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Stan Rogers Folk Festival 2002



Photo courtesy of Brent Flander.



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Canada 

ACOA is committed to protecting the environment of this region by promoting sustainable businesses and communities in Atlantic Canada.

Creativity Sings Loudly in Atlantic Canada

Music, film, television and publishing are playing important roles in Canada's economy. These cultural industries provide employment and create goods and services that are not only being enjoyed by Canadians, but increasingly by consumers in international markets.

A study by Canadian Heritage published in 2000 found, from 1990 to 1995, the cultural sector workforce increased by 5.6% nationally. In 1996, according to Statistics Canada, the arts and culture sector employed over 24,000 people in Atlantic Canada. In 1999, the Music Industry Association of Nova Scotia (MIANS) found that the music industry in Nova Scotia alone brought direct benefits and spin-offs of about \$95-\$105 million.

Atlantic Canadian artists, producers, managers and technicians are contributing to our economic growth and helping to define the country's cultural landscape. In a study sponsored by the Province of Ontario, researchers found that creativity contributes to local economies. The arts and culture sector is just as important as traditional economic industries. Music is perhaps the region's most highly recognized cultural product.

"ACOA's involvement with the cultural industries sector includes marketing support, assistance to industry associations and business-related training for musicians," says the Honourable Gerry Byrne, Minister of State for the Atlantic Canada Opportunities Agency. "Together we are strengthening a solid foundation and helping to develop growth opportunities for the Atlantic Canadian industry.

The East Coast Music Awards and Conference (ECMAS) celebrate the artistry of our musicians and provides a venue for industry representatives and musicians to meet, discuss and negotiate deals. These are the deals that result in CDs on music store shelves, in air play on radio and music video stations and in tour

bookings across the country and internationally. Art and business continue to be a successful combination, as the ECMAs' seminars and workshops assist individual artists, independent producers and others associated with the industry develop their careers.

Artistic ability is the critical ingredient for musicians, but more is required.

Russell Kelley, head of the music section of the Canada Council for the Arts, comments, "it's a tough industry. The vast majority of musicians and players have a really hard slog to get the music out. To have an independent recording career, requires a pretty high level of business-savvy."

Provincial music industry associations and the East Coast Music Association have identified this "business-savvy" as a fundamental building block. Good music and good business skills help develop individual music careers and the industry as a whole.

Local organizations, like MIANS, provide musicians with those skills through workshops and seminars. MIANS recently partnered with the Saint Francis Xavier Music Department in a "Business of Music" course with assistance from the Atlantic Canada Opportunities Agency (ACOA). Students spent one term learning basics and then created a real or fictional business plan. "If I had money I would have invested in some of the plans," says MIANS executive director, Anthony Ring. "The ideas are great."

More training in business ideas is evident at the ECMA's 15th Anniversary. The ECMAs, in partnership with the Government of Canada and the four Atlantic Provinces, have organized a series of seminars on international marketing. Industry marketing professionals from Europe and the United States will participate in a series of seminars covering topics including exporting abroad, selling your product and networking.

Nova Scotia

Acadian Nights in Paris!

For Ronald Bourgeois, hard work developing a relationship with France has begun to pay off. “You can buy my music anywhere in France,” says a proud Bourgeois. “It’s been a long process. We couldn’t rock it the first time; it doesn’t work that way.”

Since 1997 Bourgeois and Gerry Boudreau of the Music Industry Association of Nova Scotia (MIANS) have worked to create a French market. They twice hosted “Acadian Nights in Paris” for audiences that included more than 100 European industry representatives.

“We knew the sooner we could start building an understanding and a following, the better,” says Bourgeois, a Cheticamp native. Although there have been many cultural links between France and l’Acadie, Bourgeois found that the French knew very little about Acadian music. “The only thing that is vaguely similar is music in Brittany,” says Boudreau. “But Acadian music is exotic, generally a little more up tempo with a little more interaction with the audience.”

They have hosted concerts, a literary night and a songwriters’ circle with French and Acadian writers. Cajun musicians, already popular in France, joined the second tour.

Bourgeois, who was nominated for Francophone recording of the year in 1995 and 2001, and for 1996 male artist of the year, signed French recording and booking contracts at last year’s ECMA along with the group Blou, from Baie-Ste-Marie, Nova Scotia. Bourgeois’ *Le Long Retour* was released under the Créon label and distributed by Virgin Music France.

Acadian Nights in Paris was assisted through ACOA’s Fisheries Restructuring and Adjustment Measures program.



Developing export skills and tapping into international markets will expand the reach of Atlantic Canada’s cultural sector. Identification of markets, development of marketing tools and support material and training are all required ingredients in creating coordinated export strategies.

The ECMAs are an important venue to bring artists and industry representatives together to plan for the future, build on recognized

strengths and develop new markets. Since 1994, ACOA and Enterprise Cape Breton Corporation have contributed over \$1.1 million to the ECMA to support the award shows and conferences as well as to provide assistance for marketing and export training. The four vignettes in this brochure are representative of music related projects that ACOA has assisted.

Newfoundland & Labrador

Duo Concertante: Newfoundland's classical ambassadors



Photo courtesy of Sheilagh O'Leary.

Violinist Nancy Dahn and pianist Timothy Steeves have only been performing recitals together since 1997, but have already built a solid international reputation. In rave reviews their music is described as brilliant, passionate and dynamic. "I think it was my dream—I was hoping something like this would happen," says Nancy Dahn.

Based in St. John's, the husband and wife team perform, record, teach at Memorial University, and work as artistic directors of a St. John's chamber music festival called the Tuckamore Festival.

"It's a busy life," says Dahn, adding that they take their two small children on the road with them. In March they will be guest artists-in-residence at Bishop's University in Lennoxville, Quebec.

Duo Concertante performs regularly throughout Canada and the United States. "Travel is a big challenge," says Dahn. "We get lots of support from government and the university to get us to our audiences."

Duo recently went on a unique Newfoundland tour with musicians Gordon Stobbe and Greg Simm. "What we do is dictated a lot by granting agencies," says Dahn. "We incorporated traditional and classical music. I was dubious at the beginning. I don't know a single fiddle tune!"

Duo Concertante champions new music and has premiered several works by Canada's leading composers. Their debut recording *A Deux* was nominated for Best Classical Recording at the 2000 ECMAs. Their second CD *Of Heart and Homeland* is nominated this year. They have just recorded their third.

Duo Concertante took advantage of funding for marketing from the federal/provincial cultural agreements and continued to develop the business skills required to build their careers. Canadian Heritage was the lead federal department on a project funded by ACOA and the province.

New Brunswick

At Sabian the beat goes on

Loud sounds come out of the peaceful village of Meductic, New Brunswick, on the banks of the Saint John River. It's home for Sabian, a world-famous and innovative company that produces cymbals for musicians throughout the world.

Since Sabian began in 1981, it has grown from 17 employees to 136 and sells to over 100 countries. "It's a highly competitive business, says company president Dan Barker. "It took hard work and perseverance to get here. We had to figure out the market and what it needed." The company works closely with drummers to determine what kinds of cymbals to make.

Barker says that being in a small community is a great advantage. "It boils down to the people. It's been a farming and a woods area for generations. These are self-sufficient individuals who take pride in their work. We've been able to hone our craft."

Robert Zildjian's family was already renowned for making cymbals in Turkey and in the U.S. when he started Sabian. Living in Boston in the 1940s, he was encouraged by a neighbour to go to New Brunswick on a hunting holiday. He eventually honeymooned there and started the company.

Sabian has won numerous awards including one for its commitment to music education. It also won the 1992 award for the most innovative cymbal company in a consumers' poll at *Modern Drummer*, a popular percussion magazine.

Five years ago the company expanded from a 17,000 to a 55,000 square foot building with the help of funding from ACOA. Sabian has sold more than 700,000 units around the world. It has a reputation for finely crafted work that has attracted famous musicians like Phil Collins. "They don't come to us because we're a big name," says Barker. "They come to Sabian because we understand their needs and deliver well beyond their expectations."



Photo courtesy of Neil Zlozower.



Prince Edward Island

College of Piping playing a successful tune

A Summerside college has combined the rich cultural traditions of Celtic music and the natural beauty of Prince Edward Island to create a winning combination.

The College of Piping and Celtic Performing Arts of Canada is the only year-round institution of its kind in North America. It offers instruction in Highland bagpiping, Scottish-style snare drumming, Highland dancing, and step dancing.

“You get swept up in the enthusiasm of this place. We have a terrific inspired staff,” says college director Scott MacAulay. “We’re inspiring excellence in Celtic performing arts.”



Photo courtesy of College of Piping.

Currently 400 students take weekly lessons. There are also 200 international students from Singapore, Kuwait, Hong Kong, New Zealand, Europe and the United States. Several have won international competitions. MacAulay says the growth of the college has increased the “cool factor” of Celtic pipes. “Ten or fifteen years ago on PEI if a young student was carrying a pipe box case at school they’d be ridiculed. Now they are asked to take it out and give a tune!”

The college is seen as a shining example of the marriage of culture and tourism. “Culture is our product and tourism pays the bills.” Tourists flock to their performances—last year alone they did almost 300. Their success has gone beyond the Island with three sold-out Celtic Christmas Concerts at Roy Thomson Hall in Toronto. As well, one of their recordings was nominated for a 1995 ECMA.

Students are learning employable skills in performance and recording. “They’re creating careers for themselves,” says MacAulay, adding that the college itself provides increasing numbers of teaching opportunities.

The college and University of PEI’s music department offer a Bachelor of Arts in music, with specialization in highland piping. They also have video conferencing capability to teach students around the world.



Photo courtesy of Doug and Tori Hall.