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# Evaluation of the East Coast Music Association International Export Strategy

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Final Report

**Presented to the East Coast Music Association**



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**CONSORTIA Development Group**

Michel Desjardins, President

233 St. George Street

Moncton (New Brunswick)

E1C 1V8

CANADA

T: 506.389.8221

E: [info@consortia.ca](mailto:info@consortia.ca)

I: [www.consortia.ca](http://www.consortia.ca)

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## Executive Summary

This report presents the results of a formative evaluation of East Coast Music Association's International Export Strategy for the period covering fiscal years 2005/06 and 2006/07.

The ECMA's International Export Strategy is designed to support Atlantic Canada's music industry and professional musicians in their efforts to access international markets and to enter into commercial agreements.

### Design and implementation

This evaluation finds that the International Export Strategy is generally appropriately designed and implemented to meet the needs of Atlantic Canadian artists and businesses in their efforts to export in Canadian and international music markets.

For domestic events, the methods of recruiting delegates, of communicating before and during the events and matchmaking are considered mostly effective. However, there appears to be opportunities in working more closely with domestic festivals and buyers from across Canada.

The Strategy has been instrumental in helping ECMA market Atlantic-based artists and companies in international events. To optimize the benefits of these events, some fine-tuning may be required in the process used to recruit Atlantic delegates. The current method of finding matches for Atlantic-based artists at NAFA is working.

The export readiness training workshops are considered very useful in meeting the needs of exporters and in helping them achieve their goals. In the future, the Strategy should consider an expansion of the workshop as well as the hiring of an international training coordinator.

### Economic Impact

The central role of the Strategy is to help create leads and opportunities for Atlantic-based artists and companies, and to that extent, the Strategy has had significant success. However, Atlantic-based artists and companies need to gain more experience and perhaps more time, resources and expertise in delivering international business deals after having identified a lead or an opportunity.

The consulting team estimates the total direct sales resulting from the International Export Strategy during the period under review at \$1.1 million. Given the total public expenditure over 2 years of \$538,089, the return on the dollar is estimated at \$2.04.

These estimates do not include other important factors such as the payment of wages, salaries and other expenditures that would not otherwise be paid, the spending by visitors attending the ECMA Conference, the ripple effect of this spending and the social and cultural benefits of the Strategy. Nor do they include indirect sales, which can be significant in this industry.

## **Recommendations**

The consulting team formulates the following recommendations:

- Provide more market information and aftercare training to Atlantic-based artists and companies in an effort to foster stronger long-term business relationships in new export markets.
- Broaden the scope of domestic business development activities by working more closely with domestic festivals and buyers from across Canada.
- Enhance capacity development and training by considering an expansion of the Export Readiness Training Workshop and the hiring of an international training coordinator.
- Continue to improve matchmaking during the ECMA International Program by producing a program guide with detailed biographies, photos, contact information on the delegates participating in the International Program and other relevant information.
- Continue to strive for a more coherent Music and Image Program management structure in collaboration with the Atlantic Film Festival, perhaps through a formal memorandum of understanding. The two sponsoring organizations should also work closer together in pursuing joint funding opportunities.

# 1. Introduction

The purpose of this report is to present the results of a formative evaluation of East Coast Music Association's (hereafter ECMA) International Export Strategy.

The ECMA's International Export Strategy is generally designed to support Atlantic Canada's music industry and professional musicians in their efforts to access international markets and to enter into commercial agreements.

The report presents in section 2 a profile of the International Export Strategy. In section 3 the report describes in more detail the profile of the evaluation, its purpose and objectives, the evaluation questions and the methodology. The fourth section presents the study findings, followed by the conclusions (section 5) and recommendations (section 6).

The authors wish to express their gratitude to all those who graciously agreed to participate in this study. A sincere thanks goes to ECMA staff, Steve Horne, Shelley Nordstrom and Shauna Walters for their assistance throughout the study.

## 2. Profile of the International Export Strategy

### Background

The East Coast Music Association is a regional collaboration of people in the music industry of Atlantic Canada. The ECMA's focus is to foster, develop, promote and celebrate its music locally and globally.

In 2003, the ECMA launched an overall Strategic Plan, which is comprised of five core focuses, including an “international business export development” component. From 2003 to 2005, the organization worked with provincial and federal government partners to conduct trade missions to international music trade events for business and pursue market intelligence activities. ECMA also continued to organize its International Program at its annual Awards, Festival and Conference.

In 2005, the ECMA approached the Canada/Atlantic Cooperation Agreement on International Business Development (IBDA) to support a three-year (2005-2008) International Export Strategy. The IBDA eventually approved a 2-year strategy (2005-2007). The proposed budget for the Strategy was \$1,207,300, including contributions from government, industry and corporate partners.<sup>1</sup>

### Objectives

The central objectives of this Strategy were:

- to develop and increase the number of new exporting artists and companies in Atlantic Canada;
- to diversify the markets of current exporters; and
- to develop a stronger culture of exporting throughout the region.

To achieve the stated objectives, the ECMA designed its Strategy around five (5) key themes:

- International Business Development Activities (ECMA International Program)
- International Trade Missions
- Sector Capacity Development and Training
- Market Information and Intelligence
- Planning and Research

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<sup>1</sup> East Coast Music Association Three-Year International Export Strategy 2005/06 – 2007/08, IBDA Proposal, November 2005, p. 35.

## **International Business Development Activities and Trade Missions**

As part of the Strategy, the ECMA sponsored or arranged participation in the following key domestic and international trade events.

### ***East Coast Music Awards, Festival and Conference (domestic)***

The East Coast Music Awards Festival and Conference is the ECMA's main venue. Held every year in a different Atlantic Canadian city, it has become an important national and international music industry trade event.

It serves as a meeting point for industry professionals, talent buyers, media and record labels from around the globe. Atlantic Canadian musicians and industry representatives use this opportunity for learning and networking.

In addition to a nationally televised awards show, the event includes the following:

- Seminars and workshops where industry professionals share their expertise;
- Dinners that honour and celebrate individuals who made important contributions to the East Coast music industry;
- Showcase stages where rising East Coast talent expose their music to record labels and talent buyers from around the globe;
- Music festivities and a 72-hour non-stop jam session featuring sets from all genres and from all levels of Atlantic Canadian talent;
- Radio ECMA, the event's own radio station that broadcasts within a three mile radius;
- A concert series where the public can enjoy Atlantic Canada's finest talent in an intimate theatre setting;
- A Soundwaves program which helps the artists/groups connect with the host community through public shows in schools during the month preceding ECMA weekend.

### ***Atlantic Film Festival – Music and Image Program (domestic)***

The Atlantic Film Festival is a yearly event organized by the Atlantic Film Festival Association.

For a number of years now, ECMA has partnered with the Atlantic Film Festival Association in an effort to bridge the gap between the music and film industries. During the Film Festival, the two groups co-sponsor the Music and Image Program, a series of activities to assist musicians and composers find opportunities in the film, television and new media sectors. The activities include the Export Readiness Training Workshop that provide participants with an opportunity to learn and enhance their presentation and pitching skills for one-on-one business

meetings. Other program activities include showcases, international business development sessions, master classes and networking receptions.

### ***North American Folk Alliance (International trade mission)***

The North American Folk Alliance (“NAFA”) is a Memphis-based service association that promotes traditional, contemporary and multicultural folk music, dance and related performing arts in North America. The organization uses education, networking, advocacy, and professional and field development to strengthen and advance organizational and individual initiatives in folk music and dance. Each year, the organization holds a major international music conference, one of the largest of its kind in North America. It attracts close to 2,000 individuals who come to conduct business and connect with peers.

The ECMA has partnered with provincial music industry associations (Music NS, Music NL, Music NB, Music PEI) in hosting a series of Atlantic Canadian showcases during the NAFA conference. As a collective, this group of regional organizations, artists and artist managers collaborated in building on the international marketing brand of “Canadian Music. East Coast Style”. This provided an opportunity for Atlantic Canadian artists to showcase and network to international folk (roots/celtic /singer - songwriter) record labels and buyers to develop new business opportunities.

The ECMA works with industry specialists familiar with both the geographical area and the folk market to maximize the potential of this event.

### ***South by Southwest (International trade mission)***

South by Southwest Inc. (SXSW) is a private company based in Austin, Texas. Since 1987, SXSW has produced the internationally recognized Music and Media Conference & Festival. In 1994, SXSW added conferences and festivals for the film industry (SXSW Film) as well as for the blossoming interactive media (SXSW Interactive Festival). Today, the three industry events converge in Austin during a multi-day extravaganza involving discussions, panels, speeches, interviews, workshops, mentor sessions, and peer meetings.

The ECMA collaborated with the provincial music industry associations (Music NS, Music NL, Music NB, and Music PEI) and Pan Atlantic partners, the Atlantic Film Festival Association to coordinate a delegation of Atlantic Canadians showcasing artists, industry representatives and managers.

This study is concerned with activities that mostly took place in 2006 and 2007, as shown in the following tables.

Table 1 – Domestic events

<b>Domestic</b>		
<b>Year</b>	<b>Activity</b>	<b>Location</b>
2005	Atlantic Film Festival (Music & Image Program)	Halifax, NS
2006	East Coast Music Awards Festival and Conference	Charlottetown, PEI
	Atlantic Film Festival (Music & Image Program)	Halifax, NS
2007	East Coast Music Awards Festival and Conference	Halifax, NS

Table 2 – International events

<b>International</b>		
<b>Year</b>	<b>Activity</b>	<b>Location</b>
2006	North American Folk Alliance	Austin, TX
	South by Southwest	Austin, TX
2007	North American Folk Alliance	Memphis, TN

### **Capacity Development and Training**

ECMA's International Export Strategy also aims to provide export readiness training and market awareness to music industry artists and companies. Specifically, ECMA provided education and professional development training to its members on how to take advantage of business meetings and further export opportunities.

The Export Readiness Training Workshop, developed in previous years, has been delivered during various events or as stand-alone presentations in partnership with provincial associations and cultural trade offices.

To participate in the workshops, music industry artists and companies must satisfy certain pre-requisites, which include having a professional press kit/bio/electronic press kit, web presence, having a professional marketing plan, and having released at least one professionally manufactured CD.

### **Other Activities**

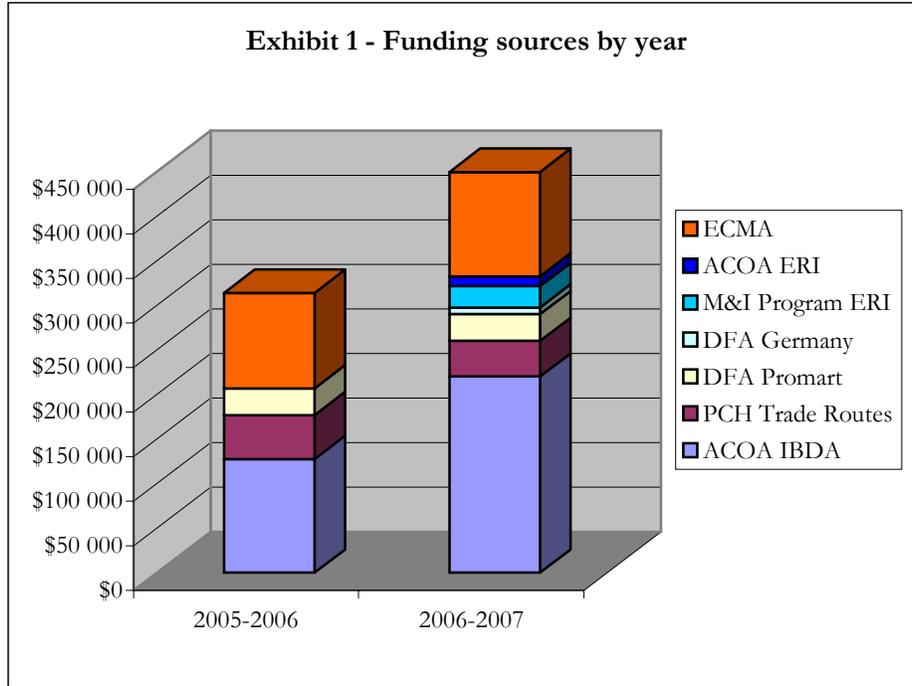
The International Export Strategy also involves activities in the areas of market information and intelligence as well as planning and research. These activities are internally focussed and largely invisible to ECMA members and partners. For this reason, they are not the subjects of this study.

### **Funding sources**

Funding for the activities listed above has come from a number of sources including ACOA's International Business Development Agreement (IBDA), Canadian Heritage (PCH) Trade Routes, Department of Foreign Affairs Arts Promotion Program (Promart), the ACOA's Enhanced Representation Initiative in

the U.S.A. (ERI) and ECMA in kind/cash contributions. Corporate sponsors and participating east coast companies/ artists also contributed financially.

The following exhibit breaks down the Strategy’s revenue source by year.



The total cost over two years was \$762,487. Excluding ECMA’s contribution, the total public expenditure was \$538,089.

## 3. Evaluation profile

### 3.1 Evaluation purpose and objectives

The purpose of this project is to conduct a formative evaluation of the International Export Strategy. The evaluation explores questions pertaining to the design and implementation of the Strategy for Atlantic Canadian artists and businesses and the economic results achieved thus far. The evaluation is intended to cover the period between April 1, 2005 and March 31, 2007. However, some attempts have been made to measure to what extent the ECMA's prior international export activities are producing results.

The evaluation is considered of value to strategy roll-out and is expected to assist the ECMA access key information and analysis to make necessary adjustments and maximize the potential for results.

### 3.2 Evaluation questions

The evaluation team solicited the perspective of various stakeholders in an attempt to answer two (2) basic evaluation questions:

**Question 1** Is the Strategy appropriately designed and implemented to meet the needs of Atlantic Canadian artists and businesses in their efforts to export in Canadian and international music markets?

**Question 2** What is the economic impact of the International Export Strategy?

### 3.3 Methodology

In an effort to guide the evaluation, the consulting team, in collaboration with ECMA officials, designed a basic evaluation framework, including a set of success indicators. The Evaluation Framework can be found in Appendix A.

The evaluation used multiple sources of evidence and methodologies:

- Documentation review (see Appendix B for list of documents consulted);
- Key informant interviews (see Appendix C for a list of key informants); and
- Telephone survey of domestic and international participants.

The consulting team established the survey population at 141, including 76 domestic and 65 international participants. Table 1 below breaks down the population sampling by category of participant.

Table 3: Sampling strategy<sup>2</sup>

	Survey population	Number surveyed	Percentage of category population	Percentage of total population
Domestic	76	54	71.0	38.3
International	65	40	61.5	28.4
Total	141	94		66.7

Appendix D presents a more details on the profile of survey participants.

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<sup>2</sup> For the purpose of the survey, any delegate from a non-Atlantic province was listed in the “international” category.

## 4. Findings

This section presents the study findings in accordance with the key evaluation issues or questions, which relate to:

- Design and implementation, and;
- Economic impact.

### 4.1 Findings: Design and Implementation

The question to be addressed in this section is the following: Is the Strategy appropriately designed and implemented to meet the needs of Atlantic Canadian artists and businesses in their efforts to export in Canadian and International music markets?

To respond to this question, various indicators are considered below. They are categorized under the following themes:

- International Development Program (In-bound trade activities)
- Trade Missions (Out-bound trade activities)
- Capacity Development and Training

#### 4.1.1 International Development Program (In-bound trade activities)

The general aim of the International Development Program is to create an environment where international opportunities for the export of music products may be explored.

##### *General design of International Development Program (ECMA's)*

The ECMA International Program is comprised - among other things - of an orientation session, networking events, master classes, pre-scheduled one-on-one business meetings, export readiness training workshops, business development seminars, numerous showcases and the ECMA Award Show.

The following table shows a breakdown of key outputs of the International Development Program in the past 2 years.

Table 4<sup>3</sup>:

	ECMA Charlottetown 2006	ECMA Halifax 2007
International Delegates	34	42
Consulate Officials	10	6
Countries	5	6
One-on-One Meetings	302	400
One-on-One Participants	75	80

<sup>3</sup> International Export Strategy – IBDA final reports for year 1 (2005-2006) and year 2 (2006-2007).

Evidence obtained from key informants suggests that the International Development Program is generally well designed and largely meeting the needs of Atlantic-based artists and companies. Many informants commented that the Program is doing what it should do and compare it favorably to other international events. Most believe that the Program provides a unique opportunity for Atlantic-based artists and companies, in particular through the professional matchmaking process, which, they say, continues to improve. However, some question whether the exporters take full advantage of the opportunities (this point is discussed further below).

Suggestions for improvement are:

- Improve the delegate's book by making it more color-coded;
- Pre-conference, ask delegates what they are interested in and provide a customized suggested list of activities;
- Provide artists with mentors or money for consultants to handle their export marketing.

### ***Delegate recruitment***

Every year, the ECMA uses extensive input from embassies, cultural trade officers, export committee advisors and other contacts to establish its priority genres and international export markets. Using market research obtained from international trade missions/ events, and with the help of its partners, the ECMA then attempts to attract the most suitable international delegates; that is to say those most likely to offer business and export opportunities to ECMA members. This may include international festival representatives who can spread influence or people who can help generate new partnerships.

According to Program documents, in 2006-2007, "this strategic matchmaking produced a high quality delegation and delivered the most effective and successful program in terms of business development on-site to date."<sup>4</sup>

Key informants agree that the recruitment process is producing the right delegates. All indicated that the ECMA is becoming more sophisticated in selecting delegates. A few respondents pointed to the newly established East Coast stage at the Newport Folk Festival, in Newport, Rhode Island, as evidence that the recruitment process is working.

Key informants offered the following suggestion:

- broaden the scope of domestic business development activities by working more closely with domestic festivals and buyers from across Canada.

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<sup>4</sup> ECMA International Three-Year Export Strategy – IBDA Final Report 2006/2007, p. 8.

### ***Pre-event and event communications and marketing***

The International Export Strategy uses a number of tools to communicate with delegates before and during the ECMA's: a detailed ECMA backgrounder, an updated ECMA recruitment DVD, letter of agreement from the matchmaker, a letter of introduction, information on travel, delegate's information package and gift bag. The ECMA's Web site is also an important communication tool.

ECMA also produced promotional compilation CDs and a new international marketing collateral (trade show panels, stands, banners under the international branding "Canadian Music. East Coast Style"). These tools are adapted to be used domestically and internationally.

Key informants are generally very satisfied with the effectiveness of pre-event and event communications. There is a sense among respondents that international delegates know what to expect when they arrive and that Atlantic-based artists and companies are well prepared to face them. Most respondents attribute this success to the fact that ECMA has a staff person dedicated to export development.

According to many respondents, word-of-mouth still plays a major role in marketing the ECMA's internationally.

Some of the challenges reportedly revolve around the timing of various communications. The promotional DVD is generally seen as a very useful tool, but delays in getting it has been problematic for some. As well, it was suggested that showcasing artists should be selected earlier to facilitate matchmaking.

The evaluation team did note some contradictory statements among respondents about the ECMA Web site. While a majority report dramatic improvements to the site in the past two years, at least one claims to have heard delegates complain about its user-unfriendliness.

Suggestions for improvement:

- ECMA should continue to improve the website looking at its user friendliness;
- Continue to produce an international program guide with detailed biographies, photos, and contact information on the delegates participating in the International Program. The guide could also indicate who is expected to be where and when during the event;
- Consider holding the ECMA's at a different time of the year (warmer weather).

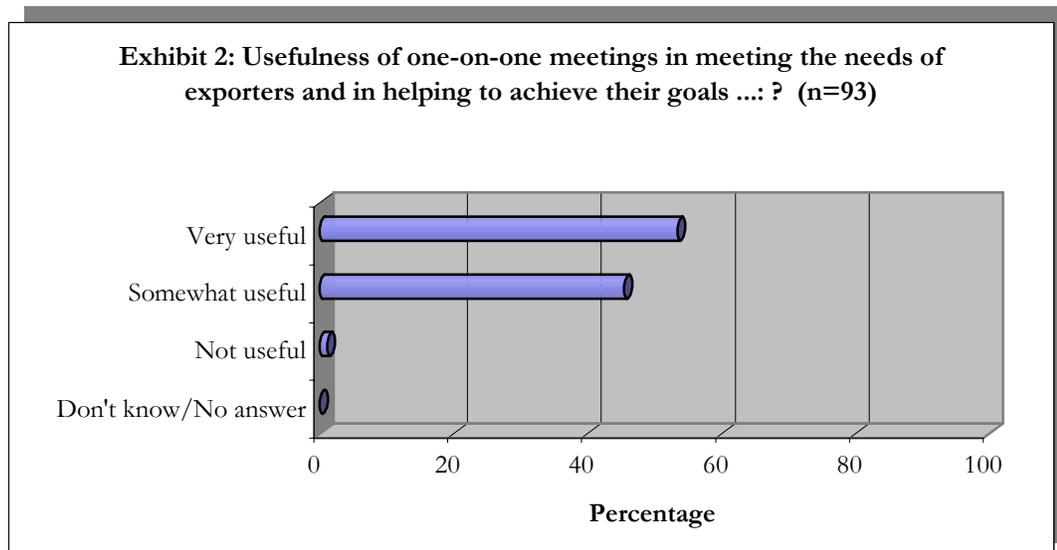
### *One-on-one meetings*

In the first two years of its International Export Strategy, the ECMA pre-arranged a total of more than 702 one-on-one meetings, thereby linking export-ready artists and companies with international delegates. The following table presents a breakdown of the one-on-one meeting by year:

Table 5

	Number of one-on-one meetings	Number of export-ready artists and companies involved
Year 1 (2005-2006)	302	75
Year 2 (2006-2007)	400	80
Total	702	155

Based on the survey results, an overwhelming majority of delegates found the one-on-one meetings either very useful (53.4%) or somewhat useful (45.5%). Only 1.1% of the respondents thought they were not useful.



Key informants generally agree that one-on-one meetings are highly effective at generating leads among delegates, especially when a buyer has seen the artist perform at an ECMA venue beforehand. The fact that the one-on-one meetings are designed to work with the export readiness training is seen as a definite asset. However, there is a sense among some respondents that the one-on-one meetings are only as effective as the artists want to make it. As one respondent put it “...artists need to be prepared and trained to do follow ups – they don’t always follow up. We need to pursue training and artists need to realize they are fortunate that these delegates are coming here to meet with them.”

### ***Music and Image Program***

There is general consensus among several key informants that the Music and Image Program, a strategic partnership between ECMA and the Atlantic Film Festival, is definitely worth pursuing. There is a sense that the Program has been improving over the years and evidence of music placement in film, TV and other media has been accumulating. According to some, the Program has highlighted the need for music content and has helped Atlantic-based artists and companies become more aware of related issues such as supervision, music buying, licensing, mobility, and publishing.

This said, key informants generally agree there is still room for improvement with respect to the Music and Image Program. First, Atlantic-based export-ready artists and companies need more professional development and learning opportunities, particularly in the areas of licensing, buying and music supervision.

There are also challenges pertaining to the funding, coordination and delivery of the Program. The absence of core funding for the Program was identified as an issue. Another is that funding applications for the Program are not done jointly and there does not appear to be a clear and fair mechanism to share revenue commensurate with the actual resources deployed. In essence, some key informants believe that the two sponsoring organizations have yet to find the ideal Program management configuration. It was suggested that the sponsoring organizations should continue to strive for a more coherent Program management structure, perhaps through a formal memorandum of understanding. They should also work closer together in pursuing joint funding opportunities.

#### **4.1.2 International Trade Missions (Out-bound trade activities)**

The broad objective of the international trade missions is to develop and increase the number of new exporting artists and companies in Atlantic Canada. In so doing, the Strategy is intended to diversify the markets of current exporters and develop a stronger culture of exporting throughout the region.

Table 4 below shows the number of attendees and the number of showcases by year and international event.

Table 6

	Number of attendees (artists, groups, companies participating)	Number of showcases
<b>Year 1 (2005-2006)</b>		
NAFA	50	12
SXSW	52	12
<b>Year 2 (2006-2007)</b>		
NAFA	50	14
Total	152	40

### ***Recruitment process***

For the most part, there is currently no standard process used for recruiting Atlantic-based artists and companies to participate in international trade missions. Most often, international festivals and trade events invite Atlantic-based artists to apply directly to be considered in their official program. ECMA and the provincial music associations each solicit export ready members to apply to showcase at these events. In addition, non-export ready acts apply directly to the event and get offered a showcase. In most cases the decision for official showcasing is the responsibility of each international conference. Therefore neither ECMA nor the provincial associations have a quality control process with all members of its delegation.

Because of the way the recruitment process works, several key informants suggest that the composition of the delegations at international trade missions has not always been optimal. Some artists may not be export-ready and there is no process currently in place to get them ready in time for the event. Also, the process leaves little opportunity for consultation with key partners and officials.

There is general agreement among key informants that the recruitment process can be improved through a better relationship with the international trade events (in particular SXSW). There is evidence that this has already started. In 2007, the ECMA has helped SXSW programmers screen certain acts that were not export-ready.<sup>5</sup>

### ***Marketing***

ECMA uses a number of strategies to market Atlantic-based artists and product promoters in international trade events. Over the years, the ECMA has learned the importance of maximizing all marketing and publicity avenues in advance and on site.<sup>6</sup>

The following are the key marketing activities:

- Showcasing and music suites
- Contracting professional technical services (sound technician/ production manager) on site to manage all showcasing needs;
- Securing trade show booths in prime central locations;
- Designing a brand “Canadian Music. East Coast Style” and adapting it for trade show booths, banners, promotional compilation CD, ECMA international recruitment DVDs, team identity branding, posters, invitations/ laminates and print advertising promoting showcase performances (times, dates and locations);
- Networking receptions.

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<sup>5</sup> IBDA Final Report, 2006-2007, p. 46.

<sup>6</sup> IBDA Final Report – Year 1, p. 33. This comment refers more specifically to SXSW.

All key informants indicate that the marketing strategies and tools used to promote Atlantic-based artists during international trade missions are effective. According to some informants, it is not uncommon to hear at international events that “the east coast crowd has the best booth and marketing”. The branding strategy is flexible and largely meets the needs of artists and promoters despite the complex and many facets involved (i.e., regions, language, styles)

One suggestion for improvement is having dedicated staff at trade booth to allow promoters more time to walk around and be proactive.

### ***Matchmaking***

Most of the ECMA matchmaking efforts (for out-bound events) in the past 2 years have been centered on NAFA, and not so much SXSW.

To optimize the potential of NAFA, ECMA contracted the services of an international matchmaker who worked in advance of the event by strategically analyzing delegate lists and looking for potential one-on-one business meetings.

With respect to SXSW, ECMA’s focus is still mainly on market intelligence, research and recruiting delegate for in-bound events. SXSW is a very large festival and its relationship with ECMA is relatively new. In addition, ECMA does not appear to have the necessary resources to coordinate a high profile presence at this event, let alone matchmaking. ECMA has been considering its’ positioning at SXSW for 2008 and beyond.<sup>7</sup>

Key informants agree that competing at large international events is extremely difficult. As one informant put it “...everybody is vying for the same 30 delegates”. Most agree that ECMA’s strategy of hiring a matchmaker for NAFA has been extremely helpful and should continue. Some suggest that the best way to network and create opportunities at NAFA is to go out and see other performers.

### **4.1.3 Sector capacity development and training**

Over the past two (2) years, ECMA, in partnership with the Atlantic Film Festival and provincial music industry associations, has conducted 15 export readiness training workshop throughout Atlantic Canada. As is shown in Table 2, an estimated 400 artists and companies have been reached.<sup>8</sup>

Table 8

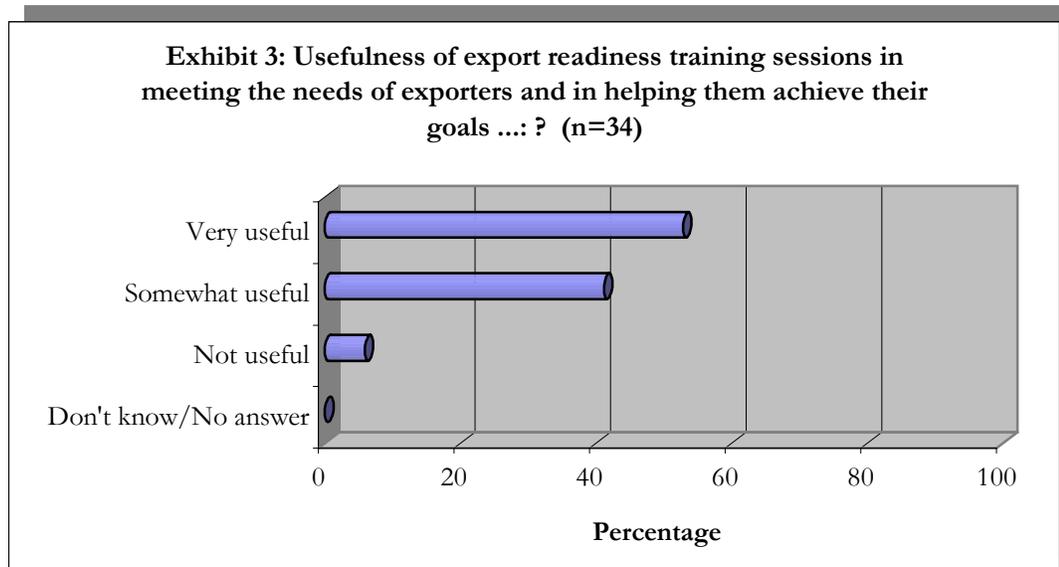
	Number of export readiness training workshops	Estimated number of artists and companies involved
Year 1 (2005-2006)	7	200
Year 2 (2006-2007)	8	200
Total	15	400

<sup>7</sup> IBDA Final Report – Year 2, pages 46 and 47.

<sup>8</sup> IBDA Final Report – Year 1, p. 33.

The export readiness training is currently a one-day workshop that focuses mostly on pitching and presentation skills during one-on-one meetings with prospective buyers.

Of the Atlantic-based artists and companies who participated in the export readiness training workshops, 52.9% say that they were very useful, while 41.2% qualify them as somewhat useful. Only 5.9% say they were not useful to them.



Key informants echo these positive results. All find the export readiness training workshops highly effective. The sessions provide important and useful information to artists and companies about how to pitch their products during one-on-one meetings.

Several respondents said that the export readiness training workshops could be enhanced. The following are mentioned as possible elements of an expanded training program:

- Gathering intelligence in preparation for one-on-one meetings;
- Selling yourself onstage;
- Following up, negotiating, and maintaining relationships;
- International touring;
- Work visas and other logistical issues related to international touring and business.

Several key informants indicated that the export readiness training workshops should be expanded to two (2) days.

## 4.2 Findings: Economic Impact

The question to be addressed in this section is the following: What is the economic impact of the International Export Strategy?

To respond to this question, the following indicators are considered below:

- Degree to which participants have made new contacts, enhanced business opportunity and learned about new markets
- Degree to which participation in the ECMA event(s) or activity (ies) allowed exporters to increase their visibility, their knowledge of the international music industry and exporting
- Degree to which participants have solidified their relationship in past two (2) years
- Number of opportunities identified, pursued and new contracts negotiated
- Number of new markets identified by Atlantic-based artists and product promoters;<sup>9</sup>
- Number of new exporters among Atlantic-based artists and product promoters;
- Number of shows/ tour (s) secured
- Number of label / distribution deals secured
- Number of booking agent signings
- Number of music / film/ television/ video gaming placement deals
- Number of publishing deals
- Estimated total value of sales

The reader should be reminded that unless otherwise indicated the numbers presented in this report represent the results for only a sample (approximately 67%) of the total participant population. Therefore, we can state with confidence that the actual results would be considerably higher had the whole population been surveyed.

### 4.2.1 Degree to which participants have made new contacts, enhanced business opportunity and learned about new markets

A majority of respondents to the telephone survey indicate that their participation in the ECMA events allowed them to make new contacts, enhance their business opportunities and improved their knowledge of existing and new markets. The following table shows the respondent perceptions concerning export business development benefits.

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<sup>9</sup> For simplicity, in this section, Atlantic-based artists and product promoters are sometimes referred to as sellers.

<b>Table 9: Degree to which participation in the ECMA event(s) or activity (ies) allowed participants to ...:</b>						
	Very large degree	Large degree	Some degree	No degree	Don't know/No answer	Response count
Make new contacts	31.2% (29)	<b>46.2% (43)</b>	22.6% (21)	0.0% (0)	0.0% (0)	93
Enhance business opportunities	22.6% (21)	<b>40.9% (38)</b>	35.5% (33)	1.1% (1)	0.0% (0)	93
Increase their knowledge of existing or new markets	18.3% (17)	38.7% (36)	<b>39.8% (37)</b>	3.2% (3)	0.0% (0)	93

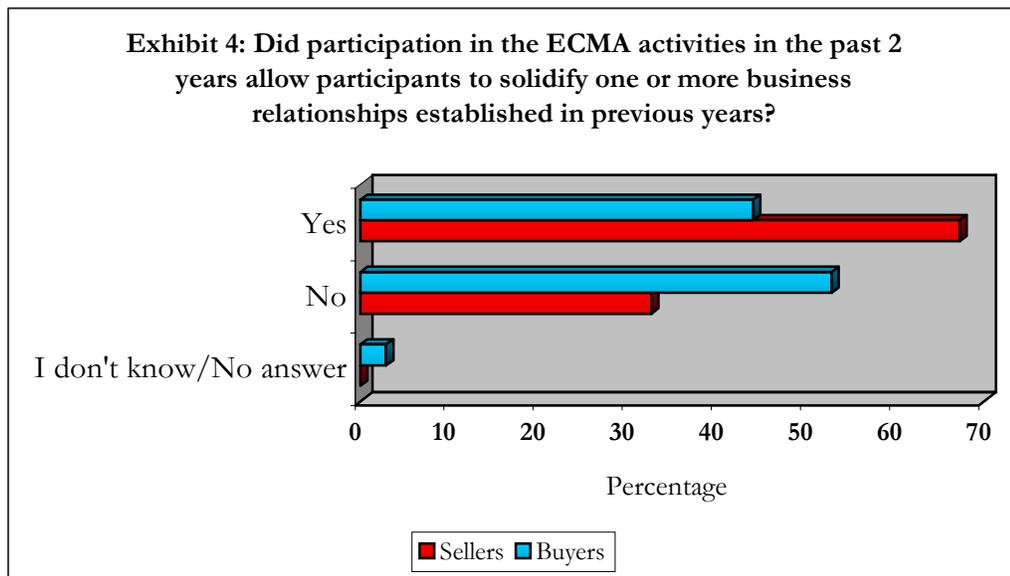
#### **4.2.2 Degree to which participation in the ECMA event(s) or activity (ies) allowed exporters to increase their visibility, their knowledge of the international music industry and exporting**

Product promoters or Atlantic-based artists were also asked to what degree their participation in ECMA event(s) or activity (ies) allowed them to increase their visibility, increase their knowledge of the international music industry and exporting. The following table shows that product promoters and Atlantic-based artists perceive “increased visibility” as the most important benefit of the International Export Strategy.

<b>Table 10: Degree to which participation in the ECMA event(s) or activity (ies) allowed exporters to ...:</b>						
	Very large degree	Large degree	Some degree	No degree	Don't know/No answer	Response count
Increase their visibility	30.9% (17)	<b>45.5% (25)</b>	21.8% (12)	1.8% (1)	0.0% (0)	55
Increase their knowledge of the international music industry	14.5% (8)	40.0% (22)	<b>41.8% (23)</b>	3.6% (2)	0.0% (0)	55
Increase their knowledge of exporting	12.7% (7)	25.5% (14)	<b>56.4% (31)</b>	3.6% (2)	1.8% (1)	55

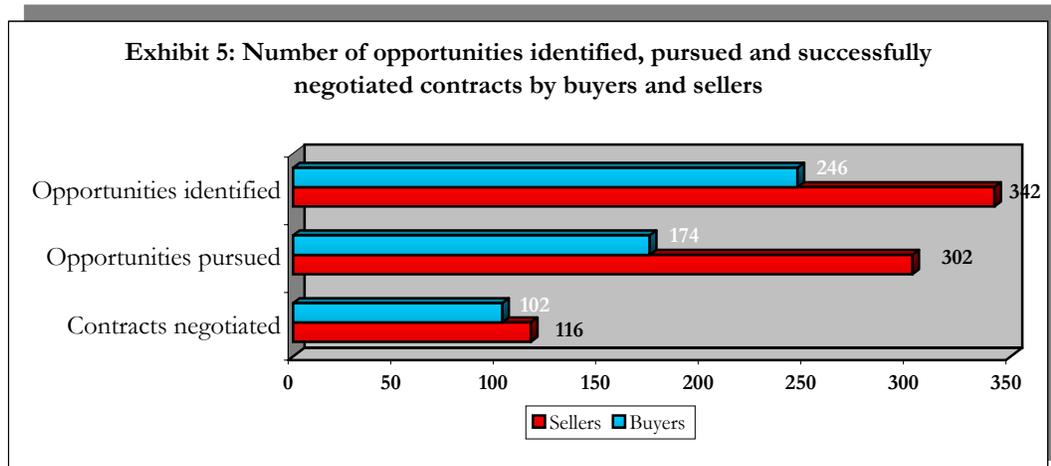
### 4.2.3 Degree to which participants have solidified their relationship in past two (2) years

A solid majority of Atlantic-based artists and product promoters (67.3%) indicate that their participation in the ECMA activities in the past two (2) years allowed them to solidify one or more business relationships established in previous years. This result is in contrast with the buyers group (44.1%). The lower result for the buyer group may be partly attributable to the fact that this group of respondents include individuals who were invited strictly for education and professional development purposes.



### 4.2.4 Number of opportunities identified, pursued and new contracts negotiated

Survey results indicate that the International Export Strategy has generated a considerable amount of new opportunities and leads for Atlantic-based artists and companies (at least 342 new opportunities identified). Buyers report slightly fewer new opportunities (at least 246), but this likely reflects the fact that few buyers were

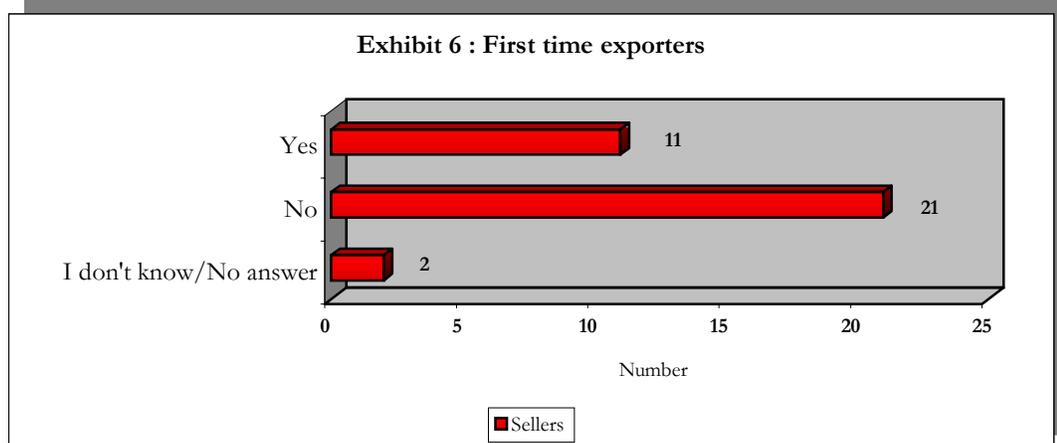


surveyed. A majority of the opportunities identified by sellers and buyers were pursued (302 and 174 respectively). When asked how many contracts were negotiated as a result of the new opportunities, numbers fell to 116 for sellers and 102 for buyers.

In any normal business undertaking, one cannot expect every possible opportunity to result in a contract. This said, although the International Export Strategy produced a noticeable amount of new opportunities among Atlantic-based artists and companies, in the end, only about one third of the opportunities identified by Atlantic-based artists and companies resulted in contracts. The ratio is slightly higher with buyers who are undoubtedly more experienced in international forums and more realistic about the prospects.

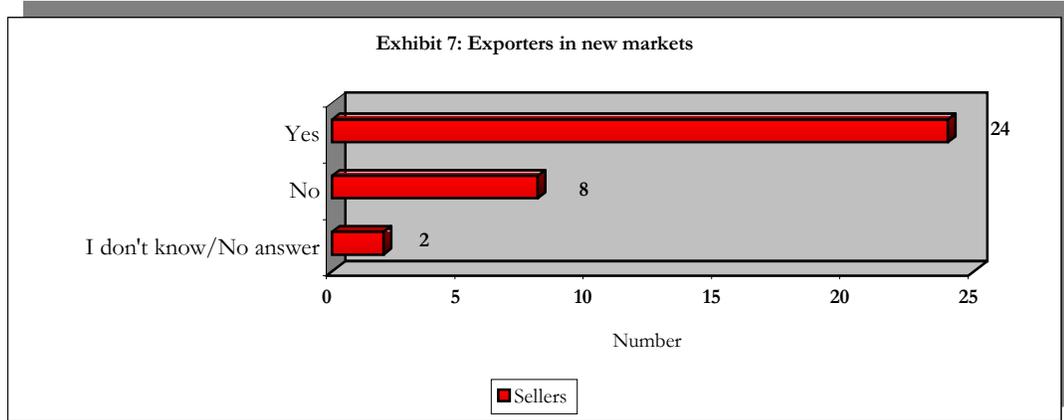
#### 4.2.5 New exporters and new markets

Of the Atlantic-based artists and companies who successfully negotiated new contracts in the past 2 years, at least 11 were first-time exporters.



Within the same group, at least 24 exported their product in a market not previously accessible to them.

Key informants are generally satisfied that the International Export Strategy is allowing Atlantic-based artists to export for the first time. Several respondents cite Duane Andrews, Blair Harvey, Mark Bragg and Jill Barber as examples of first-time exporters in the past two (2) years. However, several acknowledge that they did not track all first-time exporters. Consistent with earlier comments, several key informants say that artists would be more successful were they more diligent in following-up on ECMA-established leads.



Because of the cyclical nature of the music industry, direct sales for new exporters may not be reported immediately but may occur in the short and long term.

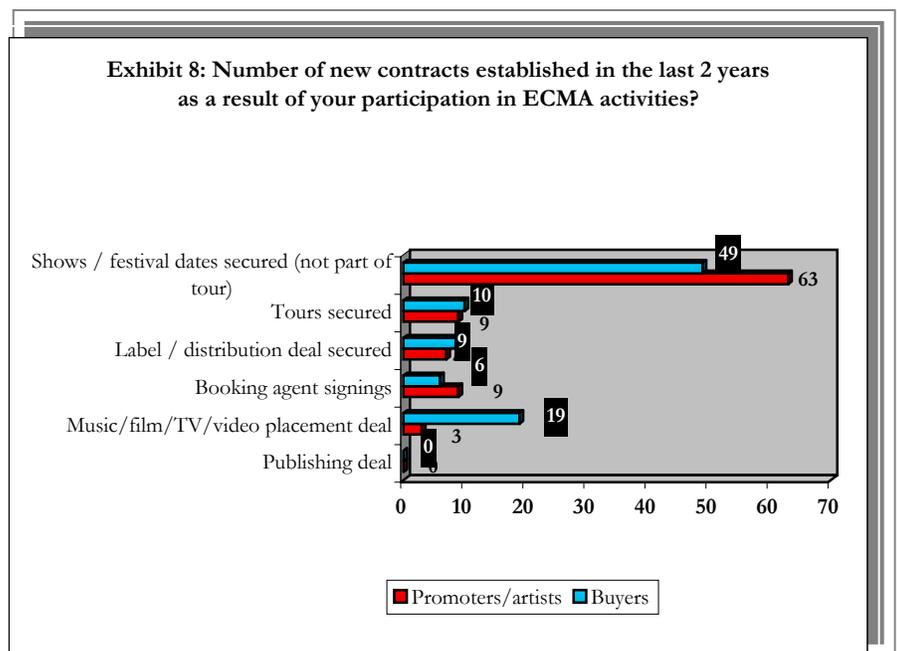
Key informants also generally perceive Atlantic-based artists and product promoters as being quite successful in expanding their markets. Several cite The Barra MacNeils as an example of a group that has been able to considerably widen its international audience.

#### 4.2.6 Number of new contracts established

Those who reported having successfully negotiated contracts were asked to provide more details about the quantity and quality of those contracts. For Atlantic-based artists and companies, contracts were primarily secured for shows and festival dates (at least 63), tours and booking agent signings (at least 9 each), followed by label and distribution deals (7), music/film/TV/video placement deals (3) and publishing deals (0).

The tours reportedly secured by Atlantic-based artists and companies included at least 134 dates, many of which in the US, the UK and in Germany.

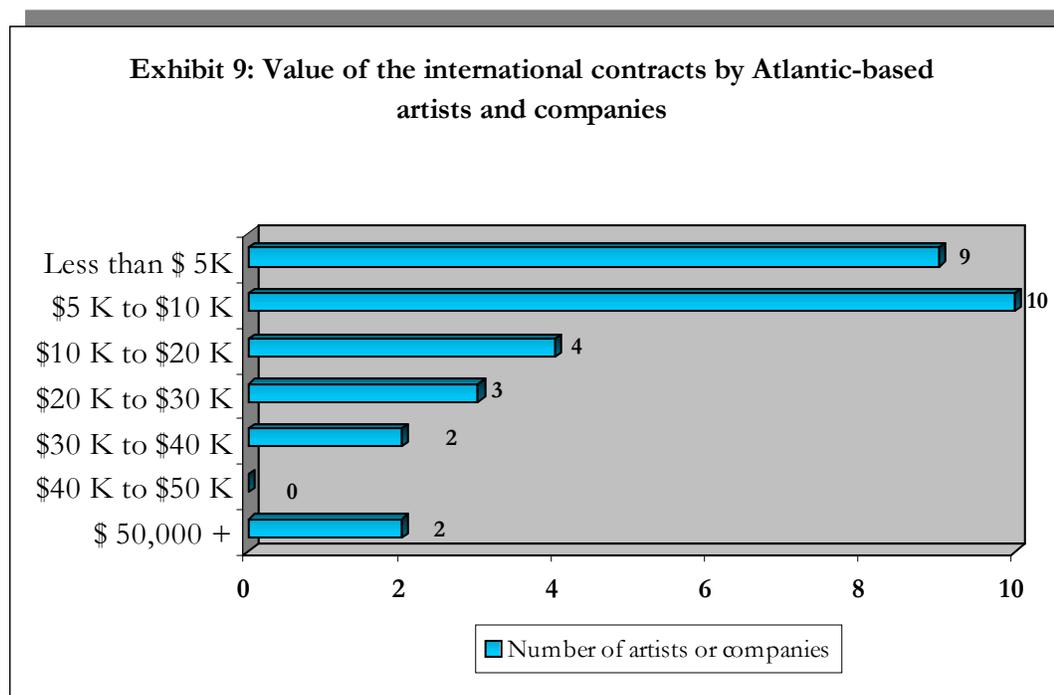
For buyers, contracts were primarily for shows and festival dates (at least 49), music/film/TV/video



placement deals (at least 19), tours secured (at least 10), followed by label and distribution deals (at least 9), booking agent signings (6) and publishing deals (0).

#### 4.2.7 Estimated total value of sales

Atlantic-based artists and companies who reported having successfully negotiated international contracts were asked to provide the estimated total value of those contracts. The value of contracts negotiated represents direct investment and purchase of product, services and intellectual properties. Exhibit 9 provides a detailed breakdown of the 30 responses obtained.



To establish the total value of sales for this group of respondents, we use the average within each range of answers and multiply it by the corresponding number<sup>10</sup>:

$$(\$2.5\text{K} \times 9) + (\$7.5 \text{ K} \times 10) + (\$15 \text{ K} \times 4) + (\$25 \text{ K} \times 3) + (\$35 \text{ K} \times 2) + (\$75,000 \times 2) = \mathbf{\$452,500}$$

Based on this calculation, a reasonable minimum is \$452,500 in sales. This figure is a reasonable minimum for at least 2 reasons. First, it does not include the results of approximately 22 Atlantic-based respondents who claim to have started, but not completed, their negotiations. It also excludes the results of another 22 Atlantic-based artists or companies who were not part of the survey sample. Assuming these 44 individuals are as successful as their colleagues, the total direct sales would be in the vicinity of \$1.1 million.

<sup>10</sup> For the \$50,000 category, we assume an average of \$75,000.

Using \$1.1 million as the estimated total in sales, and given the total public expenditure over two (2) years of \$538,089, the return on the dollar is estimated at \$2.04.

#### 4.3.8 Other relevant factors

Direct sales by Atlantic-based artists and companies represent expenditures paid to Atlantic Canadians and serve as a basic element of information to assess the economic impact of the International Export Strategy. However, to fully appreciate the impact of the Strategy, one must consider other factors. Although a detailed analysis of these factors falls outside the scope of this study, we highlight them here as considerations for the future.

First, the International Export Strategy directly affects economic activity in Atlantic Canada through wages, salaries and other expenditures that would not otherwise be paid. Salaries to ECMA staff, payments to contractual personnel for logistics and promotion, payment for facilities rentals, purchasing of food and beverages are all factors that contribute to the regional economy.

Second, the East Coast Music Awards, Festival and Conference, held every year in a different Atlantic city, attracts visitors primarily motivated by the event. Visitors spend mainly on transportation, lodging, meals and entertainment. According to ECMA estimates, attendees<sup>11</sup> inject between 813 000 \$ and 1.2 million dollars into local economies every year. What proportion of those amounts is truly incremental is unclear at this point. But arguably, it represents a significant amount.

Third, as the direct sales and other expenditures attributable to the International Export Strategy move through the provincial economies, they trigger additional rounds of spending, employment and output. This ripple effect, otherwise known as the *multiplier effect*, undoubtedly enhances the economic impact of the Strategy.

In addition, many artists and companies derive indirect sales from the Export Development Strategy. Although indirect sales are difficult to track, there is considerable anecdotal evidence suggesting that many acts and companies used the ECMA venues as a launch pad to grow their international careers.

Finally, in addition to the financial impacts of the International Export Strategy, one could consider the economic impacts associated with its social and cultural benefits.

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<sup>11</sup> Excludes official delegates.

## 5. Conclusions

This section of the report presents the conclusions of a formative evaluation of the East Coast Music Association's International Export Strategy for the period covering fiscal years 2005/06 and 2006/07. The conclusions are based on the evaluation's key findings.

### **Design and implementation**

This evaluation finds that the International Export Strategy is generally appropriately designed and implemented to meet the needs of Atlantic Canadian artists and businesses in their efforts to export in Canadian and international music markets.

For domestic events, the evidence suggests that the methods of recruiting delegates, of communicating before and during the events and matchmaking are mostly effective. However, there appears to be opportunities in working more closely with domestic festivals and buyers from across Canada.

The Strategy has been instrumental in helping ECMA market Atlantic-based artists and companies in international events. To optimize the benefits of these events, the evidence suggests that some fine-tuning may be required in the process used to recruit Atlantic delegates. The current method of finding matches for Atlantic-based artists at NAFA is working.

There is solid evidence suggesting that the export readiness training workshops are useful in meeting the needs of exporters and in helping them achieve their goals. In the future, the Strategy should consider an expansion of the workshop as well as the hiring of an international training coordinator.

### **Economic Impact**

The central role of the Strategy is to help create leads and opportunities for Atlantic-based artists and companies, and to that extent, the data shows the Strategy has had significant success. However, the evidence suggests Atlantic-based artists and companies need to gain more experience and perhaps more time, resources and expertise in delivering international business deals after having identified a lead or an opportunity.

The consulting team estimates the total direct sales resulting from the International Export Strategy at \$1.1 million. Given the total public expenditure over 2 years of \$538,089, the return on the dollar is estimated at \$2.04.

These estimates do not include other important factors such as the payment of wages, salaries and other expenditures that would not otherwise be paid, the spending by visitors attending the ECMA Conference, the ripple effect of this

spending and the social and cultural benefits of the Strategy. Nor do they include indirect sales, which can be significant in this industry.

## 6. Recommendations

Based on the findings and conclusions of this study, the consulting team formulates the following recommendations:

- Provide more market information and aftercare training to Atlantic-based artists and companies in an effort to foster stronger long-term business relationships in new export markets.
- Broaden the scope of domestic business development activities by working more closely with domestic festivals and buyers from across Canada
- Enhance capacity development and training by considering an expansion of the Export Readiness Training Workshops and the hiring of an international training coordinator.
- Continue to improve matchmaking during the ECMA International Program by producing a program guide with detailed biographies, photos, contact information on the delegates participating in the International Program and other relevant information.
- Continue to strive for a more coherent Music and Image Program management structure in collaboration with the Atlantic Film Festival, perhaps through a formal memorandum of understanding. The two sponsoring organization should also work closer together in pursuing joint funding opportunities.

\* \* \*

## Appendix A – Evaluation framework

EVALUATION QUESTION	SUCCESS INDICATOR	DATA COLLECTION METHOD
<b>Question 1</b>		
<p>Is the Strategy appropriately designed and implemented to meet the needs of Atlantic Canadian artists and businesses in their efforts to export in Canadian and International music markets?</p>	<p><b>General</b></p> <ul style="list-style-type: none"> <li>➤ Participant satisfaction with various aspects of programming (training, matching functions, etc..)</li> </ul> <p><b>In bound Trade Mission/ Event:</b></p> <ul style="list-style-type: none"> <li>➤ # ECMA delegates attending</li> <li>➤ # artists/ managers/ companies participating</li> <li>➤ # international delegates participating</li> <li>➤ # formal meetings</li> <li>➤ # delegates participating in one-on-one meetings</li> <li>➤ # artists/ managers/ companies participating in one-on-one meetings</li> <li>➤ # Of one-on-one meetings</li> </ul> <p><b>International Trade Missions:</b></p> <ul style="list-style-type: none"> <li>➤ # artists/ companies participating</li> <li>➤ # delegates visiting trade show booth</li> <li>➤ # showcasing artists</li> <li>➤ # showcase performances</li> <li>➤ # formal meetings</li> <li>➤ # professional development activities attended</li> <li>➤ # matchmaking meetings</li> <li>➤ # delegates recruited to ECMA event</li> <li>➤ # new partnerships developed</li> </ul> <p><b>Industry Export Training:</b></p> <ul style="list-style-type: none"> <li>➤ # training sessions</li> <li>➤ # artists/ managers/ companies participating</li> </ul>	<p>Document review Interviews</p>
<b>Question 2</b>		
<p>What is the economic impact of the Strategy?</p>	<ul style="list-style-type: none"> <li>➤ # new markets identified (artist/ companies)</li> <li>➤ # new exporters (artist/ companies)</li> <li>➤ # leads/ new contacts established</li> <li>➤ # success stories from trade missions</li> <li>➤ # shows/ tour (s) secured</li> <li>➤ # label / distribution deals secured</li> <li>➤ # booking agent signings</li> <li>➤ # music / film/ television/ video gaming placement deals</li> <li>➤ # publishing deals</li> <li>➤ total value of sales</li> </ul>	<p>Document review Survey</p>

## Appendix B – List of documents consulted

East Coast Music Association, Three year International Export Strategy 2005-2008, IBDA proposal, November 2005.

East Coast Music Association, International Export Strategy, IBDA Final Report - Year 1 (2005 – 2006), May 2006.

East Coast Music Association, International Export Strategy, IBDA Final Report - Year 2 (2006 – 2007), May 2007.

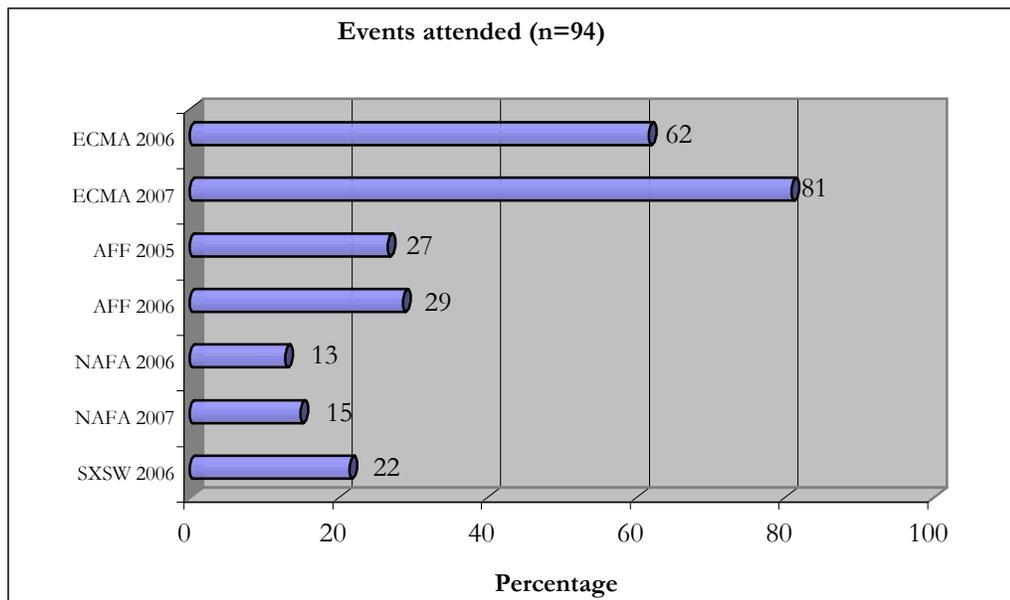
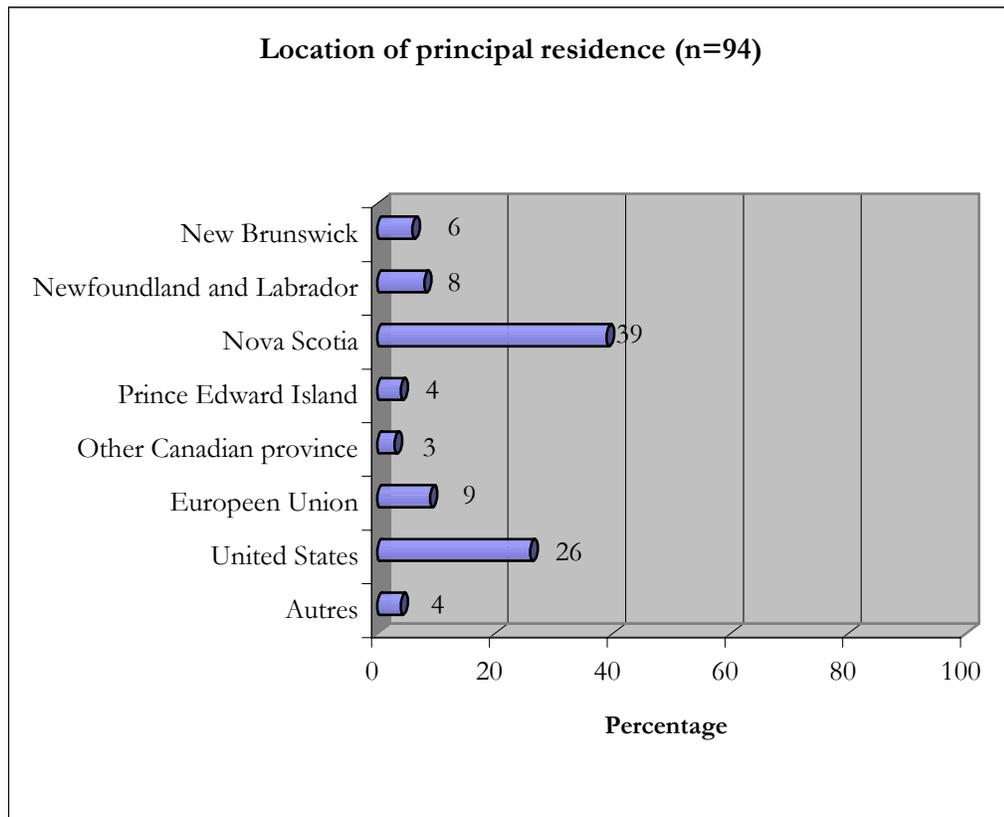
MacInnes Associates, Outcome Assessment, East Coast Music Awards and Conference International Program, 2003 & 2004, April 2005.

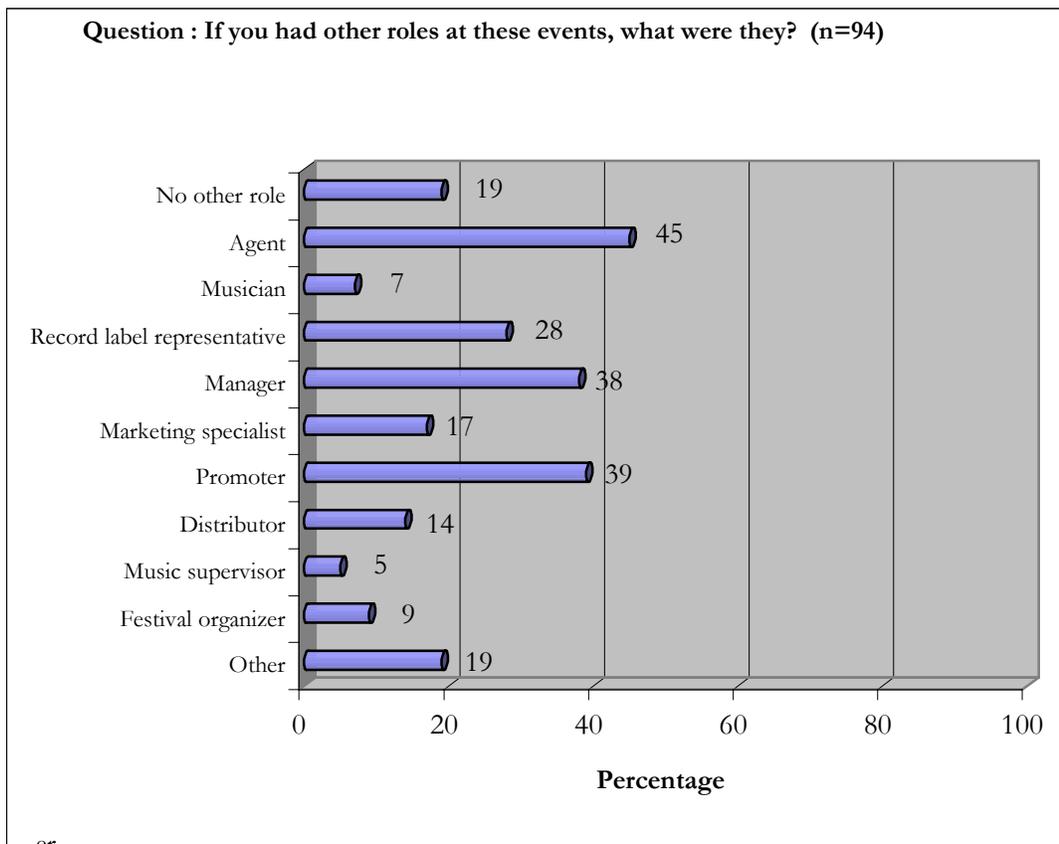
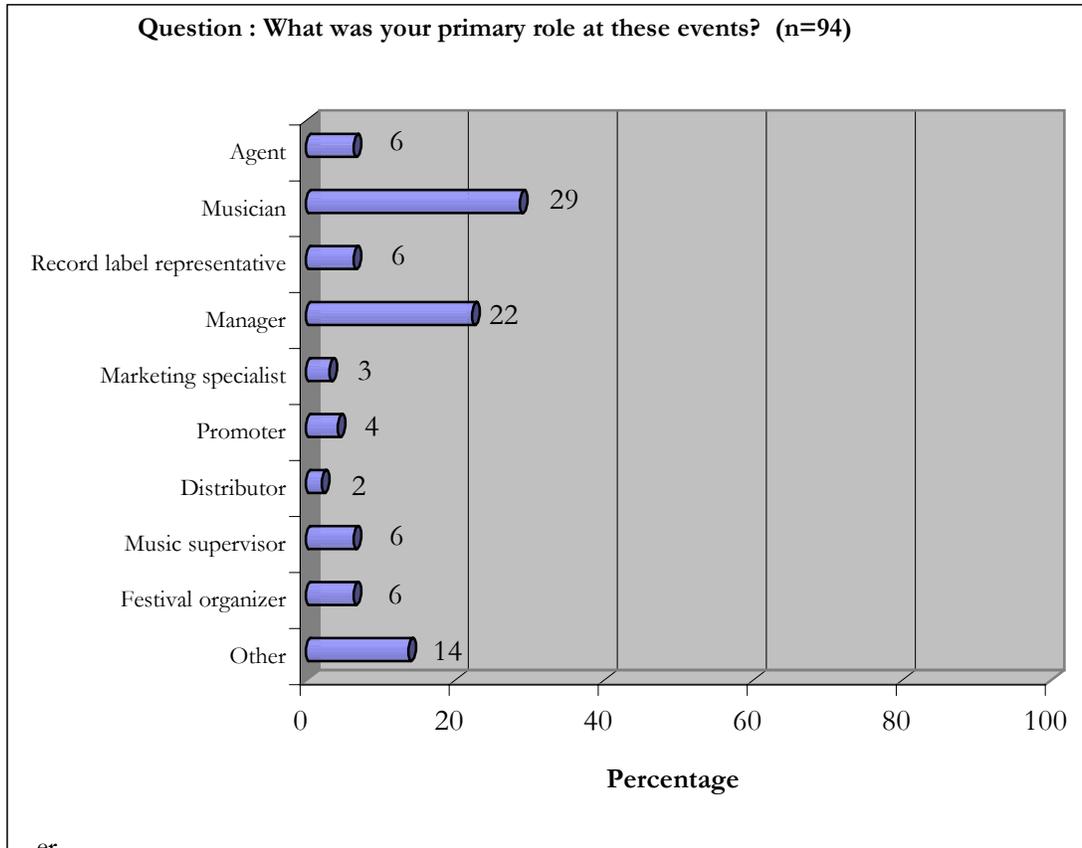
Consortia Development Group, Pan-Atlantic Cultural Export Initiatives Evaluation, April 2004.

## Appendix C – List of key informants

<p><b>Gregor Ash</b> Executive Director Atlantic Film Festival Halifax NS</p>	<p><b>Yolande Bourgeois</b> Interim Executive Director Music New Brunswick Moncton NB</p>
<p><b>Jeff Breithaupt</b> Cultural Affairs Officer Canadian Consulate General New York NY</p>	<p><b>Andrea Dawson Thomas</b> Operations Director Atlantic Film Festival Halifax NS</p>
<p><b>Randy Follett</b> Trade Commissioner Canadian Heritage Trade Routes NL St. John's NL</p>	<p><b>Anna Gibbs</b> Cultural &amp; Public Affairs Officer Canadian Embassy Washington DC</p>
<p><b>Gloria Gravel</b> Cultural Trade Commissioner Canadian Heritage Trade Routes NB Moncton NB</p>	<p><b>Gordon Lapp</b> Executive Director Music Nova Scotia Halifax NS</p>
<p><b>Rob Oakie</b> President Music PEI Charlottetown PEI</p>	<p><b>Denis Parker</b> Executive Director Music Newfoundland &amp; Labrador St. John's NL</p>
<p><b>Mickey Quase</b> Music Development Officer Depart. of Tourism, Culture &amp; Heritage Halifax NS</p>	<p><b>Ann Rosen</b> Business Development Officer Canadian Consulate General Chicago IL</p>
<p><b>Christine Sarkisian</b> Academic &amp; Cultural Affairs Officer Canadian Consulate General Boston MA</p>	<p><b>Andrew Thompson</b> Senior Public Affairs Officer Consulate of Canada San Francisco/Silicon Valley CA</p>

## Appendix D - Profile of survey participants





## Appendix E – Compendium of testimonials (success stories)

### Promoters of products or artists

“All the showcases were really good for us. It has helped up build up a following - we have gained a lot of fans as a result. The fact that the labels saw us. We are currently in negotiation with (label).”

“I made some great contacts for a festival in London, but am not yet booked. I will be playing in NYC as a result of a contact I made at ECMA, which is a great international showcasing opportunity.”

“I was aiming for the Milwaukee Irish Festival. We have not yet secured a spot there but we are still working on it and conversation continues. We've been invited to New Richmond with the promotion for the National Folk Fest in the US. We have had ongoing dates booked as a result of the international program. We get invited back to many festivals we perform at.”

“Nothing international came out of it for us, but we had success regionally and in Canada. (Band), the band I'm in, we ended up #1 on the East Coast Count down for 4 weeks and no other east coast artist had done that before. Our visibility has increased but as far as international buyers go, we are not yet well established enough to be export ready.”

“Breaking through with this UK agent who is currently working on a tour has been a success as well as establishing relationships with the embassies and consulates in the US.”

“The biggest result was the signing with a UK booking agent and to have a tour booked for November and two more additional UK tours planned for 2008. Our campaigns with both (artist) and (band) were very successful. Both their albums charted on the National College charts. We got them airplay on several hundred radio stations across the US - I consider that a success.”

“It was fabulous touching base with other territories and getting them excited about the product (band). It is the beginning of these relationships and it would not have been possible without the ECMA "one on ones".”

“The biggest thing was it increased my profile and visibility. I got an appearance on a national television show (Canada). I'm doing a small New England tour in September as a result of a delegate I connected with.”

“From a publicist perspective I have met quite a few people who I now maintain contact with, representatives of substantial magazines.”

“Making the connections and now having contacts for buyers in the New England market is our biggest success. We have a new CD coming out and I now have potential US buyers I will definitely be sending it out to. Gigs may result from that.”

“We did a licensing deal with (agent) in Australia. We have since released two CDs in Australia and have done two full tours - both successful. We did a licensing deal with (agent) in Japan for both (artist) and (artist), which were both supported by promotional trips.”

“Definitely my biggest success story would be having landed a UK booking agent. Securing him as an agent has opened up a huge window of opportunity for me in both the UK market and the European market.”

“Just the fact that people have seen me who wouldn't necessarily otherwise have seen me and heard my music. Also, although no money has yet been generated, I now have an agent in LA actively shopping my music to the film and television industries.”

“I was able to strengthen our relationship with (group). It was a chance to make face-to-face contact with him and build our relationship further.”

“There is a Canadian Focus night that is happening in New York City in August. One of my artists is currently being looked at to fill one of the performance slots for this night, but nothing has been finalized yet. The contact for this was made during ECMA.”

“We have an upcoming concert New England Celtic Arts. After we booked a show with (agent) he was able to get us a second show. We met (agent) for the first time at ECMA in Charlottetown.”

“I can't say that they are real success stories, but I do feel that relationships are now developing with some of the international delegates. I feel that I now have people in the US that I can call to help me get bookings.”

“The Milwaukee Irish Festival is important because once you do that festival it really opens some doors. We did that festival in August of 2006 as a result of ECMA.”

“We've been able to secure a UK agent and UK tour.”

“It (ECMA) has laid the groundwork for product - the music of artists I'm working with - for that product to be placed in film and television productions. There are a couple of music supervisors that I have laid the groundwork with and they are now waiting to hear some finished product from my studio.”

“Certainly, the gathering of contacts locally, nationally and internationally. It has been an opportunity to speak with people I need to be speaking with. Very little

happens as a result of the initial meeting, but it has been helpful to build the contact base both nationally and internationally.”

“I was nominated for ECMA awards. It has made me aware of their activities and what potential benefits there are to ECMA membership especially regarding the Music and Image program. There is an extensive knowledge among people in the organization and I've been able to tap into that, which has been terrific.”

“I got to meet 4 UK booking agents, which is something I'm definitely in the market for... it was a springboard for other meetings that I've now had in different places. A couple of festival promoters in the UK have contacted me to inquire when I will be in the UK.”

“A highlight was getting into the Stan Rogers Festival, although it is Canadian was a highlight. Making targeted contacts in the areas of publishing and festivals and some venue operators was positive. I am currently following up on these leads.”

“ECMA showcasing led to me being able to enter a new market in Germany with an extensive tour of the country in major club venues, showcasing as a support act to a very successful German band. Paired with this was a highly successful promotional campaign, which will be leveraged to move forward in the German market with future CD releases.”

“We are planning a US tour and UK tour for the fall. These deals are still being negotiated. What has been valuable is meeting the contacts, but it takes time to foster these relationships. These tours will be a direct result of our work at ECMA.”

“I think going to California and maybe the chance of going to Britain. Performing on the Awards show was really beneficial. People have come up to me during domestic tours who saw me on television and had such positive feedback.”

“I am in discussion with a German record label representative. They are looking at songs from my last album and some of my new songs for inclusion on a German release of my music. No final contract has been signed but negotiations are on going.”

“The connections with people and the on-going talks. The relationships are being established and there are on-going talks on a number of levels although no actual contracts have been finalized at this point. Overall, I find it is a very positive program even though we don't have any success stories yet.”

“In an ECMA, one-on-one meeting with an international delegate resulting in a high profile, high paying theatre booking for both the (group) and (individual artist). The venue was Thalian Hall. I had very good one-on-one meetings in 2007 with another international delegate from the Milwaukee Irish Fest resulting in a high profile, well paying performance at the 2007 festival.”

## Buyers

“The biggest one would have to be (band name). They have the talent, the right attitude and the right management. We have a promotional tour organized, which will not make any money initially but will give them the opportunity to be seen by the right people in the UK, in terms of publicity. The idea being they will make the most of that opportunity and get known in this market so they can come back and do a tour for profit.”

“I am constantly looking for composers/musicians for feature films, television and documentaries I direct and produce. At the AFF/ECMA event I was exposed to East Coast talent I had not heard of before. I also participated in a panel to talk about how the musicians can get into film/television.”

“Success stories are still in the making. I discovered several artists that could work very well in film and television projects that I never would have been exposed to.”

“I particularly think that (artist) has lots of potential for the blues festival circuit in the UK and that is what I'm pursuing. I also think (artist) has immense potential for breaking into the wider market and I'm encouraging people to listen to him and get his music out there.”

“We brought 8 east coast bands over to Ireland for our festival Hard Working Class Heroes. These bands were all funded by their regional MIA's. They were not actually paid performance fees by the festival but their costs were covered and many got other gigs while they were here but I have no way of knowing what the financial compensation would have been for those gigs. In terms of success I would say the fact that people here are still talking about (bands) as a definite success.”

“There are things that are happening, more on the record label side that are very promising and that I know are going to lead to some really cool opportunities for east coast artists.”

“I guess one success would be the association with other Irish festival organizers and our discussion and now implementation of the US Irish/Celtic Festival promoters conference which will be held in Halifax and Cape Breton in October 2007. ECMA deserves a lot of thanks for getting us all together. That alone is a big success story.”

“One of the reasons I came this year was to lay the groundwork for an upcoming showcase in the US. The idea being to promote an Atlantic Canadian showcase at the 2009 Milwaukee Irish Fest. As a result of these plans there are a number of people from ACOA, ECMA, etc. coming to the festival this year (2008) in addition to the regular Nova Scotia contingent that attends. Potentially we will be looking at anywhere between 8-9 artists from Atlantic Canada performing in the showcase in 2009. These artists will all be paid to perform and have other costs covered, it is not merely a promotional showcase.”

“I saw a lot of things I was interested in and that I never saw before. Unfortunately I was not able to successfully complete any deals with any of the bands I was originally interested in.”

“I booked two artists directly from that conference for appearances at Thalian Hall in North Carolina and have heavily promoted them to other venues in North Carolina.”

“Our organization and our affiliate organizations have worked with (group) for many years and in 2005 they were involved in a show in Virginia that I understand did not go over very well and our producers were loathe to work with them again not knowing how they had evolved. I saw them in Charlottetown in 2006 and was satisfied that whatever issues had caused that show to not be successful had been solved. We worked with them again and produced a very successful show.”

“One success story is in the process right now. As a result of ECMA in Charlottetown (artist) will be performing at our 40th Anniversary concert. Another performed for us last year. I learned a lot more about the music of Atlantic Canada and got a better appreciation of artist development in Atlantic Canada. I think that is useful both to agents and promoters in the US. My role is more one of strengthening relationships between artists from Atlantic Canada and presenters in the Western US.”

“I was able to locate two artists interested in distribution as well as a couple of artists interested in performing who are solid for this coming fall.”

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