

**Council Meeting Number 02-2024
Addendum
Tuesday, December 19, 2023**

Committee of the Whole “Closed Meeting”

The consent of Council is requested for the **addition** of Committee of the Whole “Closed Meeting” Item a., and the renumbering of the remaining items accordingly.

- a. Litigation or potential litigation, including matters before administrative tribunals, affecting the municipality or local board, and advice that is subject to solicitor-client privilege, including communications necessary for that purpose - Update on Ontario Land Tribunal Proceedings.

Reports

The consent of Council is requested for the **addition** of Report Number 08: Received from the Arts, Recreation & Community Policies Committee.

Report Number 08: Received from the Arts, Recreation & Community Policies Committee

1. Approval of Kingston Music Strategy and Implementation Plan

That the Kingston Music Strategy, attached to Report Number ARCP-24-002 as Exhibit A, be approved as presented; and

That the City, through the Arts & Culture Services Department, enter into an Amending Agreement to the existing Service Level Agreement with Tourism Kingston to support the implementation of the Kingston Music Strategy; and

That subject to the Tourism Kingston Amending Agreement being finalized to the satisfaction of the City Solicitor, that the Mayor and Clerk be authorized to execute the Amending Agreement; and

That the City transfer \$200,000 from funds previously approved in the capital budget of the Arts & Culture Services Department to Tourism Kingston to support the implementation of the Kingston Music Strategy and the services as agreed to by the City of Kingston and Tourism Kingston through the proposed Amending Agreement; and

That Council direct staff to report back to Council by Q1 2025 with updates on the implementation of the Kingston Music Strategy and to develop funding strategies in partnership with Tourism Kingston to continue the Music Officer position and the Music Office beyond 2024.

(Exhibit A to Report Number ARCP-24-002 is attached to the Addendum as schedule pages 1-42)



KINGSTON MUSIC STRATEGY

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EXECUTIVE SUMMARY

The City of Kingston, in collaboration with Nordicity, has developed a robust artist-centered Music Strategy. This work comes out of the City of Kingston's 2021 Creative Industries Strategy (CIS), which identified music as a local creative sector with high potential. To realize the full benefits of a thriving music industry, the CIS recommended the development of a sector-specific strategy that would enable economic development, support economic recovery due to the impact of the COVID-19 pandemic, maintain activity, and facilitate growth.

A thriving music industry **directly benefits musicians and those working in the industry**. It also provides wide-reaching benefits to a city as a whole; for instance, it can enhance the vibrancy and livability of a city by activating public and cultural spaces, and revitalizing underdeveloped areas – which, in turn, attracts new residents and businesses. At the same time, a thriving industry has significant economic impacts. It contributes to GDP, creates employment opportunities, generates tax revenues, and incites spending among residents and tourists in other adjacent sectors such as hospitality and transportation. Lastly, a thriving music industry has immense social impacts. Music provides residents and tourists with unique experiences to enjoy, which makes a city a more attractive place to live and visit. Music also provides a rich opportunity to celebrate a city's diversity, enhancing the visibility of various communities and encouraging a greater sense of understanding. Given the number of positive outcomes, cultivating a strong and vibrant music industry has become a growing point of interest for many municipalities worldwide.

For a city of its size, Kingston is distinctly unique from other municipalities in the level of music activity that has burgeoned organically without an existing Music Strategy to date. The volume of artists that have emerged from the city – and the vigor with which businesses, volunteer-led events and organizations, and part-time ventures are run across all facets of the industry – stand as a testament to Kingston's connection and excitement when it comes to music. As a result, this Music Strategy builds on the rich activity already taking place within the city's borders; it celebrates Kingston's past successes, addresses where there is room for improvement and cohesion, and ultimately paves a coordinated path forward towards a shared vision: for Kingston to be recognized as **a hub and incubator for musician development, music careers and a strong music scene, where music is ubiquitous and can be seen and heard by all**.

Four strategic pillars – **Cultivate Spaces and Places, Empower and Invest in Talent, Amplify Connection and Visibility**, and **Bolster City Leadership and Support** – form the foundation of the

Strategy. Each pillar forms an important building block that supports the growth of a vibrant music industry in Kingston and brings Kingston closer to realizing its vision. Recommendations accompany each pillar, as well as supporting actions that were developed based on the key needs and opportunities identified across engagements with the Kingston community and members of the city's local music ecosystem.



INTRODUCTION

Kingston punches well above its weight as a mid-sized, culturally vibrant city that is home to rich music activity. The city has a **strong local music community**, the cornerstone of which is a **live music scene** featuring many music-focused events, a broad range of performance **venues**, and the lasting connection to **beloved Canadian musical acts** such as The Tragically Hip. Indeed, Kingston's music industry has in previous years contributed significantly to Ontario's GDP in the areas of live performance and sound recording. Though the economic ramifications of the COVID-19 pandemic disproportionately affected the music industry – especially live music – Kingston has resumed cultural events and activity, creating an environment for creative industry professionals to emerge with new and exciting offerings.

The Kingston Music Strategy will help realize the full benefits of a **thriving and diverse** local music industry, and advance Kingston's music industry as **sustainable, viable in the long-term**, and **conducive to growth**. Importantly, a music industry is more than its live music scene: it is an ecosystem comprised of businesses, individuals, and organizations involved in the creation, production, distribution, teaching, performance, and promotion of music.

Within the City, the Arts and Culture Services Department – who led the development of the Kingston Music Strategy – functions as a municipal agency that supports cultural vitality in the community. The work of the department was established through the City's first-ever Kingston Culture Plan (2010) and subsequent arts and culture-based strategies and continues to evolve in response to Council Strategic Priorities and in response to community needs. This Department, in collaboration with other key partners such as Tourism Kingston, will be invaluable in championing and actioning the Music Strategy.

Overall, a music strategy should take a holistic approach that values and preserves successful music industry elements and the local identity. As a result, this Strategy does not set out to remove or replace successful ventures already in operation; rather, it has been designed to help connect a myriad of pre-existing dots. By setting out to support existing ventures and successes while simultaneously filling gaps in the ecosystem, it provides a cohesive direction and lays out priorities to create a music sector that is aligned in achieving a unified vision.

Methodology and Process

The process to develop the Kingston Music Strategy was divided into **three phases** of work, each with their own distinct goals and deliverables.

The **first phase** focused on understanding the **lay of the land** in Kingston and setting up research frameworks that would set up the direction future phases would follow. Activities completed in Phase 1 included ten discovery interviews held with key Kingston music industry players, a background document review of municipal policies and bylaws to understand the strategic context in which the Kingston Music Strategy would live, a review of key music strategies in select jurisdictions within Canada and around the world, and preliminary research to inform a music asset mapping exercise and economic impact assessment of Kingston's music ecosystem (the highlights of which are provided in a section below).

In the **second phase** of developing the Kingston Music Strategy, a rigorous **public engagement** process was carried out that involved gathering input from players in the local music community. These engagements built on the work undertaken in the Research and Discovery phase. Engagements included two roundtables, nineteen interviews, a public open house (which saw over 150 people in attendance) and an online survey (which received 456 completed responses).

The **third and final phase** saw the creation of Strategy itself, built from the key needs and opportunities identified in the first two project phases. This phase also involved an extensive validation process of the recommendations and actions included in the Strategy, which saw input gathered from numerous groups including internal City of Kingston teams, City partners, and the broader Kingston community.





Definitions of Key Terms

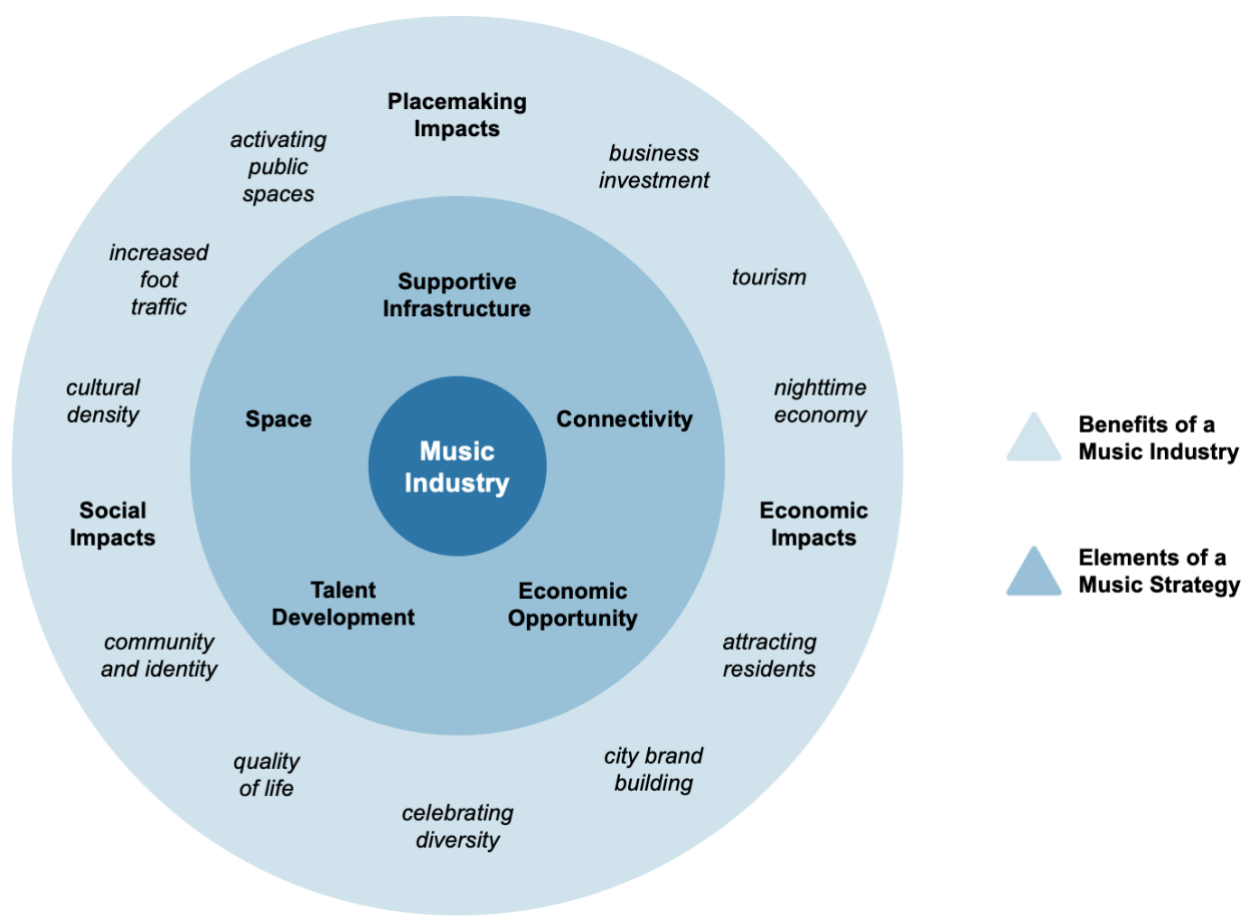
This section provides definitions of key terms and phrases used throughout this document.

- ▶ **Infrastructure:** The word “infrastructure” can refer to both physical and organizational structures, but for the purposes of this Strategy, infrastructure will refer to organizational structures needed for the operation of a given entity (unless otherwise specified).
- ▶ **Musicians and artists:** Individuals directly involved in the creation and performance of music. Professional musicians and artists are defined as those who make, or are trying to make, music their occupation; emerging musicians and artists are those who are in the earliest stages of their careers (who may or may not be professional).
- ▶ **Music industry workers:** Those who are working in one or more of the various facets of the industry (including, but not limited to, event and festival organization, sound and stage tech, music publishing, artist management, concert booking and promotion, and so on) in a professional capacity, meaning they make a living, or a part of their living, from this work.
- ▶ **Music creatives:** A catch-all term to describe musicians and music industry workers.
- ▶ **Music business:** Any for-profit or non-profit business with a focus on the creation, distribution, performance, management, teaching, or learning of music.
- ▶ **“The City” versus “the city”:** The City (in proper form) refers to the Corporation of the City of Kingston. When used as an improper noun, the city refers to Kingston in a broader, collective sense based on its geography and population.
- ▶ **Tourism:** For the purposes of this Strategy, tourism is defined as the act of spending time more than 50km from home in pursuit of recreation, relaxation, and pleasure.

WHAT IS A MUSIC STRATEGY?

Overall, a Music Strategy (such as this one) sets a course of action for a city to realize the full benefits of a thriving music industry. In so doing, this type of strategy can enhance a city's cultural vibrancy, while ensuring the necessary supports are in place for a music community to thrive.

While a vibrant music industry directly benefits musicians and those that work in the music industry, it also provides other important benefits to a city as a whole. These benefits of a strong music industry include economic, social, and placemaking impacts.





Economic Impacts: A vibrant music industry aligns well with many economic growth goals and objectives that cities strive to achieve. The music industry contributes to GDP, creates employment opportunities, and generates tax revenues through direct and indirect expenditures. Music is a labour-intensive industry, meaning a large portion of company expenditures go towards wages and salaries. Musicians themselves are entrepreneurs and business entities, contributing to economic growth as well. Music businesses also pay business taxes and directly contribute to the economy through operations expenses. A vibrant sector also creates jobs and incites spending in other sectors, such as entertainment, hospitality, transportation, and advertising through spillover and indirect impact. For instance, people may come to a city for a festival or concert, but then also spend money on a hotel and meals out.



Social Impacts: Music also improves the quality of life for residents of a city. Entertainment districts and clustering of music assets can create cultural density, which in turn draws other creative and innovative individuals and other sectors to the city such as film, television, and live events. Music provides residents and tourists with unique experiences to enjoy, which makes a city a more attractive place to live, and it also lends to a sense of identity and belonging in a city, strengthening community ties. Additionally, music provides a rich opportunity to celebrate a city's diversity, enhancing the visibility of various communities and diasporas and encouraging a greater sense of understanding. Music is also central to our health and wellbeing, having been found to help those who struggle with mental health issues as it releases pleasure receptors in the brain.



Placemaking Impacts: Placemaking is the process of shaping public space by harnessing the values and ideas of the people who use it. A strong local music industry can greatly contribute to placemaking in a city by increasing its vibrancy and livability. Music forms a significant part of a city's cultural fabric and identity and contributes to its brand – that is, how residents and non-residents alike perceive the city. Place making initiatives that incorporate live music can activate public and cultural spaces and attract new residents to the area, who in turn contribute to the local economy by starting businesses, creating jobs, and driving innovation. A thriving live music scene can also help to revitalize underdeveloped areas of a city by bringing new life and energy to street-level activity, which can increase foot traffic for nearby businesses while attracting more business development activity. In turn, lively and appealing neighbourhoods can quickly become sites of even more artistic and cultural vibrancy, attracting even more residents, businesses, and investment to the area, and fueling tourism.

Cultivating a strong and sustainable music ecosystem has become a growing point of interest for many governments worldwide, given the number of positive outcomes it generates for a city. In pursuit of such benefits, Ontario cities including Toronto, Hamilton, London, Barrie, and Ottawa have recently adopted or refreshed their approaches to supporting a vibrant music ecosystem.

Music strategies should and ultimately do vary across jurisdictions; however, there are several key elements that are needed for a city's music industry to succeed. The Kingston Music Strategy has been developed with a consideration of the following elements – but has ultimately been tailored to the unique context, strengths, challenges, and opportunities of its local industry determined through rigorous engagement with the community. The key elements needed for a city's music industry to succeed include:

- ▶ **Supportive Infrastructure:** To support the growth of a vibrant music industry, a city must ensure that it has built the infrastructure necessary for it to succeed. Reducing any barriers in terms of infrastructure (i.e., physical spaces, policies, by-laws, processes, etc.) is an important way to enable a music industry to thrive and allow the industry to focus its energy on making and growing music.
- ▶ **Space:** A vibrant music industry requires a range of affordable and accessible types of space for musicians to create and perform – whether publicly or privately owned.
- ▶ **Talent Development:** The success of a music industry is largely dependent on the talent available. As a key element of music strategies, cities will often focus on cultivating a talent pipeline by attracting and retaining local talent to the area. Doing so requires that a city has opportunities spanning early career talent to established talent.
- ▶ **Connectivity:** A visible and connected music industry is a successful one. Connectivity can be thought of in terms of connecting the industry with itself, to adjacent sectors, and to audiences.
- ▶ **Economic Opportunity:** A vibrant music industry requires that musicians and music industry workers have enough access to opportunities where they can generate income within a city. Providing economic opportunities will also help a city retain its music talent.

Many of the above noted areas are also reflected in the Ontario Live Music Strategy, a vision for the growth and development of Ontario's live music industry. These key provincial elements are also applicable to Kingston's municipal context.

A common feature of many music strategies is **the establishment of a city-run music office**, typically run by a music officer (who is closely connected to and/or embedded in the music sector). Having a dedicated person to coordinate and/or execute the Strategy is considered one of the most effective ways to help create the conditions for a successful local music industry. As such, music offices and/or officers are most often structured so that there is a reporting relationship with the municipality. For example, music offices and/or officers are present in many of the Canadian and international cities that are known for strong local music ecosystems and that have international music reputations such as Toronto, London (Ontario), Seattle, Austin, Melbourne, and more.

The **typical mandate** of a Music Officer includes (but is not necessarily limited to):

- ▶ Acting as the music community's main point of contact for help navigating City Hall policies and regulations;
- ▶ Working with and remaining connected to the music community on opportunities and challenges;
- ▶ Leading ongoing collaboration between the City and community;
- ▶ Playing an advocacy and education role within City Hall, ensuring the City is aware of and sensitive to the issues and challenges faced by the music industry;
- ▶ Developing and delivering music-specific programming, including educational and professional development opportunities, aimed at supporting and growing the local industry;
- ▶ Maintaining a public facing music webpage and musician/music business directories;
- ▶ Developing, monitoring, and reporting on key performance indicators that are directly related to industry growth;
- ▶ Championing and leading the implementation of municipal music strategies.



CONTEXT AND BACKGROUND

In its current state, Kingston is seen to be a place where live music lives – particularly rock music, but also a strong classical music scene, and active communities around many other genres. Though the Kingston community agrees that the city’s heavy affiliation with a rock identity has had its benefits in the past in helping put Kingston on the map, **the local sector has organically expanded** and shows immense potential for continued growth if the right conditions are created. Additionally, Kingston’s geographic location along the Montréal-Toronto corridor puts the city near other major music markets in neighbouring cities. This proximity presents opportunity for greater traffic and industry access while also creating competition and a need for Kingston to strengthen its presence. This strategy aims to reinforce and amplify the foundation already in place to grow a music industry by positioning Kingston as a hub and incubator for music creatives, where music careers can grow and be made sustainable, and in which the rich local diversity of music can be seen and heard everywhere and experienced by all. This means **building and nurturing all facets of the local music industry**, from live music to creation and recording, to professional development; and encouraging activity across all genres, from rock and pop, to classical, jazz, electronic music, hip-hop, and more.

Tourism spending should also be acknowledged as a driver of economic benefit and a positive impact of a strong local music industry. Large-scale festivals and concerts are drivers of music tourist visits, but smaller venues and initiatives are also important. Strategically and holistically strengthening the asset landscape has the potential to increase the number of tourists attracted to Kingston, which naturally leads to other benefits including increased spending with hospitality providers, transit, and retail businesses.

Tourism Kingston, through its Integrated Destination Strategy (2022-2027), is already focused on the creative industries, with priorities to develop a creative industries tourism plan and tourism initiatives and engage local artists in workforce development to support economic development, labour, and outputs of product. Tourism Kingston also houses the Kingston Film Office and recently hired a Music Commissioner whose role is to foster and promote the city’s musical community by providing artist development and music tourism initiatives. Prior to this, Tourism Kingston had developed various initiatives focused on storytelling and marketing of the creative industries including film and music, which also has been woven into the Kingston brand.

Profile of Kingston's Music Ecosystem

Kingston's music industry is comprised of a varied selection of assets¹ and a sizeable workforce.

Conservatively, there are **approximately 220 music assets** (notably including some 78 music venues, 18 radio stations, and 5 festivals) in Kingston with approximately **1,100 employees**, including part-time and contract workers. Music assets are relatively spread out throughout the city, but significant clustering of assets in **downtown** Kingston and moderate clustering **west of downtown** Kingston can be observed.

Local music businesses **employ an average of five employees**, including one full-time employee, one part-time employee, and three temporary/contract employees. A **significant majority of their expenditures are spent within Kingston**, suggesting minimal economic leakage (and greater indirect impacts of the Kingston industry). Music business expenses have increased in Kingston since pre-pandemic days – the reasons for this are varied, but high inflation and the associated decrease in purchasing power of goods and services are a significant reason.

It is estimated that there are approximately **310 professional musicians** in Kingston, who have an average annual income of \$18,000; however, most musicians living in Kingston are not making most of their living from music-related work, and nearly half of musicians are **making less now** than they were prior to the COVID-19 pandemic. Most musicians in Kingston only work part-time, but also spend a significant amount of time on unpaid activities; most individuals do not work full-time in music. Musicians in Kingston spend an average of 11 hours per week on paid tasks, versus an average of **18 hours per week on unpaid tasks**. The challenge of making a living as a full-time musician or music industry professional is not unique to Kingston; it is a known and common systemic barrier in the larger music industry, regardless of location. However, as a result of this reality, one of the intents of this Strategy is to create conditions at a local level to provide professional musicians with increased potential to benefit economically.

The economic impacts of the Kingston music industry are significant. Overall, it is estimated that **music businesses** in Kingston created over **\$2.4M in direct GDP contributions** in 2022. In addition, the direct impact of music businesses created approximately **330 full-time equivalent (FTE) jobs**. Combined with indirect and induced impacts, music businesses generated over **\$5.6M in GDP** and supported more than **360 FTE jobs** and over **\$4M in income generation**. It is further estimated that **musicians** in Kingston created over **\$2.7M in direct GDP contributions** in 2022. In addition, the direct impact of musicians created approximately **155 FTE jobs**. Combined with indirect and induced impacts, musicians generated just under **\$5M in GDP** and supported more than **185 FTE jobs** and **\$2.7M in income generation**.

¹ Defined as spaces, businesses, professional uses, professional individuals, organizations, and festivals.

220 music assets	musicians generated \$5M in GDP
1,100 music employees	music business generated \$5.6M in GDP
310 professional musicians	music audiences spent \$8.6M In the community

Audiences in Kingston are passionate and enthusiastic about music, and they represent a vital component of the city's vibrant music ecosystem. 65% of the sampled Kingston population spends money on music-related events, products, and/or services at least once per month, and 53% indicate they attend a live music event at least once per month. Conservatively, it is estimated that Kingston residents spend \$65 in the community before or after a music activity, which (when combined with Nielsen data²) equates to at least \$8.6M spent annually in the community before and after music activities.

Kingston's audiences are diverse and varied, with key groups each exhibiting their own unique behaviours and preferences towards music. Some of these key groups are outlined on the following page.

² Nielsen Canada, Canada Music 360 2018: Report Highlights pg. 9.

Audience Group	Behaviours and Preferences
Music Industry Workers	<ul style="list-style-type: none"> ▶ Attend live music events 3-5 times per month, 1-2 times per month, or less than once per month ▶ Consume music through paid streaming services, video platforms, radio, and concerts; consume music through concerts and festivals at a higher rate than other groups ▶ Discover new music through word of mouth, concerts and events, social media, radio, and other web sources (such as music-related blogs and websites) ▶ Prefer rock; folk/indie/alternative, jazz, classical, R&B and blues; and pop acts most ▶ Primarily motivated to attend music events to support the artist(s) they're seeing, to listen to the music they like, to discover new music, and to support the venue/event they're at
Ages 18-24	<ul style="list-style-type: none"> ▶ Attend live music events either less than once a month or 1-2 times per month ▶ Consume music through paid streaming services, video platforms (such as YouTube and Vimeo), concerts, and radio. ▶ Discover music primarily through word of mouth, playlists on streaming platforms, social media, attending concerts/events, suggestions made by streaming platforms, and radio. ▶ Prefer rock; folk and/or indie and/or alternative; and pop music acts the most. ▶ Primarily motivated to attend music events to listen to music they like; to support the artist(s) they're seeing; to spend time with friends and/or family; and to escape, relax, and have fun.
Ages 45 +	<ul style="list-style-type: none"> ▶ Attend live music events either less than once a month or 1-2 times per month ▶ Consume music through concerts, radio, video platforms, and physical formats (such as CDs and records). Occasionally consume music through festivals. ▶ Discover new music through word of mouth, radio, attending concerts and events, social media, and other web sources (such as music-related blogs and websites) ▶ Prefer rock, folk/indie/alternative, classical, R&B and blues, and jazz music acts the most ▶ Primarily motivated to attend music events to listen to music they like, to support the venue or event they're at, to discover new music, and to meet new people

Kingston's Strengths and Challenges

Research and engagements with the Kingston community revealed several strengths and opportunities, as well as challenges and risks associated with the local music ecosystem.

Strengths and Opportunities

- ▶ The volume of artists that have emerged from the city – and the vigor with which businesses, volunteer-led events, organizations, and part-time ventures are run across all facets of the industry – stand as a testament to Kingston's connection to, and excitement for, music.
- ▶ The recent hiring of a Music Commissioner at Tourism Kingston has led to notable accomplishments including the launch of Bandwidth (a program that provides free professional development and networking for local musicians), collaboration and support for the Broom Factory (an all-ages event space in the efforts of engaging youth in all facets of the music industry), consultation with other music offices across Ontario, development and delivery of the Slight Music Video Program (matching local production companies with local musicians), and Kingston's nomination for Canadian Music City of the Year in 2023.
- ▶ Many concerts, festivals, conferences, and exhibitions are available to the public, such as – but not limited to – Downtown Kingston Business Improvement Area's various programs (Music in the Park, Limestone City Blues Festival, Homegrown Music Festival, Kingston Buskers Rendezvous), the Skeleton Park Arts Festival, Spring Reverb, as well as presenting programs offered by the City of Kingston (Grand Onstage), the Isabel Bader Centre for the Performing Arts, and large-scale concerts at the Leon's Centre.
- ▶ The city has a strong musical history stemming from notable music alumni (The Tragically Hip, Moist, Sarah Harmer, The Glorious Sons, the Headstones, and Bedouin Soundclash), which lends itself nicely to solidifying Kingston's reputation as a music talent generating powerhouse.
- ▶ There are strong pockets of music activity and genres that exist in Kingston, including a formidable rock scene, as well as strong classical, jazz, and blues scenes. Other burgeoning pockets of music activity exist (including in the hip hop, punk, and electro-house genres), that could be further promoted to increase the diversity of music – and talent – in Kingston.
- ▶ A unique position along the Toronto-Ottawa-Montréal corridor provides Kingston with an opportunity for greater traffic for music events and performances. Given its location, the city is often a stop on bigger acts' tours, and boasts venues suitable for both smaller (e.g., Broom Factory, Musiikki Café, the Grad Club, the Mansion) and larger shows (e.g., Leon's Centre, Kingston Grand Theatre).
- ▶ Kingston is home to an abundance of emerging talent, with three accredited post-secondary institutions (Queen's University, St. Lawrence College, and Royal Military College of Canada) with

strong music programs spanning performance, education, music production and media, and arts administration.

- ▶ Kingston's creatives can access funding support through grants available via the Ontario Arts Council, Canada Council for the Arts, Canada Media Fund, and FACTOR. There are also local funding opportunities available through the City of Kingston Arts Fund (CKAF).
- ▶ Opportunities exist to further grow the local music industry's economic potential, including by further tourism. For instance, Kingston enjoys a robust summer tourist season complete with music events and performances; music offers an opportunity to attract visitors in the off-season, as well through performances and events.
- ▶ There is potential to continue to find collaboration between music and interrelated sectors in Kingston including theatre and film, which can help further drive economic potential in each sector and provide greater career opportunities for Kingston's music creatives.

Challenges and Risks

- ▶ Though the cost of housing in Kingston remains lower than the proximate cities of Toronto and Ottawa, availability of affordable housing and the increased cost of living continues to place major strain on those in the music industry.
- ▶ While Kingston's unique location is an asset, it also means that the city must actively compete with Toronto, Ottawa, Montréal, and New York for talent, visiting tourists, music tours, and events.
- ▶ There is a lack of varied, accessible, affordable space for creation, rehearsing, and performance; the shortage of designated rehearsal space is a particular pain point, as it limits musicians' ability to effectively practice and grow their craft – especially when paired with a restrictive noise bylaw.
- ▶ Important music-related spaces in Kingston have closed because of economic difficulties caused by the COVID-19 pandemic, and others could be at risk of closure in the economic uncertainty of the post-pandemic recovery period.
- ▶ Kingston is well-equipped with both large venues and small venues but lacks a mid-sized venue that is a necessary step for local artists' career growth and can lead touring acts to pass over Kingston.
- ▶ Some emerging talent in Kingston face difficulties in being absorbed in the local music industry, and need opportunities specifically targeted to those in the early career stages to help establish and advance their careers.
- ▶ Many music creatives in Kingston generally lack industry-specific business skills.
- ▶ The top challenge noted among musicians and music industry workers is low and/or insufficient pay for work, followed by not enough paid opportunities.

Key Needs

Many needs were identified across Kingston's music community. These key needs, as outlined below, act as the rationale behind the overall direction of the Strategy.

Space

- ▶ More affordable spaces to create and rehearse music.
- ▶ Diversified venues beyond bars and restaurants that are music-first and showcase Kingston's diverse music offerings.
- ▶ Mid-sized venues that enable musicians to move their careers and their audiences along the venue ladder from smaller to larger venues.
- ▶ Further leverage of public spaces, including City owned facilities, to provide more informal places and opportunities for young and emerging artists to perform.

Standards

- ▶ A need for presenters and venues to foster professionalism and professional standards.
- ▶ A need for artists to understand how to assert their value and to be paid fair wages when being contracted to perform or provide services.
- ▶ Advocacy by the City and its partners for fair wages and for presenters and venues to meet professional standards.

Funding and Paid Opportunities

- ▶ More income opportunities for musicians, including paid performances of varying sizes/scales across the city.
- ▶ Career advancement opportunities for youth and early-career professionals, such as internships and residencies.
- ▶ More local funding support for emerging artists and music industry workers, as well as greater awareness among the music community of funding opportunities that go beyond local sources.

City Support

- ▶ Assistance and support in helping musicians and music industry workers navigate City processes.
- ▶ Creation of more music-friendly bylaws and policies.

- ▶ Greater support for music-related businesses to help bolster the music ecosystem, especially in the creation and maintenance of much needed creative space.

Awareness and Promotion

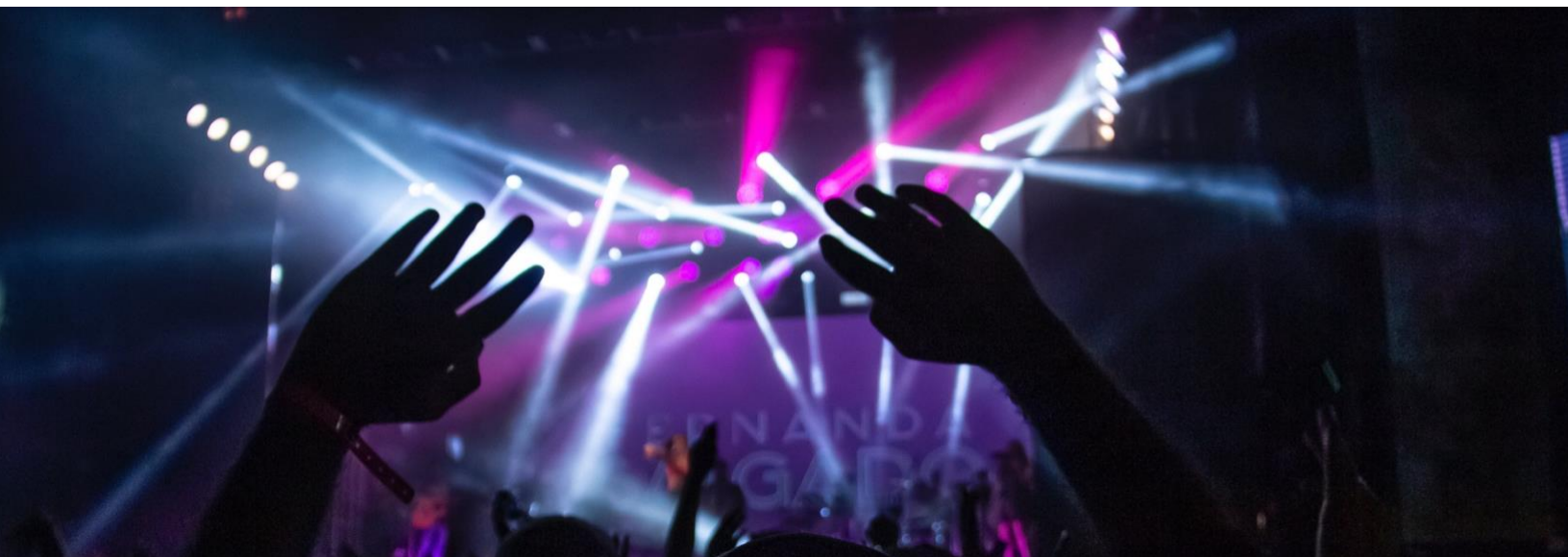
- ▶ Promote greater audience awareness along with the diversity of music offerings.
- ▶ More opportunities and channels to display and promote music-related community news and events.
- ▶ A need to explore the creation and enhancement of visual indicators of music to help solidify Kingston's musical identity and celebrate local activity.

Connection

- ▶ Greater connection and collaboration within the music community.
- ▶ Creation of more touchpoints between music and other creative industries (i.e., film, interactive media, theatre) – and among all levels of industry (including travel, trade, and sports).

Talent

- ▶ Tap into and invest in Kingston's steady stream of talent from local post-secondary institutions and secondary schools to foster a strong talent pipeline.
- ▶ Accessible and inclusive supports for youth and early-career professionals that help facilitate barrier-free entry to the local industry.
- ▶ Greater connection and collaboration between the industry, the City, and secondary and post-secondary institutions to support interest and advancement in career pathways related to music.





What Role Does the City Play?

As is the case in all strategies, in all municipalities, there are tools and factors both within and beyond the control of the City of Kingston.

The City of Kingston, like any other city in Ontario, is primarily empowered to govern and regulate how land is used within its jurisdictions. The elements the City has control over include (but are not necessarily limited to) property taxes, zoning, the use of City-owned spaces, financial assistance and granting, and coordination (in that the City can act as a convenor of key parties).

Additionally, many elements that impact the music industry, both locally and more broadly, are beyond the City's control. These elements include inflation rates and their impact on the affordability of living, migration trends and population size, building and fire codes, funding programs from other levels of government, public health regulations, and the sale of private property (though zoning can *influence* the eventual use of properties).

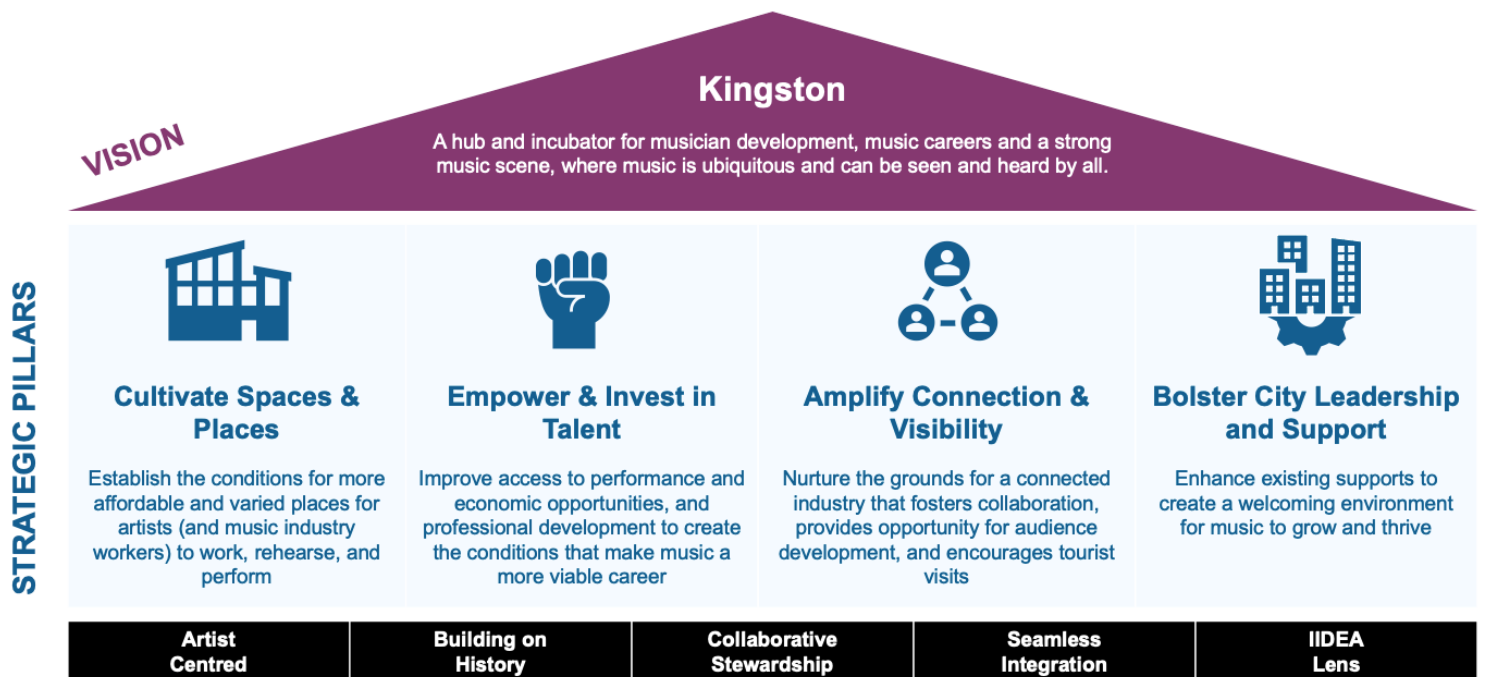
This Strategy aligns with and seeks to **advance broader City priorities** as outlined in the City of Kingston's Strategic Plan (2023-2026). In particular, this Strategy aligns with Council's first, third, and fifth priorities, ('Support Housing Affordability', 'Build an Active and Connected Community', and 'Drive Economic Growth') in exploring various opportunities that address the livability concerns affecting the music sector, and prioritizing workforce development and opportunities for youth.

Finally, the City of Kingston is one key player in this Strategy. While the City will play a central role, most importantly championing the Strategy and advancing its actions in the years to come, **the key to executing a successful music strategy is a coalition of allies with a shared vision** for promoting music in the community. Those who have additional tools, resources and influence can supplement what is currently available to City. Tourism Kingston, the Kingston Economic Development Corporation, local post-secondary institutions, school boards, the Union of Professional Musicians, venues, local musicians and businesses, and the general Kingston community are some of the other bodies whose enthusiasm, expertise, and involvement is critical for the successful execution of this Strategy.

THE STRATEGY

The strategic framework for the Kingston Music Strategy includes the following components:

- ▶ **Vision:** The big picture **aspiration** for Kingston’s music industry, based on discussion with the City and community. This vision is intended to help those with a vested interest in Kingston’s music sector visualize a long-term future direction. In other words, this vision may not be achieved in the next five years – it is what the Strategy helps work towards building.
- ▶ **Strategic Pillars:** Four key pillars have been identified – each can be viewed as a priority area that together form the foundation of a vibrant music industry in Kingston. Please note these pillars are not presented in any priority order.
- ▶ **Foundational Principles:** Core guiding **principles** that underpin the entire strategy.
- ▶ **Implementation Plan:** The successful execution of the Music Strategy will require sufficient financial and human resources. Please see the “Implementation” section for further details on the required resources, as well as a timeline and next steps for actioning the Strategy.



Vision

The overarching vision for Kingston's music strategy is to position Kingston as **a hub and incubator for musician development, music careers and a strong music scene, where music is ubiquitous and can be seen and heard by all.**

Achieving the aspiration relies on Kingston building on and amplifying the foundational successes and strengths the local industry has already built, and supporting, attracting, and retaining music creatives, and promoting the vibrancy of musical activity.

Foundational Principles

Nordicity has identified the following **five foundational principles** that permeate the entire framework, and should be considered in all facets of the strategy:

1. **Artist Centred** – Artists form the core of Kingston's music industry, and as such, the strategy must be artist-centred. Keeping artists' needs in mind should be considered in each step of the Strategy along with the benefits they accrue.
2. **Indigenization, Inclusion, Diversity, Equity and Accessibility (IIDEA) Lens** – A music industry is strengthened when it is diverse, equitable, inclusive, and accessible to all. The IIDEA lens, as expressed in Kingston's most recent Equity, Diversity, and Inclusion Workplan (which incorporates social equity, accessible services, systemic change, intersectional approach, and Indigenization & decolonization into daily practice), and equity-related points in Council Strategic Priorities 2023-2026 (Foster a Caring and Inclusive Community), is a critical lens that gets applied as the Strategy is actioned. For instance, when thinking about spaces and types of venues, promoting diverse genres, policies, and audience access.
3. **Collaborative Stewardship** – Advancing the Strategy will be a collaborative effort among the City, the music community, Tourism Kingston, Kingston Economic Development Corporation, secondary and post-secondary institutions, and other key partners that include those involved in the implementation of Kingston's 2021 Creative Industries Strategy. The music community in Kingston is eager to have more City support and investment going forward but want to (and should) maintain a role in championing this work.
4. **Seamless Integration** – Ensuring the Music Strategy aligns well with and supports relevant existing policy frameworks is essential not only to ensure its own success, but support the success of other pre-existing City strategies, including the City of Kingston's Strategic Plan (2023-2026), the 2021 Creative Industries Strategy (CIS), the 2020 Integrated Economic Development Strategy, and the 2022-2027 Integrated Destination Strategy (IDS).
5. **Building on History** – This Strategy seeks to amplify and build upon past and continuing activity in Kingston's music scene. In doing so, the Strategy celebrates Kingston's past successes, while

exploring new avenues where there is room to grow and work together towards a coordinated direction for Kingston's future.

Strategic Pillars

In identifying and analyzing the themes that emerged from the research presented in this report, four strategic pillars (i.e., overarching goals) were developed that form the framework for the Music Strategy: **Cultivate Spaces and Places, Empower and Invest in Talent, Amplify Connection and Visibility, and Bolster City Leadership and Support.**

Each pillar contains a set of key recommendations (i.e., what should be achieved) along with supporting actions (i.e., what steps can be taken). Considerations for implementation can be found in the Appendix.



PILLAR 1: CULTIVATE SPACES AND PLACES

Goal statement: *Establish the conditions for more affordable and varied places for artists (and music industry workers) to work, rehearse, and perform.*

Investing in spaces and places for artists to create and perform will strengthen Kingston’s ability to attract, retain, incubate, and support the development of artists in the city – ultimately strengthening its local music industry. Varied and affordable spaces will increase the level of music activity possible in the city, promote and support a diversity of artists, improve citywide vibrancy, and signal Kingston as an attractive place for visiting artists looking to create and perform. Moreover, new and improved music spaces will help establish Kingston as a true music destination for visitors looking to experience Kingston’s rich diversity of music offerings across all seasons – thus increasing tourism spending.

To meet this future, artists in Kingston require affordable space to create and rehearse to better hone their musical craft. Without the ability to rehearse, their ability to create music, and indeed perform it, suffers. Artists also need varied and diverse performance spaces that support a range of genres (that are music-first venues, beyond bars and restaurants) and address gaps in the venue ladder. For musicians who develop their audience base and income through performance, the venue ladder offers opportunities at every career stage: emerging artists begin in the smallest local venues, eventually may progress to playing larger stages, and in due course to concert halls or arenas. This venue ladder is essential for the development of artists - without it, music careers would struggle to gain momentum, or fade away completely. Venues of all sizes must be carefully nurtured to ensure Kingston can leverage the true artistic and economic promise they offer. In Kingston, the absence of mid-sized music venues is particularly felt as artists grow out of small venues and bars but have not yet amassed enough traction to fill larger concert halls or arenas. Additionally, to better support artists, music industry workers, and audiences, spaces need to be high quality.

Impacts: Ability to retain (and attract) more artists to Kingston, positioning the city as a community that is attractive to artists because of the supports and opportunities available; Opportunity to showcase a wider diversity of talent and expand the Kingston musical brand that is inclusive of a broad range of genres, styles, and cultures; Attract mid-sized acts and support more local talent career advancement that can be helped, in part, by addressing the venue ladder gap; More vibrant scene, as venues are visual indicators of music activity, which also leads to broader audiences and increased local appreciation for music; and Increased spending opportunities for local and non-local audiences, increasing the demand for live and recorded music as well as overall tourism spending.

Recommendations:

- ▶ Support the creation and retention of accessible, affordable, and varied spaces for musicians and music workers to create, rehearse, and progress in their careers.
- ▶ Enable music career progression by ensuring Kingston offers a range of small, medium, and large sized venues that are both publicly and privately owned.
- ▶ Further support professional presentation opportunities and standards.

Supporting Actions:

1.1: Identify spaces that can be revitalized and repurposed to support music creation and affordable living, such as by exploring subsidized live-work spaces in underutilized City sites and land (as identified in City Council's Strategic Plan 2023-2026).

1.2: Support community and industry efforts to create and activate music spaces, hubs, and incubators where artists can gain access to resources and support.

1.3: Work collaboratively with the Planning & Development Department to review development applications for possible opportunities to include the creation of music spaces.

1.4: Address gaps in music infrastructure and work with community partners to develop a mid-size music venue and performance hall (approximately 400-700 standing capacity) for live performance and audience development.

1.5: Consider any future music infrastructure-related needs and gaps in the development of a cultural capital policy (as identified in City Council's Strategic Plan 2023-2026).

1.6: Partner with local post-secondary institutions and school boards to make existing performance spaces available for use during off-seasons.

1.7: Leverage outdoor City-owned public spaces for new performance opportunities, with a focus on getting outside of the downtown core.

1.8: Explore partnerships with the Union of Professional Musicians to create professional venue standards guidelines.

PILLAR 2: EMPOWER AND INVEST IN TALENT

Goal statement: *Improve access to performance opportunities, economic opportunities, and professional development to create the conditions that make music a more viable career, especially for those from equity-deserving communities.*

To thrive, musicians and music industry workers in Kingston must have more opportunities to advance their careers in the city, grow as entrepreneurs, and be connected to the right professional development opportunities (such as business skills). By investing in its local talent, Kingston will enable music creatives to better generate revenue – helping to drive economic growth in the local industry – and increase the potential for emerging creatives to build and sustain careers in the city. Investing in professional development opportunities in the industry enables Kingston to develop a more robust music ecosystem.

Investing in talent means fostering a strong talent pipeline that is inclusive and representative of Kingston's diversity, and connecting this talent to opportunities to help fill gaps in the ecosystem, as well as providing talent with the right skillsets to succeed. These areas are key opportunities for the City to work alongside secondary schools (via local school boards) and post-secondary institutions (i.e., Queen's University and St. Lawrence College).

While cultivating a pipeline is important, at the same time these music creatives must be able to make a living more easily in Kingston. As such, this pillar also considers creating more performance and economic opportunities to sustain artists – who are the heart Kingston's industry – as well as helping them navigate an industry known to rapidly and frequently change.

Impacts: Increased ability for Kingston music creatives to build longstanding, sustainable careers in the city – thus helping to retain and attract talent, and expanding the perception of Kingston beyond a city known for live music; Greater opportunity for local artists and music industry workers to increase their income; Enhanced ability to develop and support artists throughout career levels (from emerging through established); and Strengthened cross-sector partnerships and enhanced development of Kingston's music ecosystem

Recommendations

- ▶ Expand professional development and performance opportunities for musicians and music industry workers that support career growth and viability.
- ▶ Activate partnerships to enhance professional development offerings in Kingston to create a music workforce equipped for success.
- ▶ Develop policies and incentives that ensure fair compensation for performers.

Supporting Actions:

2.1: Develop new programming and performance opportunities that promote local musicians and access to music in neighbourhoods across Kingston.

2.2: Continue to prioritize live performance opportunities at the Kingston Grand Theatre, at the City's major events, and other civic programming, with a focus on showcasing diverse music talent and building local audiences.

2.3: Partner with local experts, community organizations, and post-secondary institutions to expand reach of City-sponsored residency programs (including the Local Arts Residency at the Kingston Grand Theatre) for both musicians and music industry workers, develop barrier-free workshops, programming, toolkits and resources on building a career in music. Ensure all awareness of available training and learning opportunities locally.

2.4: Work with community partners to deliver an annual music industry conference to facilitate professional development, capacity building, and networking opportunities.

2.5: Create a city-wide campaign to promote the City of Kingston's ongoing commitment to paying artists fair wages, with the intent of garnering public support for fair payment standards.

2.6: Consult with Kingston's Union of Professional Musicians to develop workshops and learning opportunities for local musicians including on performance contracts and fee negotiation.

2.7: Enhance awareness of grant funding opportunities available (locally, provincially, and federally) to local musicians, and explore how the City of Kingston Arts Fund (CKAF) could support musicians – including the creation of music (recording projects) and supporting emerging musicians and industry workers.

2.8: Identify collaborative opportunities between the City and local school boards and post-secondary institutions to provide Kingston youth access to early-career supports and services.

PILLAR 3: AMPLIFY CONNECTION AND VISIBILITY

Goal statement: *Nurture the grounds for a connected industry that fosters collaboration, provides opportunity for audience development, and encourages tourist visits.*

Increased connection and visibility leads to an industry and public that are better informed about the opportunities available in music, and helps further Kingston's reputation as a music hub. A more connected music industry produces more organic collaboration and idea sharing. Through improved connections between music and other creative industries (e.g., theatre, film & media, etc.), Kingston creatives will be exposed to expanded career opportunities – thus leading to greater economic potential. A music industry that is visible and well-promoted to residents and visitors alike contributes to placemaking and will lead to increased local and tourist spending, encourage community engagement, and create opportunities to showcase Kingston's diversity of talent and music offerings.

This pillar encompasses three key parts: 1) creating connectivity within the music industry itself (as well as with adjacent creative industries), 2) connecting artists and audiences, and 3) supporting the visibility and promotion of Kingston artists and music (and its various genres) on a wide scale.

It is important to ensure there are connections within the music industry and other adjacent creative industries to help with networking, expand the tightknit musical circle currently present in Kingston, and create more opportunities for emerging talent looking to get a start. It is also important to develop audiences to widen the potential fan base for local music creatives. Doing so must consider expanding the awareness of musical offerings for residents, as well as positioning Kingston as a go-to place for music for out-of-town visitors. Additionally, a supported industry is also one that is visible and well-promoted in the local community and beyond.

Impacts: Increased collaboration, unity, and knowledge sharing across Kingston's industry; Increased economic potential and opportunity for Kingston's artists – particularly emerging artists; More cross-pollination among creative industries; Improved public recognition and awareness of Kingston's diverse musical offerings, in terms of styles, genres, and cultures; Heightened status of Kingston as a vibrant and unique music destination; Increased music-related spending on the part of residents and visitors that drives the growth of the music sector as well as tourism activity

Recommendations

- ▶ Enhance sightlines between the City of Kingston, its key partners, and local music industry.
- ▶ Increase connections within the local music industry and to other creative industries.
- ▶ Boost Kingston's profile as a music hub for artists and audiences.

Supporting Actions

3.1: Establish a Kingston Music Working Group, comprised of community champions and working members of the Kingston music industry, to represent and advocate on behalf of musicians and the music industry, and help ensure successful implementation of the Kingston Music Strategy (and any future music strategies).

3.2: Develop and promote a centralized music directory including Kingston musicians and businesses. Assess the opportunity to leverage the ReelScout platform used for film, managed by the Film Office and Tourism Kingston.

3.3: Review duplication of efforts regarding event listings/calendars (i.e., those offered by Kingston Live, Kingston Arts Council, Tourism Kingston, Downtown Kingston, and City of Kingston) to create clearly defined resources for music audiences.

3.4: Develop a plan that identifies ways in which the City and its key partners can support promotion of arts and culture events, including music events and opportunities (such as the distribution of posters at community centres, public libraries, outdoor posting, street banner program, and more).

3.5: Facilitate networking opportunities for local musicians, both within music sector and other creative industries, through further investment of existing programs (i.e., Bandwidth by Tourism Kingston, and the Slight Music Video Program by Kingston Canadian Film Festival) and collaborate with partners to create new initiatives.

3.6: Expand visibility and scope of YGK Music to better promote local musicians (i.e., create online artist profiles, partner with local community radio stations, include playlists on other websites and in more public spaces, and offer performance opportunities for featured musicians) and evaluate current selection criteria in terms of diversity goals.

3.7: Identify a set of existing and new visible indicators of a vibrant music ecosystem to heighten the status of Kingston as a music hub and destination.

PILLAR 4: BOLSTER CITY LEADERSHIP

Goal statement: *Enhance existing infrastructure to become a city that creates possibilities for the industry and supports a more vibrant music scene.*

A vibrant local music industry is supported and enabled by the infrastructure put in place by its local government. Music-friendly processes and procedures, bylaws, and policies in Kingston that are clearer and more easily navigated will create the conditions for local artists, music industry workers, and music businesses to thrive. This improved infrastructure will also create strengthened connections between the City and the music industry, increased music activity in the city (thus contributing to Kingston's status as a music destination), and improved inclusion and access by removing barriers.

As noted in consultations, there is room to make changes at the City-level towards more music-friendly bylaws, especially with regard to noise and other bylaws, and more. This pillar also includes making the City more easily navigated by the industry.

More structured City support is also critical to advancing this work in the form of an empowered Music Officer, and formalized Kingston Music Office. In general, a Music Office(r) is charged with executing strategic actions (such as those described in this document) that contribute to the Strategy's overall vision. To do so, the Office(r) should have a degree of autonomy in how and when they undertake these actions. That autonomy can be enabled by locating the role (of Music Officer) within an arms-length organization, though it is important to retain a reporting relationship with the overall strategic objectives (and thus the City). While a Music Office(r) can work effectively as part of a larger organization (e.g., one promoting the development of the creative industries), it is crucial that the role itself remain focused on music. Using these degrees of freedom, the Office(r)'s decisions should be informed by continual liaisons with members of the industry (e.g., via an advisory group).

Impacts: Solidified reputation of Kingston as an artist-centred city; Increased ease of starting and running a music business in Kingston; Ability for more music, events, and music businesses in Kingston through simplified processes and more music-friendly accommodations; and Better communication and increased sightlines between the City and the local music industry.

Recommendations

- ▶ Establish structural City support for music.
- ▶ Position the City of Kingston as a music leader by acting as a key liaison and coordinator in the music scene.
- ▶ Enable a thriving industry through more-musician and audience-friendly bylaws and policies.
- ▶ Align the Kingston Music Strategy with existing economic development and tourism related strategies to support a strengthened music economy.

Supporting Actions

4.1: Ensure the existence of a Music Officer whose primary role would be to lead the implementation of the Kingston Music Strategy, in collaboration with the City's Arts & Culture Services Department, while acting as a contact point between the City and the music industry.

4.2: Expand the work and impact of the Officer over time by establishing a standalone Kingston Music Office, while exploring the relative benefits of various reporting relationships. The mandate of such an Office would be to assist in the execution of music strategies (such as this one) and to nurture the growth of the local music industry and those who work in it.

4.3: Create a public facing webpage where members of Kingston's music community can learn about the Music Officer's (and, when applicable, Office's) work, activities, programs, and impact.

4.4: Review and revise the existing noise bylaw to allow opportunity for more music activity across the city.

4.5: Explore music-friendly parking rules and regulations, including designated load-in zones near music venues for musicians' use, and special parking and/or loading passes for performing musicians.

4.6: In consultation with relevant local businesses, ensure that zoning bylaws are appropriate for Kingston's diverse range of music businesses (including both commercial and non-profit).

4.7: Establish means for monitoring key local industry metrics, emerging local issues related to barriers and bylaws, as well as emerging trends and practices in other jurisdictions.

4.8: Explore the creation of supports for musicians and music businesses, such as rebates for recording expenses incurred by local musicians and companies using local recording professionals, equipment, and/or spaces.

IMPLEMENTATION

An implementation plan outlines the resources and steps required to successfully execute a strategy. It serves as a roadmap, providing guidance and structure to ensure the efficient and effective implementation of a strategy. The purpose of an implementation plan is to bridge the gap between the planning phase and the actual execution of a project.

By defining necessary resources and dependencies, an implementation plan enhances coordination, communication, and accountability among the Kingston Music Strategy's owners, and ultimately ensures a systematic and organized approach.

Detailed implementation considerations for each pillar can be found in the Appendix of this Strategy.

Timeline

This Strategy does not have a set tenure or expiration. Therefore, actions have been categorized according to whether they should be prioritized in the immediate or shorter term (approximately over the first 2 years), the medium term (in the following approximately 3-4 years), and longer term (in the following 5 years and beyond).

Investment

Financial investment from the City will be required to effectively execute this Strategy and facilitate the growth of the local music industry. The total investment that will be required **will depend on a number of factors** (such as the scope and nature of various programs developed as a result of this Strategy), but the cost of certain short-term recommendations and actions can be estimated:

- ▶ In the short term (2024 and 2025), the cost of a Music Officer is approximately \$100,000-\$150,000 annually – excluding specific programming costs (which can only be determined once those programs have been created).
- ▶ A feasibility study for the adaptive re-use or refurbishment of an existing space, as outlined in Pillar 1, is estimated to cost approximately \$65,000.

In the **longer term**, the annual cost to run a full Kingston Music Office is estimated to be approximately **\$250,000 to \$375,000 annually**, excluding specific programming costs. Expenses involved with a fully operational Music Office include salaries for the Music Officer, a junior Music Office employee (like a supervisor), and an administrator; marketing and outreach; research and awareness; and general office costs and operating contingency.

While the required annual investment in the short term is known, the full annual investment needed to implement this Strategy in the long term will need to be higher. Investing in the local music industry through implementation of this Strategy presents a unique opportunity to enrich local cultural vibrancy, stimulate economic growth, and foster community engagement. To ensure adequate funding is available for implementing the Kingston Music Strategy, the City may **research and secure external grant funding opportunities**, such as those available through FACTOR, the Ontario Arts Council, the Canada Council for the Arts, corporate sponsorships, the SOCAN Foundation, and more.

By boosting support for local musicians, venues, and businesses, Kingston can strengthen and grow a dynamic ecosystem and bolster the creative economy. In time, this investment will yield economic and social returns in the form of job creation, higher GDP contribution, a more attractive city for residents and visitors, and a thriving community that stands out on the cultural map.

Actioning the Kingston Music Strategy

As with any successful strategy, the implementation of the Kingston Music Strategy will require considerable attention and energy. It will also involve input from a variety of individuals and groups with experience and vested interest in the local music industry. Successful implementation of this Strategy is contingent on **appointing the right combination of people into crucial roles and teams**.

To begin, the **Music Officer** (as described in Action 4.1) will be the primary individual responsible for championing and leading the implementation of this Strategy, and as such, is the highest priority action in this Strategy. To ensure the most efficient use of public funds, the Officer's role should (where possible) build on existing community relationships and programming, such as the Music Commissioner position within Tourism Kingston and its music portfolio.

Irrespective of how the Music Officer position is created, their responsibilities and remit will need to respond to the city's evolving music-related needs. As such, the **Kingston Music Office** (as described in Action 4.2),

to be established after the Officer is in place, will be instrumental in assisting with the implementation of this Strategy, as well as nurturing the growth of the local music industry and those who work in it.

Conditions that enable such an Office to be optimally effective include (but are not limited to): stable funding, the ability to respond quickly to emerging needs, and the ability to influence - but not be overly bound by - municipal regulations (such as bylaws). At the same time, the Office should have a clear reporting relationships to the City and other relevant organizations. As such, it would be evaluated upon its ability to achieve key performance indicators that are directly related to industry growth (e.g., aggregate venue capacity, number of working artists, etc.). These KPIs should (where possible) also be made available to the music community in Kingston, so they have a keen sense of what is working in the City's Music Office.

The needs of the local industry are likely to continually evolve, and the implementation of the Strategy will require regular consultation directly with Kingston's music community. The **Kingston Music Working Group** (as described in Action 3.1), comprised of community champions and working members of the Kingston music industry, will represent and advocate on behalf of the local industry (on a volunteer basis). Their main roles could include advising the Music Officer and Office on local music-related needs, monitoring music-related trends and practices emerging in other jurisdictions within Canada and abroad, and acting as an approving body for any future Music Strategies.

Next Steps

Because a large number of actions in the Strategy are dependent on the presence of a Music Officer and Office, **appointing the Officer (action 4.1) is the first step in this process**. The creation of the Music Office and assembling the Kingston Music Working Group are also key to ensuring the successful implementation of other items in this Strategy over time, and therefore should be among the first items addressed by the Officer. Developing programming through paid live performance opportunities, professional development, and networking for musicians is also an immediate next step that can start, in parallel with the appointment of the Officer. Exploring the creation of new spaces for music, as well as funding opportunities for musicians and music-related businesses and projects, can also be started right away.

With priorities and actionable steps clearly articulated, the City of Kingston will aim to strike a resonant chord with the community, growing and nurturing a vibrant and inclusive musical landscape. Together with partners, talented musicians, dedicated members of the music community, and passionate residents, the City will help orchestrate a future where music thrives and enriches the lives of all who live, learn, work, and play in Kingston.

APPENDIX: IMPLEMENTATION CONSIDERATIONS



Pillar 1: Implementation Considerations

Supporting Action	Responsibility & Key Partners	Resources Needed	Dependencies
1.1	Music Officer and Office City of Kingston	Can align with City of Kingston's Strategic Plan (2023-2026) around exploring live-work spaces such as an innovative adaptation of Centre 70 and Portsmouth Olympic Harbour.	Music Officer, Music Office (4.1, 4.2)
1.2	Music Officer and Office City of Kingston Kingston Economic Development Corporation	Existing resources. Additional funding may be required to support a targeted mechanism (e.g., property tax offset) if pursued; budget line in Music Office operating budget.	Ties into supports for musicians and music businesses (4.8) Music Officer, Music Office (4.1, 4.2)
1.3	City of Kingston	Existing resources.	Ties into re-evaluating zoning (4.6)
1.4	City of Kingston Kingston Economic Development Corporation Tourism Kingston	Additional funding may be required for a feasibility study to scope out a mid-size venue.	None
1.5	City of Kingston Kingston Economic Development Corporation Tourism Kingston	Existing resources.	Music Officer (4.1)
1.6	Music Officer and Office St. Lawrence College, Queens University (Isabel Bader Centre)	Leverage existing resources at the post-secondary schools. Consider offering subsidies for these spaces through municipal grants or through sponsorships.	Music Officer, Music Office (4.1, 4.2)
1.7	Music Officer and Office Neighbourhood/community associations Greater Kingston Chamber of Commerce Downtown Kingston BIA	Funding required to support new programming and paid performance opportunities. Explore sponsorships for continued performance opportunities (sponsored by the City) in order to maintain fair wages for artists.	Ties into public showcases and performance opportunities (2.1, 2.2) Music Officer, Music Office (4.1)
1.8	Music Officer and Office Union of Professional Musicians	Existing resources	Music Officer, Music Office (4.1, 4.2)

Shorter term (0-2 years)
 Medium term (3-4 years)
 Longer term (5+ years)

Pillar 2: Implementation Considerations

Supporting Action	Responsibility & Key Partners	Resources Needed	Dependencies
2.1	Music Officer and Office City of Kingston	Existing resources; incorporate into operating budget for the Music Office.	Music Officer, Music Office (4.1, 4.2) Ties into leveraging outdoor spaces (1.7)
2.2	Music Officer and Office Kingston Grand Theatre City of Kingston	Existing resources.	Music Officer, Music Office (4.1, 4.2)
2.3	Music Officer and Office Post-secondary institutions School boards <i>*Can make use of City-PSI-Student Working Group noted in City's Strategic Priorities</i>	Leverage existing resources from local post-secondary institutions and school boards in developing toolkits.	Resources could be listed on virtual home for Music Office (4.3) Music Officer, Music Office (4.1, 4.2)
2.4	Music Officer and Office KPP Concerts Various music organizations in the community	Additional funding required to establish new programs; leverage pooled resources with partners, and explore sponsorship opportunities.	Music Officer, Music Office (4.1, 4.2)
2.5	Music Officer and Office City of Kingston Union of Professional Musicians	Leverage resources from the Union. Additional funding required for promotional efforts; part of operating funding of Music Office.	Music Officer, Music Office (4.1, 4.2)
2.6	Music Officer and Office Union of Professional Musicians	Leverage resources from the Union.	Music Officer, Music Office (4.1, 4.2)
2.7	Music Officer and Office City of Kingston Kingston Arts Council	Existing resources; to be examined through external City-led review of CKAF.	None
2.8	Music Officer and Office St. Lawrence College Queens University School boards Various music organizations in the Kingston community <i>*Can make use of City-PSI-Student Working Group noted in City's Strategic Priorities</i>	Existing resources; leverage additional resources through strategic partnerships.	Music Officer, Music Office (4.1, 4.2)

Shorter term (0-2 years)
 Medium term (3-4 years)
 Longer term (5+ years)

Pillar 3: Implementation Considerations

Supporting Action	Responsibility & Key Partners	Resources Needed	Dependencies
3.1	Music Officer and Office	Existing resources.	Music Officer (4.1)
3.2	Music Officer and Office Kingston Film Office Tourism Kingston	Funding required to create and maintain directory; leverage ReelScout database used by Film Office. Maintenance should be part of operating budget for Music Office.	Music Officer, Music Office (4.1, 4.2)
3.3	Music Officer and Office Community partners (e.g., Kingston Live) Tourism Kingston	Additional capacity required to update and maintain database (see 'Music Office' in 4.2). Funding required to maintain database; allocation of Municipal Accommodation Tax (MAT).	Music Officer, Music Office (4.1, 4.2)
3.4	Music Officer and Office	Existing resources.	Music Officer (4.1)
3.5	Music Officer and Office Community partners for greater promotion (e.g., community radio stations)	Funding required to create new programs and further invest in existing ones; part of operating budget for Music Office. Consider exploring sponsorship opportunities.	Music Officer (4.1)
3.6	Music Officer and Office Community partners for greater promotion (e.g., community radio stations)	Funds required for enhancements to the YGK program (i.e., offering performance opportunities for featured artists); to be built into Music Office budget.	Music Officer, Music Office (4.1, 4.2)
3.7	Music Officer and Office Tourism Kingston Kingston Economic Development Corporation Downtown Kingston BIA Post-secondary Institutions Local event organizers and arts organizations	Funding leveraged via the Municipal Accommodation Tax (MAT).	Music Officer, Music Office (4.1, 4.2)

Shorter term (0-2 years)
 Medium term (3-4 years)
 Longer term (5+ years)

Pillar 4: Implementation Considerations

Supporting Action	Responsibility & Key Partners	Resources Needed	Dependencies
4.1	City of Kingston Tourism Kingston	Additional resources needed for the operational cost of employing a Music Officer. In other Ontario jurisdictions, cost falls between \$100,000 and \$150,000 per year. This position could be pursued through a Service Level Agreement with Tourism Kingston and their existing Music Commissioner role.	None
4.2	City of Kingston Tourism Kingston	Additional resources needed for the total annual operating budget required for a Music Office. Annual operating budgets can fall between \$250,000 and \$375,000 annually, excluding specific programming costs (including approx. \$80,000-\$110,000 for a Supervisor). If pursued, this annual operating budget would include an additional position (e.g., a Supervisor) that would support the Music Officer.	Music Officer (4.1)
4.3	Music Office City of Kingston	Existing resources. This action could entail expanding the current music microsite on Visit Kingston.	Music Officer; Music Office (4.1, 4.2)
4.4	City of Kingston	Existing resources; currently in review.	None
4.5	City of Kingston	Existing resources.	Ongoing review of various bylaws supported by monitoring local issues (4.7)
4.6	City of Kingston	Existing resources.	Ongoing review of various bylaws supported by monitoring local issues (4.7)
4.7	Music Officer and Office City of Kingston	Resources available under the Music Office (e.g., additional capacity in the form of a Supervisor to assist in maintaining ongoing trends research and community engagement).	Music Officer, Music Office (4.1, 4.2) Could be explored as part of Terms of Reference for the Kingston Music Working Group (3.1)
4.8	Music Officer and Office City of Kingston	Additional funds may be required depending on support pursued (e.g., offsets, rebate); budget line in Music Office operating budget.	Music Officer, Music Office (4.1, 4.2)

Shorter term (0-2 years)
 Medium term (3-4 years)
 Longer term (5+ years)

Key Performance Indicators

Pillar	Key Performance Indicators
<p>Pillar 1</p>	<ul style="list-style-type: none"> Completion of a feasibility review of existing spaces Increase in number of new and pre-existing spaces transformed for music use Increase in music spaces available for rehearsal and performance Increase in varied number of venues and rehearsal spaces that suit a range and diversity of artists and genres Creation of a mid-sized venue Increase in number of outdoor spaces available for music use Increase in music activity in across the city Increase in paid performance opportunities for artists Increase in domestic and visitor spending and foot traffic across areas with music activity Increase in number of venues paying fair wages (i.e., minimum union rates) Improved connection between the union, artists, and venues Increase in quality and standardization of music venues (i.e., accessibility, lighting, safety, code of conduct, etc.)
<p>Pillar 2</p>	<ul style="list-style-type: none"> Increase in number of performance opportunities available for local artists Increase in community awareness of diverse music talent Creation of toolkits and professional development resources Improved access to professional development resources and opportunities among the music community Increase in number of students pursuing varied careers in the music ecosystem Increase in awareness and participation in available training and supports Enhanced status of Kingston as a hub for music creatives Increase in use and enforcement of contracts between artists and venues Increase in artist fees in alignment with union rates Increase in music business activity and revenues Reduced sector reliance on local funding support Increase in industry-ready students graduating from secondary and post-secondary institutions Increase in collaboration between industry and post-secondary institutions Increase in local funding for the industry Increase in number of emerging artists supported and incubated by local funding

Pillar	Key Performance Indicators
<p>Pillar 3</p>	<p>Establishment of Kingston Music Working Group Increase in engagement and visibility with Kingston's music industry Increase in visibility of music activity across the sector Increase in music-related tourism spending in all seasons Increase in visibility/awareness of music offerings in all seasons Increase in promotion of local artists to the local community and visitors Increase in community awareness of diverse music offerings in Kingston Increase in attendance numbers at local events, performances, festivals Increase in number of collaborations across the music industry and adjacent creative sectors</p>
<p>Pillar 4</p>	<p>Appointment of a Music Officer Establishment of a Music Office, and additional supporting music office positions Increased visibility, prioritization and integration of music in City initiatives Increase in music activity in the city Reduction in complaints from music community in relation to bylaws and policies Increase in communication touchpoints/channels between the music community and City Implementation of offsets and/or rebates Increase in music business activity</p>



KINGSTON MUSIC STRATEGY

