/songwriter)
- Florida Razors (Tom Wilson)
- Stephen Fearing (folk/roots singer-songwriter, Blackie and the Rodeo Kings)
- The Forgotten Rebels (Mickey De Sadist, Chris Houston)
- Ray Farrugia (drummer, Junkhouse)
- Tim Gibbons (guitarist, banjo, The Shakers, Trouble Boys)
- Jeremy Greenspan (Junior Boys)
- Brian Griffith (Jackie Washington)
- Harlan Pepper
- Sarah Harmer (musician, singer/songwriter)
- Jordan Hastings (drummer, Alexisonfire)
- Ronnie Hawkins (The Hawks, The Band)
- The Hawks (The Band, Ronnie Hawkins)
- Levon Helm (The Hawks, The Band)
- Darcy Hepner (Saxophonist / Mohawk College Music Program, Coordinator)
- Chris Houston (musician, songwriter, The Forgotten Rebels)
- Mark Howard (Manchester – record producer – Grant/Lanois)
- I Mother Earth
- Mark Howard (producer, engineer, mixer, Grant Avenue/Lanois)
- Garth Hudson (The Hawks, The Band)
- Junior Boys
- Junkhouse (Tom Wilson, Dan Achen)
- Udo Kasemets (composer of orchestral, chamber, vocal, piano, and electroacoustic)
- Kazzer (musician, singer, lyricist, rap/alt rock, Redlight King)

- Kelly Jay (Crowbar)
- Harrison Kennedy (singer, songwriter, guitarist, Chairman of the Board, The Bishops)
- The Killjoys (Mike Trebilcock)
- King Biscuit Boy (Richard Newell, The Chessman)
- The Kings
- Bernie LaBarge (guitarist, singer/songwriter)
- Bob Lanois (producer, Grant Avenue Studio)
- Daniel Lanois (musician, producer, Grant Avenue Studio)
- Jocelyn Lanois (*Martha & Muffins, Crash Vegas*)
- Lee Harvey Osmond (Tom Wilson)
- Gord Lewis (guitarist, songwriter, Teenage Head)
- Terra Lightfoot (singer/songwriter)
- Colin Linden (Blackie and the Rodeo Kings)
- Alex MacDougal (guitarist, blues, King Biscuit Boy)
- Wade MacNeil (musician, singer, Alexisonfire, Black Lungs)
- Steve Mahon (bassist, Teenage Head)
- Ray Materick (singer-songwriter)
- Matt Mays (Cole Harbour, NYC)
- Dave McMurdo (jazz trombonist, Mohawk College)
- Brian Melo (singer-songwriter, guitarist, pianist)
- Monster Truck
- Haydain Neale (singer-songwriter, jacksoul)
- Steve Negas (Saga)
- Jesse O'Brien (piano, organ)
- Diana Panton (jazz singer, Hamilton All Star Jazz Band)
- Neil Peart (drummer, Rush)
- Jack Pedler (drummer, Teenage Head)
- Skip Prokop (The Paupers, Lighthouse)
- Marky Ramone (Teenage Head/Ramones)
- Dave Rave (The Shakers, Teenage Head)
- The Reason
- The Rest (Adam Bentley)
- Robbie Robertson (The Hawks, The Band)
- Stan Rogers (folk singer-songwriter)
- Brenda Russell (singer-songwriter, jazz, soul, R&B, keyboardist)

- Simply Saucer (Edgar Breau)
- Saga
- The Shakers (Dave Rave, Tim Gibbons)
- Floria Sigismondi (photographer, music director)
- Lorraine Stegatto (Parachute Club)
- Steve Strongman (guitarist, blues)
- Sven Gali
- Tomi Swick (singer-songwriter)
- Christian Tanna (drummer, lyricist, I Mother Earth)
- Jagori Tanna (singer-songwriter, I Mother Earth)
- Gordie Tapp (entertainer, country)
- Teenage Head (Frankie Venom, Gordie Lewis, Steve Mahon)
- Ian Thomas (singer-songwriter, Tranquility Base)
- Mike Trebilcock (singer-songwriter, guitarist, producer, The Killjoys)
- Conway Twitty (singer-songwriter, country/rockabilly)
- Frankie Venom (Teenage Head)
- Martin Verrall (musician)
- Warsawpack
- Jackie Washington (singer-songwriter, guitarist, blues)
- Wax Mannequin
- Robert Stanley Weir (poet/lyricist, teacher, "O Canada")
- Whitehorse (Luc Doucette, Melissa McLelland)
- Tom Wilson (Junkhouse, Lee Harvey Osmond, Blackie & the Rodeo Kings)
- Lori Yates (singer-songwriter, country, bluegrass)
- Young Rival

Inventory of Hamilton and Area Live Music Venues

Name	Address	City			
Absinthe	38 King William	Hamilton	Bo's sports Bar	419 Dundas St.	Hamilton
Ace's Sports Bar	1120 Fennell Ave E	Hamilton	Boomers Sports Bar	919 Upper Paradise	Hamilton
Aceti's Restaurant	1491 Main Ave	Hamilton	Boon's House	1523 Barton St E	Hamilton
Acoustic Blend Café	86 Homewood Ave	Hamilton	Boston Manor	4460 Fairview St.	Burlington
Ale House	902 Upper Gage Ave	Hamilton		135 Upper Centennial	
Alex's Lounge	1324 Barton St E	Hamilton	Boston Pizza	Parkway	Hamilton
Ancaster Mill	548 Old Dundas	Hamilton	Bottoms Up	969 Upper Ottawa	Hamilton
Anchor Bar	Jackson Square	Hamilton	The Brain	199 James St N	Hamilton
Artword Artbar	15 Colbourne	Hamilton	The Brassie	73 Wilson St W	Hamilton
Aout 'N About	21 Augusta	Hamilton	Brownies Downtown	275 King St E	Hamilton
Augusta House	17 Augusta	Hamilton	Buckeyes Smokehouse	224 Ottawa St N	Hamilton
The Baltimore House	43 King William	Hamilton	Buddy's Roadhouse	1360 King St E	Hamilton
	380 Van Wagner's Beach		Burlington Performing		
Baranga's	Rd	Hamilton	Arts Centre	440 Locust St	Burlington
Barbara Café	387 Barton St	Hamilton	Café Palazzo	612 Upper James	Hamilton
Barton Touch Down	912 Barton St E	Hamilton	Carrigan Arms	2025 Upper Middle Road	Burlington
Beaver & Bulldog	1400 Upper James	Hamilton	The Casbah	306 King St W	Hamilton
Bay City Music Hall	50 Leander Road	Hamilton	Cat 'N' Fiddle	174 John St S	Hamilton
The Bin's	3020 Binbrook Rd	Binbrook	Ceilidh House Irish Pub	107 George St	Hamilton
The Black Bull	1124 Guelph Line	Burlington	Che Burrito & Lounge	38 Hess St	Hamilton
Black Forest Inn	225 King St E	Hamilton	Clancy's Pub	4490 Fairview St	Burlington
	3030 Palladium Way,		Club 54	3345 Harvester Road	Burlington
Black Swan	Unit #1	Burlington	Club 77	77 King William St	Hamilton
Blue Angel	243 James St N	Hamilton	Coach & Lantern	384 Wilson St E	Ancaster
Blue Sky	1-870 Upper James St	Hamilton	Collin's Brewhouse	33 King St W	Dundas
			Come By Chance	78 Melvin	Hamilton

Copps Coliseum	101 York Blvd	Hamilton	Habibi	1837 Main St W	Hamilton
Corktown Tavern	175 Young St	Hamilton	Hamilton Conservatory for the Arts	126 James St S	Hamilton
Dicken's	423 Elizabeth St	Burlington	Hamilton Place	1 Summers Lane	Hamilton
Dirty Dog Saloon	41 Catherine St N	Hamilton	Happy Hours	94 MacNab St N	Hamilton
Doors Pub	56 Hess St S	Hamilton	Heart Of The Hammer H.M. Army & Navy Veteran's Society	66 Ottawa St N	Hamilton
Donnelly's Pub	186 King St W	Hamilton		98 MacNab St N	Hamilton
Dr. Disc	20 Wilson St	Hamilton	Hideaway Pub	865 Up. James St, Unit 2	Hamilton
Eatalia	527 Brant St	Burlington	Homegrown Hamilton	27 King William St	Hamilton
Elm St. Cafe Grill	63 Main St West	Grimsby	Homestead Bar & Grill	627 King St E & Ashley	Hamilton
Embassy	54 King St E	Hamilton	Honest Lawyer	110 King St West	Hamilton
Emerson Pub	109 Emerson	Hamilton	The Hub	1141 King St E (at Gage)	Hamilton
Endzone	1900 King St E	Hamilton	Hush	33 Hess St	Hamilton
Faloney's	534 Garner Rd E	Ancaster	Innsville	1143 Hwy 8, Stoney Creek	Hamilton
Ferguson Station	King St E & Ferguson Ave S	Hamilton	Intolerant Gallery	239 King St E	Hamilton
Fenian Films	211 Locke St S	Hamilton	It's a Food Thing	49 King William St	Hamilton
Fisher's Pier 4 Pub 'n Fare	554 James St N	Hamilton	Jack's Roadhouse	198 Concession St	Hamilton
Fool & Flagon	2255 Barton St E	Hamilton	Jayes Sports Bar	558 Upper Gage	Hamilton
Fox & Fiddle	999 Upper Wentworth	Hamilton	Jersey's	1450 Headon Road	Hamilton
The Freeway	333 King St E	Hamilton	Jo's	253 Kenilworth N	Hamilton
Frisco's Stonechurch	1070 Stonechurch Rd E	Hamilton	Joe Dog's Burlington	531 Brant St	Burlington
Frisco's Upper James	543 Upper James St	Hamilton	The Judge & Jester	17 Main St E	Grimsby
Fuel Nightclub	531 Brant St	Burlington	Karlee's Bar	43 King St E	Stoney Creek
Gallagher's	69 Augusta	Hamilton	Katz Bar & Eatery	2475 Mountainside Dr	Burlington
The Galley Pump	365 Wentworth St N	Hamilton	Kelsey's Red Hill	821 Paramount Dr	Stoney Creek
Gator Ted's	1505 Guelph Line	Burlington	Konoba	34 Hess St	Hamilton
Germania club	863 King St E	Hamilton	Koosh Bistro	1047 King St W	Hamilton
Get Together Bar & Grill	253 Kenilworth N	Hamilton	The Landing	1479 Baseline Road	Hamilton
Gladstone	1385 Main St E	Hamilton			

Lazy Flamingo	19 Hess St	Hamilton	The Oakwood Place	1067 Barton St East	Hamilton
The Lionshead Pub	137 John St S	Hamilton	One Duke	1 Duke Street	Hamilton
Liquid Kitty	69 John St S	Hamilton	Our Dog House	399 Greenhil Avenue	Hamilton
Local Eatery & Refuge	3155 Fairview	Burlington	The Pearl	16 Steven Street	Hamilton
The Loft in The Basement	303 York Blvd	Hamilton	Pepperwood Bistro	1455 Lakesore Rd	Burlington
London Tap House	31 John St S	Hamilton	Philthy McNasty's	1250 Brant St	Burlington
Lyric Theatre	434 King St West	Hamilton	Player's Guild Theatre	80 Queen St S	Hamilton
The MacNab Café	25 Main West	Hamilton	Pluckers (Aldershot)	355 Plains Rd E	Burlington
The Masque	13 Hess St	Hamilton	Pluckers	1900 Walkers Line	Burlington
Mill St & Five: American House	324 Dundas St E	Hamilton	The Poacher	436 Pearl St	Burlington
Mirage Nightlife	157 Main St E	Hamilton	The Pour House	1115 Fennell Ave E	Hamilton
Mohawk College, McIntyre Theatre	Fennell Ave. East	Hamilton	The Powerhouse	21 Jones	Hamilton
The Molson Canadian Studio	1 Summers Lane	Hamilton	Prince Edward Tavern	737 Barton St E	Hamilton
Montfort's	246 Governor's Road	Dundas	Purple Heather	3600 Dundas St W	Burlington
Moose Lodge	1860 Barton ST E	Hamilton	The Queen's Head	400 Brant St	Burlington
Mulberry Street Coffeeshouse	193 James St N	Hamilton	Radius Café	151 James St South	Hamilton
Munchies Coffee House & Barkery	1000 Upper Gage	Hamilton	The Raging Olive	3537 Fairview St	Burlington
Music Palace	526 Concession St	Hamilton	Rankin's	1342 Main St E	Hamilton
My Dog Joe Coffeeshouse	1020 King St W	Hamilton	Ray's Place	303 Dundurn St	Hamilton
Nathaniel's Depot Deli	54 Ontario St	Grimsby	Rebel's rock Irish Pub	537 King St E	Hamilton
Navy Vets Club	108 Parkdale Ave N	Hamilton	The Rec Room	2732 Barton St E	Hamilton
The Nines Brick Bar	1235 Fairview St	Burlington	R.H.L.I. Club	1353 Barton St E	Hamilton
Nonna's Cuccina	127 Plains Rd West	Burlington	Rokbar	15 Hess St S	Hamilton
Nuance Bistro	1085 Barton Street	Hamilton	Rolly Rocket's	470 King St West	Hamilton
O Ultra Lounge	612 Upper James St	Hamilton	Rosedale Sports Bar	876 Lawrence Road	Hamilton
			Route 66	468 James St N	Hamilton
			Rude Native	370 Brant St	Burlington
			Rumak Eatery & Bar	570 Upper Wentworth	Hamilton

St. Louis Bar and Grill	450 Appleby Line	Burlington	Tracie's Place	592 Upper James St	Hamilton
St. Michael's Anglican Church	1188 Fennell Ave E	Hamilton	The Underground	41 Catherine St N	Hamilton
St Peter's HARRRP	705 Main St E	Hamilton	Undermount Bar & Grill	10 Young St	Hamilton
S.B.B.	443 Highway 20	Hamilton	University Bowling Lanes	University Plaza	Hamilton
Sam's Tavern	632 Barton St E	Hamilton	Vicar's Vice	2251 Rymal Rd E	Stoney Creek
Sarcoa	57 Discovery Drive	Hamilton	Village Jazz Club	13 Hess St	Hamilton
SB Prime	380 Brant St	Burlington	ViSo In Hess	11 Hess St	Hamilton
Shenanigans	1305 Main St E	Hamilton	Viva Nightclub	115 George St	Hamilton
Shoeless Joe's	2000 Appleby Line	Burlington	Waxy's Deli	202 King St E	Hamilton
Sizzle	25 Hess St S	Hamilton	Wellington Tavern	222 Cannon St E	Hamilton
Slainte Irish Pub	33 Bowen	Hamilton	West Town	214 Locke St S	Hamilton
Slye Fox Pub	4057 New Street	Burlington	Where Heads Meet	162 Ottawa St. N	Hamilton
Snooty Fox	1011 King St W	Hamilton	Whistling Walrus	1508 Upper James St	Hamilton
Spencer's At The Waterfront	1340 Lakeshore Rd W	Burlington	Winchester Arms	120 King St W	Hamilton
Splitsville Entertainment	1525 Stonechurch Rd E	Hamilton	Windjammer By the Lake	5353 Lakeshore Rd	Burlington
The Staircase	27 Dundurn St N	Hamilton	The Wing	3210 Homestead Dr	Mt Hope
Steel House Grill	24 King St E	Hamilton	Winking Judge	25 August St	Hamilton
Stone Roads	533 Concession St	Hamilton	Wobbley Scotsman	309 Crockett	Hamilton
Stonewall's	339 York Blvd	Hamilton	Ye Olde Squire	3537 Fairview St	Burlington
Stowaway Pub & Eatery	255 James St N	Hamilton	YMCA	500 Drury Lane	Burlington
Stevie D's	1829 Main St W	Hamilton	Zubar	4170 South Service Rd	Burlington
Supreme Bar & Grill	5111 New St	Burlington			
Symposium Café	2180 Itabashi Way	Burlington			
Tailgate Charlie's	69 John St S	Hamilton			
Tartan Toorie	989 Fennell Ave E	Hamilton			
Thirsty Cactus	2 King St E	Dundas			
This Ain't Hollywood	345 James St N	Hamilton			

* SOURCE: View Magazine (appears weekly)

Other Music Cities

There are many great examples of cities around the world that have utilized music and their respective music scenes as an economic engine to strengthen and revitalize their communities: Seattle, Halifax, Glasgow, Austin, Portland, Birmingham, Brooklyn, Memphis, Kitchener, Havana, Detroit and Toronto to name a few. All of these cities have something in common ... each has branded itself as “cultural cities” and “cities of music,” and have used music as a strategic tool to grow their economies and quality of life.

SEATTLE, Washington — Seattle's economy is driven by a mix of older industrial companies and “new economy” Internet and technology, service, design and clean technology companies. The city's gross metropolitan product was \$231 billion in 2010, making it the 12th largest metropolitan economy in the United States. It has a population of almost 635,000 people.

Seattle is a city rich in music history, supporting a thriving industry that is renowned nationally and globally. The diversity of opportunities is extraordinary; from radio and online broadcasting, recording studios, film scoring, soundtracks, and licensing, to clubs, bands, venues and music labels, as well as major for-profit and not-for-profit corporations. The City of Seattle is dedicated to supporting and growing the industry, and in 2008 launched a specialized technical assistance program for nightlife businesses, housed in the Seattle Office of Economic Development. Whether you are looking to take the stage yourself, work behind the scenes, build a company, or simply enjoy the vibrant culture all around you, Seattle is the City of Music.

Seattle is also home to EMP. EMP is a leading-edge, nonprofit museum, dedicated to the ideas and risk-taking that fuel contemporary popular culture. With its roots in rock 'n' roll, EMP serves as a gateway museum, reaching multigenerational audiences through our collections, exhibitions, and educational programs, using interactive technologies to engage and empower our visitors. At EMP, artists, audiences and ideas converge, bringing understanding, interpretation, and scholarship to the popular culture of our time.

More information ...

- <http://cityofmusic.com>
- <http://www.seattlechamber.com/Advocacy/Issues/IssueDetail/City-of-Music-Partnership.aspx?tagsFilter=News:Music>
- <http://cityofmusic.com/mobile-app>
- <http://www.empmuseum.org>

BIRMINGHAM, England — A city and metropolitan borough in the West Midlands of England, it is the most populous British city outside the capital London with 1,074,300 residents. The city lies within the West Midlands conurbation, the third most populous urban area in the United Kingdom with a population of 2,440,986. Its metropolitan area is the United Kingdom's second most populous with 3,683,000 residents.

Birmingham has had a vibrant and varied musical history in popular pop and rock music since the 1950s. During the 1960s, Birmingham was the home of a music scene comparable to that of Liverpool. Although it produced no single band as big as The Beatles it was a “a seething cauldron of musical activity,” and the international success of groups such as The Move, The Spencer Davis Group, The Moody Blues, Traffic and the Electric Light Orchestra had a collective influence that stretched into the 1970s and beyond. The city was the birthplace of heavy metal music, with pioneering metal bands from the late 1960s and 1970s such as Black Sabbath and Judas Priest having come from Birmingham.

The internationally renowned City of Birmingham Symphony Orchestra's home venue is Symphony Hall. Other notable professional orchestras based in the city include the Birmingham Contemporary Music Group, the Royal Ballet Sinfonia and Ex Cathedra, a Baroque chamber choir and period instrument orchestra. The Orchestra of the Swan is the resident chamber orchestra at Birmingham Town Hall, where weekly recitals have been given by the City Organist since 1834.

More information ...

- http://en.wikipedia.org/wiki/Culture_of_Birmingham
- <http://en.wikipedia.org/wiki/Birmingham#Music>

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

More information ...

- <http://www.glasgowcityofmusic.com>

AUSTIN, Texas — Branded the “Live Music Capital of the World,” Austin has strong independent roots as a music community and has built SXSW as one of the biggest Music (now Music, Film and Interactive Digital Media) events held in North America. Austin’s population is 820,000 but during the festival, it swells by approximately 300,000. Music permeates every part of Austin. As you arrive at the Austin Airport, you will experience this music as soon as you arrive in the terminal. Austin has an established Music Office and a Music Commission, along with a number of other music agencies and offices, all working towards the common goal of promoting Austin’s musical talent and industry to the world. With the growth of the music industry, so too has the film and digital/interactive media industries. The spin-off economic benefits have been monumental. Although these municipal initiatives are very important to the vitality of the music industry, Austin’s strong independent music roots are predominantly responsible for the success of this music community.

More information ...

- <http://www.austintexas.org/music-office/>

PORTLAND, Oregon — The city of Portland has a population of 603,000 but the metropolitan area population is approximately 2.3 million, which is significant in terms of the size of the audience and the market for music talent and businesses. Although Portland is well known for live music, there is no music office or special initiative from a municipal level to support music industries. Portland has a strong cultural vibe and a great sense of local creativity within all cultural fields. Big attractors in Portland for creative people are the public transit system and the “bike-to-work” culture. More than 6 per cent of Portland’s workforce bike to work. Portland began making its name for music in the '60s. And while the 1980s proved to be a prominent decade for the city's punk scene, today the city is best known for its indie rock influence. *Slate* magazine has called Portland “America's Indie Rock Mecca.”

More information ...

- <http://pdxpick.com/music/yuriys-music-blog/portland-music-scene>

BROOKLYN, New York — The City of New York has a population well in excess of 8 million people and Brooklyn, home to the world famous Brooklyn Academy of Music, is one of the largest boroughs in New York with a population of almost 2.6 million people.

Williamsburg, a neighbourhood in Brooklyn, is an influential hub for indie rock, hipster culture and the local art community. Many ethnic groups also have enclaves within Williamsburg, including Italians, Jews, Puerto Ricans and Dominicans. The neighborhood is being redefined by a growing population and the rapid development of housing and retail space particularly catered to a wealthy population that has been historically foreign to the neighborhood. The first artists

moved to Williamsburg in the 1970s, drawn by the low rents, large spaces available and convenient transportation, one subway stop from Manhattan.

Williamsburg has become a notable home for live music and an incubator for new bands. Beginning in the late 1980s and through the late 1990s several unlicensed performance, theater and music venues operated in abandoned industrial buildings and other spaces in the streets surrounding the Bedford Avenue subway stop. The Bog, Keep Refrigerated, The Lizard's Tail, Quiet Life, Rubulad, Flux Factory, Mighty Robot, free103.9 and others attracted a mix of artists, musicians and urban underground for late night music, dance, and performance events, which were occasionally interrupted and the venues temporarily closed by the fire department. These events eventually diminished in number as the rents rose in the area and regulations were enforced.

More information ...

- <http://brooklynmusicscene.wordpress.com>
- <http://www.theguardian.com/music/2007/nov/30/popandrock.travelnews>

MEMPHIS, Tennessee — Memphis is known as the birthplace of rock and roll. With a population of over 650,000, it has long been a musical and cultural magnet for artists from throughout the South. In the Twenties, it lured blues musicians eager to forge a living in the saloons along Beale Street. As the first stopping-off point for black sharecroppers and their families heading north during the Depression and war years of the 1930s and 1940s, Memphis' musical culture was further transformed by transients with diverse influences and styles. Today, Memphis is home to a large variety of venues and attracts some of the best talent from around the globe.

DETROIT, Michigan — Although Detroit is experiencing some financial issues currently, this city has had undoubtedly one of the most noteworthy music scenes in North America. Detroit in the 1950s was a bustling industrial city. From its beginnings as an urban blues scene came the polished sound of Motown. Motown Records was founded in those early days and became a blazing success. In its 1960s, Motown was top of the heap. Artists included the Temptations, the Supremes, the Four Tops, the Miracles, Martha and the Vandellas, Mary Wells, the Marvelettes, Marvin Gaye, Stevie Wonder and the Jackson 5. The solo careers of Diana Ross, Michael Jackson and Smokey Robinson originated at Motown. Music is still a much-celebrated industry in Detroit with new local talent and activities nestled in this rich history. Detroit's population in the early 90's was over 1,000,000 people but this has dropped severely to less than 700,000.

More information ...

- <http://rockhall.com/story-of-rock/timelines/category/music-scenes/>

TORONTO, Ontario — Toronto, the home of NXNW, is the largest city in Canada and located only 40 minutes from Hamilton. Toronto is a creative giant and most recently, the city has been putting great effort and energy into the music scene through the efforts of Music Canada, Music Ontario, OMDC and the City of Toronto. In September 2013, Toronto announced an alliance with Austin, Texas, another creative giant in the U.S. Although Austin is closer in population size to Hamilton's CMA, their musical prowess is unbeatable and this is the basis of the alliance. Toronto has engaged in a study to accelerate their music cluster, leveraging the best practices identified in the Austin approach.

More information

- <http://www.musiccanada.com/Assets/PDFs/Accelerating%20Toronto%27s%20Music%20Industry%20Growth%20-%20Leveraging%20Best%20Practices%20from%20Austin,%20Texas.pdf>

HALIFAX, Nova Scotia — As a major centre in eastern Canada, Halifax has a population of just under 400,000 (CMA). Live music in this city is very important as an attractor of creative and cultural workers. Halifax has a long standing reputation as being a deeply rooted music community, both in terms of the business side of music, as well as the sheer joy of music that is so important to the citizens of this city. People may move to Halifax for a job in another field but they are much happier about the move because of the prevalence of this creativity. Simply put, music is a common passion among the people. Although music is recognized as a major contributor to the social and economic fabric of the city, there isn't a major push from a civic perspective in this regard.

More information ...

- http://theoryandpractice.planning.dal.ca/pdf/creative_halifax/isrn/halifax_sound.pdf

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

Government Music Initiatives

Policy, programs and initiatives of Ontario and Canadian governments provide support and funding opportunities to grow the vibrant music sector in Hamilton. At the provincial level, there is the Ontario Live Music Strategy, Ontario Music Fund, Music Ontario and the more recent “*Sound Off!*” province-wide live music consultation sessions that have already included Hamilton among the 14 targeted cities. Federal initiatives include the Canadian Sound Recording Policy and the Canada Music Fund.

Government of Ontario Live Music Strategy

Music contributes to growing Canada's economy. The live music sector generates an estimated \$455 million in revenues and contributes \$252 million to the national economy. In addition, the live music market has grown at an annual average rate of 6.4 per cent since 2010.

In Ontario, musical talent combined with a range of venues and festivals plays an important role in the long-term success and growth of the music sector. From a tourism perspective, spending by arts and culture tourists totalled \$4.1 billion in 2010 — representing 36 per cent of spending by all overnight tourists in the province that year.

In January 2013, in an effort to support this important sector, the Ontario government announced that it is developing a live music strategy that will position the province as a global leader for live music.⁸ The initiative is a partnership between the Ministry of Tourism, Culture and Sport, the Ontario Media Development Corporation, the Ontario Arts Council and the Ontario Tourism Marketing Partnership. The goals of the strategy are:

1. Promote Ontario's live music sector to boost concert attendance, visitor spending and economic impact.
2. Develop a co-ordinated live music marketing and promotions plan.
3. Leverage existing resources.
4. Create opportunities to promote music through measures such as new online resources.
5. Position Ontario as a premier global destination for live music and music tourism through the province's international marketing initiatives.

⁸ Government of Ontario, *Ontario A Leader in Live Music: McGuinty Government Developing Live Music Strategy to Showcase Industry Globally*, <http://news.ontario.ca/mtc/en/2013/01/ontario-a-leader-in-live-music.html>

The province indicated that a key part of this initiative is the creation of a live music promotions portal, which will provide information on all the live music events occurring throughout the province.

Ontario Music Fund

As a first step in support of the live music strategy, the Ontario Music Fund was announced in Spring 2013 as part of the 2013 Ontario Budget.⁹ The fund is a proposed \$45 million grant program, \$15 million over three years. The grant money is expected to be available to Ontario-based music companies such as record companies, music associations, promoters and publishers. There are four streams of funding including:

- 1. Sound recording and production**
Encourage record labels and music companies to have artists record music here in Ontario and work with our world-class producers and sound engineers.
- 2. Marketing and promotion of artists and sound recordings**
Help record labels and music companies with the marketing and promotion of Canadian artists and sound recordings both domestically and abroad.
- 3. Live performances**
Increase support for record labels and music companies to tour and showcase artists within Ontario, Canada and internationally, as well as to raise Ontario's profile as a leading destination for live music.
- 4. Industry and business development initiatives**
Provide support to industry trade organizations and consortiums of music companies seeking to carry out strategic business initiatives such as rights tracking and digital innovation.

The Government of Ontario is currently conducting consultations with the music industry about the final design of the Ontario Music Fund, which is expected to launch in Fall 2013.

MusicOntario and Sound Off!

The Canadian Music Industry Association (CMIA) launched *MusicOntario* in fall 2012 to act as the hub for the music industry across the province.¹⁰ MusicOntario is a member-based, not-for-profit industry association, representing and serving members from all facets of the music

⁹ Ministry of Tourism, Culture, and Sport, *Ontario Music Fund*, Government of Ontario, http://www.mtc.gov.on.ca/en/awards_funding/music_fund.shtml

¹⁰ Canadian Independent Music Association, *CIMA Launches MusicOntario To Serve As The Province's Music Industry Hub*, <http://www.cimamusic.ca/Page.asp?PageID=122&ContentID=3041>

industry, including artists, bands, labels, publishers, studios, agents, managers, venues, promoters, producers, songwriters and retailers.

The organization will provide advocacy/policy leadership, professional development/education, community engagement, information, industry development, music discovery and networking opportunities to help the Ontario music industry.

One of the first initiatives of MusicOntario is *Sound Off!*, which is a consultation process held in 14 cities across the province. The process is intended to gather ideas, input, reactions and recommendations for how *MusicOntario* can help out the music industry in particular communities.

On June 5, 2013, the third *Sound Off!* event was held in Hamilton at the Design Annex on James Street North. With a cross-section of artists, managers, promoters, administrators, publicists and general music enthusiasts, it was one of the biggest crowds of the provincial consultation tour with approximately 75 people in attendance. In the discussion, some of main strengths and challenges raised included:¹¹

Strengths

- Hamilton strengths, including the regular art crawls and festivals that have heightened the profile of Hamilton's arts and culture scene
- A great sense of spirit and co-operation, as people from different demographics and backgrounds often come together to work on such initiatives
- The number of live music venues in the greater Hamilton area
- Support from the municipality, i.e., development of a music strategy
- (Music) educational efforts in the community

Challenges

- The changing nature of the music industry as a business
- The city's proximity to Toronto and the perception that Hamilton is too often working in the shadow of the provincial capital
- The need for more resources and access to those broader audiences. Some preliminary solutions were suggested, including using online web resources to highlight the Hamilton music scene, bring more people together and develop digital tourist kiosks to expose visitors to more music events.

¹¹ MusicOntario, *Sound Off! - Ontario: Hamilton Wrap-Up*, <http://musicontario.tumblr.com/>

The Canadian Sound Recording Policy and the Canada Music Fund

At the national level, the Government of Canada launched the Canadian Sound Recording Policy in 2001. The policy's goal is to support the development and dissemination of music across Canada through programs such as the *Canada Music Fund (CMF)*. Despite recent budget cuts that have eliminated particular funding streams, the CMF still provides support for the following four components.¹²

1. The **New Musical Works Component** provides Canadian creators and entrepreneurs with opportunities to produce and promote Canadian sound recordings and to develop their craft and expertise. Eligible recipients are Canadian artists, not-for-profit organizations, associations, or corporations, including record labels, music publishers, and those involved in artist management. New Musical Works is administered by the *Foundation Assisting Canadian Talent on Recordings (FACTOR)* for the English-language sector of the music industry, and the *Fondation Musicaction (Musicaction)* for the French-language sector.
2. The **Collective Initiatives Component** supports the development of the Canadian sound recording industry by fostering an increased regional, national and international presence of Canadian undertakings, companies, record labels, creators and artists. The component provides financial assistance for conferences and award shows, real and virtual showcases, as well as market development initiatives. Eligible recipients are Canadian not-for-profit organizations, or associations or corporations owned and controlled by Canadians. This component is administered by FACTOR for the English-language sector of the music industry, and *Musicaction* for the French-language sector.
3. The **Music Entrepreneur Component** provides support for established Canadian music entrepreneurs to build a strong, sustainable industry. It enables established entrepreneurs to offer a wide range of choices that enrich the Canadian musical experience in the long term, to become increasingly competitive nationally and internationally, and to play a leading role in the global digital economy. Eligible recipients are Canadian-owned and Canadian-controlled firms with a proven track record in the development and marketing of Canadian musical talent, and whose principal business is the production and marketing of Canadian content sound recordings.
4. The **Canadian Music Memories Component** supports Library and Archives Canada in the preservation of Canadian sound recordings in order to provide Canadians with access to their musical heritage.

The current activity of the provincial and federal governments to promote the music sector makes the launch of a Hamilton Music Strategy very timely. Through policy support and funding streams, senior government assistance will be useful in helping to achieve the various goals the Hamilton strategy.

¹² Canadian Heritage, *Canada Music Fund*, Government of Canada, <http://www.pch.gc.ca/eng/1267201611990>