

THE EFFECT OF THE BORDER ON THE MUSIC NETWORK BETWEEN VANCOUVER, BC AND SEATTLE, WA

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Introduction

The purpose of this study is to assess the degree of connectivity between the music scenes in the province of British Columbia, Canada and the state of Washington, United States, and specifically Vancouver, BC and Seattle, WA. A related aspect of this research is to investigate the effect of the United States – Canada border on the degree of connectivity between the two music scenes. The main impetus for this research is to better understand opportunities and challenges for independent music artists in the early stages of their career. The following research questions operationalize this investigation:

- Does the network connecting music venues in the two cities of Vancouver, BC and Seattle, WA consist of a shared trans-border network of venues, or does it consist of two systems of venues on each side of the border?
- What is the degree of "centrality" of key venues on each side of the border to the strength of the transnational music network?
- How does the border affect artists and their careers?
- How important is the market for live performances in Vancouver, BC to bands in Seattle, WA; and vice versa, how important is the market for live performances in Seattle, WA to bands in Vancouver, BC?

This report includes the research methodology, quantitative findings from the music network datasets and analysis, and qualitative findings from workshops and interviews conducted with music industry stakeholders. The report concludes with a recap of main findings and related recommendations.

Methodology

The research methodology triangulates findings from multiple sources and analyses. These include qualitative findings from workshops and interviews with industry stakeholders in the Vancouver, BC and Seattle, WA, quantitative analysis of music events in the two cities, and the analysis of the music industry network. Findings were assessed and cross-validated across the different methods to reach conclusions and to suggest recommendations.

Qualitative Research Methodology

The qualitative research was designed to help us gain in-depth understanding of opportunities and challenges that artists encounter in their early career, especially with respect to their access to Seattle and U.S. audiences. A total of four workshops sessions were held. Two sessions occurred concurrently from 4:00 pm to 5:30 pm on June 2, 2018 at the Galvanize in Seattle, Washington. Two more sessions occurred consecutively on September 12, 2018 at the Creative BC office in Vancouver, British Columbia. The first session, met from 4:00 pm to 5:00 pm and the second session from 6:00 pm to 7:15 pm. The four sessions had 27 participants that represented a wide range of interests and experiences related to the region's music scene and included city officials, promoters, artists, managers, producers, arts journalists, and other industry stakeholders.

The objective of these workshops and interviews was to solicit expert opinions and personal accounts. The workshops and interviews adopted semi-structured and open-ended questions that addressed the following themes:

- The Border (crossing into the U.S. from Canada & into Canada from the U.S.):
 - what are the challenges for touring?
 - what are the different experiences and perspectives of border crossing?
 - what are potential issues with equipment, merchandise, transportation, and the like?
- The Region:
 - to what extent there is reciprocity and connectivity between BC and WA markets?
 - is proximity a factor?
- The Careers:
 - how do career stages and pathways shape the experience of the border?
 - how important are Seattle and Vancouver venues for artists' careers in both countries?
- The Genres:
 - are some genres more likely to be cross-border or transnational?
 - what are the most important venues for up and coming artists (by genre) in Seattle and Vancouver?

Data Collection Methodology

The quantitative section of the study of the music scenes in Vancouver and Seattle is based on building and analyzing a database of artists and venues in Vancouver, British Columbia and Seattle, Washington. This database is designed to include a sample of artists and venues and their related information. Unless otherwise specified, the terms Vancouver and Seattle are used in this section and thereafter to denote their respective metropolitan areas.

Step 1: Selecting representative venues in Vancouver and Seattle

The first step in building this database was to select a small number of representative venues in both Vancouver and Seattle. We selected a range of venues, with a focus on venues where developing, local, and independent artists performed often. Information was gathered from trade magazines, social media, and local industry informants, such as promoters, artists, and producers, in order to select these venues. Seven venues were chosen in each city (see Table 1).

VENUES SELECTED IN VANCOUVER	VENUES SELECTED IN SEATTLE
Astoria Hastings	El Corazon
Biltmore Cabaret	High Dive
Commodore Ballroom	Rendezvous
Fox Cabaret	Showbox / Showbox SoDo
Guilt & Company	Skylark Café
Imperial Vancouver	The Sunset
Railway Club	Tractor Tavern

Table 1: Original seven venues chosen in Vancouver and Seattle.

Step 2: Collecting artists' hometown, genres, and likes

From these 14 venues, we identified artists that performed at each of these venues in 2017 and the dates when they performed. This data was obtained by mining Songkick and the Facebook pages of these venues. For the Seattle venues, we collected 4,877 events by 3,523 artists. For the Vancouver venues, we collected 2,355 events by 1,637 artists.

For each of these 3,523 artists in Seattle, and 1,633 artists in Vancouver we collected their information about their hometown, number of Facebook "likes", and genres. Depending on availability, this information was obtained from Facebook, Bandcamp.com, the artists' personal websites, social media, and google "Knowledge Panel".

There were 2,388 unique genres listed for Vancouver and Seattle artists. In order to classify these genres into meaningful and manageable genres categories, we identified 14 genre categories. These categories are:

- Alternative-Indie,
- Jazz-Instrumental-Progressive,

Americana,

• Metal-Hard Rock-Dark-Gothic-Punk,

Country,

- Pop-Dream,
- Dance-Electronic-Synth,
- Reggae-Ska-Surf,
- Experimental-Ambient,
- Rock-Psych-Garage,
- Folk-Singer-Songwriter,
- Soul-R&B-Blues-Funk,

- Hip Hop,
- and Other, which includes genres that artists listed in their pages but did not fit into the previous categories such as, "everything", "cry in the bathtub type of stuff", "Mixed Bag", "All", "Fuck a genre", "Decide for yourself", "Post Genre", and the like.

We then matched the listed genres to the 14 categories by matching key words from the original genres to the above list of genres categories. Table 2 shows the number of artists with available hometown, likes, and genre information.

	ARTISTS THAT PERFORMED IN VANCOUVER	ARTISTS THAT PERFORMED IN SEATTLE
Hometown	1,461	2,810
Facebook Likes	1,422	3,072
Genre	1,042	2,590
Complete (Hometown, Likes, Genre)	1,009	2,364
Total	1,633	3,523

Table 2: Number of artists by available information

Step 3: Collecting events for Vancouver and Seattle artists

From this set of artists, we then selected those with a hometown in the Seattle or Vancouver metropolitan areas. These were 1,191 artists from Seattle and 595 artists from Vancouver. Using a chain sampling (snowball) methodology, we collected all events in 2017 for these artists anywhere in the world. This data was collected from artists' "Events" listed in their Facebook page and "Past Events" for these artists in Songkick.com. Date of events and name of venues were also collected in this step. Data was then cleaned by removing artists who were not musical artists, venue names were corrected for consistency, ensuring cities and states were entered properly and consistently, and ensuring that there were no data entry errors. The final number of events by Seattle artists was 10,023 and by Vancouver artists was exactly 5,000.

Step 4: Collecting Vancouver and Seattle venues information

Using the venue names collected in the previous step, we collected addresses and X, Y coordinates for venues in Vancouver and Seattle. Addresses were collected for these venues using Google, Yelp, and the venues' websites. Latitude and longitude coordinates were collected for all venues in the Vancouver and Seattle metropolitan regions using the UCLA Web Geocoder, Unbolt.net, and Google Maps. We also included additional information for specific event locations, such as fairs, festivals, house shows, parks, public spaces, as well as if the venue was currently permanently closed. As shown in Table 3, Vancouver artists performed in 1,751 venues worldwide. These included 227 venues in Vancouver and the rest in other parts of the world. Seattle artists performed in 2,345 venues worldwide, of which 417 were in the Seattle metropolitan area, and five had unidentifiable locations.

	ARTISTS FROM VANCOUVER	ARTISTS FROM SEATTLE
Number of venues (worldwide total)	1,751	2,345
Number of venues in their respective metropolitan area	227	417
Venues with complete addresses	226	412
Events in unidentifiable locations	1	5

Table 3: Venues by artists in Vancouver and Seattle metropolitan areas

Step 5: Compiling the master dataset for each of Vancouver and Seattle

All the above data for artists (hometown city, province/state, country, genre, likes), venues (city, metropolitan area, province/state, country, address, X/Y coordinates), and events (date) was compiled into two sets, one for artists for each of Vancouver and Seattle. Each record in the datasets corresponds to a unique event and includes the fields shown in Table 4. Additional non-data fields for the various sources of the data are not listed here.

EVENT DATA FIELDS	ARTIST DATA FIELDS	VENUE DATA FIELDS
Event ID	Artist ID	Venue ID
Artist Name	Artist Name	Venue Name
Date of Event	Artist Hometown City	Venue City
	Artist Hometown Metro Area	Venue Metropolitan Area
	Artist State or Province	Venue State or Province
	Artist Country	Venue Country
	Artist Genre	Venue Type
	Artist Likes	Venue Address
		Venue Latitude, Lonaitude

Table 4: Dataset main fields

For the Vancouver dataset, there were 5,000 records for the corresponding events, performed in 1,751 venues by 595 artists (see Table 5). The Seattle dataset had 10,023 records of events, performed in 2,345 venues by 1,191 artists. It is worth noting that while, each record is an entry to a unique event with all the fields above, not all fields have complete data as discussed in Steps 2, 3, and 4.

	VANCOUVER ARTISTS DATASET	SEATTLE ARTISTS DATASET
Number of Events	5,000	10,023
Number of Venues	1,751	2,345
Number of Artists	595	1,191

Table 5: Component breakdown of Vancouver and Seattle Artists Datasets

Important Notes

There are several cautionary notes that need to be considered regarding the datasets. First, as with any sampling method, the chain sampling (aka referral or snowball) procedure we used has limitations and built-in biases with respect to the extent to which the sample reflects the universe it represents. Given that the sample was generated starting from performances in select venues, there is a possibility that a particular type of artists or genres do not perform in these venues. We attempted to remedy such potential bias by including diverse types of venues by size, audiences, and performances, while remaining focused on venues where local indie and developing artists are likely to perform.

Second, the number of events collected in the Vancouver dataset is about half that of Seattle. This is possibly due to fewer artists in Vancouver listing their events on Facebook or Songkick. It can also be a reflection of the overall size of the music scene in Vancouver relative to Seattle's. As such, each dataset should be seen as a standalone set that is internally consistent and comparable in terms of composition rather than in terms of size. Therefore, in the analysis and findings discussion, one should pay closer attention to percentages and ratios than to total numbers and absolute values.

Third, Facebook Likes may not be a perfect measure of popularity. However, in the absence of ticket sales, Facebook Likes provides a good relative indicator of popularity. Related to this issue is the fact that a number of artists did not have a Facebook page for their music. We did not exclude these artists from the data and network analysis.



Data Analysis

Distribution by Country, State, and City

Distribution by Country: Vancouver artists perform more in the U.S. than Seattle artists in Canada

There were over 2,567 events played by Vancouver artists outside of Vancouver. Of these events, 63.9% were in other parts of Canada and 23.6% in the United States. With the exception of the United Kingdom, Germany, and Australia, all other countries had fewer than 1% of events with Vancouver artists (see Table 6).

COUNTRY	NUMBER OF EVENTS BY TOURING VANCOUVER ARTISTS	PERCENT
Rest of Canada (not Vancouver)	1,641	63.9%
United States of America	605	23.6%
United Kingdom	86	3.4%
Germany	72	2.8%
Australia	31	1.2%
Netherlands	17	0.7%
France	16	0.6%
Spain	11	0.4%
Czech Republic	11	0.4%
Belgium	8	0.3%
Total	2,567	100%

Table 6: The Top 10 countries by events played by touring Vancouver artists in 2017.

COUNTRY	NUMBER OF EVENTS BY TOURING SEATTLE ARTISTS	PERCENT
Other U.S. (not Seattle)	3,743	91.9%
United Kingdom	92	2.3%
Canada	84	2.1%
Germany	39	1.0%
France	23	0.6%
Australia	21	0.5%
Ireland	9	0.2%
Italy	9	0.2%
Netherlands	9	0.2%
Belgium	7	0.2%
Total	4,075	100%

Table 7: The Top 10 countries by events played by touring Seattle artists in 2017

Relative to their Vancouver counterparts, Seattle artists were more concentrated in their home country. Of the 4,075 events played by Seattle artists outside of Seattle, the vast majority (91.9%) of these events were played in the other parts of the United States (not Seattle). Moreover, Canada ranks 3rd with 2.1% of events performed outside Seattle, whereas the U.S. was the first foreign country for touring Vancouver artists. The United Kingdom ranked 2nd before Canada for Seattle artists with 2.3% of the events outside Seattle. Due to the high share of events captured within the U.S., and with the exception of Germany at 1.0%, all other countries had less than 1% of events with Seattle artists. Figure 1 and Figure 2 show the geographic distribution by country and province/state for Vancouver and Seattle artists performing outside the province of British Columbia and Washington state respectively.

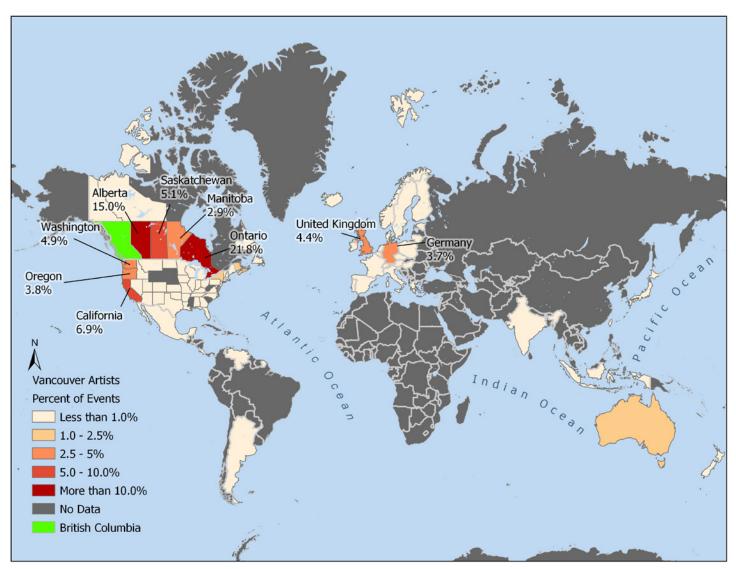


Figure 1: Percent of events played by Vancouver artists by country, province (Canada), and state (U.S.).

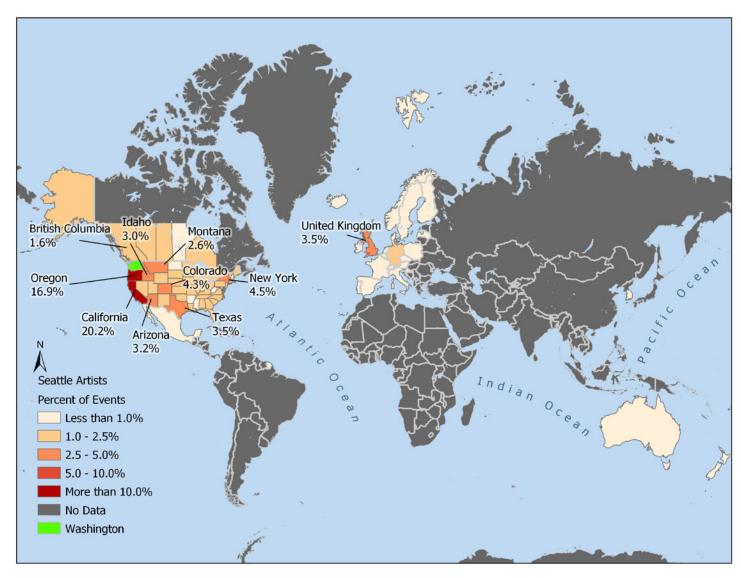


Figure 2: Percent of events played by Seattle artists by country, province (Canada), and state (U.S.)

Distribution by Province and State: Washington comes 2nd after California for Vancouver artists performing in the U.S., whereas British Columbia is the #1 Province for Seattle artists performing in Canada

When Vancouver artists perform outside of Canada, Washington state comes second to California for number of events by Vancouver artists touring the U.S. California share of these events was 22% compared to 16% for Washington. Oregon and New York occupy 3rd and 4th place with 12% and 7% of Vancouver artist performances in the U.S. respectively (see Table 8).

In contrast, more than half (51%) of events played by Seattle artists in Canada took place in British Columbia. Ontario comes 2nd with 24% of events by Seattle artists and Alberta 3rd with 11% of events (see Table 9).

U.S. STATE	NUMBER OF EVENTS	PERCENT
California	134	22.1%
Washington	96	15.9%
Oregon	73	12.1%
New York	45	7.4%
Michigan	19	3.1%
Illinois	18	3.0%
Texas	17	2.8%
Massachusetts	16	2.6%
Ohio	16	2.6%
Arizona	14	2.3%
Total U.S. States	605	100%

Table 8: Top 10 U.S. States by events played by Vancouver artists in 2017.

CANADIAN PROVINCE	NUMBER OF EVENTS	PERCENT
British Columbia	43	51.2%
Ontario	20	23.8%
Alberta	9	10.7%
Quebec	8	9.5%
Saskatchewan	3	3.6%
Manitoba	1	1.2%
Total Canada Provinces	84	100%

Table 9: Top Canadian provinces by events played by Seattle artists in 2017.

Distribution by City: Seattle is 9th among the top cities where Vancouver artists perform, Vancouver is 23rd for Seattle artists

Of all the 2017 events played by Vancouver artists, 47% were in Vancouver and nine of the top ten cities where Vancouver artists played were in Canada. Seattle, WA ranked 9th with 1.0% of Vancouver artists performing there (see Table 10). The next U.S. city was Portland in 11th place with 0.9% of events.

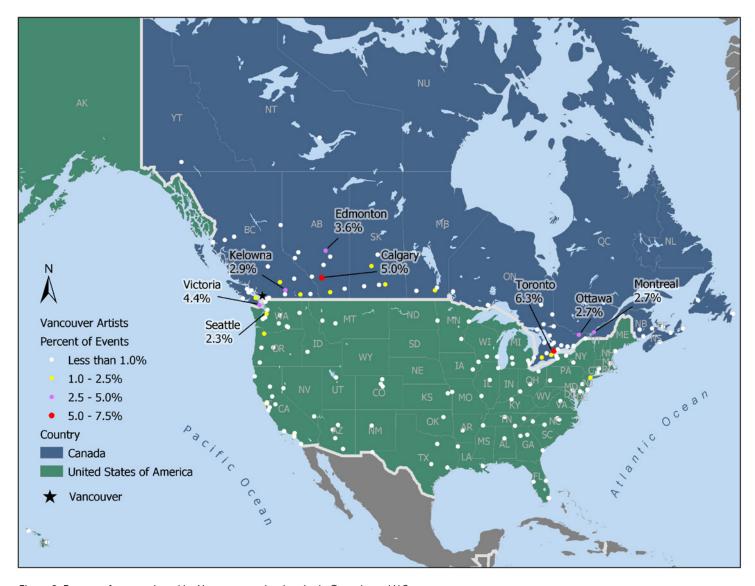
Seattle artists on the other hand, performed more in their hometown than Vancouver artists. Seattle captured 57% of their events and Portland was second with 3.1% of Seattle artists performing there. Vancouver ranked 23rd with 0.3% of events by Seattle artists.

RANK	СІТУ	NUMBER OF EVENTS	PERCENT OF EVENTS
1	Vancouver, BC	2,353	47.1%
2	Toronto, ON	141	2.8%
3	Calgary, AB	113	2.3%
4	Victoria, BC	99	2.0%
5	Edmonton, AB	81	1.6%
6	Kelowna, BC	66	1.3%
7	Montreal, QC	61	1.2%
8	Ottawa, ON	60	1.2%
9	Seattle, WA	52	1.0%
10	Winnipeg, MB	51	1.0%
Total by City	5,000	100%	

Table 10: Top 10 cities by Vancouver artists events in 2017.

RANK	СІТУ	NUMBER OF EVENTS	PERCENT OF EVENTS
1	Seattle, WA	5,669	56.6%
2	Portland, OR	307	3.1%
3	Tacoma, WA	239	2.4%
4	Bellingham, WA	186	1.9%
5	Los Angeles, CA	129	1.3%
6	Everett, WA	116	1.2%
7	New York, NY	88	0.9%
8	Olympia, WA	79	0.8%
8	San Francisco, CA	79	0.8%
10	Spokane, WA	67	0.7%
23	Vancouver, BC, Canada	33	0.3%
Total	10,023	100%	

Table 11: Top 10 cities by Seattle artists events in 2017.



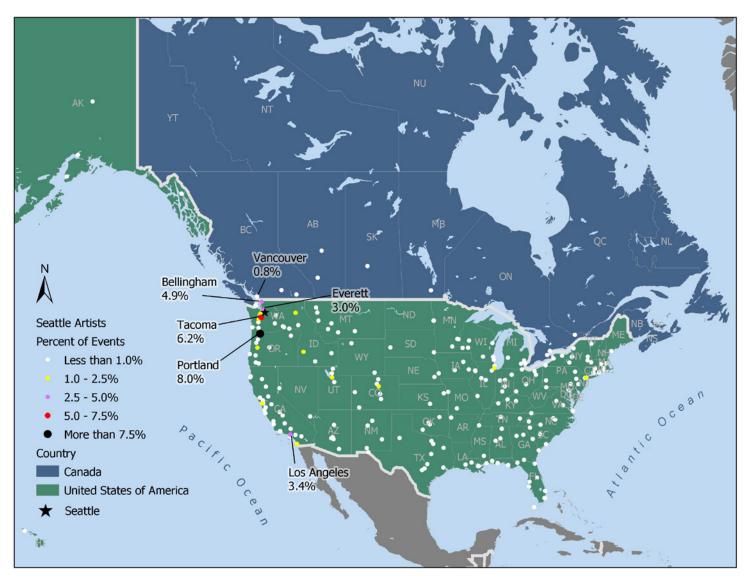


Figure 4: Percent of events played by Seattle artists by country, province (Canada), and state (U.S.)



Distribution by Genre

Vancouver and Seattle share similar genres characteristics and Rock-Psych-Garage artists are a dominant group¹

Of the total events performed worldwide by Vancouver and Seattle artists in 2017, Rock-Psych-Garage ranked as the top genre with over 2,000 events by Seattle artists and about 800 by Vancouver artists. This represented 23% and 16% of all events performed anywhere in the world by Seattle and Vancouver artists respectively. Rock-Psych-Garage artists also represented the largest share of artists in both cities. This suggests similar talent composition and genre preference for artists of both cities. In fact, Alternative-Indie and Pop-Dream were also top genres for artists of both cities.

In terms of the genres performed *in* Vancouver and Seattle venues, there were some similarities and several differences suggesting that while artists gravitated towards the same top two genres, genres actually performed in the two cities varied. For example, Rock-Psych-Garage was a top genre in both cities. It was the most performed genre in Seattle (23%) and ranked 2nd in Vancouver (14%). Similarly, Alternative-Indie ranked high in both cities. On the other hand, Soul-R&B-Blues-Funk was the most performed genre in Vancouver (15%), whereas in Seattle it ranked 6th (6%). Also Dance-Electronic-Synth captured 14% of events performed in Vancouver compared to 5% in Seattle. In contrast, Metal-Hard Rock-Dark-Gothic-Punk represented 13% of events in Seattle versus 8% in Vancouver.

Overall, it appears that genres performed in Seattle are slightly more concentrated in the top three genres. In fact, the top three genres account for 50% of all events performed in Seattle versus 43% in Vancouver. Moreover, it is worth noting that a number of artists do not fall into these categories and are labeled in our data base as "Other" for those who included a genre that does not lend itself to be classified (as discussed in Step 2: Collecting artists' hometown, genres, and likes on page 7. There are also artists who did not include any genre in their profiles and these we classified as "Unspecified". When combined, this group of artists represented a considerable share of artists in both cities, which suggests a large number of developing and experimenting artists.

¹ It is worth noting that there are two categories of events discussed here. One category is that of all events performed by Seattle or Vancouver artists (i.e. anywhere in the world). A second category is that of events performed by Seattle or Vancouver artists in their respective hometowns.

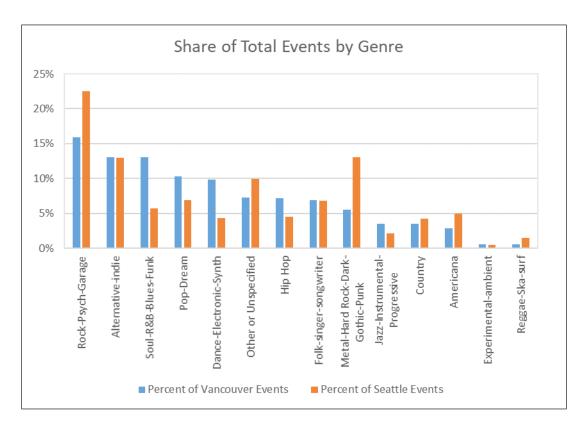


Figure 5: Percent of events by Vancouver and Seattle artists by music genre

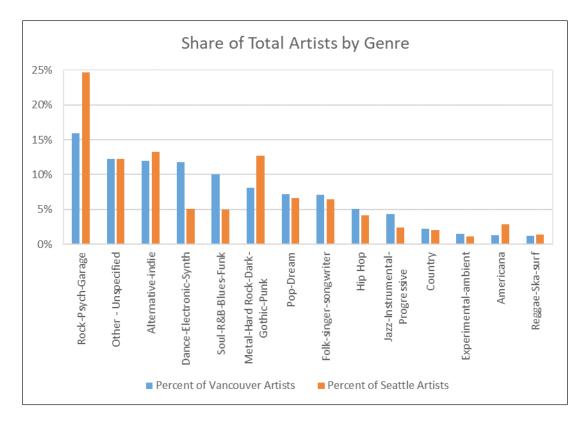


Figure 6: Percent of artists in Vancouver and Seattle by music genre

GENRE	PERCENT OF TOTAL WORLDWIDE EVENTS BY VANCOUVER ARTISTS	PERCENT OF TOTAL WORLDWIDE EVENTS BY SEATTLE ARTISTS
Rock-Psych-Garage	15.9%	22.5%
Alternative-Indie	13.1%	13.0%
Soul-R&B-Blues-Funk	13.1%	5.7%
Pop-Dream	10.3%	6.9%
Dance-Electronic-Synth	9.9%	4.3%
Other or Unspecified	7.3%	9.9%
Hip Hop	7.2%	4.5%
Folk-Singer songwriter	6.9%	6.8%
Metal-Hard Rock-Dark-Gothic-Punk	5.6%	13.0%
Jazz-Instrumental-Progressive	3.5%	2.2%
Country	3.5%	4.2%
Americana	2.8%	5.0%
Experimental-Ambient	0.5%	0.5%
Reggae-Ska-Surf	0.5%	1.5%
Total Events	5,000	10,023

Table 12: Percent of total worldwide events by music genre

GENRE	PERCENT OF EVENTS IN VANCOUVER VENUES	PERCENT OF EVENTS IN SEATTLE VENUES
Soul-R&B-Blues-Funk	15.2%	6.0%
Rock-Psych-Garage	14.1%	23.4%
Dance-Electronic-Synth	13.9%	4.7%
Alternative-Indie	11.4%	13.3%
Other or Unspecified	8.5%	10.0%
Metal-Hard Rock-Dark-Gothic-Punk	7.5%	13.2%
Pop-Dream	7.1%	7.0%
Нір Нор	6.5%	3.2%
Jazz-Instrumental-Progressive	5.5%	2.6%
Folk-singer-songwriter	5.4%	7.2%
Country	1.8%	2.6%
Americana	1.2%	4.6%
Reggae-Ska-surf	1.0%	1.5%
Experimental-ambient	0.9%	0.7%
Total Events	2,433	5,948

Table 13: Percent of events by Vancouver and Seattle artists in their hometown by music genre

GENRE	PERCENT OF VANCOUVER ARTISTS	PERCENT OF SEATTLE ARTISTS
Rock-Psych-Garage	16.0%	24.7%
Other – Unspecified	12.3%	12.3%
Alternative-Indie	11.9%	13.3%
Dance-Electronic-Synth	11.8%	5.0%
Soul-R&B-Blues-Funk	10.1%	5.0%
Metal-Hard Rock-Dark-Gothic-Punk	8.1%	12.7%
Pop-Dream	7.2%	6.6%
Folk-Singer songwriter	7.1%	6.5%
Нір Нор	5.0%	4.2%
Jazz-Instrumental-Progressive	4.4%	2.4%
Country	2.2%	2.0%
Experimental-Ambient	1.5%	1.1%
Americana	1.3%	2.9%
Reggae-Ska-Surf	1.2%	1.4%
Total	595	1,191

Table 13: Percent of artists by music genre

Americana and Country artists are few but busy in both Vancouver and Seattle

In 2017, the top two genres with the highest number of events per artist were Americana and Country in both Vancouver and Seattle. For the genre Americana, each Vancouver artist performed on average in 18 times and for Country 13 times. In Seattle, Country was highest with 18 events per artist and Americana second with 15 events.

GENRE	AVERAGE NUMBER OF EVENTS PER VANCOUVER ARTIST	AVERAGE NUMBER OF EVENTS PER SEATTLE ARTIST
Americana	17.8	14.7
Country	13.4	17.5
Нір Нор	12.0	9.0
Pop-Dream	12.0	8.8
Soul-R&B-Blues-Funk	10.9	9.7
Alternative-Indie	9.2	8.2
Rock-Psych-Garage	8.4	7.7
Folk-Singer songwriter	8.2	8.9
Dance-Electronic-Synth	7.0	7.2
Jazz-Instrumental-Progressive	6.8	7.4
Metal-Hard Rock-Dark-Gothic-Punk	5.8	8.6
Other or Unspecified	5.0	6.8
Reggae-Ska-Surf	3.7	8.7
Experimental-Ambient	3.0	3.7
All Genres	8.4	8.4

Table 14: Average number of events by artists and music genre in Vancouver and Seattle

Activity and opportunity by genre

To explore the potential of various genres in Vancouver and Seattle, we compared the composition of the music scene in the two cities. To do so we developed, for each genre, an "Artists Quotient", an "Events Quotient", and an "Average Likes Quotient" for the two cities. The "Artists Quotient" for any given genre quantifies how concentrated are artists of this genre in each city compared to the average of the two cities. This method overcomes differences in sample and industry sizes between the two cities. It accounts for the concentration of artists by comparing a city's share of artists in a genre to that of the average of the two cities.²

For example, if an "Artist Quotient" for genre X in Vancouver is greater than 1, this indicates that Vancouver has a higher concentration of artists in that genre than Seattle. The same applies to other quotients. The formula for the Vancouver "Artists Quotient" for any given genre *i* is:

Number of Vancouver Artists $genre\ i$ (Number of Vancouver Artists $genre\ i$ + Number of Seattle Artists $genre\ i$)

Number of Vancouver Artists $genre\ i$

(Number of Vancouver Artists total all genres + Number of Seattle Artists total all genres)

Similar formulas were used for the "Events Quotient" and "Average Likes Quotient". The "Event Quotient" quantifies the concentration of events. The "Average Likes Quotient" quantifies how "liked" are artists of a genre in one city compared to the other.

For each city, we plotted quotients for number of artists and number of events for each genre. The size of the genre symbol reflects the "Average Likes Quotient" (see Figure 7 and Figure 8). The plot is divided into four quadrants:

- 1. Active Music Scene (top right): Genres that fall in this quadrant have Artists and Events Quotients that are both greater than 1. These genres attract relatively more events and artists in the city relative to the size of its music scene.
- 2. Promising Music Scene (top left): Genres in this quadrant have relatively more events but fewer artists in the city. There is a high supply of events and artists have more opportunities to perform.
- 3. Restricted (bottom left): This quadrant has genres that have relatively less events and less artists. It tends to include niche events and developing artists.
- 4. Competitive: This quadrant combines relatively more artists with fewer events. Artists in these genres can benefit from performing outside their city.

Cross-findings in ten points

Since the dataset includes only two cities, the results are diametrically opposite one another and can be directly compared. By including the likes as a measure of popularity, the comparison of the two cities suggests the following:

- 1. The genres in the two music scenes of Vancouver and Seattle complemented each other more so than overlapped one another. In other words, genres that were dominant in one city were less influential in the other. In Vancouver, there was a wide and gradual distribution of scores for the concentration of artists and events of the different genres. Whereas in Seattle these scores were clustered.
- 2. Genres in Seattle's "Active" quadrant with quotients above 1.0 for artists and events, included genres that were significantly more popular than Vancouver artists for these genres. Seattle artists of the Metal-Hard Rock-Dark-Gothic-Punk genre were almost twice as "liked" as Vancouver's (1.9 times). Seattle artists of the Reggae-Ska-Surf genre were 1.5 times "liked" as Vancouver's and Rock-Psych-Garage 1.2 times.³
- 3. Vancouver had a higher concentration of both artists and events in 7 genres. These were:
 - Alternative-Indie
 - Dance-Electronic-Synth
 - Folk-Singer songwriter
 - Hip Hop
 - Jazz-Instrumental-Progressive
 - Pop-Dream
 - Soul-R&B-Blues-Funk
- 4. Similarly, the "Average Likes Quotient" in Vancouver was also higher than Seattle for 9 of the genres.
 - Alternative-Indie
 - Americana
 - Country
 - Dance-Electronic-Synth
 - Folk-Singer songwriter
 - Hip Hop
 - Other
 - Pop-Dream
 - Soul-R&B-Blues-Funk
- 5. This suggest a healthy and competitive music ecosystem for the genres that are in both numbered items above 4 and 5 (shown in **bold** above in this section).
- 6. Seattle had a higher concentration of both artists and events in the genres listed below. As mentioned above, three of these are quite dominant with "Average Likes Quotients" that were up to twice as much as in Vancouver (in bold below). These genres are:
 - Americana
 - Metal-Hard Rock-Dark-Gothic-Punk
 - Other
 - Reggae-Ska-Surf
 - Rock-Psych-Garage
- 7. In Vancouver, the "**Country**" genre had a concentration of artists that was higher than Seattle's. While these artists also have higher "likes" than their Seattle counterparts, Seattle had a higher concentration of events for the genre. This area warrants further investigation for its export potential.

- 8. Another genre that also suggests potential for growth for Vancouver artists is the "Alternative-Indie". The genre is well established in both Seattle and Vancouver. However, Vancouver artists in this category were relatively more popular than Seattle artists. This suggests that artists in this genre have a higher level of recognition and popularity relative to Seattle's. This genre can benefit from exploring the U.S. market.
- 9. For the "Jazz" music scene, there was a higher concentration of artists and events in Vancouver compared to Seattle. However, Seattle artists in this genre were relatively more popular. Vancouver could present opportunities for Seattle quality artists in this genre. A parallel case can be made for the "Americana" and "Other" genres in Vancouver. There was relatively more activity for these genres in Seattle than in Vancouver and yet Vancouver artists seem to be more popular than their counterparts in Seattle.
- 10. **Hip-Hop** and **Pop-Dream** genres were more active in Vancouver and their artists were relatively more popular. This is another area where Seattle may offer opportunities for popular artists in this genre.



Figure 7: Concentration of events and artists in Vancouver relative to Seattle with artist likes.



Figure 8: Concentration of events and artists in Seattle relative to Vancouver with artist likes.

Distribution by venue

Vancouver artists perform in fewer venues than Seattle but Vancouver events are more evenly distributed among its venues

Our sample included 1,751 venues in Vancouver and 2,345 venues in Seattle. However, 50% of all Vancouver events took place in the top 5% venues (96 venues). Whereas in Seattle, 50% of all the events took place in the top 2% venues (43 venues). This difference in distribution suggests that Vancouver had a more evenly distributed number of events compared to Seattle, which had a smaller number of venues with a large number of events.

Compared to Vancouver Seattle venues cover a larger territory with multiple secondary clusters

In both cities, venues were distributed over a large area with smaller venues clustered around larger "anchor" ones. Vancouver venues were primarily clustered around Downtown, Yaletown, and Gastown. Vancouver main cluster included primarily venues with a relatively small number of events. Venues with relatively larger events and a few smaller venues were to the south and east in the Mount Pleasant and Grandview-Woodland neighborhoods respectively.

The main cluster in Seattle was also around downtown and comprised of venues with a relatively small number of events. However, Seattle's main cluster extended over a larger area reaching east on Pike till Broadway and north towards Capitol Hill. Seattle also had other large clusters in Ballard and Fremont. Compared to Vancouver, secondary clusters in Seattle were larger, included more venues, and offered a wider range of number of events.

Non-traditional venues play a more important role in Vancouver's music scene than Seattle

In Vancouver 2% of all events took place in parks, public spaces, home shows, and festival spaces combined. This is double the share of Seattle, which had less than 1% of all its events in such venues. Rising real estate costs, declining profitability of smaller venues, reduced pay for artists, and erosion of venues that cater to developing artists may contribute to artists seeking alternative outlets.

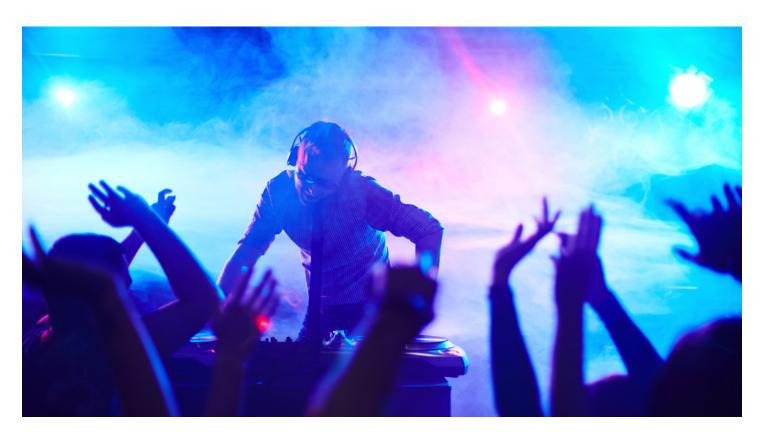




Figure 9: Venues in Vancouver by type and number of events (not all dataset venues shown due to map scale).

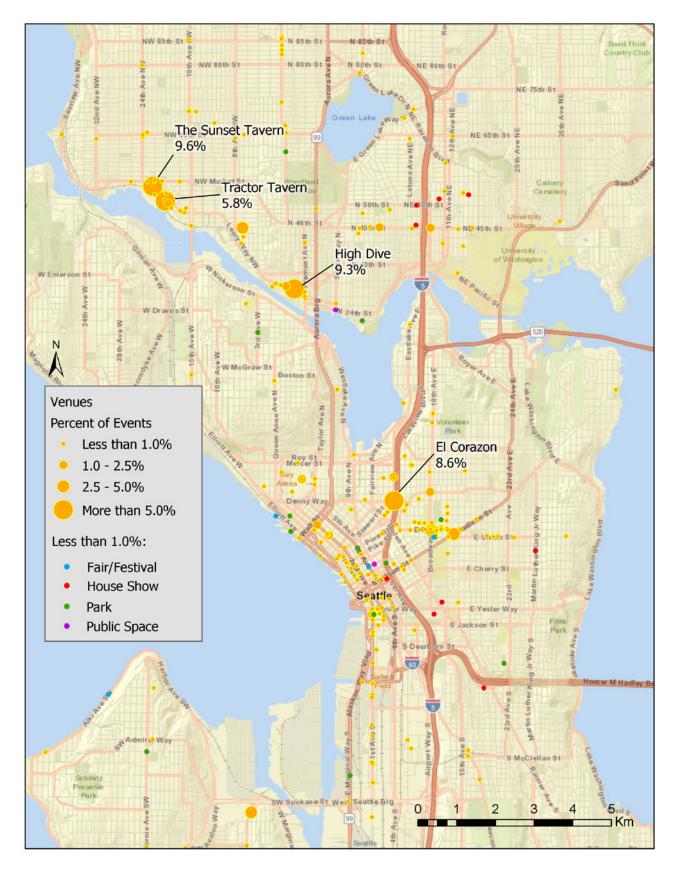


Figure 10: Venues in Seattle by type and number of events (not all dataset venues shown due to map scale)



Music Network Analysis

Using data collected for artists, venues, and events, we tested whether the Vancouver and Seattle music scenes were connected. We used Social Network Analysis tools to generate Incidence matrices that reflect where artists played, Adjacency matrices that reflect the links between venues where the same artists performed, and Centrality measures that reflect the "power" of each venue in terms of its relevance to the network. A venue with a high "Centrality" measure would have a relatively large number of connections and would be an important node in the network.

The network of venues for Vancouver artists and that for Seattle artists are said to be "integrated" if the two networks shared venues with high "Centrality" measures. In other words, Seattle is integrated in the network of Vancouver artists (i.e. where they perform) if it included venues in Seattle among its important venues. On the other hand, if important venues for Vancouver artists are only in Vancouver, then Seattle venues are not integrated in the network of Vancouver artists.

Findings

Seattle and Vancouver are two separate local music scenes

The Vancouver network did not include Seattle venues among its top venues. Seattle venues with the highest scores in the Vancouver network are in positions 41, 42, 57, and 58 in the list. Although they hold a relatively low ranking, this suggests that the weak connection between the two networks could be improved.

Similarly, the Seattle network does not include Vancouver venues among its top venues. Vancouver venues with the highest score in the Seattle network are in positions 84, 129, 130, and 132. Vancouver venues seem less relevant to Seattle artists than the reverse.

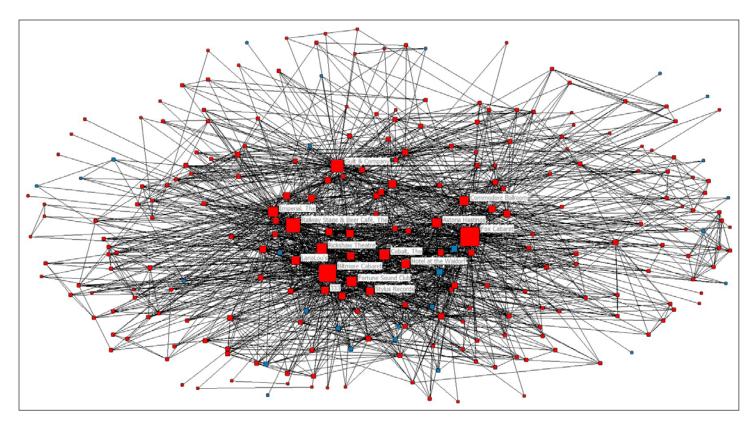


Figure 11: The network of venues for Vancouver artists showing venues in Vancouver (red) and venues in Seattle (blue)

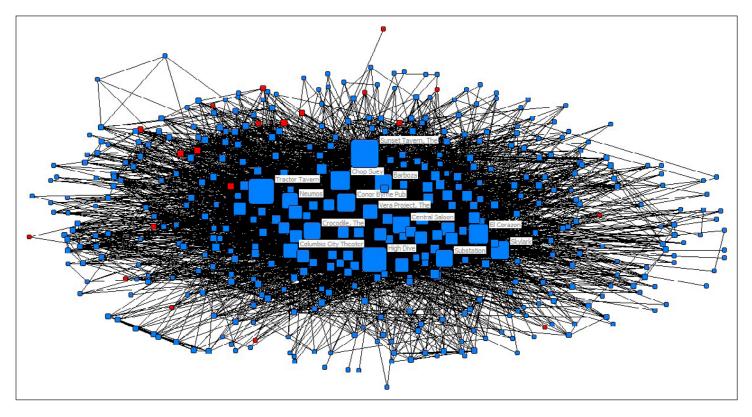


Figure 12: The network of venues for Seattle artists showing Seattle venues (blue) and Vancouver (red)



Vancouver offers a wider range of venues for developing artists than Seattle.

Vancouver had a more flat distribution of connections among its venues than Seattle. In Seattle, a small number of venues had significantly more connections than the rest of the venues. This means that a small number of Seattle venues are more visible and important than the rest of the venues in Seattle. A network dominated by a few highly visible venues indicates that breaking into such a music scene tends to be difficult for new bands. As such, the analysis suggests that Vancouver offers broader options of venues for developing artists than Seattle.

Rock, Psych and Garage genre influences the network structure in both Vancouver and Seattle

The Rock, Psych and Garage genre was dominant and shaped the overall network structure in Vancouver and in Seattle. Artists in this genre had a more developed network of venues in both cities, therefore more choices and opportunities to get gigs. This is likely the result of organizational and institutional support, such as radio stations, virtual cites, social media attention, festivals, in both cities.

However, as with the overall network, the integration of both cities' scenes in this genre remains weak. In other words, venues in Seattle are not important nodes in the genre's network for Vancouver artists, and the same for Seattle artists with respect to Vancouver venues. Because of its size and developmental level, attention to the Rock, Psych and Garage genre presents an opportunity for a more extensive interchange between Seattle and Vancouver.

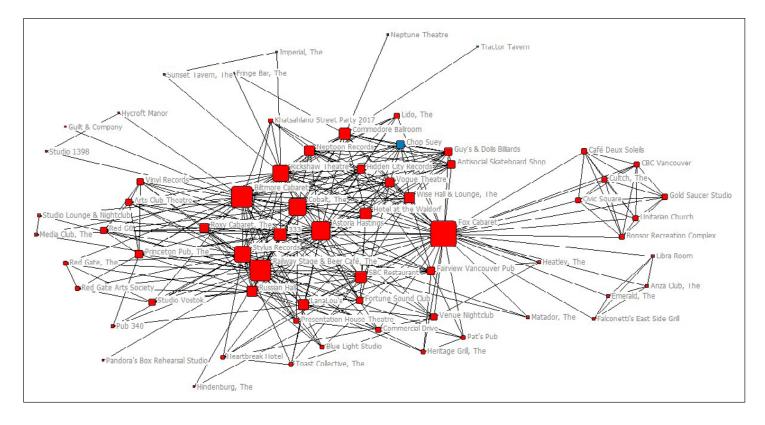


Figure 13: Rock, Psych and Garage network for Vancouver artists

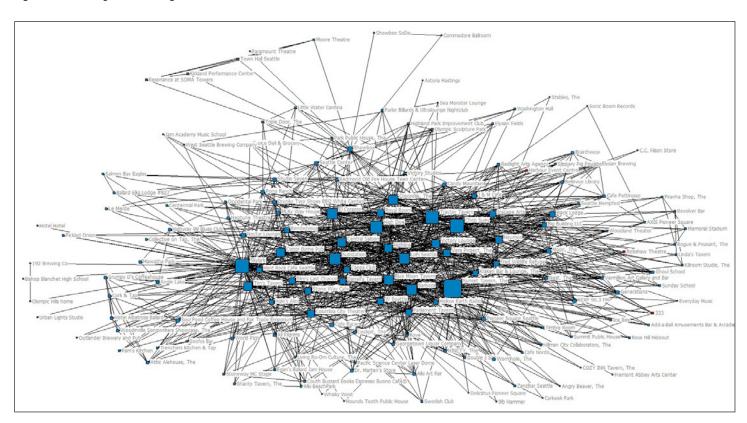


Figure 14: Rock, Psych and Garage network for Seattle artists

Findings from Workshops with Music Industry Focus Groups

The themes explored in the four workshops addressed questions related to the relation between the music scenes in Vancouver, BC and Seattle, WA. More specifically, how does the border, border crossing, and related regulations affect this relationship, what forces shape the music scenes in both city-regions, and what are important factors that influence the career paths of artists. The workshops also included open discussions of potential solutions and recommendations from industry stakeholders. The section below provides a synthesis of opinions expressed and insights gleaned in these four workshop sessions as well as from interviews conducted with individual music industry stakeholders.

Border-Crossing: Rigidity with uncertainty

The music industry is an industry characterized by, among other things, a high degree of flexibility, improvisation, creativity, and adaptation to changes in scheduling times, venues, composition of band members, and the like. This is particularly the case among developing artists in the early stages of their artistic career where opportunities arise and need to be grasped on a short notice. Given the similarities in culture, language, and markets in BC and WA, such opportunities can and do occur in the two countries, often on a short notice and on the opposite side of the border.

Unfortunately, border crossings into the United States and Canada constitute a particular set of challenges for artists. In the case of Canadian artists crossing into the United States, the process for satisfying entry visa and work permit requirements is seen as cumbersome, onerous, and unnecessarily bureaucratic. Navigating this process is especially daunting for developing artists that are not familiar with the process and its requirements and cannot afford the cost of professional assistance by professionals to facilitate it such as lawyers, promoters, and managers. There are several types or categories of visas that entertainers can apply for to perform in the U.S.⁴ The visa type depends on the entertainers' level of recognition, whether they travel individually or in a group, whether they are part of an exchange program or not, and so on. Developing and mid-career artists will typically apply for a P-2 Visa (individual performer or part of a group entering to perform under a reciprocal exchange program). To do so, they have to petition for the visa using the 36-pages I-129 form. In order to file Form I-129, the application must include a number of supporting documents, such as itineraries and dates of performances, type of events, copy of the formal agreement between the American Federation of Musicians (AFM) of the U.S and that of Canada, and the like. Fortunately, the American Federation of Musicians (U.S.) and the American Federation of Musicians (Canada), as well as a number of online resources, provide such documentation and assistance in the process.

In addition to its paperwork requirements, the visa processing time and cost present another challenge to Canadian touring artists. The minimum processing time required is 60 days and, in some cases, it can take up to 16 weeks. Such processing time is considered long in the music industry, especially for early career artists for whom major career opportunities may come with limited advance notice such as to "open" for a more renowned artist or to fill in a cancellation by another artist. Similarly, the cost of the visa application is considered prohibitive for developing artists, whose performances rarely cover their expenses. As of 2018, the cost of a P¬ 2 Visa is U.S. \$460, plus CAD \$100 for the AFM Canada, plus a US \$20 fee for each additional musician in the group, plus additional fees for technical and support crew members. An expedited (premium) processing fee surcharge of U.S. \$1,410 reduces the minimum required processing time from 60 to 30 days.⁵ Moreover, once obtained, visas and permits are difficult to amend or extend to include changes in schedules or additional performance opportunities that may arise, thus further limiting artists' exposure and access to audiences and markets in the United States.

⁴ Other visa categories used by music artists are O-1, P-1B, and P-3 visas (for a description of these categories, see https://www.uscis.gov/working-united-states/temporary-nonimmigrant-workers).

⁵ For additional information, see http://www.cfmusicians.org/services/work-permits and https://www.afm.org/what-we-are-doing/travel-resources/need-a-visa/

While challenges also exist for U.S. artists entering Canada to perform, the process and requirements are significantly less demanding. A valid U.S. passport is the main requirement. Performing artists and their crews are exempt from Labour Market Impact Assessment (LMIA) and work permit requirements as long as their engagement is for a limited time and they are not involved in film and television productions.

However, other requirements, such as those related to merchandize and musical instruments, are almost identical for both countries and add to the complexity of border crossing for artists. Musical instruments must be listed in an itemized inventory complete with description, serial number, date, place, and cost of purchase, and current market value of each instrument. Additionally, compliance with the Convention on International Trade in Endangered Species (CITES) and US Endangered Species Act (ESA), artists are required to obtain a special permit for instruments that include highly-protected materials, such as ivory, certain type of woods, tortoise shell, lizard skin, and whale bone. These permits are also costly and take up to 60 days to obtain.

There is another source of friction to the movement of artists across the border that is shared by artists irrespective of whether they are crossing into Canada or the United States, and regardless of whether they are citizens of the country they are entering or not. This friction is a function of the border-crossing experience itself and the interaction with border patrol agents. A common concern expressed by participants had to do with the discretion border patrol agents have, and often exert, in requesting additional documentation, performing vehicle and personal inspections, or subjecting them to further questioning. This discretion seems to affect all artists, but especially artists of racial minorities, who are younger, with dual citizenships, or non-citizen residents of both countries. Several accounts were reported in the workshops and interviews of unwarranted, extensive, and intrusive inspections and searches, vehicles taken apart, delays for questioning, requests for additional documentation, lack of familiarity with visa requirements and documentation.

Moreover, other factors can bar entry altogether. In both countries, a prior denial of visa or overstaying a visa can result in being barred from entry for years. In the case of entering Canada, a person arrested or charged with a criminal offense can be barred from entry – even if not convicted. Even minor offenses or misdemeanors, such as shoplifting or Driving Under the Influence (DUI) can render a foreign national inadmissible in Canada.

In conclusion, it is easier and more cost effective for Vancouver artists to perform in Europe than in their neighboring Washington state. Similarly, Seattle artists find that crossing the border to perform in Vancouver is more complicated and risky than touring smaller and less renowned cities in the U.S. The net effect of the border-crossing experience is a separation of two adjacent and complementary music scenes and missed opportunities for artists in both cities.

A changing urban landscape and the sustainability of the music ecosystem

A healthy and vibrant music scene is energized by and depends on a sustained influx and ascension of new talent and their creativity and innovation. Through the years, both Vancouver and Seattle offered opportunities for new talent to be discovered, to discover themselves, and to energize the music industry. In both cities, the synergy between city and music industry was the product of a complex yet delicate music ecosystem that included numerous local venues of different sizes, music-minded entrepreneurs and patrons, a pool of talented and dedicated music industry professionals and managers, discerning audiences, and an urban culture open to experimenting new genres and supporting new talent.

Likewise, the economies of both Vancouver and Seattle have remarkably similar characteristics. Both cities are major international centers. Both cities have large ports and airports making them key nodes in international transportation and trade. Both cities have robust advanced manufacturing especially in aviation and computers. In the last decade, both cities have experienced paralleled rapid and substantial economic growth that was spurred by expansions in similar economic sectors in both cities, namely information technology (IT), tourism, and finance, insurance, and real estate (FIRE) industries.

The recent economic growth has had, and continues to have, profound yet similar effects on the urban landscape of both cities. The rapid economic growth generated pressures on the housing market, leading to increased investments in real estate, often speculative, with expectations of high profits. This in turn led to escalating property values, which meant also an increase in property taxes and in rents. High rents and high property tax payments reduced the profitability of small and medium-sized local businesses, increased the cost of living, and diminished the disposable income of low- and medium-income earners.

These changes had a domino effect on the music ecosystem in both cities. As real estate taxes and rents increased, the profitability of small and medium sized venues decreased. This led to the closure of small local venues and the consolidation of ownership. While it has never been easy for artists in their early career to make a living from music, higher rents and higher cost of living made it even more difficult. These economic forces are putting pressures on the music ecosystem in both cities in ways that undermine their organic and unique nature.

The human factor and the importance of interpersonal connections

Interpersonal connections are important ways by which artists find bands, gigs, venues, mentors, managers, promoters, and other opportunities beneficial to their careers. While some of these connections can be made online and through social media, face-to-face interactions remain the most effective. Both Vancouver and Seattle have nurtured a strong network of interpersonal connections. As both cities grow in size and population, there is an increased need to sustain and reinforce this network to maintain a healthy music ecosystem. Personal connection also play an important role in sustaining indirectly the livelihood of artists and of their performances, such as in finding accommodation while touring, exchanging information about

Personal connections play an important role not only for the local music scene, but also at the transnational level. Artists who performed in Seattle, and in the U.S. more generally, have done so almost exclusively through personal connections. For example, they were given tips about navigating the visa application process, provided free accommodation, invited by a friend to "open" for a renowned artist, asked to replace a band member, learned about upcoming events or cancellations, and the like. Such leverage allows them to fill a robust touring itinerary, reduce uncertainty, and decrease travel costs.

Geography matters

Vancouver and Seattle have similar demographics, audiences, and tastes, but their markets are weakly connected. This is in part because of the geographic context of the two cities. From Seattle, a band can hit dozens of separate cities and markets – including important markets such as Portland, OR (4 hours), Boise, ID (8 hours), or San Francisco (12 hours), as well as smaller cities with year-round opportunities, such as Tacoma, WA (45 minutes by car), Olympia, WA (1 hour), Bellingham (2 hours), and several others. On the other hand, from Vancouver, the closest touring opportunity would be Victoria, and that would take over 3 hours of travel. From the viewpoint of music artists, Vancouver is seen as either the beginning or the end of a tour. A strong draw is needed for Vancouver to be pulled into an existing tour of the region to compensate for friction caused by border-crossing hassle and uncertainty.

First Nations and Native American Perspectives

Introduction

This section presents an introduction to perspectives from First Nations and Native American artists with a focus on issues related to career pathways and cross-border performances. These perspectives were gleaned from four interviews with artists, promoters, and advocates of First Nations music. This introduction takes into account the work of the Truth and Reconciliation Commission of Canada (TRC) – as well as similar efforts in the State of Washington – and aims at highlighting the need for broadening the support and empowerment of First Nations and Native American people and culture. It is by no means exhaustive of First Nations' and Native American rich and diverse culture nor a comprehensive review of all issues related to their music, talent, and border crossing. Rather it is a preliminary effort towards addressing an important facet of the region's culture and that is accomplished within the limited time and resources available to this report. As such, this report does not aspire to provide suggestions or recommendations without further participation from First Nations and Native American artists and stakeholders.

It is worth noting that First Nations and Native American culture, including music, survives despite colonial attempts at eradicating it, including governmental forced assimilation of Indigenous people. For example, the potlatch was banned in Canada between 1884 and 1951 with the pretext that it was anti-Christian and "inappropriate". The governments of the United States and Canada attempted to suppress Native American culture through their Indian Boarding School and Residential School programs, which forcibly took away young children from their families and prohibited them from speaking their languages or taking part in religious and cultural practices. The legacy of these programs and their negative impacts continues to this day. In that respect, music, traditional and contemporary, is a way by which Indigenous peoples transcend some of the historical trauma inflicted upon them and regenerate their lifeways and spiritual practices. As such, music remains a significant aspect of Indigenous culture with songs as a way of orally passing down history, legends, and stories. Music and songs are also essential for prayers and ceremonies, which are essential to the spiritual meaning of their lives.

While Indigenous music of North America is diverse, multi-faceted, vibrant, and continues to evolve over time, many sacred songs or those passed down orally through families have not changed significantly and that is one of the strong features of these songs. Music continues to play a large role in specific events such as powwows and potlatches. Some Indigenous groups have distinct, traditional music that varies greatly between different groups and regions. Other Indigenous music is pan-tribal or intertribal, often with rich variations. Indigenous musicians also perform contemporary Indigenous music, which includes a variety of subgenres and has become culturally important as well.

Subgenres of Indigenous Music

There are several different subgenres of Indigenous music, including electronic, fusion, pop, hip-hop, blues, country, folk, gospel, and rock. The Indigenous Music Awards annually selects outstanding albums, songs, and artists in these categories, among others. Some of these subgenres can be particularly significant in meaning to Indigenous artists and listeners.

For example, multiple Indigenous artists have achieved mainstream recognition while remaining faithful to their culture and values. For example, Indigenous hip-hop artists use their music to reclaim their heritage and connect with other members of their communities. For some artists, hip-hop is a way to reclaim aspects of Indigenous culture. Hip-hop also allows artists to heal from trauma, connect to their ancestors and traditions, celebrate their cultural heritage, and tell their own stories. This is particularly important to counter inaccurate and harmful media representation of Indigenous people.

Similarly, Indigenous electronic music has been gaining prominence. The combination of Indigenous and electronic music is used to protest racism and cultural appropriation and represent Indigenous people in a positive and empowering way. This includes making political statements in their music, touring reservations, tribal lands, and reserves to engage young Indigenous people, and hosting workshops.

Indigenous Music in the Northwest

British Columbia

There are 198 First Nations in British Columbia. These nations span multiple ethnic groups including the Haida, Coast Salish, Kwakwaka'wakw, Gitxsan, Tsimshian, and Nisga'a. According to the 2016 census, British Columbia had a total population of 4,560,240 people and was home to 270,585 persons of Aboriginal identity of which 172,520 were First Nations people and 89,405 Métis.⁶ The Vancouver metropolitan area had a total population of 2,426,235 and included 61,455 persons of Aboriginal identity, of which 35,765 were First Nations (1.5%) and 23,425 Métis (1.0%).⁷ Several groups of the tribes and nations in British Columbia, including the Sto:lo, Nlaka'pamux, and Okanagan, are located close to or partially in Washington.

Music is growing in importance in the region after decades of governmental suppression of Indigenous language and culture. Music is used as an important aspect of ceremonies, rituals, and festivals. It is also reaching broader audiences whether through inclusion in contemporary music festivals, festivals that showcase Indigenous music, and through individual performances that fuse contemporary and Indigenous music in urban venues.

Washington

Washington State is home to 29 federally recognized tribes and nations and many non-federally recognized ones. In 2010, the state's Native American and Alaskan Native population was 103,869 persons representing 1.5% of the state's 6,724,540 total population. The Seattle metropolitan statistical area population was 3,439,809 person, of which 36,819 were Native American and Alaskan Native persons – 1.1% of the population.⁸

The tribes and nations closest to the Canada-US border on the Washington side include the Makah, Klallam, Nooksack, Lummi, Thompson Salish, Okanagan, and Kalispel. Several of these tribes and nations include groups and territories that continue across the border into British Columbia.

As with Indigenous music north of the border, Native American in Washington music also incorporates Indigenous history, culture, tradition, and place. Similarly, Indigenous artists in Washington are reviving their traditional music and linking up and down the coast with other tribes and nations. This represents a vital aspect of the prominent role music plays in connecting people, sustaining traditions, and reclaiming history – though not without challenges related to border crossing.

The Canada-US Border and Indigenous Musicians

Inconsistency and uncertainty

Inconsistency regarding the laws that surround border crossing can cause uncertainty and make it difficult for Indigenous musicians to move between the US and Canada. One area of inconsistency is between individual locations of border crossing. In order to cross the border, First Nation persons born in Canada that want to take advantage of the Jay Treaty must have proof that they are at least 50% aboriginal by blood. There are different documents that can serve as adequate proof of aboriginal blood, including a letter of

⁶ Statistics Canada, Census Profile, 2016 Census. https://www12.statcan.gc.ca/census-recensement/2016/as-sa/fogs-spg/Facts-PR-Eng.cfm?TOPIC=9&LANG=Eng&GK=PR&GC=59&wbdisable=true

⁷ Statistics Canada, Census Profile, 2016 Census. https://www12.statcan.gc.ca/census-recensement/2016/as-sa/fogs-spg/Facts-CMA-Eng.cfm?TOPIC=9&LANG=Eng&GK=CMA&GC=933

⁸ U.S. Census Bureau, 2010 Census. https://factfinder.census.gov/

blood quantum, long form birth certificate, and Certificate of Indian Status. Not only are these documents and requirements laden with a colonial legacy of exclusion, but also the adequacy and validity of these documents depend on the particular border crossing point and often even on the individual border control agent at the crossing point. This lack of uniformity means that people attempting to cross the border need to carry multiple documents with them to ensure that they will be allowed across.

Furthermore, the disparities between Indigenous border-crossing laws in Canada compared to the United States also makes it difficult for Indigenous people to easily and consistently travel across the border. As mentioned above, the U.S. has laws relating to aboriginal blood, while Canada relies on the historical nexus test to determine whether a person can enter their country. Moreover, a large number of tribes are not federally recognized in the U.S. and Canada. These omissions and inconsistencies can make crossing the border prohibitively confusing or frustrating for Indigenous musicians. It can also make it difficult for venues to book Indigenous musicians who live on the other side of the border.

Cultural border

The border itself can be problematic because it has divided many Indigenous nations, which disrupts cultural, familial, and governmental practices for these nations. Some of the difficulties associated with crossing the Canada-US border reflect these disruptions. For example, document requirements by U.S. and Canada to cross the border fail to account for the rights of individuals who identify themselves as members of First Nations.

Even after obtaining the necessary documents, crossing the border can be difficult or frustrating when an Indigenous person must interact with a border official who lacks knowledge of Indigenous culture, issues, and often of specifics of treaties. Indigenous people have reported facing racism, profiling, and disrespect when crossing the border. Some also report border officials mishandling cultural goods. This, in addition to the requirement of customs duties, may affect Indigenous musicians who attempt to cross the border with traditional instruments, regalia, or merchandise.

Between British Columbia and Washington

Some of the issues that influence the border crossing experience among Indigenous people vary by region or by Indigenous nation. Thus, some aspects of crossing the border between British Columbia and Washington may be different from other parts of North America.

For some tribes and nations, the Canada-US border is a barrier between themselves and other related communities. For example, many groups throughout Washington and British Columbia share cultural features and speak languages of the same family. This means it can be common for one nation to host cultural events and invite members of other nations to join. The Makah, for example, invite neighboring nations from across the border to their annual Makah Days event. Musicians who need to cross the border in order to attend events like these, even in related communities, will likely be impacted by the issues discussed earlier.

For example, the requirement of a historical nexus for travel into Canada might make it particularly difficult for the Nuu-chah-nulth people of British Columbia to cross the border in any way other than from Neah Bay to Vancouver Island. Restrictions like these can be frustrating for Indigenous musicians who need to travel efficiently and expeditiously across the border for shows, festivals, and events.



The space of music

In First Nations' and Native American cultures, music is not just entertainment, nor is it "performed" only in specific venues. As mentioned above music is also part of multiple practices including sacred, ritualistic, and celebratory practices. While Indigenous artists perform also in other types of occasions and venues, such as music festivals, shows, theaters, casinos, and the like, opportunities available to Indigenous musicians are more limited. Because Indigenous music is considered a different "genre", their musicians follow a different path, their network of venues where they perform is separate and more restricted, and musicians have less access to personal contacts and information.

Festivals are seen as opportunities for reaching broader audiences and familiarizing the public with quality music from First Nations. Also, workshops that offer training, information, and mentoring are seen as possible avenues for supporting First Nation music and musicians, and more broadly the rich and diverse culture of the region.

Recap of Findings and Recommendations

Recap of Findings

- The BC-WA border is a material and psychological barrier for developing artists
- In addition to the above, for First Nation and Native American artists that identify primarily or
 exclusively by their Indigenous identity, the border and proof of identity requirements for crossing
 it are a colonial legacy that negatively affects the preservation of an important aspect of their
 culture
- Vancouver and Seattle music scenes are weakly connected
- Small venues in Vancouver are an important component of the music ecosystem and are more accessible to artists from both cities
- Vancouver artists have limited access to important venues in Seattle
- Rock-Psych-Garage and Alternative-Indie are two important genres that dominate the music scene in both cities

Recommendations

Educating all stakeholders on border issues

Music industry stakeholders who participated in the workshops and interviews suggested that the entire visa application and processing as well as the border crossing experience can be improved by providing better education to artists, border control agents, and policymakers. Artists need to learn the requirements and limitations of the visa application process.

While several organizations provide useful online information, it remains unidirectional with limited opportunities for feedback or addressing specific needs or questions. Individuals and groups also provide other online forums and resources, but they remain ad hoc and unofficial. A more direct approach, such as in a workshop format, could address some of the needs and anxiety associated with touring the U.S.

Border control agents also need training to be better informed about the various artists visas types, the J-treaty, and their respective requirements. Training is also needed to address artist concerns about being profiled for additional questioning and inspection, especially in the case of racial minorities, dual citizens, and younger artists. It appears that the border-crossing experience varies significantly depending on the port of entry. For example, artists felt that crossing the Ontario-Michigan border was smoother, faster, and relatively hassle-free compared to the British Columbia-Washington crossing.

Policymakers also need to be better informed about the lost revenues, missed opportunities, and risks to the music ecosystem associated the weak trans-border connections between Vancouver and Seattle. Among the main risks is the insulation of the Vancouver music scene from music talents and trends. This may lead to the stagnation and weakening of the music ecosystem, which in turn affects negatively urban vitality, the reputation of the city, tourism, and commercial activities.

Festivals, especially those with a diverse, international, and multicultural character, can help reinforce a transnational network. Given that they occur mostly during summer months, festivals are just one element in what ought to be an arsenal of complementary strategies.

Strengthening the support for trans-border partnerships

Several types of partnerships make up the music ecosystem and need to be supported and expanded. Industry-related partnerships have long been integral to the vitality of the music scenes in Vancouver and Seattle. These partnerships are supported by institutions and organizations such as the Canadian Federation of Musicians, the American Federation of Musicians, label companies, and other formal and established partnerships, as well as through informal, limited, or ad hoc partnerships such as with joint ownership of venues, collaborative projects, university radio stations, and the like. With few exceptions, these partnerships remain local and rarely involve trans-border connections. Diplomatic channels, festivals, dedicated non-profit organizations, and targeted government initiatives are starting points in the right direction.

A concerted and consistent commitment to strengthen and expand trans-border industry partnerships and initiatives would facilitate the integration of Vancouver and Seattle music scenes. While Vancouver, British Columbia, and Canada have made significant strides compared to Seattle, Washington, and the U.S. in providing governmental support and funding to the music industry and arts in general, increased funding for trans-border initiatives is needed on both sides of the border.

One-stop-shop for cross-industry collaboration and support services

Artists in their early career stages suffer from a lack of adequate performance and rehearsal space, of access to legal and financial expertize, of connections with mentors, and of the multiple technical skills associated with the emerging DIY "artist-driven" production. A one-stop-shop akin to collaborative spaces and incubators in the IT sector can address several of these challenges.

Engaging academic institutions

Another proposed solution for improved trans-border collaboration focuses on the role academic institutions, universities, and colleges can play as nodes to facilitate trans-border music connections between British Columbia and Washington. Universities have resources, human, financial, and physical space that can be employed towards serving this purpose. Academic institutions are accustomed to inviting foreign visitors and have dedicated staff that are familiar with immigration procedures. Academic institutions have space, both in terms of stages as well as accommodation that can be used to reduce performance costs. They also have several programs, from music and communication to critical studies and business programs, as well as students and often radio stations that would benefit from transnational exposure and participation. Universities, such as UBC, SFU, UW, WWU, and others in the region have solid and established connections with British Columbia and Washington through institutes and research centers dedicated to transnational and border issues. Moreover, there is an increased awareness that the demographic composition of universities across North America is less diverse than that of the regions they serve as well as that of other institutions and businesses, especially in terms of racial, ethnic, and cultural diversity. By targeting music artists from under-represented represented groups, universities can serve themselves by diversifying and improving campus culture and climate and can serve the music industry by supporting developing artists from underrepresented and under-served communities.