

music NOVA SCOTIA

Board of Directors Annual Report 2013-2014



prepared by
SCOTT LONG
Executive Director, Music Nova Scotia
2169 Gottingen Street
Halifax, Nova Scotia, Canada, B3K 3B5
+1-902-423-6271 ext. 101
scott@musicnovascotia.ca

Table of Contents

MEMBERSHIP SERVICES	7
MEMBERSHIP REPORT	10
MEMBER TRAINING	16
INTERNATIONAL BUSINESS DEVELOPMENT	19
TECHNOLOGY	35
MOLSON CANADIAN NOVA SCOTIA MUSIC WEEK 2013	41
EXPORT DEVELOPMENT PROGRAM FOR MUSIC	50
BRINGIN' IT HOME	71
REPORT CONTRIBUTORS	79
FINANCIAL STATEMENTS	80



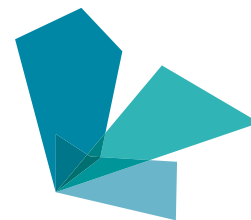
Acknowledgements

The Board of Directors of Music Nova Scotia wishes to acknowledge the contributions of our respected government, industry and corporate partners. Without their support our work would not be possible.

Acadia Broadcasting Limited (CKBW and Hank FM)
Atlantic Canada Opportunities Agency (ACOA)
African Nova Scotian Music Association (ANSMA)
Canadian Council of Music Industry Associations (CCMIA)
Canadian Independent Music Association (CIMA)
Cape Breton Music Industry Cooperative (CBMIC)
Cape Breton Regional Municipality (CBRM)
Cape Breton University and The Shannon School of Business (CBU)
Casino Nova Scotia
Delta Hotel and Resorts
East Coast Music Association (ECMA)
Employment Nova Scotia
FéCANE
Film and Creative Industries Nova Scotia
Foundation Assisting Canadian Talent on Recordings (FACTOR)
Halifax Pop Explosion Association
HFX Broadcasting Inc. and Evanov (Live 105)
Holiday Inn Sydney
Marcato Digital
Molson Coors Canada
Music Managers Forum Canada
Nova Scotia Department of Economic and Rural Development and Tourism
Nova Scotia Department of Communities, Culture and Heritage
Rogers (92.9 Jack FM and News 95.7)
SOCAN Foundation
The Cape Breton Post

The Board of Directors of Music Nova Scotia also wishes to thank all of our artists, industry professionals and volunteers who have contributed their time and expertise to the association throughout the year.

Major Partners:



FILM & CREATIVE
INDUSTRIES
NOVA SCOTIA

Board of Directors 2013-2014

Terms end June 30th of year shown.

Executive

Brian Doherty – President (2015)
902-471-4889
brian@evansanddoherty.com

Bill Appleby – First Vice President (2015)
902-565-7065
bappleby@ns.sympatico.ca

Mike Campbell – Second Vice President (2015)
902-499-3284
mscampbell@ns.sympatico.ca

Jamie Robinson – Third Vice President (2014)
902-499-1689
jrproductions@gmail.com

Kimberly Sinclair – Secretary (2015)
902-354-4363
Kimberly@spincount.com

Andrea Thomas – Treasurer (2014)
902-830-7394
andreadawsonthomas@gmail.com

Directors

Christine Buiteman (2014)
Ian McKinnon (2015)
Jason Michael MacIsaac (2014)
Jonny Stevens (2014)
Josh Hogan (2014)
Kris McCann (2014)
Krista Keough (2014)
Tiffany Spencer (2015)
Troy Arseneault (2015)

Legal Advisor

Brian Awad

Life Long Director

Gerry Boudreau

Music Nova Scotia Staff 2013-2014

Scott Long

Executive Director
(902) 423-6271 ext. 101
scott@musicnovascotia.ca

Serge Samson

Events and Member Training Manager
(902) 423-4153
serge@musicnovascotia.ca

Lisa Stitt

Member Relations/Operations Manager
(902) 423-0291
lisa@musicnovascotia.ca

Laura Simpson

Funding Program Officer
(902) 423-5715
laura@musicnovascotia.ca

Sean MacGillivray

Technical Producer
(902) 423-6271 ext. 105
sean@musicnovascotia.ca

Jeffrey Lawton

Marketing Coordinator
(902) 423-6271 ext. 108
jeff@musicnovascotia.ca

Josh Hogan

Festival Coordinator
(902) 423-6271 ext. 107
josh@musicnovascotia.ca

Alanna Swinemar

Conference Coordinator
(902) 423 6271 ext. 109
alanna@tmusicnovascotia.ca

Heather Doran

NSMW 2013 Festival Coordinator

Dale Boudreau

NSMW 2013 Production Coordinator

Bethany Fulde

NSMW 2013 Marketing Coordinator

President's Message

It has once again been my pleasure to serve as President of Music Nova Scotia this past year. On behalf of the Board of Directors, I want to first thank and congratulate our Executive Director, Scott Long and his staff, not only for the tremendous work that they have undertaken and accomplished last year, but also for the great effort in transitioning from our former office space on Spring Garden Road to our brand new facility on Gottingen Street. To the Board of Directors I say a big thank you for your insight and guidance and for the many hours you give to this organization.

As the creative economy emerges as one of the most important parts of the global economy, Music Nova Scotia continues its commitment to ensure that the music industry is a successful contributor to economic development in the province. Here are some of the significant highlights from last year and may I take this opportunity to wish you much success in the year ahead.

International Business Development

Following the recommendations set out in the Music Nova Scotia Export Strategy, released in March 2013, Music Nova Scotia continues to increase its role as the primary music export office in the province. Out-bound trade missions included The Great Escape Festival (UK), Milwaukee Irish Festival (USA), Reeperbahn Festival (Germany) and a South American market research mission to Santiago, Chile. The NSMW International Buyers Program featured an international Spotlight on the Nordic Region and 20 music buyers attended from Denmark, Finland, Iceland, Norway and Sweden.

In total, Music Nova Scotia and our funding partners invested \$432,000 in international business development activity during the fiscal year. This will result in a three-year return of an estimated \$774,000 for our members. This is an annualized return rate of 22% over the next three years.

Office Relocation

Music Nova Scotia relocated our offices during the fiscal year to 2169 Gottingen Street. We now occupy an eco-green constructed building with energy efficiencies not previously seen in Nova Scotia and share the space with our good friends and industry partners Halifax Pop Explosion. Music Nova Scotia, along with our funding partners, made an investment of \$156,000.00 in leasehold improvements providing major enhancements to member services and securing a long-term home for the association. The street front location on Gottingen Street provides new public exposure for the association in one of the Halifax's most culturally diverse and emerging neighborhoods.

Nova Scotia Music Week (NSMW)

In keeping with the mandate to make NSMW a provincial event, the 16th annual NSMW was held in Sydney, Cape Breton for the first time in the history of the event. Music Nova Scotia would like to thank the local host committee chair Darren Gallop and his team which included 135 volunteers for assisting us in executing the largest and most successful edition of NSMW to date.

Highlights included an export focus on the Nordic Region and an international buyers program that saw over 40 delegates from nine countries attend the event, artist revenue generation of over \$452,000 and a total economic impact of \$2 million for the province of Nova Scotia.

Casino Nova Scotia and a focus on emerging artists from Nova Scotia

Music Nova Scotia and Casino Nova Scotia entered a third year of partnership to produce Free Music Fridays, a show that provides our membership with opportunities for paid performances in a professional venue setting. Music Nova Scotia and Casino Nova Scotia also expanded their partnership through the development of the Casino Nova Scotia Artist in Residence Program. This program provides an emerging artist from Nova Scotia a grant of \$20,000 to help build a career as a professional musician. Music Nova Scotia will administer the program in the current fiscal year.

Private Radio Broadcasters Support and Public Funders

Music Nova Scotia's work to develop and grow the music industry in the province would not be possible without the financial assistance of our partners both private and public.

Music Nova Scotia would like to send out a special acknowledgement to our private radio broadcasters who provide generous financial support for our activities and projects. Thank you to Acadia Broadcasting (CKBW & Hank FM), Evanov (Live 105) and Rogers (92.9 Jack FM and News 95.7).

Also, our major public funding partners also deserve special recognition. Music Nova Scotia would like to thank ACOA, FACTOR, Film and Creative Industries Nova Scotia, and the Nova Scotia Department of Communities, Culture and Heritage.

Revenue Generated by Music Nova Scotia Activities

Perhaps our most important result for the year is the revenue our activity will generate for those working in the music industry in the province. Music Nova Scotia's combined project and operational activity in the 2014 fiscal year will generate over \$1.5 million in revenue for those working in the Nova Scotian music industry over the next three years.

A handwritten signature in black ink, appearing to read 'B. Doherty'.

Brian Doherty

MEMBERSHIP SERVICES



With such opportunities as one-on-one consultations, educational workshops, regional, national and international showcase opportunities, a business resources centre, and unlimited networking opportunities, it's no wonder Music Nova Scotia is the largest nonprofit music industry association in Canada. Our current membership boasts regional and national Nova Scotian songwriters, musicians, agents, managers, promoters, distributors, record retailers, record companies, studios, radio stations, associations, lawyers, graphic designers, accountants and more.

Membership Training & Funding

Music Nova Scotia creates and supports projects that help stimulate growth and develop sustainable careers in the music industry. We have a wealth of information to share with our members, whether it's through the staff, The Ardenne Resource Centre or our website <http://www.musicnovascotia.ca>.

Music Nova Scotia has a number of workshops and seminars each year and also provides consultations on a variety of music business topics. We tailor the needs of our members to industry realities. Notices of these workshops and seminars are sent through email, social media and posted to our website.

Members are welcome to book consultations with our staff to help career-building. Lisa Stitt is available to discuss issues regarding communications/publicity/media relations. Serge Samson is available to discuss how to bring your music to the next level, whether it is touring, creating an album or promoting yourself. Laura Simpson is available to discuss funding issues, especially those concerning the Export Development Program that is administered through Music Nova Scotia on behalf of the Province of Nova Scotia.

Laura Simpson is also FACTOR's Regional Education Coordinator at Music Nova Scotia. Members may book a consultation with her to review FACTOR funding applications. All of the funding programs can be found at <http://www.factor.ca> under 'Programs'.

Communication

Music Nova Scotia keeps its members up to date on a variety of music industry topics through daily email newsletters, social media, website updates, blogs and video blogs. Music Nova Scotia provides members with an internet presence through online profiles devoted to each and every member, comprised of a photo, a biography, show dates, streaming music player, news, and embedded video.

Members also have access to our daily newsletter. This allows artists to promote their music, events, band and/or organization to over 2,000 members, industry professionals and media throughout Nova Scotia and the rest of Canada.

Lobbying and Promoting

Music Nova Scotia acts on behalf of the Nova Scotia music industry regionally, nationally and internationally, both to government and other music industry representation. Music Nova Scotia promotes Nova Scotian music at major music conferences and festivals such as Canadian Music Week, The Great Escape Festival and Conference (UK), Reeperbahn Festival (Germany), SXSW, East Coast Music Awards, and also organizes the Nova Scotia Music Week International and Domestic Buyers Program.

Board of Directors and Committees

The Music Nova Scotia Board of Directors holds monthly meetings and shapes the direction of the association on behalf of its members. Music Nova Scotia holds elections every year for spots on the board. Committees work on specific areas for the association, including funding/sponsorship, events, membership and education.

Voting

Your membership entitles you to vote! One vote is given per individual or band membership and two votes per non-profit or corporate membership. The individual who signed up for the membership will be automatically considered the first voting member, unless otherwise stated. The voting members MUST be part of the band/group/association membership.

We encourage our membership to attend and vote at our Annual General Meeting, held every June. This is where members have their say and can shape the path of Music Nova Scotia.

We also encourage members to attend and vote for Nova Scotia Music Week, a celebration of our provincial music industry, held every November. The more votes received for our awards show, the more reflective the results will be of our music scene.

Networking and Working in Our Space

Our office is your office. Use our computers (PC/ 3 Macs), or bring your own and connect to our wireless internet. We have a colour printer/copier, fax and scanner. If you want to copy posters for gigs, black and white copies are free (up to 50 copies) and colour copies are only \$0.50.

Many calls come into the office looking for bands, promoters, agents etc. Being a member of Music Nova Scotia may put money in your pocket. It is the policy of Music Nova Scotia to search our membership database first for business referrals.

The Music Nova Scotia office is the meeting place for artists and industry alike, many success stories have come out of just having a presence at the office.

Performing

Music Nova Scotia showcases are held throughout the year around the world. We have showcased Nova Scotian artists everywhere from a navy ship in Ireland to the Vancouver Winter Olympics. Opportunities to showcase are posted through email, social media and on our website. As a member, you can apply for these opportunities. These advertised showcasing opportunities are juried by your peers and/or festival bookers, who are chosen to be objective and knowledgeable.

Music Nova Scotia has partnered with Casino Nova Scotia to present Free Music Fridays. Each week bands are booked at the Harbourfront Lounge, each one representing different stages in development.

The goal for Free Music Fridays is to celebrate and promote local music while giving these acts the opportunity to build up their fanbase, take advantage of a great stage, and play their hearts out to the Friday crowd.

Discounts

Music Nova Scotia has negotiated a variety of discounts on products and services for its membership. A Music Nova Scotia membership can save you money when planning your tour or when purchasing everyday goods and services. These discounts are listed under Resources on our website.

Healthcare

Music Nova Scotia, in partnership with Theriault Financial Inc, (Employee Benefit Specialists) has put together a wonderful health plan for members only through Manulife Financial. Theriault Financial is a locally owned business specializing in health plans for businesses and individuals since 1970. They have arranged 8 programs to choose from ranging from simple dental coverage to complete health, drug, and dental plans - and to top it all off - collect AirMiles while paying your premium!

As you can see, Music Nova Scotia is actively developing the music industry from grassroots education to international partnerships. All of these initiatives are a result of our members engaging with the office and informing us of their needs.

MEMBERSHIP REPORT



	Mar-12		Mar-13		Mar-14	
Membership by Genre						
	#	%	#	%	#	%
Gospel	7	0.6%	6	0.4%	20	1.58%
Adult Contemporary	27	2.1%	41	3.0%	76	6.13%
Alternative	104	8.2%	88	6.5%	91	7.34%
Children's	9	0.7%	7	0.5%	14	1.12%
Classical	10	0.8%	15	1.1%	30	2.42%
Country	36	2.8%	43	3.2%	89	7.16%
Electronic	13	1.0%	22	1.6%	42	3.35%
Folk	198	15.6%	229	16.8%	186	14.96%
Jazz	70	5.5%	63	4.6%	43	3.44%
Pop	51	4.0%	46	3.4%	140	11.25%
Rock	411	32.4%	379	27.8%	196	15.71%
Urban (Rap/Hiphop/R&B)	40	3.2%	63	4.6%	104	8.36%
World (African/Celtic/Reggae)	16	1.3%	27	2.0%	70	5.58%
Other (Punk/Bluegrass/Blues/Metal)	277	21.8%	333	24.4%	142	11.60%
TOTAL	1269		1362		1243	
Membership by Classification						
Artist	1019	80.3%	1117	82.0%	813	65.36%
Company	156	12.3%	167	12.3%	n/a	n/a
Venue	19	1.5%	19	1.4%	27	2.16%
Media	11	0.9%	14	1.0%	19	1.52%
Other	64	5.0%	45	3.3%	384	30.96%
TOTAL	1269		1362		1243	
Membership by Region						
Out of Province	41	3.2%	42	3.1%	28	2.22%
Annapolis Valley	42	2.9%	27	2.0%	31	2.52%
Cape Breton	82	6.5%	102	7.5%	103	8.30%
Eastern Shore	16	1.3%	26	1.9%	17	1.33%
Fundy Shore	37	2.9%	38	2.8%	42	3.41%
Halifax-Dartmouth	885	69.7%	971	71.3%	895	72.00%
Northumberland Strait	76	6.0%	60	4.4%	46	3.70%
South Shore	90	7.1%	96	7.0%	81	6.52%
TOTAL	1269		1362		1243	
Membership Type						
Corporate	92	7.2%	77	5.7%	55	4.42%
Non-Profit	61	4.8%	70	5.1%	56	4.5%
Band	709	55.9%	753	55.3%	652	52.45%
Individual	324	25.5%	348	25.6%	368	29.6%
Student	83	6.5%	80	5.9%	51	4.1%
Small Business	0	0.0%	34	2.5%	59	4.74%
Venue	n/a	n/a	n/a	n/a	2	0.16%
TOTAL	1269		1362		1243	

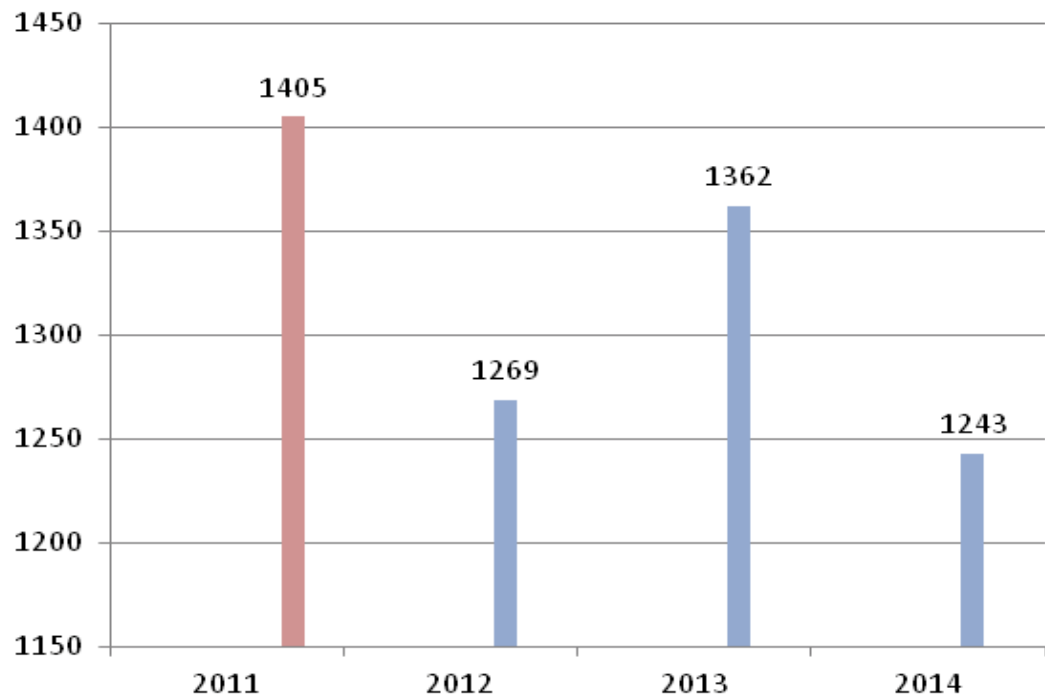
Membership Report Analysis

With 1243 individual members, Music Nova Scotia currently has the highest music industry association membership in Canada.

Total Members

March 2011	1405
March 2012	1269
March 2013	1362
March 2014	1243

Total Membership



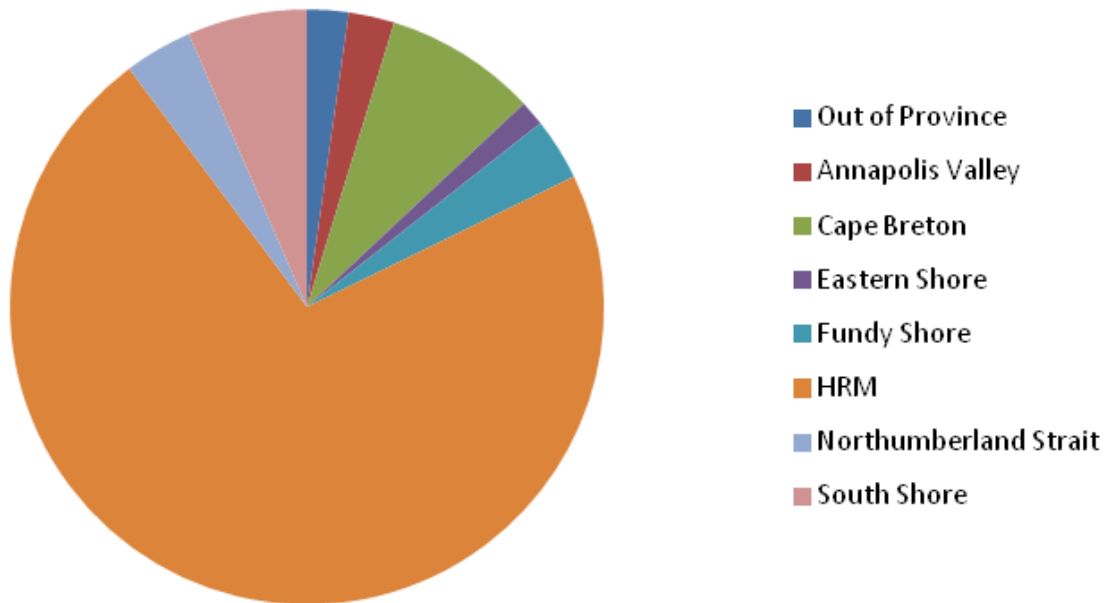
Membership by Region

Most members come from the heaviest populated region, Halifax Regional Municipality. The second highest regional draw is the Cape Breton, followed by the South Shore. Music Nova Scotia is continuously trying to attract members from all regions of the province.

Memberships by Region 2014

Out of Province	28
Annapolis Valley	31
Cape Breton	103
Eastern Shore	17
Fundy Shore	42
Halifax-Dartmouth	895
Northumberland Strait	46
South Shore	81
TOTAL	1243

Membership by Region



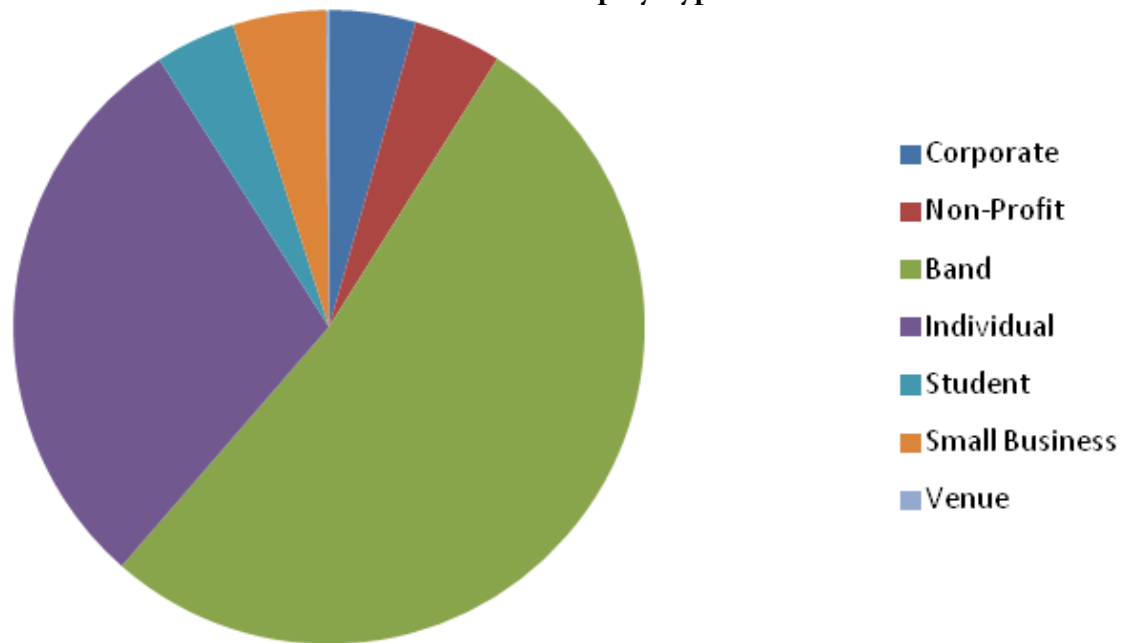
Membership Types

Music Nova Scotia implemented two new membership types in 2012, a small business membership (three employees or less) and a venue membership. These have the same benefits as a band or individual membership but better capture the nature of the business or establishment.

Membership Types 2014

Corporate	55
Non-Profit	56
Band	652
Individual	368
Student	51
Small Business	59
Venue	2
TOTAL	1243

Membership by Type



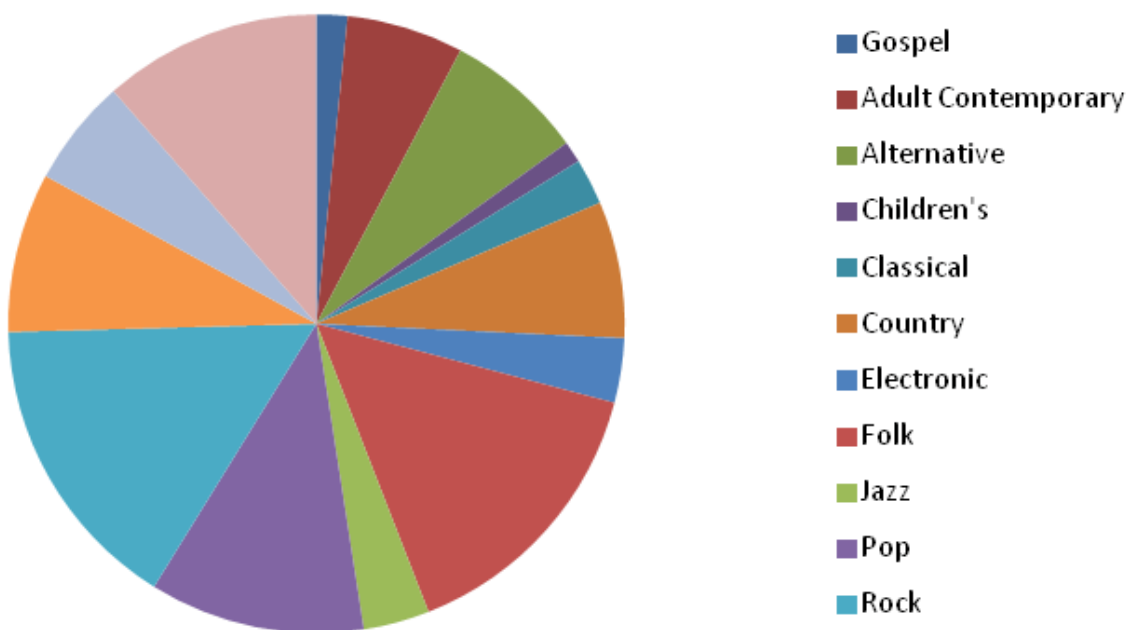
Memberships by Genre

Most artist members classify themselves in the Rock category, followed by Folk. Other memberships include businesses,venues, and any genre not included.

Membership by Genre 2014

Gospel	20
Adult Contemporary	76
Alternative	91
Children's	14
Classical	30
Country	89
Electronic	42
Folk	186
Jazz	43
Pop	140
Rock	196
Urban	104
World	70
Other	142
TOTAL	1243

Membership by Genre



MEMBER TRAINING



Member Training services at Music Nova Scotia consist of four strategic components:

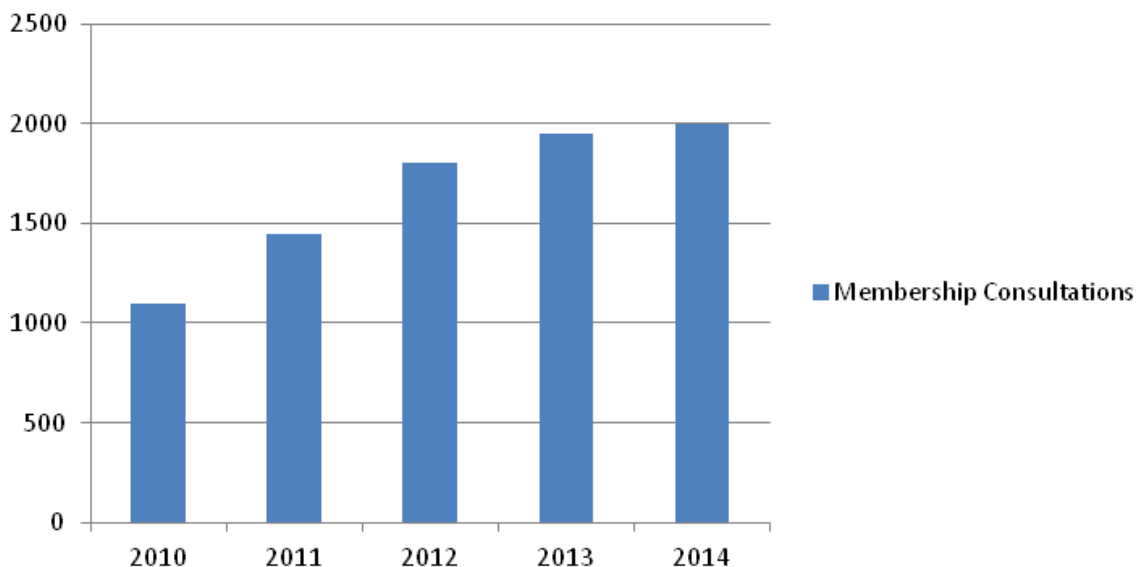
Consultations

Ardenne Resource Centre (including the member-only online training portal at www.musicnovascotia.ca)

Seminars and Workshops (including live streaming)

NSMW conference workshops, seminars, roundtables, and keynotes

Consultations



One-on-one consultations make up a large part of the member training services provided by Music Nova Scotia. Whether our members require assistance with funding information, grant-writing, career development advice, marketing plan development and execution, or information about how to break into the local live music scene, the Music Nova Scotia staff is there to provide information that helps meet the unique challenges posed by the music industry. Members are encouraged to call and set up meetings with our staff, and an increasing number are requesting recurring meetings in order to help stay on track with career goals and to ensure progress throughout the life cycles of album release campaigns or marketing initiatives. The demand for this service continues to grow exponentially each year, with new members making up a significant portion of that demographic.

The Ardenne Resource Centre (ARC)

Centrally located in the Music Nova Scotia office, The ARC is a career and business service centre, library and archive that provides facilities, equipment, resources and professional services to Music Nova Scotia members. The center includes three computer workstations, a resource library with over 500 industry related books and trade magazines, a physical and digital archived library of music from Nova Scotia artists, and a lounge with a small meeting room for private meetings and consultations with Music Nova Scotia staff.

Since opening, the ARC has quickly become one of the most comprehensive industry tools of its kind in Atlantic Canada. The center continues to average over 10 visitors a day, and members have used the facility for everything from printing posters to writing successful grant applications.

The goal of the ARC is to increase the business skills of our membership, ensure our members have access to office equipment and meeting space, and to improve our members' skills and knowledge through the resource library. Music Nova Scotia keeps note of all artists and industry professionals who utilize the ARC and its resources. We have made digital information available to all members who cannot access the ARC due to the region they live in and continue to further increase the online training information to provide access for all members.

We have achieved great results from our investment in the ARC as we can see our overall membership continue to grow not only in numbers but also in knowledge and industry preparedness. Much of this growth is attributable to having access to information and resources which help further their careers.

Music Nova Scotia also continues to utilize our strong influence within social media networks such as Facebook and Twitter as delivery platforms for our training resources. Social media allows us to engage our membership in an interconnected and social manner. We can post articles and share educational resources and materials throughout these networks to our membership at large. Sourced from various authoritative educators from around the world, these resources act as daily and weekly educational tips. They keep Music Nova Scotia's profile front-of-mind for our members and solidify our status as a forward-thinking organization, utilizing the newest technologies to deliver our services.

Workshops and seminars

Member Training seminars and workshops give Music Nova Scotia members the opportunity to learn new information, develop critical skills, and engage and network with a wide variety of professionals and experts from various sectors of the music industry and related business fields. Feedback from our members continues to be very positive, with many citing these seminars as helpful in furthering their skills and understanding of these areas of the entertainment industry.

Due to a change in office space location, and dearth of available space in the temporary office over the past year, no Training Workshops were presented during the 2013 year.

Nova Scotia Music Week 'Mind Over Music' Conference 2013

The NSMW Mind Over Music (#MOM2013) Conference brought together top executives in music, broadcasting, multimedia, marketing and technology to examine and discuss the music industry. Industry professionals from Denmark, Finland, Iceland, Norway, Sweden, Germany, Austria, the UK and across North America gathered to discuss our business of music.

The conference offered a series of speed meetings, presentations, panels, workshops, round tables, interviews, pitch sessions, mixers and keynote speakers. Four specific conference tracks were presented:

Export Training - Presented by Cape Breton Music Industry Cooperative
Navigating Nashville - Presented by Canadian Country Music Association
Domestic Buyers Summit - Presented by Bringin' it Home
Business Academy - Presented by Canadian Independent Music Association

32 international delegates from Iceland, Norway, Sweden, Finland, Denmark, Germany, the United Kingdom, and the United States were brought in to share their expertise and knowledge with our members. A keynote interview with Grammy award winning songwriter Gordie Sampson as well as the conference's keynote address by former Pink Floyd manager Peter Jenner were highlights of the 2 full days of training and education seminars.

Looking Ahead

2014 will see the return of our monthly training seminar series, as we utilize the new Music Nova Scotia office space. Work will continue on expanding our online library of training materials (revised and expanded in 2013). We are also currently researching and cataloguing databases of industry professionals and companies operating in regional, national and international markets; these will be made available to the membership through the online training portal. Member Training services will continue to provide the resources and skills training necessary for both emerging and export ready/exporting artists to achieve their goals.

INTERNATIONAL BUSINESS DEVELOPMENT

CASSIE AND MAGGIE



Project Details

a) The Great Escape Festival

Music Nova Scotia members A.A. Wallace, Cousins and Mo Kenney travelled to London and Brighton, UK (May 16-18, 2013) to execute a Nova Scotia showcase and marketing focus in conjunction with The Great Escape Festival and Conference. Music Nova Scotia worked in partnership with the festival organizers and the Canadian Independent Music Association (CIMA) to produce an outbound industry showcase that featured Nova Scotia as a part of the larger “Canada House” programming.

Showcasing Stage - Attendance – 750

In partnership with The Great Escape and CIMA, Music Nova Scotia assisted in the production of the Nova Scotia stage at “Canada House” during the event. Music Nova Scotia staff worked to ensure all logistics surrounding production were advanced and that a high level of production value was maintained throughout the presentation of showcases.

Music Nova Scotia also worked to promote the stage by producing and distributing collateral to promote the artists and by encouraging buyers attending the festival to attend Nova Scotian performances. Music Nova Scotia staff arrived in London two days prior to the event to promote the showcase to music industry professionals that were attending the conference.

The Nova Scotia showcase was held on Friday, May 17 from 12:00 PM- 4:00 PM at the Blind Tiger Club. Approximately 750 delegates attended the event over the course of the afternoon. This is the largest attendance for a Nova Scotia showcase to date in the last three years of producing a stage at the event.

Showcase Marketing Support

- Inclusion in Canadian Blast advertising, including adverts in both the festival (consumer) and campus (professional) magazine, targeted newsletters to both The Great Escape Festival and CIMA databases (40,000 ppl total).
- Posters distributed throughout Brighton, UK
- Access to The Great Escape Festival professional delegate database
- www.musicnovascotia.ca The Great Escape Festival web build profiling of Nova Scotians attending (bios, photos, video streams and music streams) with URL to web build sent to The Great Escape Festival professional delegate database
- Canada House/Nova Scotia laminates with show dates and times distributed to delegates through delegate bags and Music Nova Scotia rep and artists at B2B events
- Music Nova Scotia leveraged our large social media networks (over 20,000 friends/fans/likes) to communicate all things Nova Scotian at The Great Escape Festival to our followers. Artist line ups, show times, venue information, accommodations information, ticket sales information, etc will be tweeted and posted on Facebook
- Music Nova Scotia also used Foursquare, Instagram and Vine for the purpose of sharing content such as links, photos, videos and location /geography based social media applications
- Music Nova Scotia staff took advantage of B2B networking opportunities to extend personal invites to all Great Escape Festival appearances by Nova Scotians attending

Benefits and Results

A.A. Wallace

Andy Chandler from Hijacker Records, a London based Electronic & EDM label is working with the band to release A.A. Wallace's latest release in the UK spring 2014

Hijacker Records is also working to secure a booking agent for the band in the UK with the goal of a summer 2014 UK tour

Cousins

Signed with UK & European booking agent Pitch and Smith

Secured Iceland Airwaves (2013) booking

Secured Reeperbahn Festival booking

Mo Kenney

UK & Ireland tour bookings (winter 2014)

Revenues Reported

Actual revenues as a direct result of The Great Escape Festival: \$8,000.00

Estimated revenues over three years as a direct result of The Great Escape Festival: \$48,500.00

Total Revenues Reported (Actual + Three Year Estimates)

\$56,500.00

Total Investment: \$17,516.00

Return on Investment

Gain: \$38,984.00

Percentage Gain: 223%

Annual Return: 48% over three years

b) Milwaukee Irish Festival

Two representatives from Music Nova Scotia travelled to the Milwaukee Irish Festival (August 15-18, 2013) to take part in a trade mission to promote Celtic and folk music from Nova Scotia.

Music Nova Scotia executed all event logistics pre-event, on the ground, and post event.

The 2013 trip was a follow-up and extension to previous visits in 2006, 2007 and 2009. Music Nova Scotia has the benefit of knowing the event, and thus had definitive goals alongside the standard broad ones. Our initiatives are under the mandates of the province's Culture division, and our representatives ensured that the goals of the partners were supported and that the association's independent aims were achieved.

Showcasing Stage – Attendance – 130,000

In partnership with Milwaukee Irish Festival, Music Nova Scotia executed the production of the Nova Scotia stage at the event. Music Nova Scotia staff worked to ensure all logistics surrounding production were advanced and that a high level of production value was maintained throughout the presentation of showcases.

Music Nova Scotia also worked to promote the stage by encouraging buyers attending the festival to attend Nova Scotian performances.

Artists from Nova Scotia presented:

Buddy MacDonald
Cassie and Maggie MacDonald
Dave Gunning
Evans and Doherty
Mary Jane Lamond and Wendy MacIsaac
Old Man Luedecke
Sprag Session
The Barra MacNeils
The Modern Grass

Meetings and Reception

Celtic and roots festival buyers were the primary targets for Music Nova Scotia. Milwaukee Irish Festival, being the largest Celtic music festival in North America, is a traditional meeting place for the most prominent Celtic music buyers in the world.

Music Nova Scotia staff attended the American Irish festival buyers reception to ensure that the interests of Nova Scotian artists at the event were represented.

Assisted in organizing and hosting a hospitality night with buyers and key high level cultural industry professionals in attendance. The guest list included those who could benefit specific export ready Celtic/roots members.

Trade Booth Participation

Music Nova Scotia staff set-up and maintained a trade booth in the cultural village provided by the Milwaukee Irish Festival organizers. Marketing materials included a three-panel, full-colour display, banners, a flat screen video monitor for audio/visual loops, slide shows, Google Earth tours of Nova Scotia and the Music Nova Scotia website.

It is interesting to note that the Music Nova Scotia trade booth attracted hundreds of festivalgoers interested in travelling to Nova Scotia as a result of Google Earth images displayed on the LCD monitor.

Benefits and Results

Music Nova Scotia has surveyed all participating artists on B2B opportunities as a result of Milwaukee Irish Fest 2013.

100% of respondents believe Milwaukee Irish Fest is valuable for attracting potential performance bookings

100% of respondents have followed up with business contacts made during Milwaukee Irish Fest

57% of respondents have already done business as a direct result of Milwaukee Fest

57% of respondents have indicated their business goals were fully met at the event

71% of respondents have indicated it will take 6-12 months to do business as a direct result of Milwaukee Irish Fest

Revenues Reported

Actual revenues as a direct result of Milwaukee Irish Fest: \$100,900.00

Estimated revenues over three years as a direct result of Milwaukee Irish Fest: \$104,500.00

Total Revenues Reported (Actual + Three Year Estimates)

\$205,400.00

Total Investment: \$85,000.00

Return on Investment

Gain: \$120,400.00

Percentage Gain: 141.6%

Annual Return: 34% over three years

c) Reeperbahn Festival

For the fourth year in a row the Canadian Independent Music Association (CIMA) presented a Canadian Blast branded presence at one of Germany's most respected and influential music festivals. With offices in Toronto, London, China and Los Angeles Canadian Blast is the international showcasing brand of CIMA that is dedicated to presenting export ready Canadian artists around the globe.

From September 26th – 28th, 2013, Canadian Blast hosted Canada House during the Reeperbahn Festival in Hamburg, Germany for export-ready Canadian artists, companies and organizations to participate in a series of international showcasing and B2B business opportunities with German, Dutch, Danish, Austrian and Swiss music buyers. Also, the initiative was prefaced by a pre-Reeperbahn event on September 25, 2013 in Berlin that served as a German music market primer for Canadians.

Music Nova Scotia participated in the Canadian Blast branded Canada House showcase stage and networking events and the pre-Reeperbahn German music market primer in Berlin. Music Nova Scotia is a member of CIMA and works in partnership with this national organization to facilitate international exporting opportunities for Nova Scotian musicians and music industry professionals. This project was of particular importance to Music Nova Scotia as the German music market is a strategic priority for our export ready and exporting members as Germany is the third largest music market worldwide.

In partnership with Reeperbahn Festival and CIMA's Canadian Blast brand, Music Nova Scotia presented two artists to showcase at the festival. The artists' representative also participated in all B2B business opportunities that are available at Canada House during the festival. Music Nova Scotia participated in all business opportunities provided to gain intelligence in the German music sector and to meet influential German, Dutch, Danish, Austrian and Swiss music buyers who will become potential participants in the Nova Scotia Music Week 2014 International Buyers Program.

The Nova Scotian artists chosen to participate in showcasing and B2B opportunities at Canada House during Reeperbahn Festival were The Stanfields and The Town Heroes. As always, these artists were chosen in consultation with the festival organizers and project partners. Music Nova Scotia believes that market based decisions must be made when participating in exporting opportunities abroad.

CIMA and Music Nova Scotia worked in partnership to gain German music market intelligence and provided marketing and matchmaking support to Music Nova Scotia members to increase their visible market presence at the festival. Music Nova Scotia also provided promotional support to ensure German and other European buyers were in attendance during official Canada House showcases.

Showcasing Stage

In partnership with CIMA and the Reeperbahn Festival, Music Nova Scotia assisted in the production of a Nova Scotia stage at the Canada House venue on Friday, September 27th, at the venue Horsaal in the heart of the world famous Reeperbahn district in Hamburg, Germany. The showcasing event was a great success in terms of both our business and entertainment objectives.

Music Nova Scotia staff worked to ensure all logistics surrounding production were advanced and that a high level of production value was maintained throughout the presentation of showcases. Music Nova Scotia also worked to promote the stage by encouraging buyers attending the festival to attend Nova Scotian performances.

Artists from Nova Scotia presented at Canada House were The Stanfields and The Town Heroes. Both of the aforementioned artists also performed their own separate showcases throughout the festival at different concerts around Hamburg throughout the festival programming.

Meetings and Reception

- Music Nova Scotia participated in over 80 pre-arranged meetings in Berlin and Hamburg
- CIMA hosted speed meetings in Berlin prior to the pre-Reeperbahn German Market Primer for Canadians seminar (20 meetings)
- Music Nova Scotia attended the German Music Market Primer for Canadians seminar hosted by the Embassy of Canada in Berlin delivered by Shain Shapiro,
- Music Nova Scotia also organized several follow up meetings with existing contacts in Berlin and with industry professionals from the UK attending Reeperbahn Festival in Hamburg

Benefits and Results

The Stanfields

Secured UK/Ireland booking agency Midnight Mango

Secured Finish booking agency NEM Agency

Showcase served as an anchor for the bands first full tour of Germany booked by German agency FKP Scorpio

Tour served to promote the Rookie Records release of Death and Taxes

The Town Heroes

Secured German label Rookie Records (Spring 2014)

Secured German publishing with Rookie Music Publishing

Revenues Reported

Actual revenues as a direct result of Reeperbahn Festival: \$18,500.00

Estimated revenues over three years as a direct result of Reeperbahn Festival: \$41,500.00

Total Revenues Reported (Actual + Three Year Estimates)

\$60,000.00

Total Investment: \$12,583.00

Return on Investment

Gain: \$47,417.00

Percentage Gain: 377%

Annual Return: 68% over three years

d) Nova Scotia Music Week (NSMW)

International Buyers Program 2013 – A Spotlight on the Nordic Region

The 2013 edition of the Music Nova Scotia International Buyers Program at NSMW was the largest edition of the program to date.

16 Nordic Region buyers
14 German and UK buyers
14 North American buyers
Over 60 regional buyers (APA, BIH, COCA)

Member Survey Highlights to Date:

\$131,500.00 in direct immediate sales
\$152,000.00 in direct sales in 6-24 months
\$125,000.00 in BIH artist fees (2013/2014 season)
59% of respondents have done business as a direct result of NSMW to date
92% of respondents believe they will do business in the future as a direct result of NSMW
43% of respondents indicated that future business will take 6-12 months to see results
50% of buyers surveyed to date have already begun working with Music Nova Scotia members as a direct result of NSMW

A Sample of Business Results Details

In-Flight Safety – Signed with booking agent Pitch and Smith for Nordic region and festival booking for Vienna Waves
The Town Heroes – Festival booking at Vienna Waves
Zach Crouse – Signed licensing deal in Sweden with Playground Music
Mo Kenney – German Agent signing with Prime Tours
Glory Glory – Festival booking The Great Escape
Dark for Dark – Festival booking The Great Escape
Gianna Lauren – Festival booking The Great Escape
JD Clarke – Working on development with Ron Kitchener

The Return on Investment

Estimated Sales

The following sales figures are a combination of those reported by participating buyers and artists and estimates made by Music Nova Scotia as a result of the project. The numbers represent estimated performance, merchandise and licensing fees over the next 24 months.

Total Sales to Date **\$408,500.00**
Artist Fees Paid at NSMW **\$43,512.00**
Total Revenue to Artists **\$452,012.00**

Total Event Investment: \$316,569.00

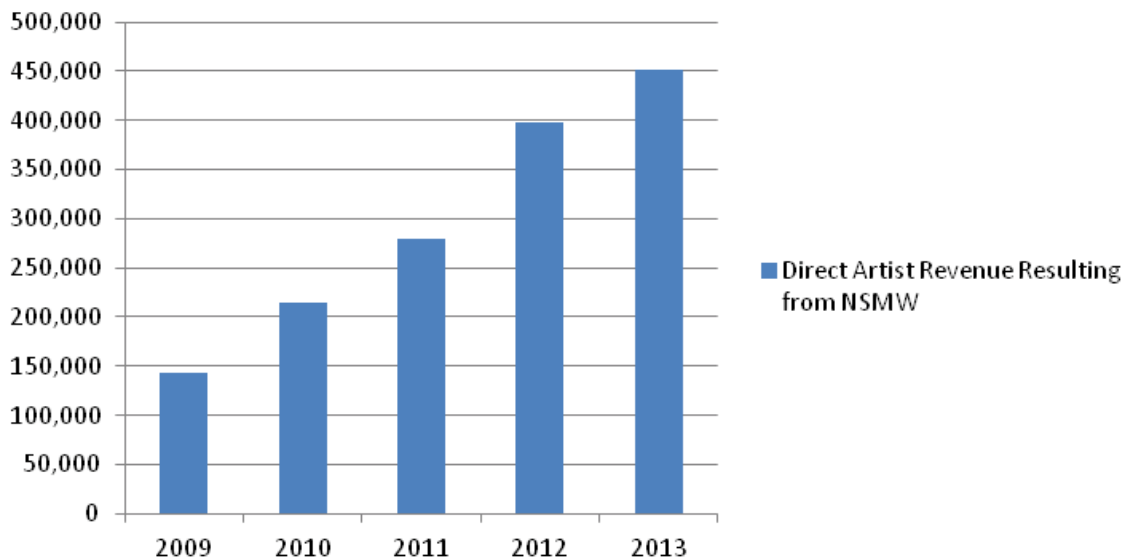
Return on Investment

Gain: \$135,443.00

Percentage Gain: 43%

Annual Return: 20% over 2 years

Direct Artist Revenue Resulting from NSMW



Summary of Results

Total Sales (Actual and Three Year Estimates)

\$773,912.00

Total Investment (includes other funding components and expenses not included in this project such as artist fees)

\$431,668.00

Total ROI

Gain: \$342,244,00

Percentage Gain: 79%

Annual Return: 22%

Music Nova Scotia Trade Mission to Chile

Music Nova Scotia was invited to take part in a trade mission to Santiago, Chile in March 2014. This was a joint project by Nova Scotia Business Inc. and the Atlantic Canadian Opportunities Agency that engaged businesses from various industries in Nova Scotia. Music Nova Scotia was represented by Funding Program Officer, Laura Simpson, and was the only organization or company from the creative industries.

Since Music Nova Scotia does not represent a particular group of artists, but rather seeks to assist the music industry in a more general way, the trade mission was treated as a fact-gathering trip. Meetings were set up with venues, promoters and producers in order to discover how the music industry works in Chile and how an artist from Canada might enter the market.

Scheduled Meetings (arranged by matchmakers in Santiago):

Sociedad Chilena – Derecho de Autor (SCD): This non-profit organization handles copyright revenues, offers information resources to artists, sells Chilean music at their own record store, runs a music label, provides distribution and runs two small concert halls. Their organizational structure is incredibly forward-thinking and artists hold the organization in high esteem.

In-Edit Nescafe: International Film Festival that focuses on films and documentaries. Marisol Garcia is the press officer for this festival and is also a well-known music journalist, who was able to give a good debrief on the indie music scene in Chile.

Teatro del Lago: Centre for Artistic Excellence, focusing on development of culture and creativity in education through music and art. The theatre is located in Patagonia, but the administration office is in Santiago. They are very interested in international artists who can offer some education during their visit.



Teatro del Lago

Teatro Municipal de Las Condes: This is a major theatre in the middle of the financial district. Built in 2010, it has 874 capacity and HD video and sound recording available. While they were showing the musical *Cats* at the time of the visit, they are also seeking dynamic and unusual foreign performances that may be lesser-known.



Teatro Municipal de las Condes

The Jazz Corner: Small jazz bar in a trendy part of town. The owner (and others) expressed how jazz is very popular in Santiago. They are also associated with a jazz festival. They are mostly interested in traditional jazz and can offer moderately significant guarantees, plus accommodations. As well, a second play may be possible at the festival, depending on the timing.

Artemedios Chile: This is a multi-faceted production company that works in film and music, as well as producing an international jazz festival, Festival de Jazz en Vitacura. They are very interested in bringing in foreign artists and working on Canadian-Chilean film co-productions.

Oink Producciones: A television production company that mainly produces cooking shows and needs to license music. One of the directors/producers, Chris Carpentier, is a world-famous chef who owns two restaurants in Santiago. One of these restaurants is Maldito Chef, located in the same structure as Teatro Municipal de Las Condes. He books live music at this restaurant several days a week.

DG Medios: Top promoter in South America, bringing the biggest acts (Paul McCartney, Justin Bieber, The Rolling Stones) to stadiums and other large venues. Carlos Geniso, the founder of the company, offered good insight on what kind of major artists they look for and what it takes to put together a major appearance in Chile.

Additional Meetings (as a result of other connections)

Sudamerican Records: Small label for indie music in Santiago where everyone wears multiple hats, promoting shows and working with upcoming artists. They also partner with an international digital distribution, Believe Digital. It is essential to ensure your music is available to buy in the market before entering the market.

Gaston “Cenzi” Gabarro – Brought up in Canada, but returning to Santiago after the Pinochet years, Gaston is a well-known MC and hip-hop producer in Chile. He was part of Makiza, a hip-hop group that signed to Sony Music in 1999 and released several hit singles. Ana Tijoux, who is arguably one of Chile’s hottest exports, was part of the group. Gaston is friends with producer Diego Medina, a Chilean ex-pat who lives in Riverport, Nova Scotia and runs The Old Confidence Lodge.

Gaston offered a broad run-down of the way artists promote, produce shows and break into the market in Chile. He stressed the importance of coming to the city a week or so early before your first show, just to ‘hang out’ in the scene to generate face-to-face buzz about yourself. He also suggested starting with a smaller show, possibly opening for a local act, in order to introduce yourself and then booking a larger show for a couple of months later.

Site visits

Centro Gabriela Mistral – GAM: Created in 2010, GAM is a cultural center with an art gallery, meeting space and two mid-sized stages that are available for bookings. These soft-seaters would be good for those who want to self-promote their own shows in Santiago. A full recording studio is attached to one of the stages.

Casas de lo Matta – This long, narrow hall-like space has two floors of space for art presentations. It has a very ornate and historic look with a beautiful garden outside and would be good for acoustic music and formal presentations.



Casa de lo Matta

Sala SCD: La Sala SCD Bellavista was opened in August 1993 as a unique quality space dedicated to the presentation of Chilean music, and equipped with a design that offers the best conditions for the production of multimedia live shows. With a capacity of 115 seats, Sala SCD Bellavista is a perfect spot for emerging artists to showcase their music. Attached is also a multipurpose room that has the capacity for 70 people and is suitable for a reception or multimedia presentation.



Sala SCD Bellavista

Several other venues in Bellavista were visited. There are at least a dozen small (100-300 cap) clubs that offer live music or DJ music. It should be noted that live music often does not start until 1 am and the clubs stay open very late (3 or 4 am). Bookings should be made through a local promoter to ensure the most exposure.



The Backstage in Bellavista

Conclusion

Generally in Chile, jazz, retro rock and 80s-style dance music are popular genres, as well as a niche market for metal and hip-hop. Chileans have had great economic growth in the 21st century and that has allowed a middle class to emerge and generate more disposable income. Art and music is highly valued in Chilean society. A large percentage of the population attends artistic events and is well-educated about the arts, especially classical and traditional folk music.



String quartet in Santiago mall

This was the first time Music Nova Scotia did this kind of market research in a foreign country and it was very beneficial. It is very effective to go into a market and without the pressure of the “hard sell” and simply working on gathering information and forming relationships. This lays the groundwork for Nova Scotian artists to go to Chile in the future to set up shows with promoters, with greater knowledge of what kind of investment and strategy it will take to have a successful tour.

It's worth mentioning that other Nova Scotian performing arts groups were discussed and pitched to potential clients. Many venues and promoters work with the performing arts in general, so there was a desire to get the broad view of what Nova Scotia has to offer artistically.

These trade missions would be even more fruitful if NSBI and ACOA could advise individuals and groups from the creative industries of target markets in the future. Then a point person or team could be nominated to represent the creative industries and they could meet with interested parties and discuss goals and offerings. This would allow the point person or team to accurately represent potential clients in the new market. With the growth of the creative industries in Nova Scotia and the essential need for those industries to export outside the province, it is simply good business to actively include them in the trade missions.

TECHNOLOGY



A.A. WALLACE

Website

The new website continues to deliver value to our members by being easier to use, maintain, update, and expand upon than its predecessor. Work has begun on a Side Players Directory that we hope will create new business opportunities for the hired guns in our membership.

We're also publishing a lot more original and syndicated content than we were this time last year. We now do a Download of the Week in partnership with 92.9 JACK FM, and a Featured Member (biweekly). Each full-time staffer is also contributing shared content; Serge posts music business articles he finds, Sean posts music tech news articles, etc.

CiviCon 2014

This spring, Technical Producer Sean MacGillivray traveled to San Francisco, CA to present a case study of the rapid development and deployment of the new CiviCRM-driven website at CiviCon, the annual conference for users and developers of CiviCRM. In addition to giving a warmly-received presentation, Sean was able to network with most of the core CiviCRM development team, building critical relationships that will benefit the future health of the website.

Sean was also able to gain useful insight as to how to address some issues that face us as we develop the website further; VPS hosting platforms, third-party payment management systems (iATS), Drupal Entity integration, and Xero synchronization. We really weren't anticipating CiviCon to be as valuable as it was, but it has ended up being an excellent value in terms of knowledge acquired and relationships built.

Website Analytics (musicnovascotia.ca)

Metric	Apr 1, 2012- Apr 1, 2013	Apr 1, 2013- Jun 10, 2013	Jun 10, 2013- Apr 1, 2014	Apr 1, 2013- Apr 1, 2014
Sessions	65,076	11,772	41672	53,444
Users	45,618	8,979	24111	33090
Pageviews	135,691	23,405	122695	146100
Pages/Session	2.09	1.99	2.94	2.465
Avg. Session duration	0:01:45	0:01:29	0:03:23	0:02:26
Bounce Rate	69.24%	71.42%	55.05%	63.24%
% new sessions	67.70%	69.54%	56.33%	62.94%

The preceding table shows web stats for last fiscal year, and this fiscal year divided into the time before we deployed the new website, and the time after. Overall sessions are down vs. last fiscal year because we broke out NSMW into its own web property (nsmw.ca), hence diverting most Music-Week-related traffic. Since the website was launched, the bounce rate is down, and pages/session are up, indicating that the average user is spending more time on the new site than they may have on the old one.

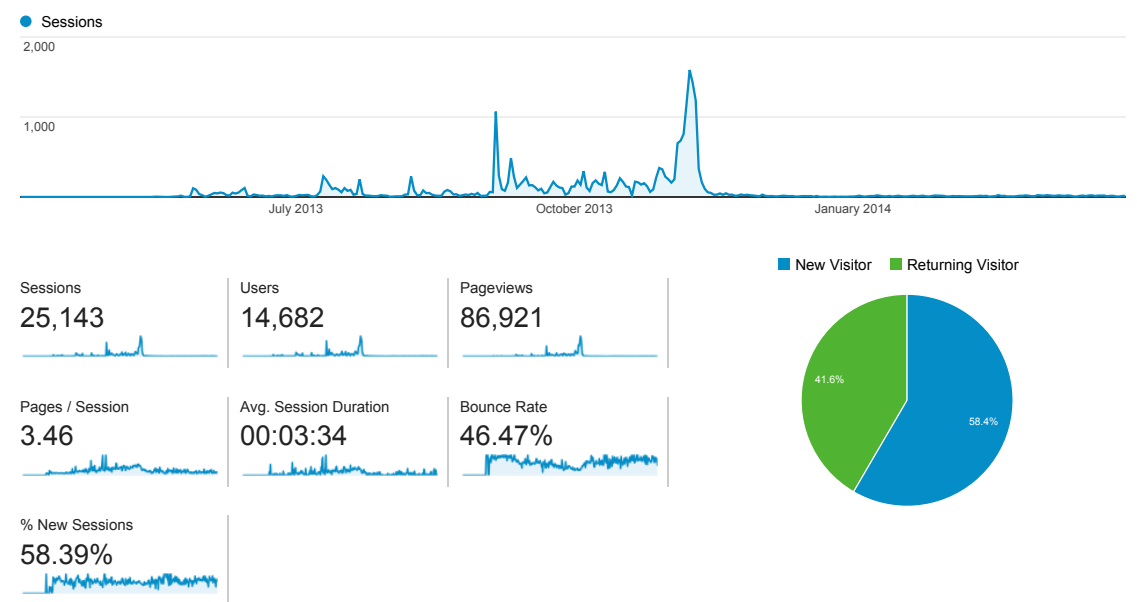
Website Analytics (nsmw.ca)

Apr 1, 2013 - Apr 1, 2014

Audience Overview

All Sessions 100.00% + Add Segment

Overview



NSMW.ca traffic is characterized by spikes around critical milestone events like the announcement of the showcasing artists, award nominations announcement, and the festival weekend itself.

Podio

We continue to find new ways to use Podio to accomplish our mandate. Even more Podio integration pieces are planned for this year's NSMW.ca website, including Awards and conference pre-engagement. Outside of NSMW showcasing, Podio continues to be our go-to platform for intake for showcasing opportunities and contests, like the CCMA Spotlight Contest.

The Export Portal - currently in development - relies heavily on Podio as a content management system, allowing us to leverage existing EDP data and correlate it with the new market research we're doing.

Marcato

In addition to its usual showcasing-intake functionality, Marcato is now being used to push details and posters for Free Music Fridays to the website.

MailChimp

Our Mailchimp lists are growing, so we've been managing them much more carefully, given that our costs can go up if we have too many list subscribers. We are also running a Mailchimp RSS campaign for NSMW mailouts that is fed by a custom RSS feed that publishes all news on the core website tagged with "NSMW 2014". When a new news item is published on musicnovascotia.ca, Mailchimp mails it out with NSMW branding if it's tagged as such.

Facebook Analytics

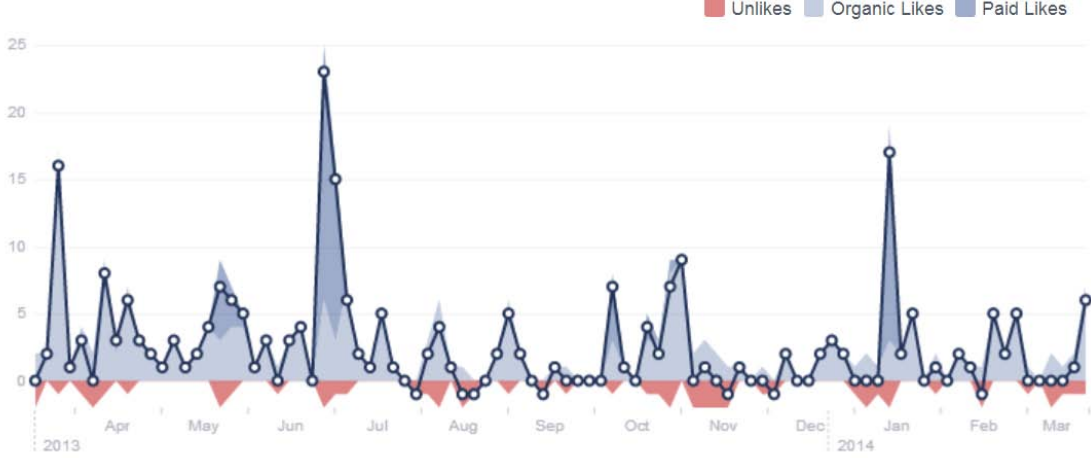
Total Page Likes



Total Reach



Net Likes



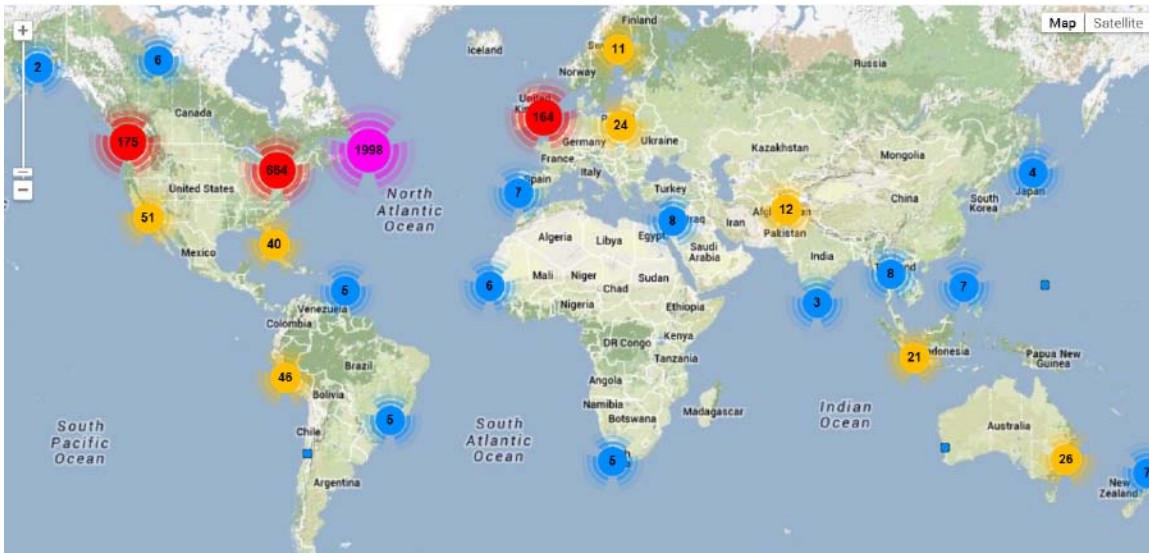
Twitter Analytics

Summary

3,191 tweets from December 07, 2012 to June 13, 2014¹ [Modify range](#)

- 5.77** tweets per day [?](#)
- 1,135** retweets **36%** [?](#)
- 2,033** user mentions **0.64** [?](#)
- 227** replies **7%** [?](#)
- 1,543** links **0.48** [?](#)
- 829** hashtags **0.26** [?](#)
- 1,258** tweets retweeted **39.42%** [?](#) a total of **3,501** times **2.78** [?](#)
- 960** tweets favorited **30.08%** [?](#) a total of **2,056** times **2.14** [?](#)










Followers by Geography



Tweets Most Retweeted

-  **Music Nova Scotia** @musicnovascotia March 28, 2013, 12:10 am via Twitter Web Client  63
★ 4
RIP Jay Smith. You will be missed by many. Our hearts go out to Jay's family , friends and the @MattMays band and crew. #Heartbroken
-  **Music Nova Scotia** @musicnovascotia April 5, 2013, 3:18 pm via Twitter Web Client  37 ★ 11
Jay Smith Memorial Benefit concert adds fourth show April 7th musicnovascotia.ca/default.asp?mn... @CasinoNSHalifax
-  **Music Nova Scotia** @musicnovascotia September 5, 2013, 9:02 am via MailChimp  20 ★ 2
2013 Music Nova Scotia Award Nominees, Showcasing Performers & Ticketing Information - eepurl.com/ELHxf
-  **Music Nova Scotia** @musicnovascotia April 17, 2013, 1:35 pm via Twitter Web Client  17 ★ 5
RIP Rita MacNeil. Your career & success is an inspiration for all musicians trying to "make it" in the industry. Young musicians take note.
-  **Music Nova Scotia** @musicnovascotia July 12, 2013, 5:39 pm via Twitter for iPhone  16 ★ 8
RT if living in Nova Scotia has influenced your music

Tweets Most Favoured

-  **Music Nova Scotia** @musicnovascotia March 29, 2014, 10:46 pm via Twitter Web Client  15
★ 20
Congrats to @MattMays for winning the #JUNOS2014 Rock Recording of the Year. #NovaScotia #Dartmouth
-  **Music Nova Scotia** @musicnovascotia November 10, 2013, 2:11 pm via Twitter Web Client  13
★ 13
#nsmw Congratulations to Mo Kenney for taking home Pop Recording of the year @Mo_kenney
-  **Music Nova Scotia** @musicnovascotia November 5, 2013, 2:45 pm via Camera on iOS  3 ★ 12
We're here Cape Breton! #nsmw <http://t.co/93TnyXsSE6>
-  **Music Nova Scotia** @musicnovascotia November 10, 2013, 2:39 pm via Twitter Web Client  6
★ 11
#nsmw Congratulations to Josh White for taking home Industry Professional of the Year @hpxjosh @HalifaxPopX
-  **Music Nova Scotia** @musicnovascotia November 10, 2013, 2:14 pm via Twitter Web Client  9
★ 11
#nsmw Congratulations to @MattMays for taking home Rock Recording of the Year



NOVA SCOTIA MUSIC WEEK
NOVEMBER 7-10, 2013
SYDNEY

MOLSON CANADIAN NOVA SCOTIA MUSIC WEEK 2013



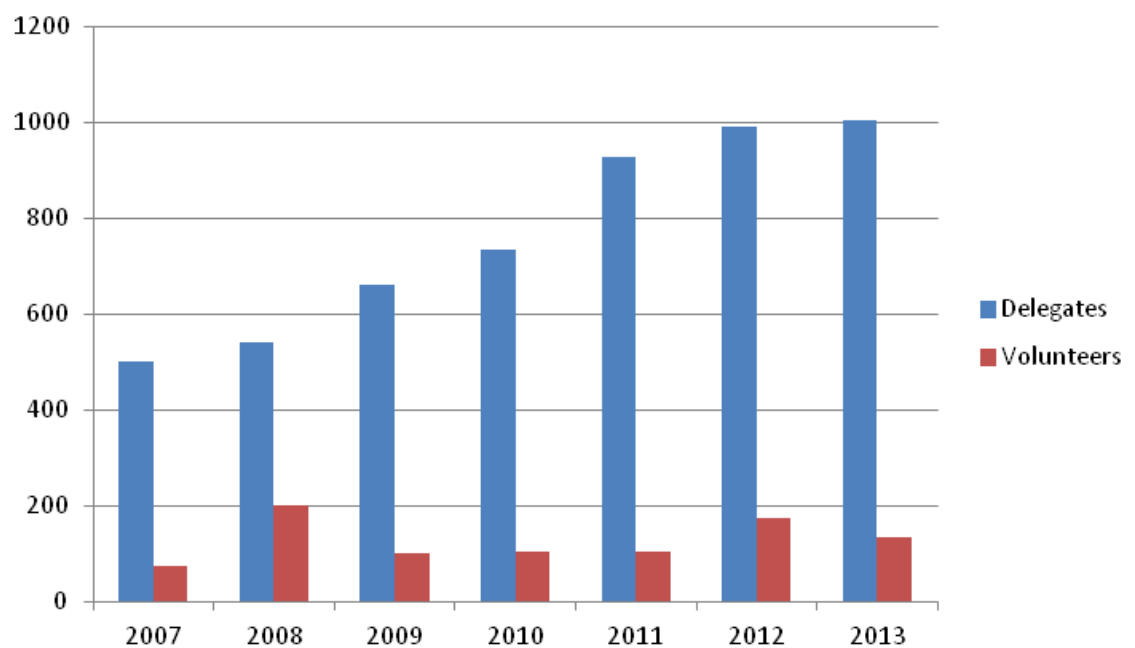
PAPER BEAT SCISSORS

Molson Canadian Nova Scotia Music Week – Sydney 2013 – Nov. 7-10

Each year, since the inception of Nova Scotia Music Week in 1997, the music community of Nova Scotia has gathered together to participate in a range of showcasing, training and networking opportunities while honouring and celebrating our artists and industry professionals. Nova Scotia Music Week has engaged the Music Nova Scotia membership and music industry at large while showcasing emerging and established artists to the public.

In keeping with the mandate to make it a community-based event, the 16th annual Nova Scotia Music Week was held in Sydney for the very first time. This year's host committee was comprised of volunteers from the local community backed by ECBC and CBRM. They, along with the Music Nova Scotia music week staff and the 135 volunteers were successful in planning and delivering yet again the largest edition of the event to date.

Delegate and Volunteer Registration NSMW 2007-2012

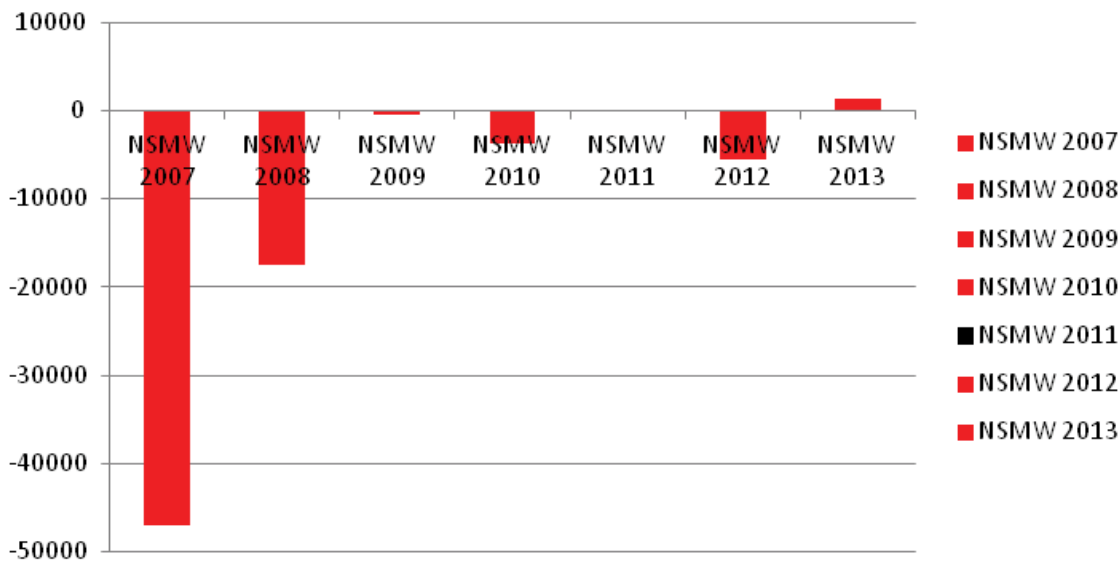


Nova Scotia Music Week saw 502 delegates in 2007, 542 in 2008, 660 in 2009, 734 in 2010, 929 in 2011, 990 in 2012 and 1006 in 2013. Volunteer registration decreased by 23% over the year previous. The continual increase in registration over the last five years is reflective of our extensive international and domestic buyers program which continues to grow each year.

The 2013 edition of Nova Scotia Music Week saw the largest International Buyers Program to date and featured a spotlight on the Nordic region, an export-training track on doing business in Nashville and a “Domestic Buyers Summit” designed to bring regional community presenters together to discuss challenges and successes in presenting concerts in rural areas.

Financial Overview

NSMW Surplus/Shortfall 2007-2013



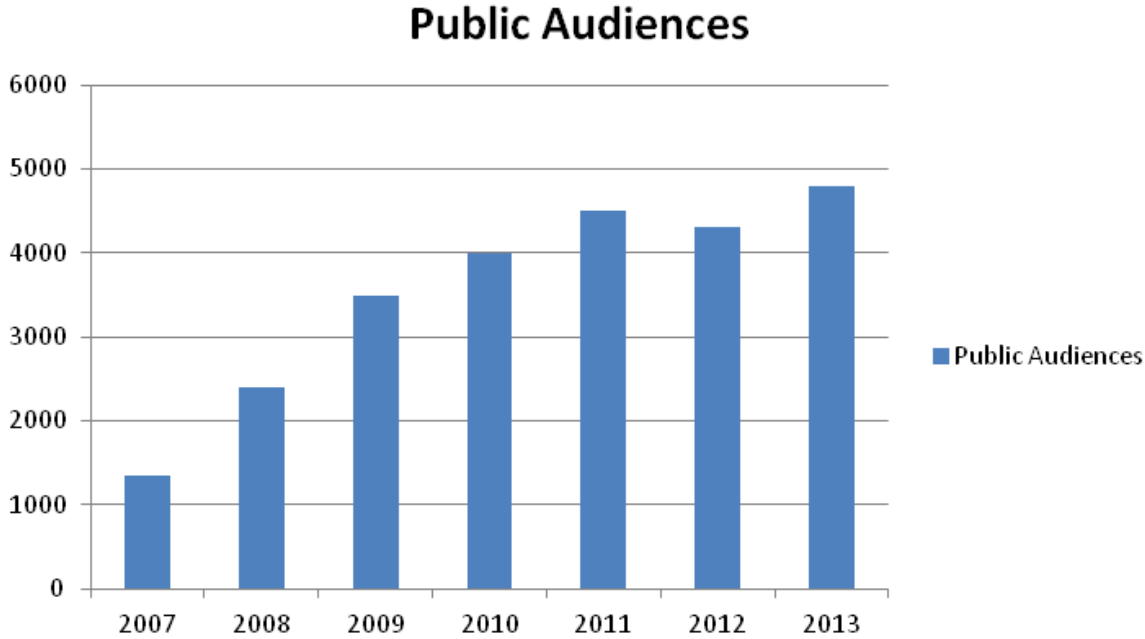
Nova Scotia Music Week 2013 saw a small surplus of \$1,242.00 despite continually rising production costs and poor ticket sales for the Gala and Songs and Stories shows. Strong festival gates and wristband sales made up for the large decrease in hard ticket revenues.

Notable 2013 revenue activity:

- Showcasing gates and wristband sales increase (106%) of \$9,778.00 over year prior
- Funding increase (31%) of \$48,000.00 over year prior due ECBC contribution
- Sponsorship increase (6%) of \$3,000.00 over year prior
- Small decrease (1.6%) in overall ticket sales (\$700.00) over year prior
- Large decrease (53%) in Gala ticket sales (\$8,000.00) over year prior
- Large decrease (42%) in Delegate Pass sales (\$4,730.00) due to NSCC students volunteer program



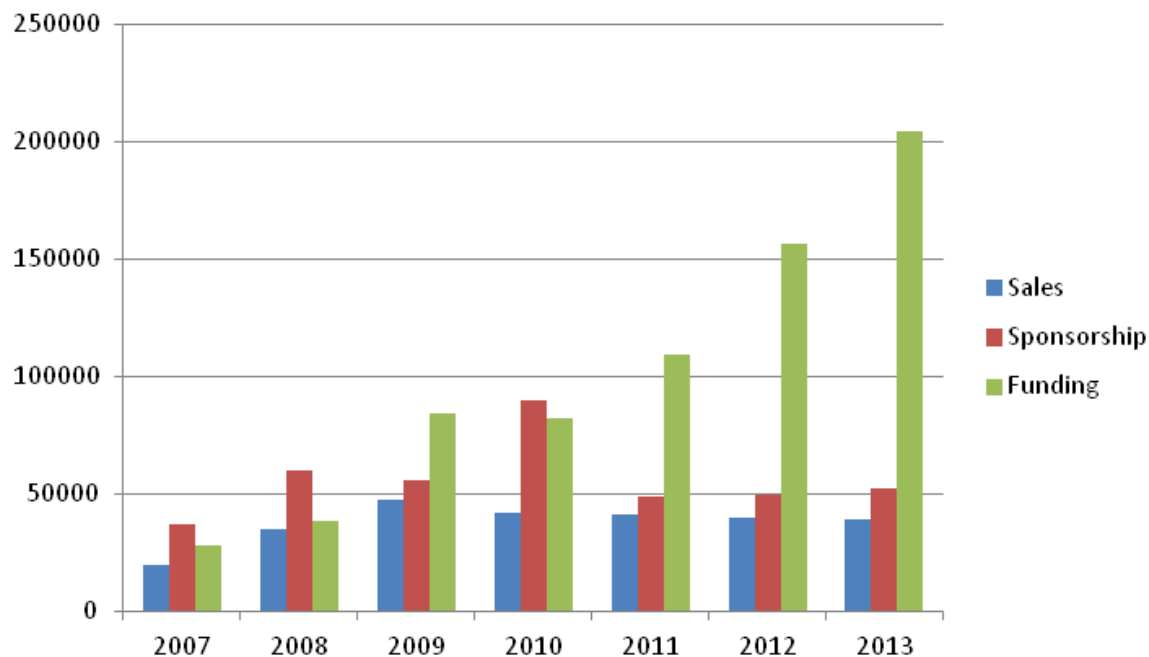
Public Attendance 2007-2013



Nova Scotia Music Week 2013 saw a 12% increase in public audience participation over the year prior. Considering the size difference in markets between Liverpool and Sydney (789%) it is obvious more must be done to market the event as a public festival rather than a B2B industry event. Future programming and ticket offerings must also reflect this. The dramatic decrease in hard tickets sales and subsequent increase in sales at the festival gates clearly illustrates a trend away from consumer interest in “Gala” type award shows in favour of quality program that presents local favourites and encourages music discovery.



Sales, Sponsorship, and Funding 2007-2013



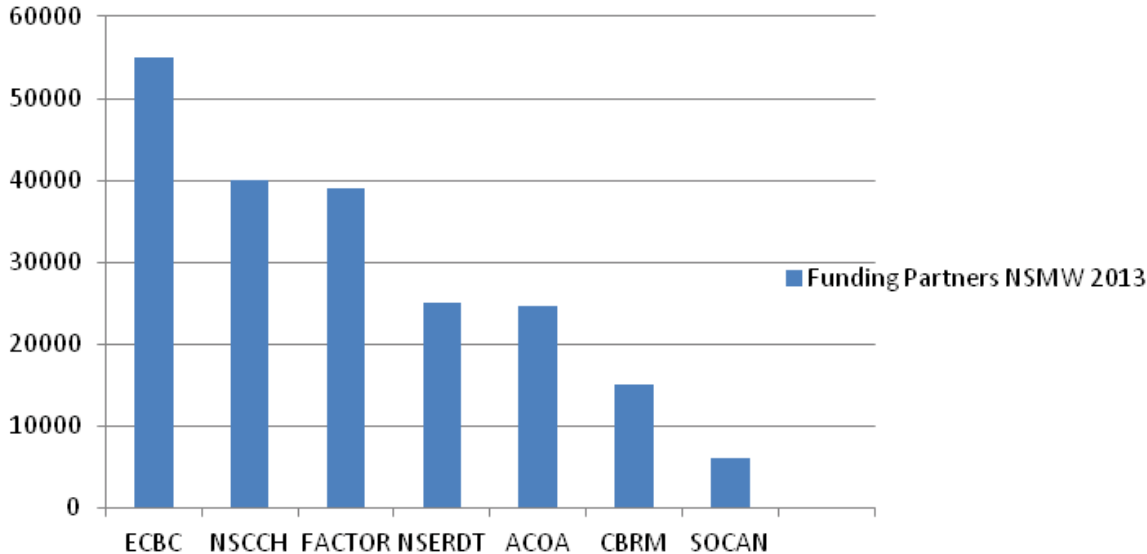
Public funding for Nova Scotia Music Week 2013 accounts for 65% of total event revenues. The remaining 35% of revenues is corporate sponsorship (17%), ticket sales (12%), BIH (4%) and artist submission fees (2%). This is a very healthy public versus private investment ratio. This illustrates Music Nova Scotia's commitment and ability to attract private investment in the music sector.

It is also important to point out that in-kind/trade partnerships for NSMW 2013 were valued at \$145,000.00.

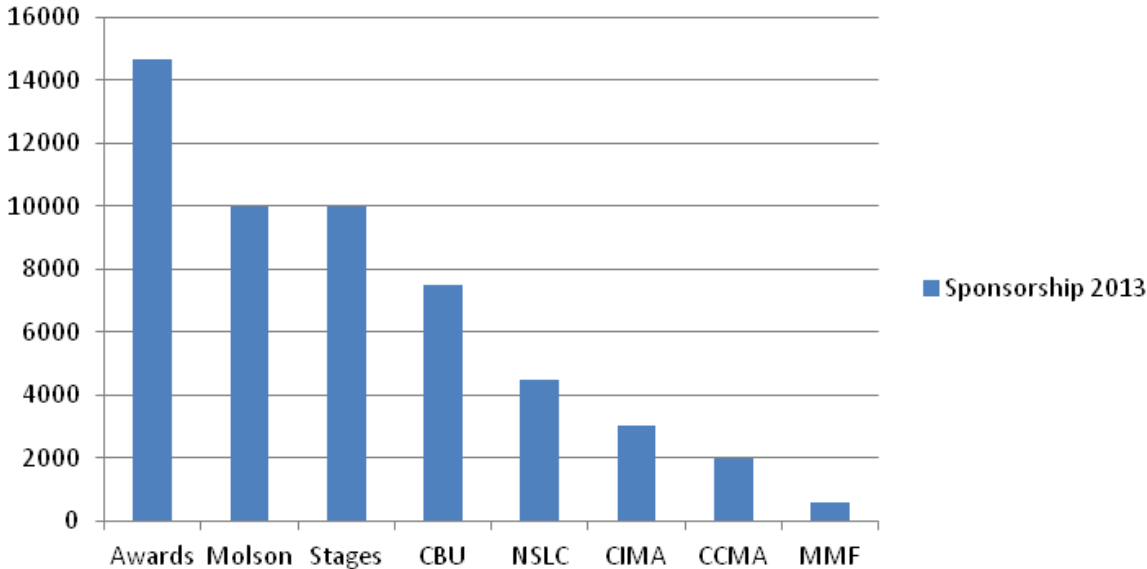
NSMW Funding Percentage by Level of Government

- Federal – 58%
- Provincial – 31%
- Municipal – 7%
- Foundation – 4%

Funding Nova Scotia Music Week 2013



Private Investment Nova Scotia Music Week 2013



Award and stage sponsorships combined contributed \$24,650.00 to sponsorship revenue in 2013. These sponsorships are sourced primarily in the host community and from our membership.

International Buyers Program 2013 – A Spotlight on the Nordic Region

The 2013 edition of the Music Nova Scotia International Buyers Program at NSMW was the largest edition of the program to date.

- 16 Nordic Region
- 14 German and UK Buyers
- 14 North American buyers
- Over 60 regional buyers (APA, BIH, COCA)

Member Survey Highlights to Date:

- \$131,500.00 in direct immediate sales
- \$152,000.00 in direct sales in 6-24 months
- \$125,000.00 in BIH artist fees (2013/2014 season)
- 59% of respondents have done business as a direct result of NSMW to date
- 92% of respondents believe they will do business in the future as a direct result of NSMW
- 43% of respondents indicated that future business will take 6-12 months to see results
- 50% of buyers surveyed to date have already begun working with Music Nova Scotia members as a direct result of NSMW

A Small Sample of Business Results Details:

- In – Flight Safety – Signed with booking agent Pitch and Smith for Europe
- Zach Crouse – Signed licensing deal in Sweden with Playground Music
- Mo Kenney – German Agent signing with Prime Tours
- Glory Glory – Festival booking The Great Escape
- Dark for Dark – Festival booking The Great Escape
- Gianna Lauren – Festival booking The Great Escape
- JD Clarke – Working on development with Ron Kitchener



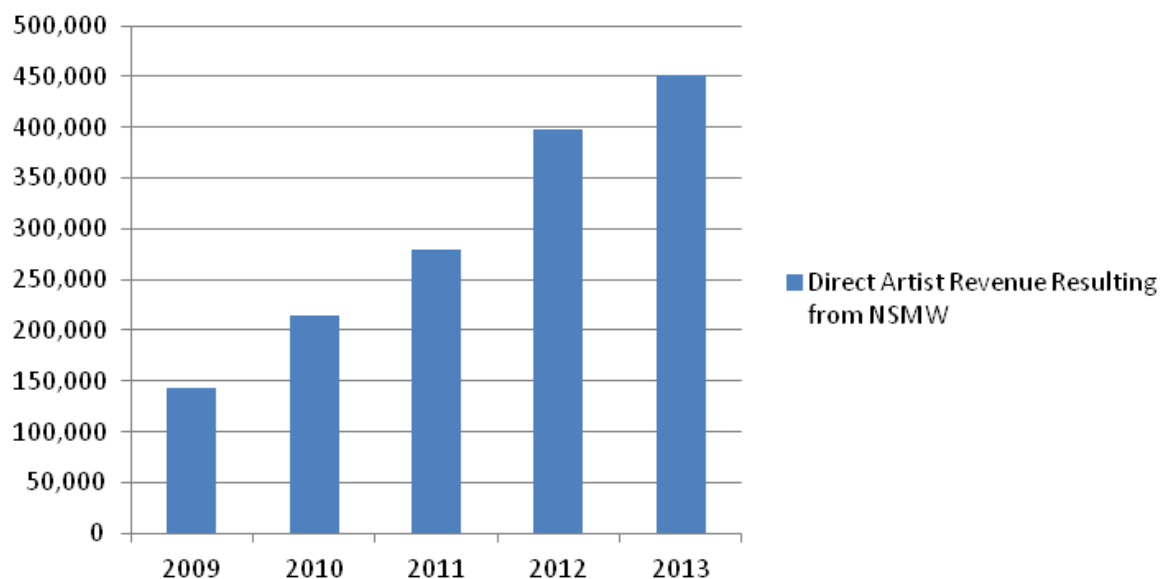
The Return on Investment

Estimated Sales

The following sales figures are a combination of those reported by participating buyers and artists and estimates made by Music Nova Scotia as a result of the project. The numbers represent estimated performance, merchandise and licensing fees over the next 24 months.

Total Sales to Date: \$408,500.00
Artist Fees Paid at NSMW: \$43,512.00
Total Revenue to Artists: \$452,012.00

Direct Artist Revenue Resulting from NSMW



Economic Impact and the Host Community

Using figures and indicators provided by the Nova Scotia Department of Economic and Rural Development and Tourism it is estimated that \$823,560.00 was generated in revenue in the host community by attending delegates and the local public. These figures do not include the amount of money spent directly by Music Nova Scotia for local goods and services required to plan and execute the event. This figure is approximately \$80,000.00. Also, economic output multipliers are not included in this estimate.

Participants NSMW 2013	# of Participants	# of Days	Average Daily Spend	Total Average Spend
Conference Delegates and Volunteers	1141	4	\$66.00	\$301,224
Local Participants	4800	4	\$30.00	\$576,000
Total				\$877,224

Challenges

1. Gala Awards Show – Decline in ticket sales for this show illustrates waning public interest for this type of industry event. High production costs demand a high-ticket price with little added value for the general public. The general public has little interest in paying the ticket price to see one or two acts they are familiar with play one song in the show.

Gala Costs - \$81,451.00

Gala Ticket Sales - \$6,255.00

2. Production Costs – Year after year production costs continue to increase while ticket sales remain about the same. Music Nova Scotia must work with venues that have in-house production capabilities and work with those that have equipment that may require improvement throughout the year leading up to the event.

3. Ensuring Close Proximity of Festival Venues – Suitable venues are not always close together. This can have an adverse effect on attendance for both the general public and delegates in these venues. Music Nova Scotia must do everything possible to ensure all venues are close to each other and that “off the beaten path” venues are not used unless there is no other choice.

4. Suitability of Venues and Appropriate Programming – Music Nova Scotia must ensure that there are a variety of suitable venues for various types of programming. Alternative and spaces and listening rooms must be considered for festival programming.

5. Matchmaking – Getting the right buyers in front of the right artists is essential when facilitating international business development. Often the challenge is advance communication. International buyers are very busy and email communication is not necessarily the best way to do advance market intelligence and discovery work. Music Nova Scotia will be addressing this challenge with Phase 2 of our new website which will see the build and rollout of an “Export Portal” as recommended in the 2013 Export Strategy document. The “Export Portal” will provide a place for both buyers and export ready artists to discover each other in advance of the event to help create more relevant and meaningful business relationships.

6. Marketing – Traditional print and radio marketing is expensive and not easily trackable in terms of ROI. Music Nova Scotia must continue to engage in more online advertising that is cheaper and easier to target with more reliable back end analytics.

7. Distance to Event Location – The geographic distance between Halifax and Sydney made advance travel difficult and expensive. Also, member survey feedback indicates that the distance to travel was a large financial burden for them this year.

EXPORT DEVELOPMENT PROGRAM FOR MUSIC



1.0 Export Development Program for Music

1.1 EDP 2.0

The Export Development Program has become a more efficient and effective program than it was three years ago. The program officer now has the power to collect important statistics on the overall program, as well as individual applicants and projects in real-time. More applicants are volunteering to be jury members, giving them a greater understanding of the program and improving the quality of applications. A significant number of artists have used the EDP to their advantage and have increased their export status, accessing more markets around the world.

However, the music industry is a rapidly changing environment and the EDP has taken advanced measures to keep up with trends and changes. Applicants were engaged in a series of surveys and roundtables in January 2014, giving feedback on ways to improve the program. The information drawn from these activities has created a revision plan for the EDP that will be presented shortly after the presentation of this final report. The goal is to make the EDP reflective of not only how the music business is currently conducted, but also how it will operate in the future.

1.2 Objectives

The objective of the Export Development Program for Music is to expand market opportunities and earned revenue potential, and to increase sales of music products through the support of travel, tour, marketing and promotional expenses. Now three programs exist to facilitate these objectives - the Travel and Tour Initiative, Marketing Support Initiative and Showcase Support Initiative.

Questions the jury considers before scoring the applications include: “Does this project or proposal make sense? Are the goals realistic? Is the plan of action reasonable and likely based upon what the artist or group hopes to achieve? Is the budget realistic?”

The EDP is a result of collaboration between the Culture Division of the Nova Scotia Department of Communities, Culture and Heritage, and Music Nova Scotia. Born out of the Music Sector Strategy (MSS) - written in 2002 and updated in 2007 - the EDP is the first of the initiatives defined in the MSS by the province’s musicians and industry professionals as requiring investment. The Program aims to further build and develop the infrastructure necessary to promote music from Nova Scotia.

Music Nova Scotia administers the program, assuming responsibility for day-to-day program management, consultations with applicants, budgeting, assembling juries, financial reporting, and reporting on program outcomes.

1.3 The Current Picture of the Export Development Program

Case Studies of Success

The best way to demonstrate success of the Export Development Program is to show examples of artists who have used the investment to take them to a new level of their career. The following examples are just a few of the great success stories the EDP has helped to create.



Cousins

The alt-indie group Cousins has grown exponentially since solidifying the duo element of Aaron Mangle and Leigh Dotey. With the EDP's support, they completed three tours to eastern Canada, the UK and EU, and played packed showcases at CMW and The Great Escape. With marketing support from the EDP, they also created two music videos, a new website, a UK PR campaign (Silver PR, UK), received some great press in the UK and made contacts for future marketing campaigns in North America and EU.

With these two projects, they secured booking agents for North America and Europe - Steven Himmelfarb (Booking Agent North America, Billions) and Eleanor McGuinness (Booking Agent EU, Pitch & Smith) - as well as label support in USA, EU and Canada (Ba Da Bing, Siluh and Hand Drawn Dracula).

Hand Drawn Dracula released their latest album in May 2014, *The Halls of Wickwire*, to great acclaim. The first single off the album, "Mess" premiered as a video on Spin Magazine's website, with front-page presence.

ROI for International Tour

EDP funding: \$4000

Actual revenue: \$4628 (no future revenue figure offered)

Percentage Gain: 15% gain for half year

Annualized return 34.4%



Jimmy Rankin

Other clients have had long-term success with the EDP, like Jimmy Rankin. Here's a comment from his wife and manager, Mia Nishi Rankin:

“Financial support from Music Nova Scotia’s EDP programmed has been a critical factor in Jimmy Rankin’s recent successes. For example, EDP funding was used toward Jimmy’s showcasing efforts at Contact Saskatchewan, Manitoba & Alberta events last fall. These showcases resulted in an unprecedented 40 bookings in those same provinces for Fall 2014 – Spring 2015. These concerts will in turn, increase CD and live performance revenues and build Jimmy Rankin’s national brand. As well, EDP funding helped us finance marketing costs associated with Jimmy’s CD, “Forget About the World” which sold over 16,000 CDs and blazed industry trails by establishing new distribution channels through 140 Needs Convenience stores & 70 Lawton’s Drug Stores. Other artists such as Dean Brody and George Canyon have since benefitted by selling their CDs through this new channel. We are extremely appreciative of EDP funding that has supported important projects which have lead to growth not only for Jimmy Rankin but the industry as a whole.”

ROI for Western Showcase

EDP funding: \$2000

Estimated future revenue: \$50,000

Gain \$48,000

Percentage gain: 2400%

Annualized Return: 694%

Total Years 1.5



Gypsophilia

Jazz has been taken to a whole new level with the band, Gypsophilia. The band has developed significantly in the last two years, with nearly perfect scores on all of their EDP applications. Ross Burns, one of the players and managers for the group, has this to say:

“The Export Development Program has been instrumental for Gypsophilia over the last number of years. Our recent growth into an international touring band would quite simply not have been possible without it. Through the EDP we have received support for numerous projects (tours, showcasing events, networking opportunities and more) that have kept us moving forward and gaining momentum as a band. The very best thing about the EDP is that the program guidelines are clear and it extremely well administered by Music Nova Scotia: The process is rigourous but also approachable.”

ROI for US Tour

EDP Funding: \$5500

Estimated revenue: \$12461

Gain: \$6961

Percentage Gain: 127%

Annualized return: 50.5%

Total years: 2



Ben Caplan

Ben Caplan, an indie/folk/world artist, has toured the world and secured an international team – all with just one album released. Ben has had enormous success and a quick snapshot of his history with the EDP can help illuminate how he got to that place.

Over four deadlines from December 2012 – December 2013, Ben was funded five times, after applying seven times. Those funded projects were two international tours, one Canadian tour, one international showcase and one Canadian showcase.

Ben requested a total of \$27,200 for the five approved projects. The jury funded him a total of \$19,762. After the projects were completed, his final report allowed him to collect 97% of his original approved amount. This particular statistic shows a good ability to budget, as well as keeping the project on track and reporting with substantiation.

During these tours and showcases, Ben earned \$8695 in merchandise revenue and \$16,957 in performance revenue. Through the meetings and business Ben conducted during these projects, he predicted future revenue resulting directly from these activities at \$30,100. Overall, these projects totaled \$82,573 in expenses.

Gain: \$66,090.00

Percentage Gain: 334.4%

Annualized Return: 61%

Total Years: 3

2.0 Program Results 2013-14

The Export Development Program for Music began its tenth fiscal year in April 2013. The four deadlines being reported in the following tables and charts include June, September, and December of 2013 and March 2014. \$300,000 was invested into 92 projects by 43 artists/groups and 8 industry professionals.

Table 1 - By Program, Applications Submitted vs. Approved, and Approval Rating

Program	2013-2014			2012-2013			2011-2012		
	Submitted	Approved	Rate	Submitted	Approved	Rate	Submitted	Approved	Rate
Travel and Tour	62	41	66%	75	44	59%	96	67	70%
Marketing Support	48	27	56%	49	22	45%	46	30	65%
Showcase Support	38	24	63%	45	28	62%	38	25	66%
Total	148	92	62%	169	94	56%	180	122	68%

The overall approval rate for the program has come back up from a low of 56% last year, with a little bit less funding amount this year than last. Some of the Export-Ready applicants were eligible to move up to the Exporting level this year and that allowed for the number of applications to be more evenly split between the two levels for the juries.

Chart 1 – Applications Submitted and Approved 2013-14

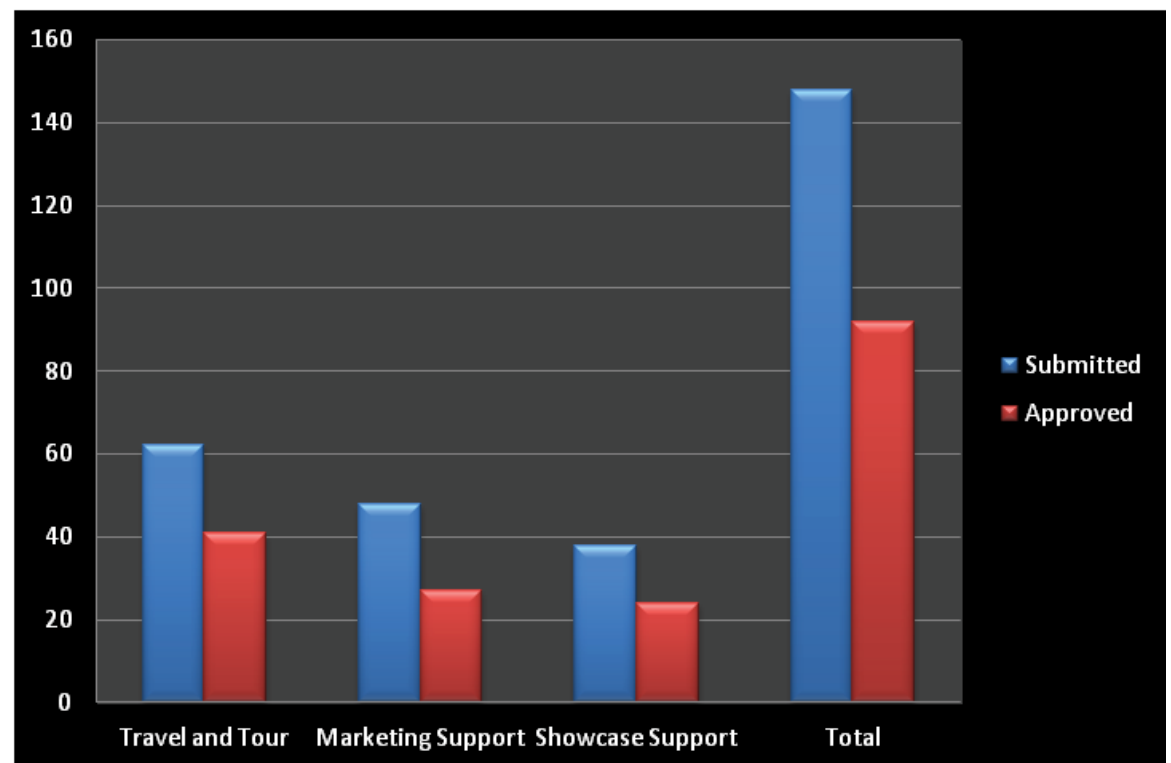


Table 2 - By Export Status, Applications Submitted vs. Approved

2013-14

Export Status	Applications Submitted	Applications Approved	Approval Rating	Projected Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Emerging	7	3	43%	\$20,871.06	\$5,600.00	27%
Export Ready	82	49	59%	\$434,484.03	\$146,900.00	34%
Exporting	59	40	68%	\$621,666.99	\$147,500.00	24%
Total	141	92	65%	\$1,077,022.08	\$300,000.00	

2012-2013

Export Status	Applications Submitted	Applications Approved	Approval Rating	Projected Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Export Ready	114	53	46%	\$580,212.70	\$149,978.27	26%
Exporting	55	41	75%	\$548,212.70	\$164,013.03	30%
Total	169	94	56%	\$1,128,425.40	\$313,991.30	28%

*17 of Export-Ready are Emerging applicants for Showcase

2011-2012

Export Status	Applications Submitted	Applications Approved	Approval Rating	Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Export Ready	102	63	62%	\$619,002.60	\$172,791.86	28%
Exporting	78	59	76%	\$660,346.91	\$168,302.83	25%
Total	180	122	68%	\$1,279,349.51	\$341,094.69	27%

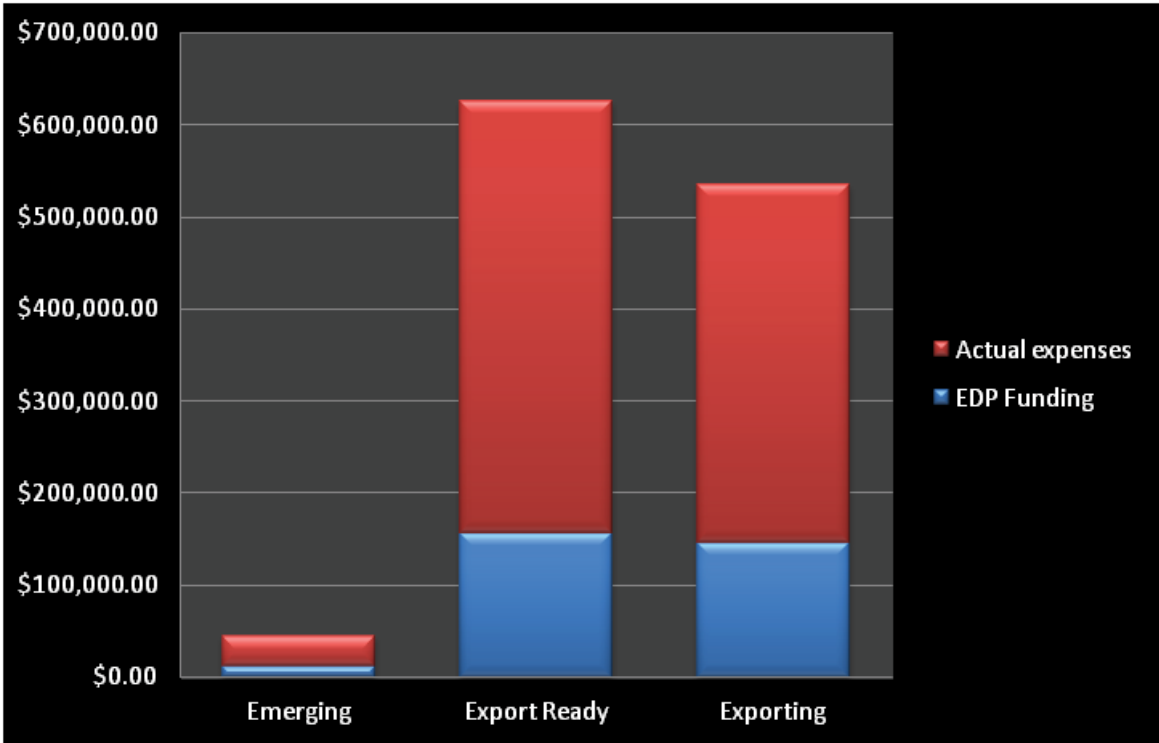
2010-2011

Export Status	Applications Submitted	Applications Approved	Approval Rating	Total Expenses	EDP Funding	% of Projected Expenses
Export Ready	104	57	55%	\$615,995.62	\$176,569.15	29%
Exporting	65	54	83%	\$814,866.14	\$166,640.40	20%
Total	169	111	66%	\$1,430,861.76	\$343,209.55	24%

2009-2010

Export Status	Applications Submitted	Applications Approved	Approval Rating	Total Expenses	EDP Funding	% of Projected Expenses
Export Ready	100	60	61%	\$787,808.21	\$166,814.24	21%
Exporting	53	38	72%	\$566,567.28	\$143,542.58	25%
Total	153	98	64%	\$1,354,375.49	\$310,356.82	23%

Chart 2 – Funding and expenses by exporting artist



There were fewer Emerging applicants this year, but there were a number of Emerging artists that recently became Export-Ready, as a result of international touring, management, release activity, etc.

Table 3 - By Region, Applications Submitted vs. Approved

The number of approvals for HRM continues to dominate over the other regions of Nova Scotia for obvious reasons: population, proximity to venues and resources and the size of the music community itself.

Region	2013-2014			2012-2013		
	Submitted	Approved	Approval Rating	Submitted	Approved	Approval Rating
HRM	120	73	61%	132	76	58%
Cape Breton	8	5	63%	14	8	57%
Northumberland Shore	12	9	75%	13	5	38%
Fundy Shore	1	1	100%	1	0	0%
Annapolis Valley	1	0	0%	1	0	0%
South Shore	7	4	57%	8	5	62%
Eastern Shore	0	0	0%	0	0	0%
Total	149	92	62%	169	94	56%

Region	2011-2012			2010-2011		
	Submitted	Approved	Approval Rating	Submitted	Approved	Approval Rating
HRM	136	97	71%	128	84	66%
Cape Breton	17	12	71%	23	16	70%
Northumberland Shore	13	7	54%	9	8	89%
Fundy Shore	2	1	50%	0	0	0%
Annapolis Valley	3	0	0%	1	0	0%
South Shore	7	4	57%	7	3	43%
Eastern Shore	2	1	50%	1	0	0%
Total	180	122	68%	169	111	66%

Table 4 - By Region, Halifax-Dartmouth vs. Non-Halifax-Dartmouth Submitted and Approved

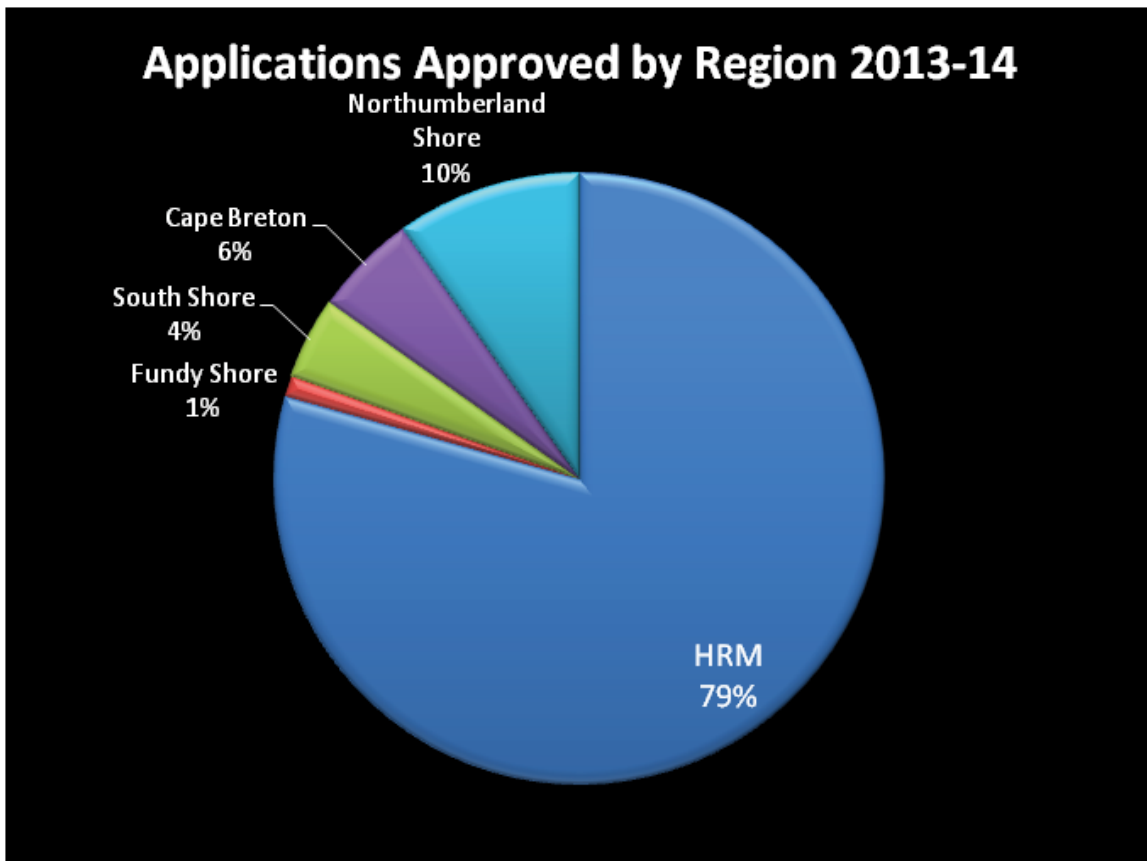
	2013-2014			2012-2013		
Region	Applications Submitted	Applications Approved	Approval Rating	Applications Submitted	Applications Approved	Approval Rating
HRM	120	73	61%	132	76	58%
Non-HRM	29	19	66%	37	18	49%
Total	149	92	62%	169	94	56%

	2011-2012			2010-2011		
Region	Applications Submitted	Applications Approved	Approval Rating	Applications Submitted	Applications Approved	Approval Rating
HRM	136	97	71%	128	84	66%
Non-HRM	44	25	57%	41	27	66%
Total	180	122	67%	169	111	66%

Table 5 - Funding Amounts by Region

	2013-14	2012-2013	2011-2012	2010-2011	2009-2010
Region	EDP funding	EDP funding	EDP funding	EDP funding	EDP funding
Halifax-Dartmouth	\$229,785.17	\$248,783.80	\$277,535.89	\$247,712.84	\$275,606.68
Cape Breton	\$18,995.00	\$24,375.50	\$32,547.00	\$64,722.67	\$7,150.00
South Shore	\$17,300.00	\$20,200.00	\$11,202.70	\$9,924.55	\$8,575.00
Northumberland Shore	\$32,119.83	\$20,632.00	\$16,809.10	\$20,849.49	\$9,200.56
Fundy Shore	\$1,800.00	\$-	\$1,000.00	\$-	\$9,824.58
Annapolis Shore	\$-	\$-	\$-	\$-	\$-
Eastern Shore	\$-	\$-	\$2,000.00	\$-	\$-
Total	\$300,000.00	\$313,991.30	\$341,094.69	\$343,209.55	\$310,356.82

Chart 3 - Funding By Region:



Target market visits by EDP Funding Recipients

For the first time in the EDP, Europe was named the top target market by clients with approved projects. This shift in focus from domestic to international is not just present in Exporting artists, but Export-Ready artists as well. After several strong years of recruiting buyers from top international markets and bringing them to Nova Scotia Music Week, Music Nova Scotia is playing an active role in broadening the market potential of local artists.

For example, Germany was a major focus for Nova Scotia Music Week in 2012. Since then, The Stanfields have toured Germany three times, based on relationships formed at NSMW 2012. Music Nova Scotia works hard to not only make the introductions between the buyers and the artists, but also to give the artists the tools to best exploit potential in new markets. Funding from the Export Development Program assists with the solidification of these opportunities.

Chart 4 – 2013-14 Target Markets

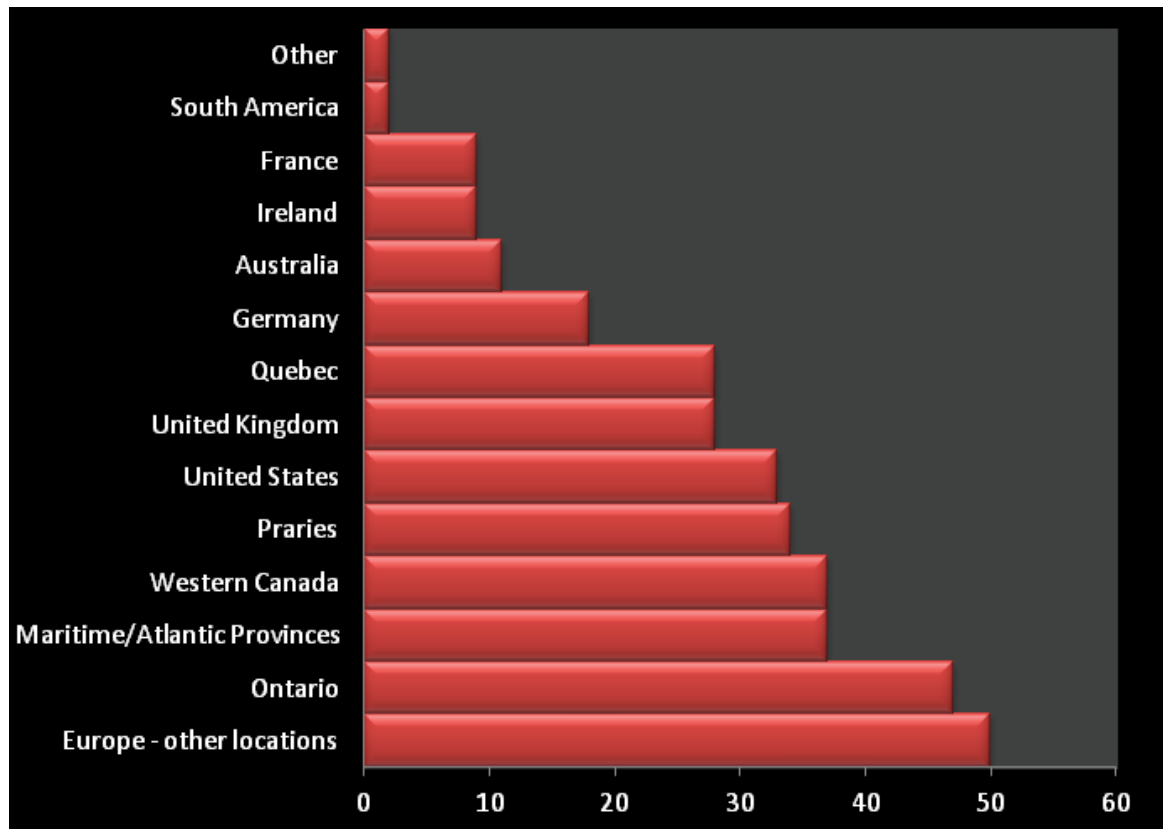


Table 6 - EDP Funding by Project Type 2013-14

Tours continue to be the most popular type of project funded by the EDP, but showcasing is a close second place. Marketing projects have also seen a gain in the number of funding projects, as compared to last year.

Project Type - primarily	2013-2014		2012-2013	
	#	EDP funding	#	EDP funding
Tour	30	\$131,077.85	39	\$177,775.35
Showcase	28	\$58,595.66	27	\$52,721.20
Marketing	20	\$84,157.00	15	\$55,170.00
Video/DVD creation/marketing	3	\$6,040.79	3	\$6,400.00
Web development/marketing	3	\$5,580.00	2	\$5,400.00
Conferences	3	\$6,726.00	6	\$6,424.75
Meetings/Collaborations	5	\$7,822.70	3	\$9,400.00
Market Research	0	\$0.00	0	\$0.00
Total	92	\$300,000.00	95	\$313,991.30

Project Type	2011-2012		2010-2011		2009-2010	
	#	EDP funding	#	EDP funding	#	EDP funding
Tour	36	\$131,780.20	39	\$164,782.58	42	\$164,956.25
Showcase	33	\$65,072.62	28	\$59,206.58	22	\$46,698.41
Album/Tour Marketing	29	\$104,472.80	26	\$92,944.67	19	\$68,235.50
Conferences	13	\$17,259.36	10	\$14,084.87	13	\$19,337.05
Meetings/Collaborations	9	\$19,061.05	8	\$12,190.85	2	\$11,129.61
Market Research	2	\$3,448.67	0	\$0.00	0	\$0.00
Total	122	\$341,094.70	111	\$343,209.55	98	\$310,356.82

Chart 5 – Type of funded projects

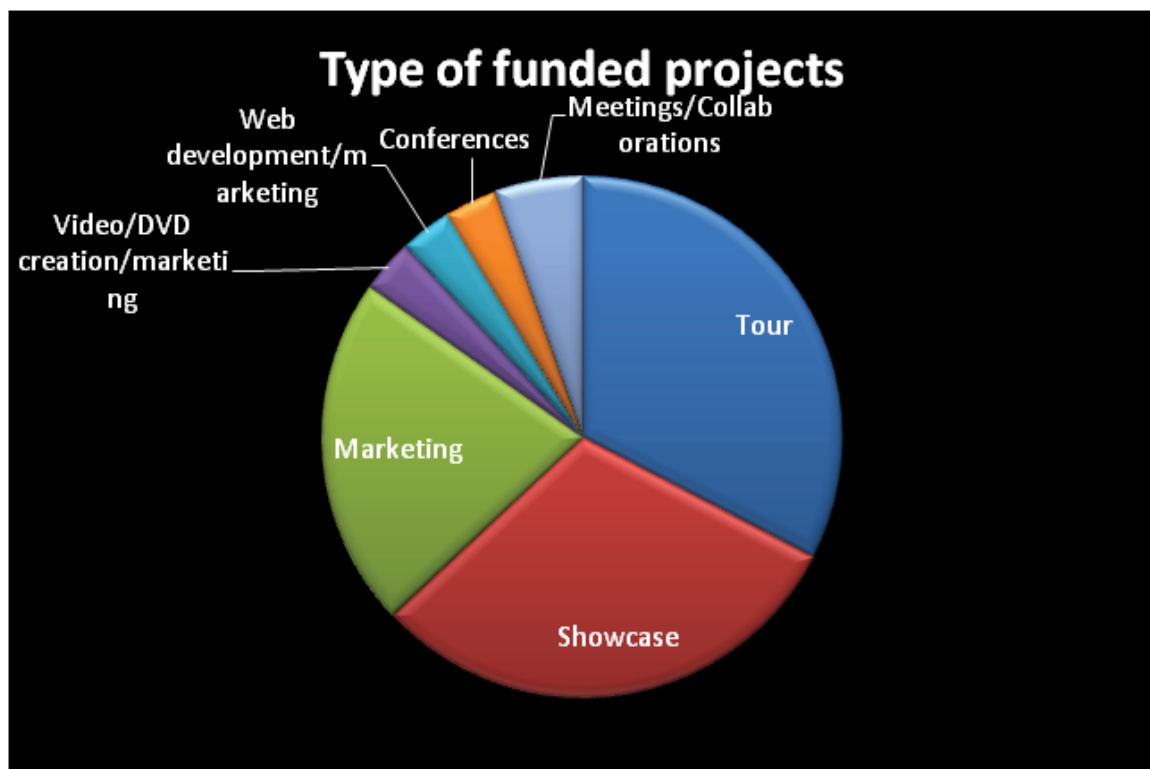
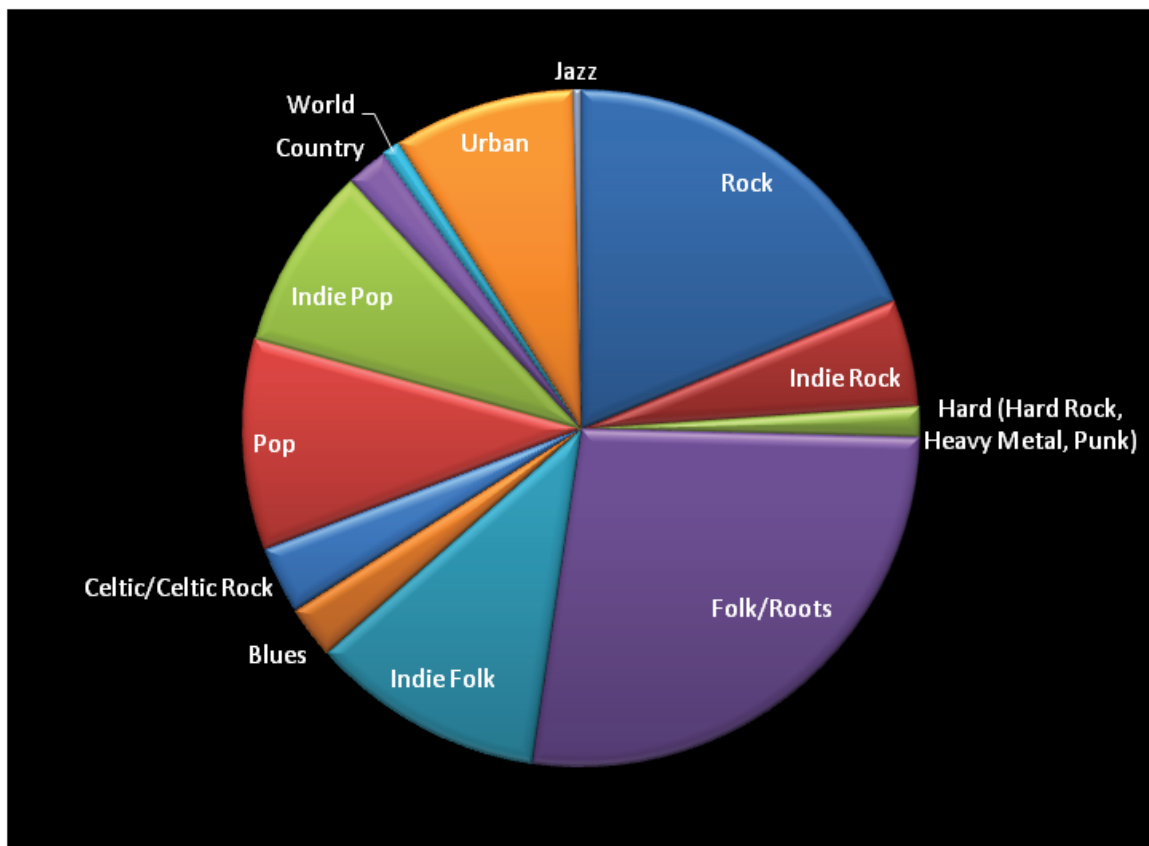


Table 7 - By Genre, EDP Funding

Genre	2013-2014		2012-2013		2011-2012		2010-2011	
	#	EDP Funding	#	EDP Funding	#	EDP Funding	#	EDP Funding
Rock (including Rock, Indie Rock and Hard)		\$76,231.49	28	\$88,018.15	27	\$84,235.12	30	\$119,901.19
Rock	22	\$56,521.49	18	\$55,479.15	19	\$59,788.75	15	\$69,527.74
Indie Rock	7	\$15,310.00	5	\$189,994.00	7	\$21,196.37	14	\$47,528.45
Hard (Hard Rock, Heavy Metal, Punk)	1	\$4,400.00	5	\$13,545.00	1	\$1,250.00	0	\$0.00
Roots (including Folk, Indie Folk, Blues and Celtic)		\$131,415.61	41	\$139,995.57	41	\$119,673.89	25	\$78,878.82
Folk/Roots	24	\$80,781.83	23	\$80,302.27	24	\$75,848.92	14	\$41,009.01
Indie Folk	21	\$33,508.78	11	\$32,653.30	7	\$21,813.41	4	\$13,705.98
Blues	1	\$7,500.00	3	\$10,600.00	4	\$10,860.89	1	\$3,205.00
Celtic/Celtic Rock	3	\$9,625.00	4	\$16,440.00	6	\$11,150.67	7	\$24,803.83
Pop (including Pop and Indie Pop)		\$56,582.90	11	\$37,773.55	17	\$51,869.47	16	\$51,795.52
Pop	10	\$30,212.90	8	\$26,250.40	14	\$44,135.09	4	\$10,879.29
Indie Pop	7	\$26,370.00	3	\$11,523.15	3	\$7,734.38	12	\$40,916.23
Acadian/Francophone	0	\$0.00	0	\$0.00	0	\$0.00	0	\$0.00
Country	1	\$6,000.00	3	\$9,950.00	5	\$19,656.40	4	\$18,607.50
World	1	\$2,660.00	1	\$2,000.00	0	\$0.00	0	\$0.00
Children's	0	\$0.00	0	\$0.00	0	\$0.00	0	\$0.00
Industry		\$32,788.70	11	\$20,624.75	24	\$42,159.81	26	\$44,067.39
Urban	6	\$26,000.00	3	\$14,500.00	6	\$21,500.00	6	\$17,897.25
Classical	0	\$0.00	1	\$800.00	0	\$0.00	1	\$1,696.25
Jazz	1	\$1,110.00	5	\$20,954.03	2	\$4,000.00	3	\$9,365.63
Total		\$300,000.00	94	\$313,991.30	122	\$341,094.69	111	\$343,209.55

These genres are derived by asking each applicant for the 'primary' genre of each application. However an artist often identifies with more than one genre in their profile.

Chart 6 – Funding by genre 2013-14



The most funded applications continue to be in Roots, Rock and Pop – arguably the biggest markets in music. There has been a large increase in funding to urban/hip-hop artists in the past year.

Table 8 - By Clients, EDP Funding for 2013-14

Artists	Funding Awarded
The Stanfields	\$20,260.00
Paper Beat Scissors	\$16,400.00
Christina Martin	\$16,050.00
Ria Mae	\$14,690.90
Ben Caplan	\$13,762.00
Rich Aucoin	\$11,250.00
Kayo	\$10,350.00
Kim Wempe	\$9,034.83
Carleton Stone	\$8,460.00
Jimmy Rankin	\$8,000.00
David Myles	\$7,762.00
Cyndi Cain	\$7,500.00
The Modern Grass	\$7,500.00
Gloryhound	\$7,275.79
In-Flight Safety	\$7,065.00
Dave Gunning	\$7,035.00
Old Man Luedecke	\$6,950.00
Scojen Music Productions Ltd	\$6,750.00
Gianna Lauren	\$6,560.00
Classified	\$6,500.00
Rose Cousins	\$6,500.00
Jenn Grant	\$5,500.00
Molly Thomason	\$5,200.00
Fearing & White/Stephen Fearing	\$4,935.00
SoHo Ghetto	\$4,800.00
Adam Baldwin	\$4,700.00
Napalm Raid	\$4,400.00
Mo Kenney	\$4,150.00
J-Bru	\$4,000.00
Gabrielle Papillon	\$3,825.78
Glory Glory	\$3,200.00
Dylan Guthro	\$3,160.00
Keith Mullins	\$2,660.00
Dog Day	\$2,145.00
Mary Jane Lamond and Wendy MacIsaac	\$1,875.00
Anne Davison	\$1,800.00
Cam Smith	\$1,700.00
Norma MacDonald	\$1,500.00
Erin Costelo	\$1,110.00
Crosss	\$1,030.00
Andru Branch	\$1,010.00
Dance Movie	\$700.00
Ian Sherwood	\$655.00
Total	\$269,711.30

Industry Professionals	Funding Awarded
Burnt Tree Entertainment Inc.	\$10,643.00
Sheri Jones	\$7,500.00
GroundSwell Music	\$4,340.00
Forward Music Group	\$3,383.00
Gordon Lapp	\$2,442.70
Sonic Entertainment Group	\$1,200.00
Janesta Boudreau	\$780.00
Total	\$30,288.70

Table 9 - List of Program Panellists for 2013-2014

Andrea Dawson Thomas
 Ashley Moran
 Ben Caplan
 Christine Buiteman
 Daniel Ledwell
 Gabrielle Papillon
 Gianna Lauren
 Jason MacIsaac
 Jeff Pineau
 Josh Hogan
 Meghan Scott
 Mike Campbell
 Rose Cousins
 Ross Burns
 Tanya Davis
 Tim Crabtree
 Tim Hardy
 Tom Terrell
 Trevor Murphy

3.0 New Statistics – Full picture of 2012-13

As a result of better stats collection, we now have a complete view of the 2012-13 fiscal year that can provide results that were not available previously.

This year, as previously demonstrated and mentioned in last year’s report, the Export Development Program began collecting more detailed information and qualitative information from the applicants for not only their applications, but also their final reports. This results in more accurate reporting and allows us to show trends in the industry, but also trends and concerns with the program.

Chart 7 – EDP funding and expenses by exporting status 2012-13

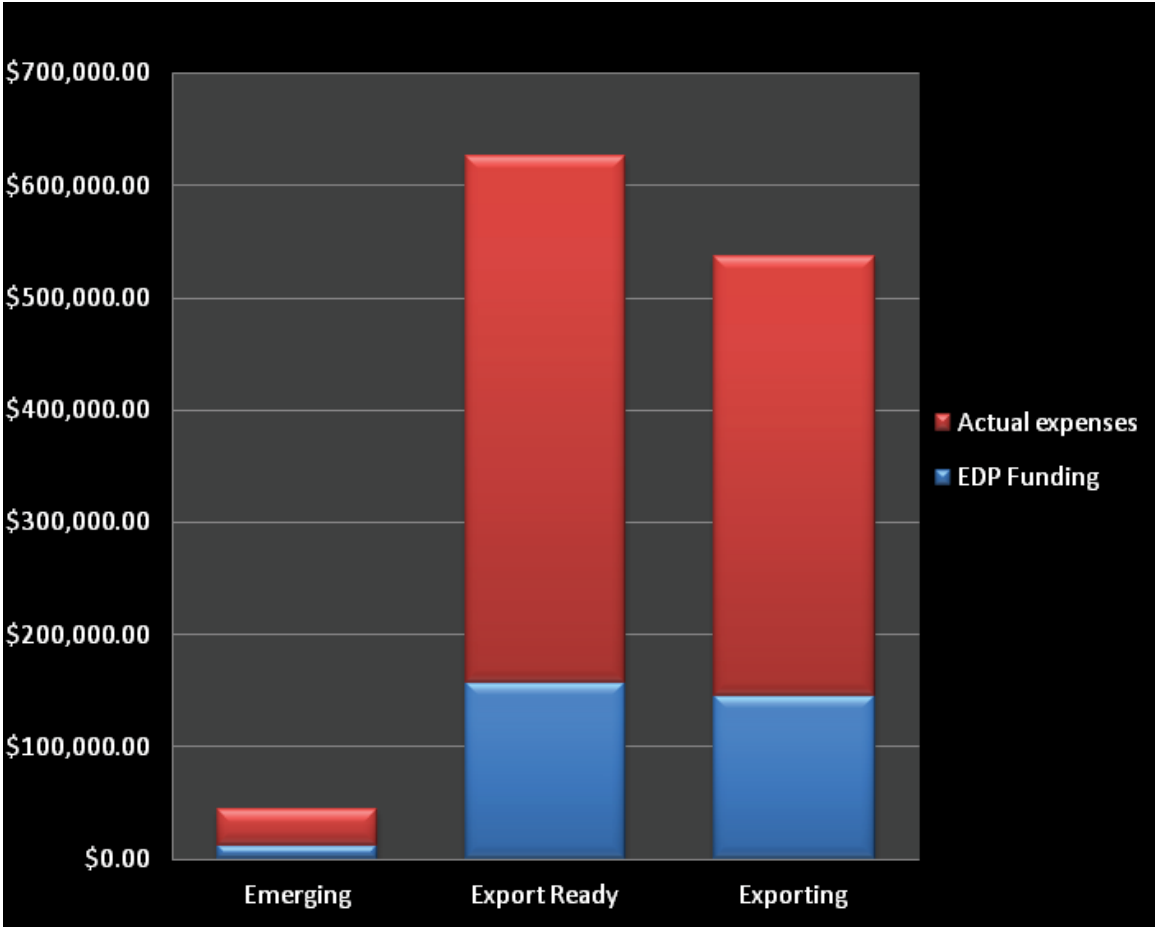
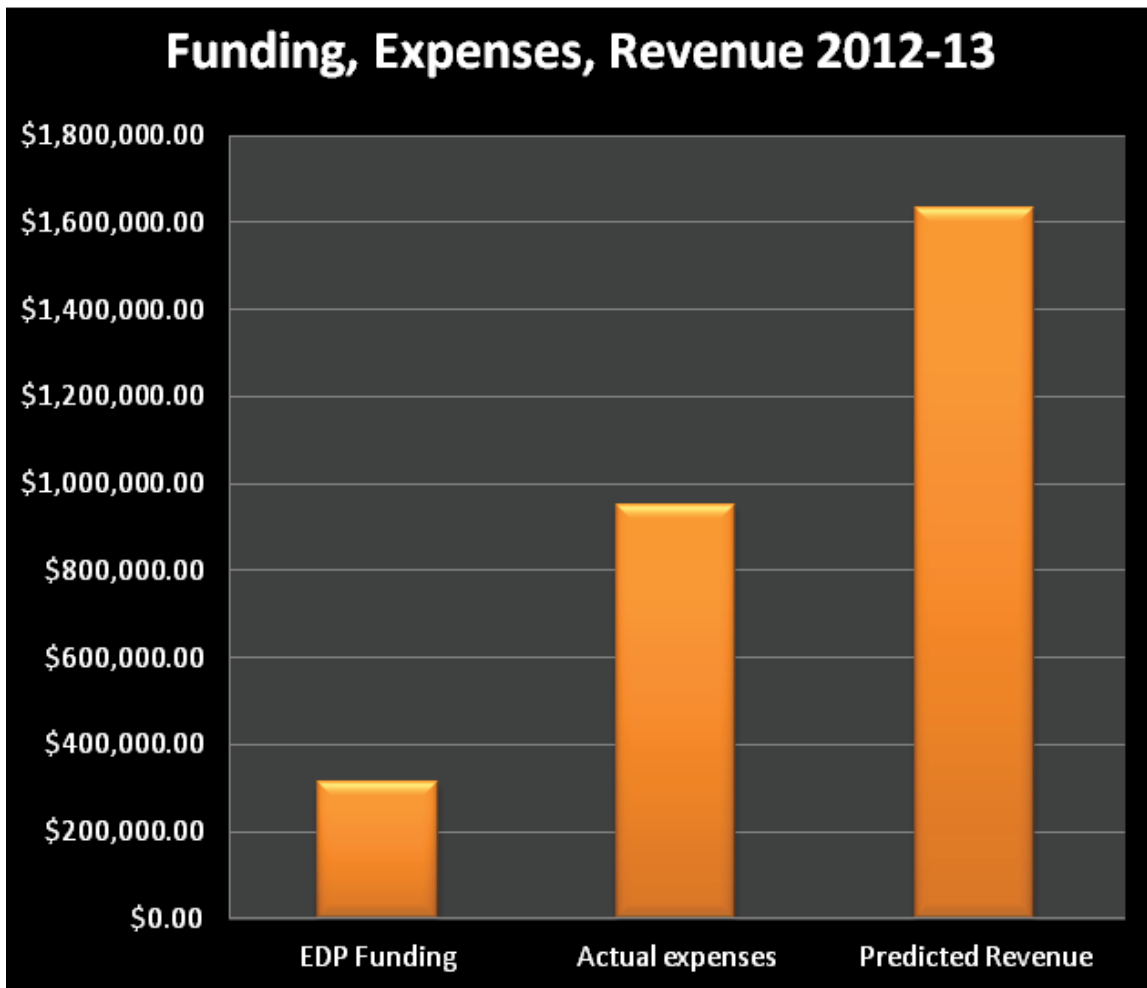


Chart 8 – Funding, Expenses, Revenue 2012-13



We can now show an accurate Return on Investment table, as a result of the collected data from applications and their corresponding final reports:

Return on Investment 2012-13	
Program investment	\$313,991.30
Estimated Revenue	\$1,631,098.38
Gain	\$1,317,107.08
Percentage Gain	73.30%
Total Years	3

4.0 Administration

Administration budget, 2013-2014

Over the course of the 2013-14 year a total of \$300,000 in funding was awarded over the four deadlines. Deferred revenue has continued to be reinvested into the program for a total of \$13,052.37 in this fiscal year.

Disbursements to clients	\$300,000.00
Deferred	\$59,049.45
Salaries and overhead	\$75,000.00
Unused funds on returned approved projects	(\$13,052.37)
Total	\$420,997.08

5.0 Program Updates and Revisions

As was mentioned in the opening discussion of this report, a large-scale revision process has begun for the EDP, where all applicants were asked to help contribute to shaping a better program. The full revision proposal will be delivered shortly after this final report. It is hoped the revisions will improve the program and allow it to function more harmoniously with the current music industry environment.

6.0 Conclusion

The idea of the cultural economy is becoming part of the public consciousness and an important part of that picture was always to provide accurate statistics and numbers to back it up. Now, with programs like the Export Development Program and other initiatives within the industry, direct results can be tracked back to government investment. The story being told is similar time and time again – artists can do a lot with a little.

However, with this success that can now be proven, it is hoped that the funding can increase. The amount of funding from the EDP has not increased since the inception of the program. However, the results keep improving as a result of a concerted effort of Music Nova Scotia and others to increase the professionalism and success of the industry. Therefore, this should be the time to invest more in this burgeoning industry and take the province to a new level of international success with the talent we already know it possesses.



BRINGIN' IT HOME



ADAM BALDWIN

History of Bringin' it Home and Summary of 2012/13 Season

Bringin' it Home was initially conceived as a pre-packaged travelling tour that saw Music Nova Scotia (MNS) partner with various community presenter organizations to present music around the province. This version of the program ran for 5 years and in its final year presented 18 performances for a cost of \$100,000.00.

Debuting in 2008, the new Bringin' it Home Program Community Presenters Assistance Program (BIH) was revamped to better fit the needs of Nova Scotia communities. After five seasons of the new format, it is clear that Bringin' it Home program allows dozens of presenters to develop their skills and dozens of local artists to be hired in their home province.

The new Bringin' it Home puts the program in the hands of the community presenter with support from Music Nova Scotia. This program creates opportunities to present Nova Scotia artists with MNS assistance and sees community presenters "own" their shows.

Under the program, participating community presenters are eligible for pre-approved funding against a financial loss on a presentation, should a loss be incurred. Shows requesting shortfall funding under BIH are branded and promoted as a "Bringin' it Home" presentation carrying the logos of MNS and the Department of Communities, Culture and Heritage.

To summarize the 12/13 season:

97 artists and groups performed
124 total performances
72 distinct presentations
\$100,000 government investment stimulated \$120,214.50 in artist performance fees, in addition to \$5,018.50 in staff wages, \$12,205 towards technicians and \$11,187.67 towards local marketing and advertising. Overall, \$163,095.50 was spent as a result of supporting these presentations. That's the equivalent of six full-time jobs, or FTE of 6.0. The direct impact to provincial tax revenue is \$36,000.

Current status of the 13/14 season:

56 distinct presentations
Performance fees \$125,760
Total tickets sold: 3397
Total revenue \$70,341
Total expenses \$125,470

Program Objectives

- To stimulate the development of community music presenters and Nova Scotia musicians both emerging and established;
- To foster and nurture strong artist-presenter relationships in the spirit of artistic vision;
- To increase touring activity and revenue for Nova Scotia musicians during fall, winter, and spring seasons;
- To increase the frequency of attendance by existing audiences, to attract new audiences, and to increase the range of people who attend performances by Nova Scotia musical acts;
- To create a network of Nova Scotia community presenters who participate in block booking opportunities and the promotion of a subscription series of Nova Scotia musical presentations;
- To provide Music Nova Scotia members with a data base of contact information for Community Presenters and venues to assist members in booking their own engagements;
- To provide community presenters with access to information on Music Nova Scotia members

Evaluation Process

Qualified Bringin' it Home Community Presenters are eligible to receive shortfall funding to a maximum of \$1500.00 per performance taking place between October 1 - June 30. All requests are subject to available funding and are pro-rated should they exceed available funding.

Eligibility

An eligible applicant is a non-profit organization committed to providing musical experiences for their community. Some undertake just one or two performances a year, others present dozens, but most will stage anywhere from three to eight performances a season. With a few exceptions, the season runs from fall to spring. Some community presenters may have paid employees on staff, but most rely on community volunteers.

Community Presenters who are recognized as Bringin' it Home Community Presenters and participate in the program must:

- Commit to presenting at least one eligible performances under the program;
- Be willing to participate in artist block booking opportunities with other Bringin' it Home Community Presenters;
- Present emerging and established Nova Scotia artists;
- Set a minimum ticket price of \$15.00 for regular and \$7.00 for all-ages BIH branded presentations;
- Provide an artist fee guarantee;
- Eligible presentations must take place between Oct 1 and June 30.

Ineligible Presentations

- Performances taking place at house concerts, bars/night clubs, and restaurants;
- Performances presented by individual promoters or agents;
- Performances of non-Nova Scotian artists, or groups that are more than 50% non-Nova Scotian;
- Music Festivals and industry conferences

Application Assessment

Applications are assessed on:

- Willingness to participate in block booking opportunities;
- A balance of emerging and established Community Presenters;
- Technical capacity to present performances with in-house audio and lighting equipment

Not all Bringin' it Home branded presentations result in a shortfall during the program. The more shows presented under the program that are a financial success allow the opportunity for Music Nova Scotia to include additional Community Presenters and performances in the program. Music Nova Scotia creates a standby list and notifies those Community Presenters accordingly so all are encouraged to apply.

It is required that those Community Presenters who wish to be recognized under the program contact the Bringin' it Home Community Presenters Assistance Program Officer before their application is submitted.

Shortfall requests are made available to assist Bringin' it Home Community Presenters who hire Nova Scotia based artists only. Funding is limited, so Bringin' it Home Community Presenters receiving shortfall guarantees will be those who:

- Present export ready and emerging artists;
- Present diverse musical offerings while maintaining a core audience base through balanced programs;
- Encourage and participate in block bookings with fellow Bringin' it Home Community Presenters;
- Present performances between October 1 and June 30;
- Fulfill program requirements for reporting and paperwork in a timely manner as outlined in program guidelines

Nova Scotia Music Week 2013 results for Bringin’ it Home Buyers

The success this year was in providing a more in-depth experience, as we launched a full day of conference sessions directed at domestic buyers. The Domestic Buyers Summit sessions were created as a result of one-on-one discussions with almost every presenter in the BIH program to discover what topics they were interested in. The sessions were roundtable discussions lead by a presenter from the region with the most experience in the topic, aiming for high group participation. In addition, an international presenter from a small market in Austria was brought to deliver a keynote address to foster a ‘thinking-outside-the-box’ experience for the local buyers.

The sessions were extremely well attended by BIH buyers, as well as buyers from the Atlantic Presenters Association, the Canadian Organization of Campus Activities and other festivals and buyers who wanted to take part in the day-long conference offerings. Many appreciated the opportunity to discuss pressing issues among peers and shared anecdotes helped illustrate real-life challenges.

Artists presented at the NSMW 2013 5 minute pitch:

Cassie & Maggie MacDonald
 Ian Sherwood
 Erin Costelo
 Acadian Embassy
 The Modern Grass
 Gabrielle Papillon
 Molly Thomason
 Charlie A’Court
 Alan Jeffries
 Alana Yorke
 The Brown
 The Will Be Gones
 Gianna Lauren
 Jessie Brown
 Kim Wempe
 Maxim Cormier
 Magnolia

BIH buyers in attendance for the NSMW 2013 conference:

Buyer	Organization
Dan Gillis	Chedabucto Place Performance Centre
Scott Drummond	Petite Riviere Vol. Fire Dept.
Louis Robitaille	Lunenburg Folk Harbour Society
Errin Williams Spidle	Harmony Bazaar Festival of Women & Song
Lisa Gleave	Mermaid Imperial Performing Arts Centre
David O’Leary	Evergreen Theatre
Carlton Munroe	Glasgow Square Theatre/New Glasgow Jubilee
Chris Ball	Astor Theatre
Melanie Grant	Marigold Theatre
Natasha MacLellan	Ship’s Company Theatre
Leif Helmer	Little River Folk

2012-13 Program Results

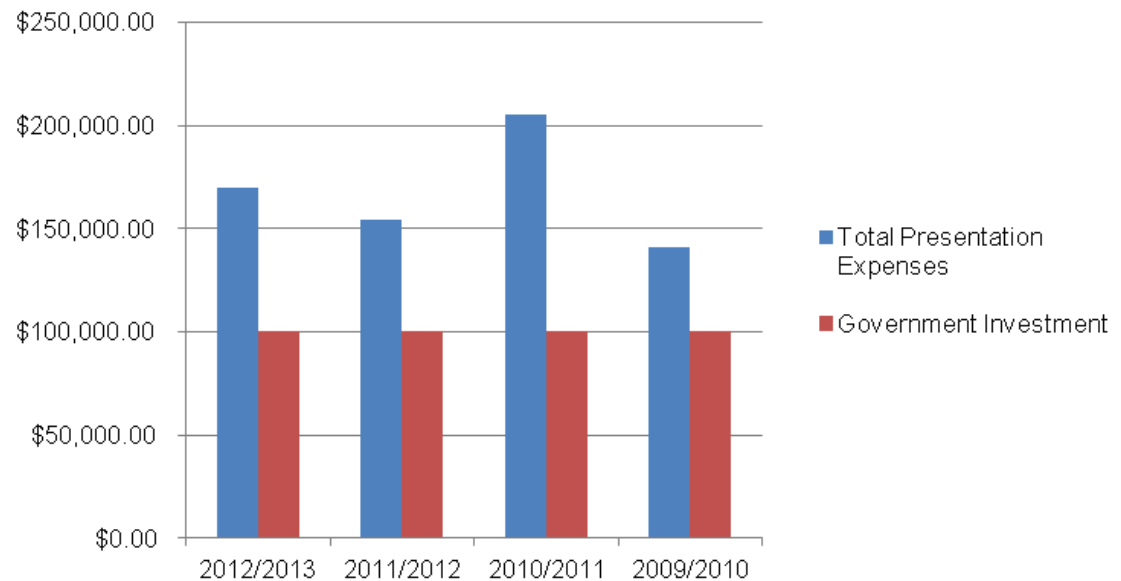
By Region

Region	12/13 Presenters		11/12 Presenters		10/11 Presenters		09/10 Presenters	
	qualified	active	qualified	active	qualified	active	qualified	active
Halifax/Dartmouth	2	2	0	0	2	1	0	0
South Shore	7	7	6	6	11	11	8	8
Cape Breton	5	2	5	4	5	5	4	2
Northumberland Shore	2	2	1	1	2	1	3	2
Eastern Shore	4	3	4	4	4	2	4	3
Annapolis Valley	4	2	5	5	3	3	3	2
Fundy Shore	2	1	2	1	3	2	2	2
Total	26	19	23	21	30	25	24	19

Funding by Presenter

Community Presenter	# of Shows	Total Revenue	Total Expenses	Shortfall Payment
Astor Theatre Society	5	4240.87	10166.28	5605.20
Bay St. Lawrence Community Centre	1	300	1800	1500
Chedabucto Place Performance Centre	4	4860	6180.02	1351.27
Chester Playhouse	4	4809.11	11169.25	5124.62
Evergreen Theatre	5	5061.43	9660	4588.07
Glasgow Square Theatre	6	6734.84	15945.36	7740.89
Halifax Music Co-op	1	6290.57	728	0
Harmony Bazaar Festival of Women & Song	6	3365	9440.70	5875.70
Little River Folk	2	867	3315.60	2285.96
Lunenburg Folk Harbour Festival	7	15942.53	16816.14	2669.01
Mermaid Theatre of Nova Scotia	2	12364	9501.06	711.74
Musique Royale	3	5100.25	9396.97	4073
Musquodoboit Valley BiCentennial Theatre	4	4940	7345.08	2405.08
Osprey Arts Centre	4	3115	14666.26	4222.50
Petite Riviere Volunteer Fire Department	7	6838	10570.78	4128.61
Port Hawkesbury Civic Centre	4	7519.79	11937.34	4301.52
St. Cecilia Concert Society	2	3293.32	6117.16	2793
The Soiree Society	2	3517	6821	2951

Th'YARC Playhouse & Arts Centre	3	7009.50	8229.76	2663.49
Total	72	\$106,168.21	\$169,806.76	\$63,490.66

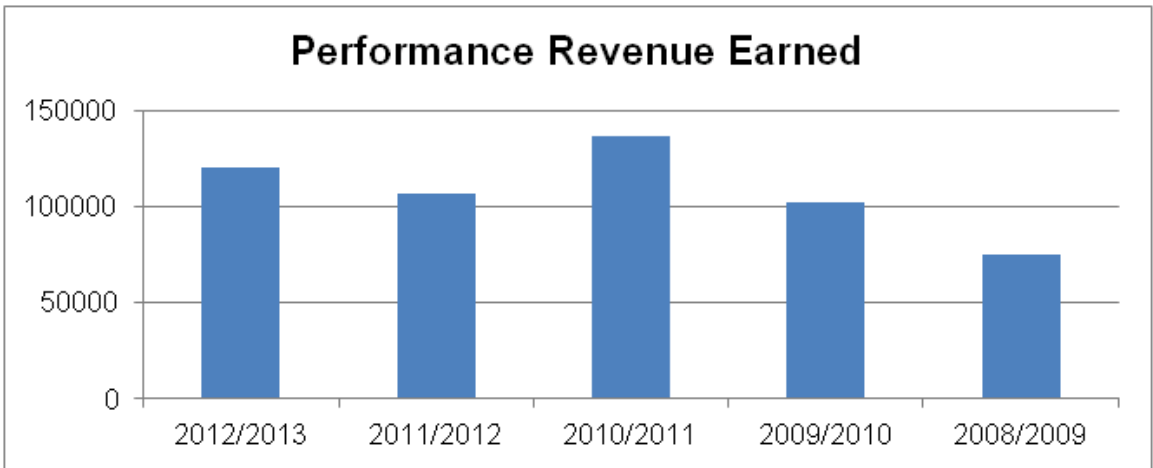
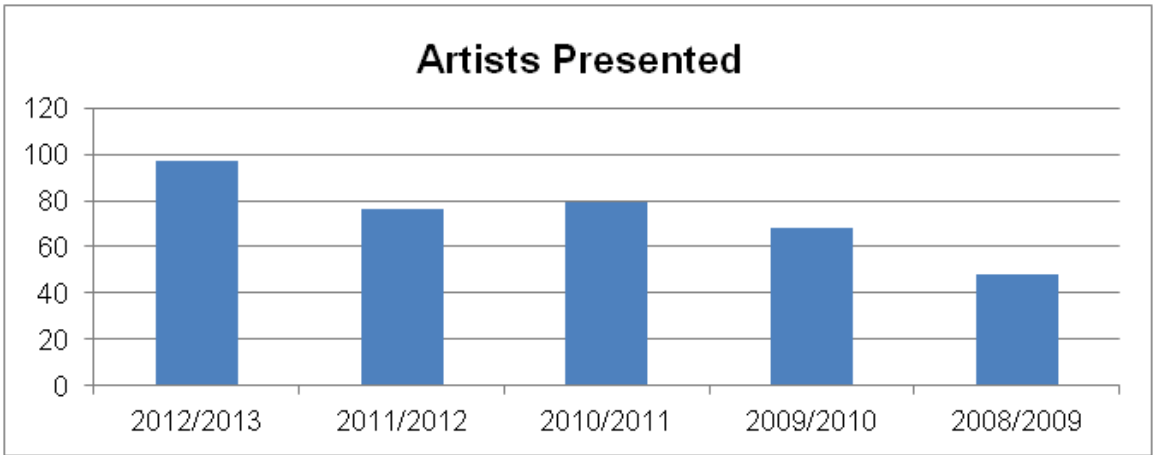
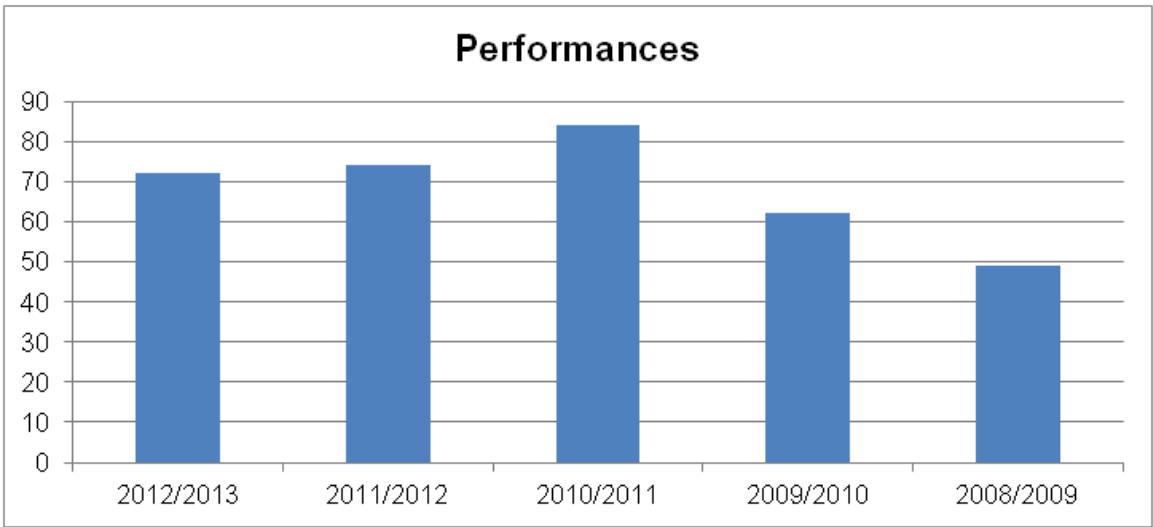


This chart shows the amount of cash going back into the community and to the artists, as a result of government investment in the program. The results show that for every dollar put into the program, a \$1.69 is spent.

Presentations by Genre

Genre	2012/13 Season		2011/12 Season		2010/11 Season	
	# of presentations	% of presentations	# of presentations	% of presentations	# of presentations	% of presentations
Folk/Roots	22	30%	36	48.6%	45	54.0%
Classical	8	11%	3	4.1%	3	3.5%
Jazz	7	10%	8	10.8%	2	2.5%
Rock/Pop	13	18%	9	12.2%	11	13.0%
Blues/Country	18	25%	13	17.6%	17	20.0%
Urban	2	3%	1	1.4%	3	3.5%
Other	2	3%	4	5.4%	3	3.5%
Total	72	100%	74	100%	84	100%

Table 3 (above) shows a breakdown of performances by genre over the last three seasons of the program. We are pleased to see continued representation across the genre spectrum, with an increase in Blues/Country, Classical and the always popular Folk/Roots genre (which includes Celtic music). The fact that a majority of all BIH presentations fall into the Folk/Roots genre is not surprising as many of the presenters participating in the program represent soft-seat theatres and rural communities for whom these genres are most appropriate.



Conclusion:

Music Nova Scotia feels the fact that the government's investment of \$100,000.00 in this program has helped artists earn more than \$120,000 in performance fees and almost \$20,000 in staff salaries and technician fees is a great testament to its continued success.

Beyond the artists being paid to perform in their home province during the 'shoulder' seasons (which often helps fund larger exporting trips), the infrastructure that it takes to run a venue and put on these shows gives work and cultural vibrancy to small communities in Nova Scotia year-round.

The more awareness these venues can bring to the local audiences about local performers, the greater reach the artists will have with further concert ticket sales, album sales and social media attention. We've found that audiences who grab onto top-quality local artists at their local venue truly invest in those artists, following them for the long-term and championing them to their friends and family.

We hope that the Bringin' It Home brand can act as a 'quality' sticker, that will suggest to audiences that the artist, presentation and venue will be of a certain caliber that they can count on. We are working harder in the coming season to promote the BIH shows province-wide through our social media campaigns to help boost the audience attendance and increase awareness for the artists and presenters.

Music Nova Scotia has put all of the application and settlement forms for BIH online, which was received warmly by the participating presenters. This allows for easy access to statistics throughout the year and shows a detailed profile of each venue and where their strengths and weaknesses are. As a result, the Program Officer can work more closely with each venue to address common errors or difficulties and help to improve the quality and efficiency of presentations.

Administration budget, 2012-2013

Description	Revenue	Expense
NSCCH/FCINS - Project Funding	\$156,107.50	
Accommodations – NSMW Projects		\$1,892.00
Meals and Hospitality		\$464.00
Per Diem – NSMW Projects		\$300.00
Internal Admin Fee Expense - Proj		\$25,000.00
Production – Projects - NSMW		\$7,000.00
Travel – BIH Project		\$81.99
BIH Shortfall Expense - Proj		\$64,990.66
Total:	\$156,107.50	99,728.65

\$56,378.85 will be deferred to the 2013-14 season. This is a historical deferral, accumulated over the last several years.

REPORT CONTRIBUTORS

Scott Long

Molson Canadian Nova Scotia Music Week Report
International Business Development Report

Laura Simpson

Export Development Program for Music Report
Bringin' It Home Community Presenters Assistance Program Report
Chile Report

Lisa Stitt

Membership Report
Membership Services Report
Financial Report
Report Content Coordination

Serge Samson

Member Training Report

Sean MacGillivray

Technology Report
Report Layout & Design



ALANA YORKE

FINANCIAL STATEMENTS

TARYN KAWAJA



MUSIC INDUSTRY ASSOCIATION OF NOVA SCOTIA
Financial Statements
Year Ended March 31, 2014
(Unaudited)



Belliveau Veinotte Inc.
CHARTERED ACCOUNTANTS

A Member Firm of The AC Group of Independent Accounting Firms Limited



Belliveau Veinotte Inc.
CHARTERED ACCOUNTANTS

A Member Firm of The AC Group of Independent Accounting Firms Limited

Suite 204
620 Nine Mile Dr. (Larry Uteck)
Bedford NS B4A 0H4
Canada

Tel: 902-444-4278
Fax: 902-444-8283
office@bvca.ca

www.acgca.ca

REVIEW ENGAGEMENT REPORT

To the Members of Music Industry Association of Nova Scotia

We have reviewed the statement of financial position of Music Industry Association of Nova Scotia as at March 31, 2014 and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended. Our review was made in accordance with Canadian generally accepted standards for review engagements and, accordingly, consisted primarily of inquiry, analytical procedures and discussion related to information supplied to us by the association.

A review does not constitute an audit and, consequently, we do not express an audit opinion on these financial statements.

Based on our review, nothing has come to our attention that causes us to believe that these financial statements are not, in all material respects, in accordance with Canadian accounting standards for not-for-profit organizations.

The financial statements for the year ended March 31, 2013 were audited by another accounting firm and are presented for comparative purposes only.

Halifax, Nova Scotia
June 16, 2014

CHARTERED ACCOUNTANTS

Statement of Financial Position

March 31, 2014

(Unaudited)

	2014	2013
ASSETS		
Current		
Cash	\$ 54,153	\$ 158,286
Term deposits	105,323	83,947
Accounts receivable	220,878	95,202
Prepaid expenses	38,982	25,591
	419,336	363,026
Property and equipment <i>(Note 3)</i>	62,462	-
Advances to DRUM Live Inc. <i>(Note 7)</i>	710,576	710,576
	\$ 1,192,374	\$ 1,073,602
LIABILITIES		
Current		
Accounts payable	\$ 24,022	\$ 52,069
Current portion of long term debt <i>(Note 5)</i>	6,672	-
Deferred government assistance <i>(Note 4)</i>	241,345	193,464
	272,039	245,533
Long term loans <i>(Notes 5, 7)</i>	710,576	710,576
New facility term loan <i>(Note 5)</i>	92,216	-
	1,074,831	956,109
NET ASSETS		
Unrestricted net assets <i>(Note 10)</i>	-	(1,973)
Restricted net assets <i>(Note 6)</i>	34,485	34,485
Contingency fund <i>(Note 8)</i>	83,058	84,981
	117,543	117,493
	\$ 1,192,374	\$ 1,073,602

CONTINGENCY *(Note 9)*PRIOR PERIOD ADJUSTMENT *(Note 10)*

ON BEHALF OF THE BOARD

_____ Director

_____ Director

See accompanying notes to the financial statements

Statement of Revenues and Expenditures

Year Ended March 31, 2014

(Unaudited)

	2014	2013
REVENUES		
Project revenue (Schedule 1)	\$ 1,047,038	\$ 970,383
Film & Creative Industries	60,000	-
Province of NS - Dept CCH	-	55,000
Foundation to Assist Canadian Talent on Records	30,000	30,000
Management & administration fees	4,550	6,272
Memberships	29,046	28,692
Interest income	3,387	4,136
Sponsorships	64,717	96,128
	1,238,738	1,190,611
PROJECT EXPENDITURES (Schedule 1)	1,057,513	992,145
	181,225	198,466
EXPENDITURES		
Advertising and promotion	5,726	5,269
Amortization	2,806	-
Bad debts	1,000	763
Equipment rentals	5,234	5,502
Insurance	3,579	3,431
Interest and bank charges	6,404	5,516
Office	16,556	13,301
Professional fees	6,917	8,696
Occupancy	11,300	19,461
Salaries and wages	245,714	269,089
Travel	11,903	11,364
Communications & IT	11,675	13,559
Less expenses allocated to projects	(147,639)	(155,460)
	181,175	200,491
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENDITURES FOR THE YEAR	\$ 50	\$ (2,025)

See accompanying notes to the financial statements

Statement of Changes in Net Assets

Year Ended March 31, 2014

(Unaudited)

	Unrestricted net assets	Restricted net assets	Contingency Fund	2014	2013
NET ASSETS - BEGINNING OF YEAR	\$ (1,973)	\$ 34,485	\$ 84,981	\$ 117,493	\$ 158,588
Excess of revenues over expenditures	50	-	-	50	(2,025)
Transfer to unrestricted fund	1,923	-	(1,923)	-	-
Prior period adjustment <i>(Note 10)</i>	-	-	-	-	(39,070)
NET ASSETS - END OF YEAR	\$ -	\$ 34,485	\$ 83,058	\$ 117,543	\$ 117,493

See accompanying notes to the financial statements

Statement of Cash Flows
Year Ended March 31, 2014
(Unaudited)

	2014	2013
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenditures	\$ 50	\$ (2,025)
Item not affecting cash:		
Amortization of property, plant and equipment	2,806	-
	2,856	(2,025)
Changes in non-cash working capital:		
Accounts receivable	(125,676)	6,206
Accounts payable	(28,047)	(14,990)
Deferred government assistance	47,881	22,332
Prepaid expenses	(13,391)	(16,221)
	(119,233)	(2,673)
Cash flow used by operating activities	(116,377)	(4,698)
INVESTING ACTIVITIES		
Purchase of property, plant and equipment	(115,268)	-
Capital grant received	50,000	-
Term deposits	(21,376)	(1,038)
Cash flow used by investing activities	(86,644)	(1,038)
FINANCING ACTIVITIES		
Proceeds from term loan	100,000	-
Repayment of term loan	(1,112)	-
Cash flow from financing activities	98,888	-
DECREASE IN CASH FLOW	(104,133)	(5,736)
Cash - beginning of year	158,286	164,022
CASH - END OF YEAR	\$ 54,153	\$ 158,286

See accompanying notes to the financial statements

Notes to Financial Statements**Year Ended March 31, 2014***(Unaudited)*

1. PURPOSE OF THE ASSOCIATION

The Music Industry Association of Nova Scotia (the "Association") is a not-for-profit organization incorporated under the Societies Act of the Province of Nova Scotia and operating under the name "Music Nova Scotia". The main objective of the Association is to democratically and independently determine elements required to develop the full potential of the music industry. It is the intention of the Association to create a healthier music industry by conducting educational activities, initiating programs, lobbying regulatory bodies, advising government and industry, and organizing and presenting Nova Scotia Music Week.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIESBasis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPO).

Cash and cash equivalents

Cash includes cash and cash equivalents, consisting of cash on hand and bank balances.

Financial instruments policy

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in income. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and long term debt.

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

(continues)

Notes to Financial Statements

Year Ended March 31, 2014

*(Unaudited)*2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*Revenue recognition

Music Industry Association of Nova Scotia follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue in the year in which the related expenses are incurred. Unrestricted investment income is recognized as revenue when earned.

Income taxes

The Association is a not-for-profit organization and, as such, is not subject to income taxes.

Property and equipment

Property and equipment is stated at cost or deemed cost less accumulated amortization. Property and equipment is amortized over its estimated useful life on a declining balance basis at the following rates and methods:

Computer equipment	30%	declining balance method
Furniture and fixtures	20%	declining balance method
Leasehold improvements	10 years	straight-line method

The association regularly reviews its property and equipment to eliminate obsolete items. Government grants are treated as a reduction of property and equipment cost.

Property and equipment acquired during the year but not placed into use are not amortized until they are placed into use.

Comparative figures

Certain comparative amounts have been reclassified to conform to the current year's presentation.

3. PROPERTY, PLANT AND EQUIPMENT

	Cost	Accumulated amortization	2014 Net book value	2013 Net book value
Computer equipment	\$ 18,706	\$ 2,806	\$ 15,900	\$ -
Furniture and fixtures	4,050	-	4,050	-
Leasehold improvements	42,512	-	42,512	-
	\$ 65,268	\$ 2,806	\$ 62,462	\$ -

During the year, the Association received a capital grant of \$50,000 from the Province of Nova Scotia, which was applied against the cost of leasehold improvements.

Notes to Financial Statements

Year Ended March 31, 2014

(Unaudited)

4. DEFERRED GOVERNMENT ASSISTANCE

Deferred government assistance relates to the various projects as follows:

	2014	2013
Export Development Program	\$ 110,824	\$ 94,873
Bringin' It Home	74,323	95,179
Nova Scotia Music Week	52,449	-
JCP	3,750	3,412
	\$ 241,346	\$ 193,464

5. LONG TERM DEBT

	2014	2013
Department of Economic Development and ACOA loans. See Note 6.	\$ 710,576	\$ 710,576
Scotiabank term loan, maturing October 2018, amortized over 15 year amortization. Repayable in monthly principal payments of \$556 plus interest.	98,888	-
	809,464	710,576
Amounts payable within one year	(6,672)	-
	\$ 802,792	\$ 710,576

Principal repayment terms are approximately:

2015	\$ 6,672
2016	6,672
2017	6,672
2018	6,672
2019	6,672
Thereafter	58,856

6. RESTRICTED NET ASSETS

Restricted net assets represent funds received which have been restricted for education programming.

Notes to Financial Statements

Year Ended March 31, 2014

(Unaudited)

7. ADVANCES TO DRUM LIVE INC.

	2014	2013
Department of Economic Development	\$ 192,525	\$ 192,525
ACOA	518,051	518,051
	\$ 710,576	\$ 710,576

The above loans were negotiated to assist with the theatrical production of "DRUM - A Musical Tribute". These funds have been advanced to DRUM Live Inc. who has been contracted to produce the show. The Department of Economic Development loan is to be repaid in an amount equal to 2.5% of future gross profits generated from performances of the production. The ACOA loan is to be repaid in an amount equal to 2% of future gross profits generated from performances of the production. The advances to DRUM Live Inc. are to be collected on the same basis as the repayment of the Department of Economic Development and ACOA loans. There were no payments or collections made during the year.

8. CONTINGENCY FUND

The Contingency Fund (the "Fund") was created in 2010 by the Association. This fund shall be used and applied from time to time for meeting future unforeseen deficits and such other significant unexpected liabilities or contingencies that may arise. The Association segregates amounts accumulated for these purposes. The Board of Directors will determine, on an annual basis, the amount to be contributed to the Fund out of any current operating surplus.

During the year, the Association transferred \$1,923 from the Fund to cover the prior year deficit in unrestricted net assets arising from the prior period adjustment as disclosed in Note 10.

The Fund consists of short term investments.

9. CONTINGENCY

The Association has entered into funding agreements with various government agencies. Funding received under these agreements is subject to repayment if the Association fails to comply with the terms and conditions of the agreements.

10. PRIOR PERIOD ADJUSTMENT

During the year, it was determined that the deferred government assistance calculated for the 2009 fiscal year was understated by \$39,070. This deferral applies to funding from the Province of Nova Scotia's Department of Communities, Culture & Heritage related to the Bringin' It Home project.

As a result, 2013 deferred revenue has been increased and opening unrestricted net assets have been reduced by \$39,070.

Notes to Financial Statements

Year Ended March 31, 2014

(Unaudited)

SCHEDULE 1 - PROJECT REVENUE & EXPENDITURES

	2014	2013
Project Revenue		
Nova Scotia Music Week (Schedule 2)	\$ 316,535	\$ 264,848
Bringin' It Home (Schedule 3)	103,271	92,463
Reeperbahn	12,584	10,300
Casino Nova Scotia	79,901	137,047
Export Development Program	359,049	362,300
The Great Escape	20,903	20,000
HPX Itl Buyers	10,500	-
KPT 2013	14,490	-
Milwaukee 2013	85,158	-
Fundraising Concert	19,226	-
Titanic 100	-	27,165
East Coast Music Awards	-	2,823
Canadian Music Week	-	17,000
Other projects	25,421	36,437
	1,047,038	970,383
Project expenses		
Nova Scotia Music Week (Schedule 2)	316,535	270,465
Bringin' It Home (Schedule 3)	113,271	92,463
Reeperbahn	12,584	10,300
Casino Nova Scotia	79,901	137,047
Export Development Program	359,049	362,300
The Great Escape	20,903	20,000
HPX Itl Buyers	10,500	-
KPT 2013	14,490	-
Milwaukee 2013	85,158	-
Fundraising Concert	19,226	-
Titanic 100	-	38,286
East Coast Music Awards	-	4,488
Canadian Music Week	-	17,000
Other projects	25,421	39,797
	1,057,038	992,146
Deficiency of revenue over expenditures	\$ (10,000)	\$ (21,763)

Notes to Financial Statements

Year Ended March 31, 2014

(Unaudited)

SCHEDULE 2 - NOVA SCOTIA MUSIC WEEK REVENUE AND EXPENDITURES

	2014	2013
Revenue		
Province of NS - Dept of Communities, Culture & Heritage	\$ 40,000	\$ 35,000
Province of NS - Dept of Economic Development	-	24,403
Film and Creative Industries Nova Scotia	25,000	-
ACOA	24,695	40,100
Foundation Assisting Canadian Talent on Recordings	39,097	36,467
Registration and ticket sales	25,301	39,845
Sponsorship	96,048	61,300
Program revenue	60,394	21,733
SOCAN Foundation	6,000	6,000
	316,535	264,848
Expenditures		
Advertising	10,862	11,914
Bank charges	352	948
Consulting	12,491	-
Meals & accommodations	63,251	52,887
Miscellaneous	6,029	6,246
Performance	43,339	34,535
Production equipment rental	109,166	106,011
Travel	62,230	48,309
Venue & food	5,057	7,661
Communications	3,758	1,954
	316,535	270,465
Excess (deficiency) of revenue over expenditures	\$ -	\$ (5,617)

Notes to Financial Statements

Year Ended March 31, 2014

(Unaudited)

SCHEDULE 3 - BRINGIN' IT HOME REVENUE AND EXPENDITURES

	2014	2013
Revenue		
Province of NS - Dept of Communities, Culture & Heritage	\$ 103,271	\$ 92,463
Expenditures		
Accommodations, meals & travel	4,104	2,656
Production & performance	109,167	89,791
Other	-	16
	113,271	92,463
Deficiency of revenue over expenditures	\$ (10,000)	\$ -