

manitoba
music



December 5, 2011

To Whom It May Concern:

Please accept this letter as an expression of support for Scott Honsberger's effort in establishing a music industry association (MIA) for the City of Toronto.

We know from work done in other parts of Canada, an active MIA can increase economic impact for its region's music industry - strengthening its workforce and enriching its culture.

As the global music industry shifts to adapt to new technologies, the role of MIAs has become more important throughout the career of a music entrepreneur. Both artists and service providers are relying less on major music companies, and more on MIAs for training in entrepreneurship, business development, export readiness training, and professional development. An association such as the one Scott is developing will contribute to a prosperous and sustainable future for the music industry in Toronto and throughout the country.

I am confident in Scott's abilities to develop and lead such an important organisation. As a former employee of Manitoba Music, Scott brought a strong sense of leadership, a passion for professional development, and a broad base of industry knowledge. These skills, along with the strategic vision and grass-roots approach, make Scott the right man for the job.

Should you have any questions regarding Scott or his abilities, feel free to contact me anytime at 204.975.0147 or sara@manitobamusic.com.

Sincerely,

Sara Stasiuk
Executive Director





Members of the Economic Development Committee and City Staff,

I would like to thank you for allowing me to speak today, as well as for all of your hard work on City Council, especially through the recent Creative Capital Initiative process.

All across Canada, regional music industry associations (or MIAs) exist to provide information, education, resources and professional development opportunities for members of their local industry. Their members include musicians, live venues, studio owners, record labels, music publishers, promoters, managers, agents, and more.

These organizations **also** exist to foster and promote the cultural and economic wellbeing of their local industry, and **brand** their regions internationally as cultural destinations, as well as places to do business. Additionally, these other associations collect and provide local industry-specific data to various levels of government on an ongoing basis.

Through their work and activities, these MIAs become a central hub for the music industry within their region, and benefit their membership, their cities, and the industry as a whole.

It is in this spirit that I recently founded a new, non-profit organization called the Toronto Music Industry Association.

In the final Creative Capital Gains Report, the Advisory Council made the following recommended action item (number 3.5):

“Conduct a study to investigate Toronto’s music industry and its economic impact, and develop a strategy to promote and foster Toronto’s music cluster. “

Members of the Committee, I submit to you today that this is precisely the work that the TMIA was founded to do.

Toronto’s music industry, like the city itself, is incredibly diverse. The TSO, Massey Hall, and the NXNE festival only begin to scratch the surface.

Many members of the industry can be found playing at local venues like The Horseshoe, Lee's Palace, The Garrison, or The Painted Lady. Others operate studios in Parkdale, Roncesvalles, Cabbagetown, and The Annex. Still others run service companies, agencies, management companies, small record labels, and other businesses that provide both economic and cultural output.

In order to fully understand the true economic impact of Toronto's music cluster, we must reach out to each of these subsectors in a thorough and comprehensive way. As a new local, all-encompassing industry association, this is exactly the type of work that the TMIA is already doing in an effort to grow its membership.

Therefore, it is my request today that the Toronto Music Industry Association be considered for the role of project manager and administrator of this economic impact study.

Of course, it should be noted that conducting this study is only one half of the recommendation put forth in the CCG report. Developing a strategy to promote and foster growth within Toronto's music cluster is also vital to the cultural prosperity of our city.

In an ever-changing industry such as ours, education, resources, professional development and support are all paramount to maintaining growth. Keeping up with new business models, revenue streams, copyright issues, and more requires ongoing education and professional guidance.

Because of the recent paradigm shift in the industry, many musicians and other professionals are forced to become significantly more entrepreneurial in nature, and without this ongoing support, fewer and fewer will prosper.

What's more, Toronto-based musicians and industry professionals are constantly traveling to other parts of the world, performing in clubs and festivals, attending industry conferences, and doing business internationally. All of these activities present marketing opportunities for the City of Toronto to enhance and sustain its brand as a competitive force within the global music industry.

In addition, our city has traditionally been one that many people move to in order to succeed, either as a musician or as a businessperson. Recent studies have shown, however, that more and more music industry professionals within Canada are choosing to move away... from big cities, citing lack of community support, an overly competitive marketplace, and getting lost in a sea of overwhelming confusion.

The Toronto Music Industry Association was founded to address all of these issues. Create resources; provide ongoing and accessible education; identify and capitalize on export and marketing opportunities for the city; create a system for more effective import; develop a stronger sense of community; and retain our human and

creative capital. In other words: promote, serve, and support the local music industry.

In conclusion: The Toronto Music Industry Association is dedicated in its mission to provide precisely the kind of promotion and support as recommended by the City. Approving our request to spearhead the recommended economic impact study presents the unique opportunity for the TMIA and the City of Toronto to work together to not only meet the City's immediate needs, but to also build infrastructure and ongoing industry support.

I look forward to taking this first step towards a long and effective partnership between the City of Toronto and the local music industry.

Thank you.,

Scott Honsberger
President and Founder
Toronto Music Industry Association



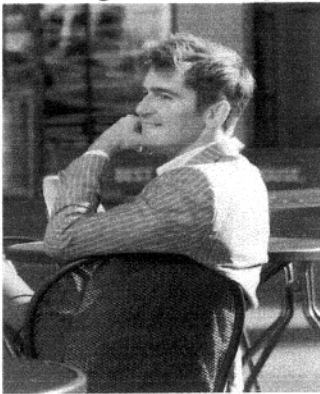
Executive Overview

Board of Directors

Scott Honsberger – President & Founder

As a self-proclaimed music industry geek, Scott has worked in almost all areas of the music industry, both on-stage and off.

Attending the University of Western Ontario for Performance in Percussion gave Scott the experience of playing with orchestras, chamber orchestras and small ensembles. Determining that the life of classical performance wasn't for him, he left the University to pursue a career as a professional indie musician.



To support the dream of becoming a bona fide rock star, he took his first industry job working Part-Time at HMV. Working with Canada's largest music retailer afforded him the opportunity to learn the label and distribution system from the inside, and eventually led to a Supervisor position at HMV 333 Yonge St – the retail chain's Canadian flagship store – in the Rock/Pop and Annex departments.

Needing a change, Scott left HMV and took a job with the highly regarded world music record label Putumayo. This position took him through all of urban and rural Ontario, developing relationships with retailers, distributors, stores, and more. But the desire to work directly with artists was too strong to ignore. Scott took a position with Indie Pool, Canada's largest service provider to independent musicians, and eventually became the General & Customer Service Manager.

Fate (aka, a girl!) eventually stepped in and led Scott to Manitoba, where he worked for Manitoba Music, a non-profit organization that delivers professional development programming for the industry of the region. His role included planning, booking, organizing, and promoting various education initiatives, as well as assisting and promoting musicians and the music industry of the region. It was here that he discovered his passion for delivering professional development to the music industry.

Upon returning to Toronto, Scott formed the Toronto Music Industry Association to deliver the professional development, entrepreneurial, and support services he believes so strongly in for the Toronto music community.

Apart from his work with the TMIA, Scott works at EMI Music Publishing Canada and is a freelance music industry writer, contributing regularly to Exclaim! Magazine and other outlets.

A passionate leader and connector, Scott believes strongly in education, professional development, community support, partnership, and civic pride.



Board of Directors (Cont.)

Kate Gobes – Secretary

Taking on every opportunity that's come her way, Kate has had the pleasure of working with many incredible organizations in the industry, including Halifax Pop Explosion, North By Northeast, SL Feldman, and Girls Rock Camp. She currently works at Outside Music. In her spare time she writes music reviews for Blog TO as well as sweet diddies on her ukulele.

Bobby Kimberley

Bobby started his career at Sony/BMG before taking a job as Director of Marketing & Accounts at Musebox. He now runs his own marketing and promotions company called Young Lions Club, working with such acts as Allie Hughes, Enjoy Your Pumas, Green Go, and more.

Laura Graham

A passionate fundraising professional, Laura Graham has been involved with various organizations and charities. While completing her Honours BA in Global Studies at Wilfrid Laurier University in 2008, she had the opportunity to travel overseas to South Africa, and volunteer with a health organization working with Tuberculosis, HIV and AIDS patients. After completing the Graduate program at Humber College in Fundraising and Volunteer Management, she worked briefly with Amnesty International before taking a position Canadian Foundation for AIDS Research (CANFAR). In her non-work life, Laura has an intense passion for music (particularly Canadian), her Bloordale neighbourhood, and all things gluten-free.



Board of Advisors

Barb Sedun

Barb Sedun is the Senior VP of EMI Music Publishing Canada. A passionate connector and supporter of community, she has also worked for Manitoba Film and Music.

Rodney Murphy

As the Education and Outreach Manager for SOCAN, Rodney provides education and outreach to its members, attending seminars, shows and industry events.

Waye Mason

Waye has worked in the music industry as an educator, event producer, and business manager. He was also President of the Board of Directors at Music Nova Scotia, and twice wrote the Music Sector Strategy for the province. He is also the former Executive Director of the Halifax Pop Explosion, and currently teaches Music Business at the Nova Scotia Community College.

Claire Kerr

Claire Kerr is passionate about helping non-profits succeed. In addition to her position as Director of Digital Philanthropy at Artez Interactive, she acts as an independent consultant to new and existing non-profits. She has worked with Salvation Army, Kids Help Phone, SickKids, and more.

Erin Kinghorn

Prior to moving to Toronto, Erin Kinghorn spent eight years with Vancouver-based Nettwerk Music Group as director of sales and marketing. There, she worked on albums by Sarah McLachlan, Tiesto, Swollen Members, Great Lake Swimmers, Dusted, Be Good Tanyas and more. She then worked in Toronto as the general manager of the Foundation To Assist Canadian Talent On Recording (FACTOR), which provides grants to eligible artists. Erin currently runs, eEK! Productions, a marketing, production management and grant administration company.

Rob Lanni

Rob Lanni is co-founder of Coalition Entertainment Management - a full-service management company. The current client roster includes artists Our Lady Peace, Simple Plan, Finger Eleven, Justin Nozuka and more. Established in 1990, Coalition has evolved into a full service company with various departments including: touring, music licensing, online creative, marketing, social networking, press and publicity.

Lanni is currently on the Board of Directors of the Music Managers Forum of Canada having served as the organization's first President. In addition, Lanni represents the MMF on the FACTOR Board of Directors. In 2004, Lanni co-founded **Coalition Entertainment (Records)** and **Coalition Entertainment (Publishing)** to further be able to discover and develop new artists in an ever-changing "360" world.