

SOUND
DIPLOMACY



THE MUSIC CITIES MANUAL

YOUR COMPREHENSIVE GUIDE TO BUILDING MUSIC CITIES

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Sound Diplomacy wishes to thank all our clients, colleagues and friends who contributed to this report and to spreading the 'music cities' gospel around the world. There are too many to thank; you know who you are. Thank you.

CONTENTS

PART 1

Music Cities: Your Manual	1
Your Music	2
Executive Summary	4
Who Does Your Music Policy Impact?	7
Who Is Responsible For Music Policy In a City?	8
The Music Cities Method	10

PART 2

How Do You Start? The 13 Indicators of a Thriving Music Policy	10
#1 Music Is Infrastructure: Develop a Policy	12
#2 Understand Your Environment: Asset Map It	14
#3 Music & Non-Music People Unite: Create a Coalition	17
#4 Respect and Celebrate Your Past: Use Your Heritage	19
#5 Everyone Loves Music: Use Yours For Tourism	22
#6 Use Music To Achieve Our Sustainable Development Goals	24
#7 We All Need a Place To Develop: Support Venues	28
Case Study: Agent of Change Principle	30
Case Study: Supporting Grassroots Music Venues	32
#8 Create An Entrepreneurial Environment For Business	34
#9 Prioritise Music Education Across Young And Old	37
#10 Support Your Evening and Night Time Economy: We All Have One	39
Case Study: Developing Office of Night life	42
#11 Prioritise Affordability: Humanise Your Buildings and Land	44
#12 Recognise How Big We Are If We Work Together: Be International	46
Case Study: Music Cities Network	48
#13 Music Is Central To Our Health and Wellbeing	50

PART 3

Our Music Method Delivers Growth	53
Key Lessons To Take Home	54
What Now?	56
About The Authors	58
Footnotes	59



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PART 1 MUSIC CITIES YOUR MANUAL

A SET OF TOOLS, CASE STUDIES AND LESSONS TO INCREASE THE VALUE OF MUSIC IN YOUR CITY, TOWN OR PLACE

A report for the decision makers, music industry, city government, developers, planners, tourism bodies, convention and visitors' bureau, live music professionals, licensing authorities, arts councils, music export offices, health and social care professionals, downtown management agencies, night time economy practitioners, bar owners, managers, regeneration agencies, placemaking bodies, festivals, orchestras, policymakers, ministers, city councillors, culture officers, entrepreneurs, hoteliers, land owners, brand supervisors, professors, instrument makers, urbanists, co-working space providers, streaming services, brand agencies, content creators... **YOU.**

YOUR MUSIC...

CREATES JOBS

Music supports 57,500 jobs in New York City, USA alone¹.

Music in Melbourne, Australia, supports over 10,000 jobs.

Music employs 2,450 people in Glasgow, Scotland alone and contributes £450m in economic impact each year².

Arts and culture employment accounts for 4.2% of all US full time jobs. It is growing by 2% annually³.

IS A REGENERATION TOOL

Entire regeneration schemes, from The Old Vinyl Factory in London to MidCity in Huntsville, Alabama, are using music as key drivers for growth.

The music industry in Asheville, North Carolina, grew by 26% from 2010–2016, surpassing the growth of Nashville⁴.

INCREASES ECONOMIC OUTPUT

Music is worth \$740m to Jamaica's economic output, per annum⁵.

Music in Melbourne, Australia, was worth £125m in 2011; with inflation, this is worth £150m minimum⁶.

Montreal's cultural industries are worth £6bn⁷.

A TOURISM DRIVER

The total number of music tourists from the UK and abroad increased by 20% in 2016 to 12.5m, of which 11.6m were UK citizens visiting live music events in other parts of the UK⁸.

The United States' national brand in 2018 was centred on music⁹.

70% of international visitors to Memphis, USA, cite music as the primary reason for their trip¹⁰.

IMPROVES WELLNESS

Live music improves cognition and contributes to a wide range of health benefits¹¹.

Playing music at a young age improves cognition and skills across all the STEM subjects (science, technology, engineering & maths). This was proven over a 45-year study exploring music's role in other subject engagement¹².

Music can increase cognitive ability in people with dementia¹³.

Attending a live gig every two weeks can add nine years to your life and the experience of a gig boosts general wellbeing by 21%¹⁵.

ENHANCES SOCIAL INCLUSION

Music has been featured as a tool for sustainable development at the UN World Urban Forum¹⁶.

Singing is a definitive, scientifically-proven tool to combat social exclusion¹⁷.

SUPPORTS GLOBAL SUSTAINABLE DEVELOPMENT GOALS

Music and culture interweave across a number of UN SDGs, including #5 (Gender Equality), #8 (Decent Work & Economic Growth) and #11 (Sustainable Cities).

SUPPORTS A THRIVING NIGHT TIME ECONOMY

The UK's Night Time Economy alone supports 1.3m jobs¹⁸.

The NTE accounts for approximately 10–16% of town centre jobs in Sydney¹⁹.

Australia's NTE (directly reduced to drinks, entertainment and leisure jobs) employs just over 1m people and is connected to 25% of jobs²⁰.

New York City's NTE supports approximately 300,000 employees²¹.

AND MUSIC IS EVERYWHERE

EXECUTIVE SUMMARY

This is our tried, tested and proven method to increasing the value of music in your city, town or place. We have honed this method over many years, tested it around the world and have seen demonstrable results from deploying it. Our method leads to the development of new music infrastructure, builds networks, creates jobs and develops economies. It drives tourism and promotes social inclusion and equity. And we want to share it with you.

Wherever you are, from city hall to a local cafe, from a care home to a primary school, music makes places better. Music is our only universal language. It makes cities more vibrant and wealthier. It creates jobs and skills. Music promotes social inclusion. And music is everywhere.

All cities and places abound with musical talent, from the streets to arenas. Music pumps from speakers in shopping malls and metro stations, hospitals and car parks. From choirs in churches to the call to prayer, from the boardrooms of our multinational record labels to the basement of a pub, music fosters creativity, dialogue, creates commerce and incubates talent. Music is a common denominator across age, wealth, race, creed and class. A thriving music scene is an incentive for companies to relocate or set up new offices. Music is a driver of evening, night time and leisure economies and elevates tourism.

However, few cities understand how to plan, manage and develop music for economic, social and cultural gain. Only a handful have developed the foundation in policy to sow the seeds of music across industry development, tourism, sustainability, social inclusion and health and wellbeing. Music policy in our cities is not structured to deliver outcomes to support good development.

This changes now.

This document is your introduction to realising what your music policy can deliver. Music is a revenue stream you haven't realised yet. And music, when successful, drives growth across a variety of sectors, from film to fashion, education to logistics. This manual provides 13 key indicators – from economic development to supporting

sustainable cities and infrastructure – that your music policy will deliver. With this document and with Sound Diplomacy's direction, your music policy will create jobs, drive economic growth, support sustainable development goals, increase tourists and improve quality of life.

TO START, remember these key points:

'MUSIC CITIES' IS A CONCEPT, NOT A DEFINITION

All places have music, and all music is of economic, social and cultural benefit. From a neighbourhood to a village, a town to a metro area, a state to a country, your music is valuable.

THERE'S MUCH TO LEARN EVERYWHERE

Across all continents, countries and cities, music is improving the places we live, love and learn. The more you look outside your boundaries, the more you'll realise this.

THIS IS A PROCESS, NOT A RACE

The minute you believe you have mastered it, go back and review it again. Music is fluid and transformative; make sure your policy is proactive, not reactive.

MUSIC IS INFRASTRUCTURE

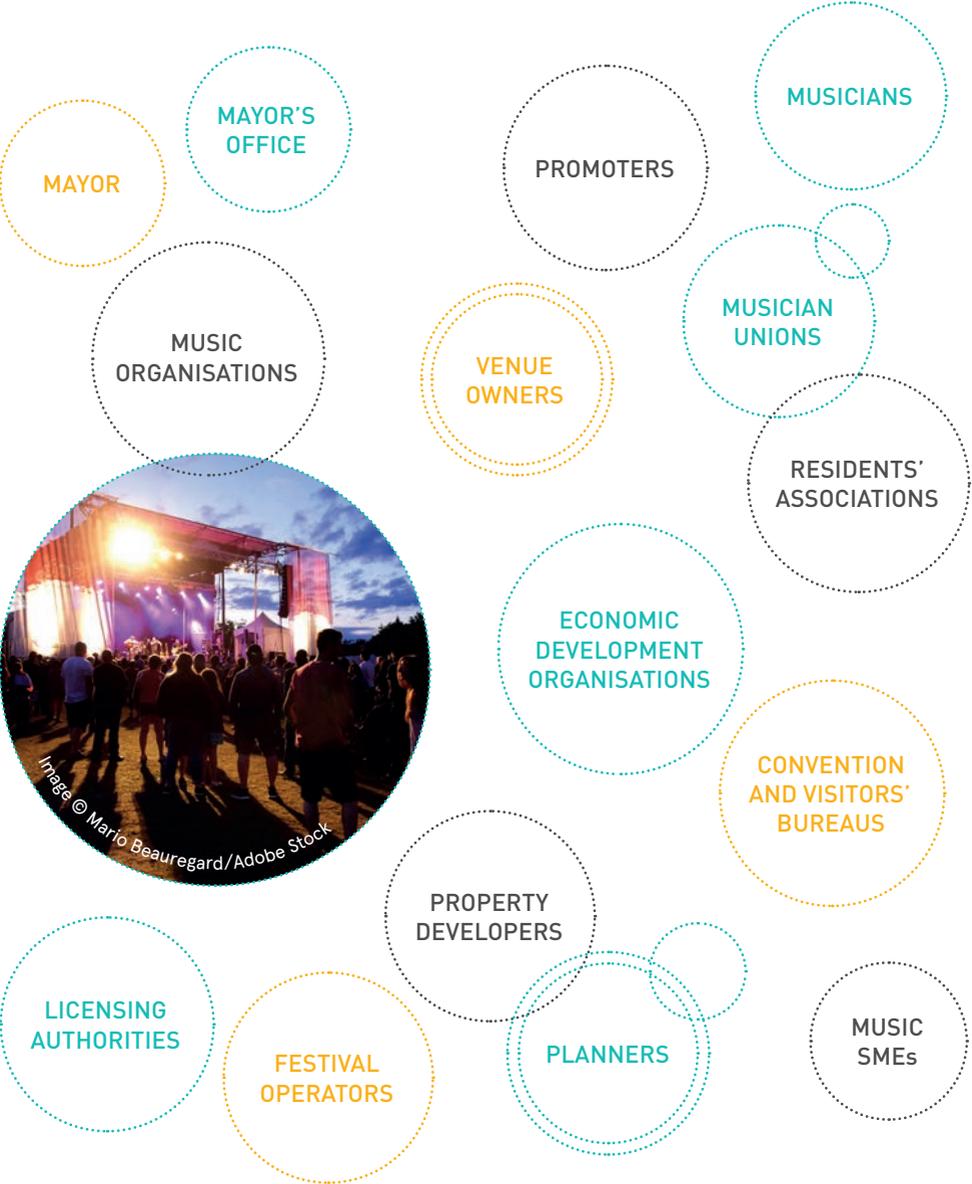
To bring the greatest benefit, music must be assessed, managed and evaluated like all other forms of infrastructure. Think of music like you do your schools, hospitals and roads. Measurement, upkeep and reflection is the foundation of a successful music policy.



WHO DOES YOUR MUSIC POLICY IMPACT?

MUSICIANS, PROMOTERS, PROGRAMMERS, ORCHESTRAS, TUNERS, LUTHIERS, VOICEOVER PROFESSIONALS, ENGINEERS, PRODUCERS, MANAGERS, AGENTS, LIGHTING TECHNICIANS, RIGGERS, ACCOUNTANTS, LAWYERS, CHEFS, TOURIST DESTINATIONS, HOTELS, B&BS, RESIDENTS, VISITORS, BUSINESSES, STREETS, NEIGHBOURHOODS, PUBLIC SQUARES, PUBLIC REALM, CITY GOVERNMENTS, MAYORS, DEPUTY MAYORS, CLUB OWNERS, MUSIC VENUE OWNERS, BARTENDERS, SECURITY GUARDS, GUITARISTS, SINGERS, BUSKERS, DJs, HEALTH CARE WORKERS, CARE HOMES, COMEDIANS, POLICE OFFICERS, FIREFIGHTERS, ENVIRONMENTAL HEALTH PROFESSIONALS, LICENSING AUTHORITIES, PLANNERS, DEVELOPERS, ECONOMIC AND REGENERATION AUTHORITIES, PLANNING CONSULTANTS, THE WEALTHY, THE MIDDLE CLASS, LOWER INCOME EARNERS, EVERYONE...

WHO IS RESPONSIBLE FOR MUSIC POLICY IN A CITY?



PART 2

THE MUSIC CITIES METHOD

THE 13 INDICATORS OF A THRIVING MUSIC POLICY

Our method – and soon to be yours – consists of 13 key indicators to demonstrate the value of music across city governance, your economy and your social and cultural wellbeing.

To begin, think of music as a piece of infrastructure. When we invest in infrastructure, we benefit by reducing costs, increasing capabilities and making life better for all of us. Take a water faucet. When we turn on the tap, clean water comes out without us realising the pipes, filtration systems, wells, and structures in place that led to that water reaching our tap in a manner clean enough to drink. We ignore the ecosystem if it works. Music is the same way. That song that moved you, or that concert you loved is the clean water from the tap. Behind it, there's systems in place that span sectors, workstreams and supply chains that led to that song – or live experience – impacting you. From building a stage to recording an album, success relies on intricate, complex systems. If we recognise these systems, add up their value and put in place strategies and actions to enhance them, we all benefit. Tax receipts increase, better jobs are created and importantly, more music makes it to our ears. So next time you turn on the tap, think of your favourite song. Here's the 13 steps that make up this ecosystem and how to engage with them.



#1 MUSIC IS INFRASTRUCTURE DEVELOP A POLICY

WHAT DOES THIS MEAN?

You have a thriving music ecology, whether you know it or not. But this cannot be realised without communicating – in as simple a manner as possible – that music is valuable where you live. The first step to a music policy is dedicating resources to help you understand the role of music in governance, from city hall to your tourism body, economic development corporation, chamber of commerce, planning and zoning department, licensing and alcohol control board and other institutions. Consensus can be built across departmental, agency and geographic lines through music. Music is not political and it supports everyone, if deployed correctly. Outline what it is, and you will discover how its value can be increased.

HOW DO YOU DO IT?

This is a top-down and bottom-up approach. The first step to establishing a music policy is to state, in official communication, that music is important across city governance. In 2007, Chicago was one of the first cities to do this with its *Chicago Music City* policy, which compared the city against others in terms of supporting its music industry. Issue a press release outlining a vision to understand music more thoroughly. Speak to local stakeholders. Explore the costs of setting up a music office and what that means for other sectors, including tourism, economic development and culture. Talk to experts, like us. Whatever you do, start today.



WHO CAN WE LEARN FROM?

Melbourne's *Music City* strategy²³ is updated every three years – the city publishes outcomes, challenges and policy directions on its website each year. London produced a progress report 16 months after its initial report on music venues²⁴. Concerts South Africa published a document likening live music to wide health benefits²⁵. Aarhus shared a strategy outlining music's role across the city. The Malaysian Government created a Creative Industries lobbying body, called CENDANA²⁶, positioning independent music as a key policy area. Chengdu has used music as its top business and entrepreneurial asset since 2016²⁷.

WHAT ARE THE OUTCOMES?

- A more sustainable and lucrative environment for artists.
- Increased recognition of economic output – music is included in economic data.
- Recognition of infrastructural issues – licensing framework requiring updating, facility upgrading.
- Greater international reach.
- Competitive advantage.
- More engaged tourists interested in a wider range of experiences.



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#2 UNDERSTAND YOUR ENVIRONMENT ASSET MAP IT

WHAT DOES THIS MEAN?

All music is important and all music is vital infrastructure. But without knowing where everything is, it is difficult to assess its value, identify deficiencies and plan for the future. This incorporates music venues, studios and rehearsal spaces as well as understanding the impact of your regulations, zoning and ordinances related to music-making. From street performance to building codes, you will discover just how embedded music is in your policy and regulatory structure. Mapping, understanding and questioning its impact will ensure an holistic and quantitative view of all facets of music's impact moving forward.

HOW DO YOU DO IT?

To map your city, engage with two parties: one is the local community that frequents these spaces and places, from performers to studio engineers. Second, look at the same quantifiers that assess other sectors, from entrepreneurship to tech, hospitality to tourism. Map music infrastructure, performance and audiences. To do this successfully, it is important that both project leadership and data capabilities are coordinated, as music – like a city – is a constantly evolving organism. It is often changing and requires updating to maintain relevance. Communicate

with all kinds of stakeholders, as both music and non-music practitioners will become your best resource here. This will promote honest conversation, pragmatic approaches and a better outcome. It also creates bridges of dialogue across political, organisational or community lines and promotes civic engagement.

WHO CAN WE LEARN FROM?

Two leading cities in music and cultural mapping are London and Amsterdam. Both have extensive cultural infrastructure maps managed by their City Halls that are updated both internally and externally. One region in London, the borough of Southwark, has a database of empty cultural infrastructure and prospective operators, to try and link spaces with people that need them. Terrific work has also been conducted academically and by journalists, including mapping the impact of Kickstarter projects on cities by The Pudding or a map of music-related infrastructure in Colorado, presented by the University of Colorado at Denver. Other mapping exercises are happening in Bologna, Italy, and Kuala Lumpur, Malaysia, with UNESCO's Creative Cities programme assisting across all cultural forms.

WHAT ARE THE OUTCOMES?

You must first know what you have to positively impact it. Your city has terrific music. So find it, assess it and work with what you have. Counting built infrastructure (venues, rehearsal studios, offices, recording facilities, festival infrastructure), music-led organisations and educational institutions identifies how culturally and economically valuable your music is and how valuable it can be. By compiling data and monitoring change, challenges are easier to face and less expensive to overcome. You can also manage at-risk culture better, support sustainable building projects and incorporate music more into downtown development, without creating divisions related to housing and leisure offers.



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#3 MUSIC & NON-MUSIC PEOPLE UNITE CREATE A COALITION

WHAT DOES THIS MEAN?

When a policy requires top-level strategy, governments charge commissions, create czars, employ task forces or hire experts to explore the issue and what needs to be done to improve it. From London's Cycling Czar to the United States' Drug Czar, to raise the value of an issue it is important for government to dedicate time, resources and an individual (or two, or three) to take charge and lead the discussion. Once in post, these commissions conduct research, suggest policy and benchmark ideas to provide the justification to politicians and voters that change is required. In music, this is required but doesn't often happen. For music to deliver economic, social and cultural value it must be adjudicated in public – and for that to happen, a coalition is required. They are called Music Boards, or Commissions, or Music Offices and come in many different forms. It is important that such a coalition includes members from all sides of the city's music ecosystem and adjacent industries, including planning, licensing, tourism, hospitality and transport. If resourced, such a group can change policy, adopt new measures and impact council and governmental objectives. They also discover issues before they become problems and support political consensus around music, entertainment and urban issues.

HOW DO YOU DO IT?

Every city is different, but the objectives are the same. Some place commissions within culture, some within economic development or tourism; others in regulatory affairs, planning and licensing. It is important to draw from all departmental expertise, as music touches a number of city issues across a number of departments. It is important to staff it, provide office space and pay those organising it. A secretariat, tasked with delivering outcomes, is integral. This will maintain momentum and ensure like other key policy issues, music has a seat at the table.



WHO CAN WE LEARN FROM?

Many cities have coalitions similar to this outline. In 2016, the London Music Board was established with a focus on protecting the city's grassroots music venues²⁸. The board is made up of representatives from London's government and members of the music business and education communities. Other music boards and commissions exist in cities including Columbus, Toronto, Austin, Nashville and Melbourne. In Nashville, it is housed under the Mayor's Office. In Toronto, it is organised by the Department of Economic Development. Other cities, such as Bergen, Norway, and Aarhus, Denmark, have grassroots efforts. A Live Music Taskforce exists in many Australian cities and regions, from Sydney to Melbourne, Perth to Adelaide. Few of these commissions have paid secretariats, but many utilise existing municipal and regional staff to manage workload.

WHAT ARE THE OUTCOMES?

A successful music policy merges the top-down with the bottom-up. Your thriving and bustling grassroots scene can be elevated to national or international interest if championed by an administration. At the same time, your mayor, when proclaiming their city as supportive of music as a tool to attract invest grow economically, socially and culturally, must have the support of an open, diverse and engaged local community of musicians, businesspeople and consumers. In London, a spate of music venue closures was stemmed in 2016 through the work of the London Music Board. In Austin, the board oversaw a comprehensive census. By fostering a formal and transparent political and community consensus, problems are made more apparent, creative minds gather quicker and your music city flourishes. This is why an intermediary, such as a board or a commission, with an eye on the officials and an ear on the creator is necessary.

#4 RESPECT AND CELEBRATE YOUR PAST USE YOUR HERITAGE

WHAT DOES THIS MEAN?

Liverpool has The Beatles. London has The Who and The Rolling Stones. Detroit has Motown. Berlin has techno. Vienna has opera. Lagos has The Shrine. Vermont has Phish. Memphis has Stax and Sun. Mississippi has Elvis's birthplace. Seoul has BTS. The list goes on. Wherever you are and whatever your size, you have a music heritage to be celebrated. Whether it is a specific artist or an entire genre, telling your local story through music fosters communication, supports regeneration, tourism, city marketing and education. From shouting loudly about a certain venue, to a style of music or even a specific instrument, wear your heritage with pride and think about how it can be incorporated as a tool into your music strategy.

HOW DO YOU DO IT?

Every place tells a story and music is our global universal language. Look back in time at what story your music tells. But don't over-rely on it. Prioritise your heritage and there's a chance you'll ignore living culture, which is creating future heritage. There are many ways to celebrate your music heritage. Declare a holiday to recognise your music's heritage or a particular player. Name streets, venues,

IN LIVERPOOL, THE BEATLES STORY BECAME AN ANCHOR TENANT IN THE REVITALISATION OF THE ALBERT DOCK DEVELOPMENT.

alleyways and other infrastructure. Dedicate a statue, such as what Aylesbury, a town in England did to celebrate David Bowie (who was born there). Produce guides explaining your heritage and its links to its influences and influencers. Have music exhibitions in your tourist offices and flyers in hotels. Engage your airports, ports, train and bus stations with music. Celebrate your archive. Open up your libraries and utilise your public realm to involve the community. The more you do, the more of this heritage will be discovered and celebrated.

WHO CAN WE LEARN FROM?

Places large and small have dedicated museums to celebrating their heritage, from the WC Handy Blues House in Florence, Alabama, to The Beatles Story in Liverpool, England. In Melbourne an alleyway is named in honour of AC/DC, while New Orleans' airport is named for Louis Armstrong. In Lagos, Fela Kuti's Shrine nightclub remains a tourist destination, and exhibitions and tributes to various K-Pop stars dot Seoul and other South Korean cities. England uses a Blue Plaque scheme to honour musicians (and other historical figures) while in the United States, tourist trails include guided driving trips to discover the blues, country music and gospel, such as the successful Americana Music Triangle in the south.

WHAT ARE THE OUTCOMES?

A successful music heritage strategy can lead to regeneration efforts, drive tourism and improve cultural policy. In Liverpool, The Beatles Story became an anchor tenant in the revitalisation of the Albert Dock development. Saving Tina Turner's birthplace in Tennessee led to the creation of a museum and cultural centre. Festivals bring economic and cultural benefit to communities through heritage, including the Matalla Festival in Cyprus, which was launched to recognise a trip Joni Mitchell took there in the 1970s. Pilgrimages to discover Mozart and Beethoven's influences remain top tourist trips in Vienna and Salzburg. Ibiza remains a capital for electronic music, through the success of its megaclubs over two decades. No matter the genre, there's heritage to celebrate.

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#5 EVERYONE LOVES MUSIC USE YOURS FOR TOURISM

WHAT DOES THIS MEAN?

There are various definitions of a music tourist. Some are primary music tourists, specifically taking a holiday to experience music in one way or another. This includes tours to experience America's 'Music Cities' or those simply travelling to another place for a festival. Others are secondary music tourists, who visit a place for an overall cultural experience and attend a museum or concert alongside other activities. Lastly, there's accidental music tourists – those in the process of experiencing something else but are suddenly caught off guard and taken in by music. This includes any tourist walking Barcelona's or Kuala Lumpur's streets who stops to watch a street performance. Music tourism is the act of capturing the accidental tourists, lengthening the experience of secondary tourists and attracting more primary tourists. Creating a strategy for how to attract each category leads to a music tourism policy. Every city, town, region and attraction should have one. This is what we wrote about, in partnership with the UN World Tourism Organisation and Pro Colombia, in our Global Music Tourism Guide, published in 2018. It is the most extensive guide to music tourism ever written.

HOW DO YOU DO IT?

Few tourism authorities and destination marketers around the world deploy separate music tourism strategies to maximise their assets. Whether it is a piazza in front of a museum or a concert series, the key to success is creating the simplest path to music for all three sub-groups. If you have definable, saleable music assets, create affordable packages to exploit them. If it is easier to experience large arena concerts than those in grassroots music venues, make it simpler for visitors to find the smaller venues by developing tools to communicate the value of your music scene. And in managing and creating strategies for the experience of each visitor, map music's role. Catalogue your music assets, attractions and opportunities. Play local music in transit stations or on buses; develop a formal street performance strategy; create a listings site; build stronger partnerships with creators and their representatives. The more strategy there is around music, the more value it will return to your overall tourism offer. More music means heads in beds.

WHO CAN WE LEARN FROM?

The Nashville Convention and Visitors Bureau deploys a deliberate and intentional strategy to promote music. It is on highway signs, lamp posts, literature and the airport. Mississippi calls itself the birthplace of America's music. In Seattle, travellers are welcomed by artists performing on baggage carousels. Choirs greet visitors in Uganda. In Amsterdam, guides about enjoying nightlife safely are published, including maps to the city's 24-hour nightclubs. Tour guides in Barranquilla, Colombia, offer city tours mixed with salsa lessons. Hamburg's Reeperbahn district is home to Germany's largest club festival. Make Music Day is now being staged in 10 countries, on June 21.

WHAT ARE THE OUTCOMES?

Increased dwell time, more heads in beds and a wider and more varied tourism spend. Music is a long tail business, with concert-goers or museum attendees having to eat, sleep, travel and use mobile technology to complement their visit. Music is also a tool to improve public and private spaces, which leads to cleaner streets, better commercial districts and more community engagement.



#6 USE MUSIC TO ACHIEVE OUR SUSTAINABLE DEVELOPMENT GOALS

WHAT DOES THIS MEAN?

According to the United Nations, 66% of us will be living in urban areas by 2050. This is up from 54% in 1990 and is expected to increase by 2100²⁹. We are living closer to each other in denser, more multicultural and competitive cities. To improve our living standards and quality of life as our cities grow, the UN and its partners have adopted 17 Sustainable Development Goals (SDG) by 2030, framed under a guide called *New Urban Agenda*. Music is not directly mentioned in these goals, but its transversal power can positively impact all of them. For the first time in history, music was discussed at a UN World Urban Forum, the gathering to discuss how the world can meet these goals. Music is also recognised in the Global SDG Media Compact, and is being discussed at music conferences. And this is only the beginning. From Gender Equality (#5) to Decent Work and Economic Growth (#8) and Sustainable Cities and Communities (#11), music is a tool to support sustainable development. Recognise the power of music in your sustainable development policy. There are examples across each goal, in each city, town and place.

HOW DO YOU DO IT?

Whether or not your city has an office dedicated to meeting the SDG, it is the responsibility of all of us to work towards meeting these goals. We have outlined three examples below of music's role in this global cause in three different regions: West Africa, the Caribbean and Turkey.

WHO CAN WE LEARN FROM?

In addition to supporting decent work and sustainable cities, there's more links with music to the SDGs. Here are three further examples of music's impact on our SDGs.

Goal #3 – Good Health & Wellbeing

Africa Stop Ebola. Some of Africa's best-known musicians recorded a song to raise awareness of Ebola and help people understand how they can protect themselves from the disease. The song, *Africa Stop Ebola*, featured contributions from the Malian musicians Amadou & Mariam, Salif Keita, Oumou Sangaré and Kandia Kouyaté, the Guinean singers Mory Kante and Sia Tolno, the Ivorian reggae star Tiken Jah Fakoly, the Congolese vocalist Barbara Kanam and the Senegalese rapper Didier Awadi.



Its lyrics were intended to combine advice with hope. Sung in French and indigenous languages spoken widely in West Africa, they stressed the importance of trusting doctors, not touching sick or dead people, and proper sanitation and hygiene. The song was used as a tool to communicate to families of Ebola sufferers to reduce stigmas surrounding the disease. It helped save lives and rebuild communities in the wake of the epidemic.

Goal #5 – Gender Equality

Keychange is an EU program designed to promote gender equality in music festivals and conferences. So far, over 50 festivals from around the world have signed up to ensure that there's equal representation of male and female artists & workers in the music industry.

Goal #16 – Peace, Justice & Strong Institutions

Music for Peace was initiated in 2005 by architect Mehmet Selim Baki. Its main objective is to offer free music education to as many children as possible and to give voice to peace through music. By 2013, 4,000 children benefited from Music for Peace’s centres and its polyphonic music workshops at different elementary schools in the neighbourhood. The foundation is now home to three ensembles: Music for Peace Orchestra; Music for Peace Chorus; and Music for Peace Brass Band. All three ensembles have performed at national and international events and were well received by audiences. In 2013, the Istanbul Foundation for Culture and Arts (IKSV), a pioneering culture and art institution in Turkey, became the institutional supporter of Music for Peace.

WHAT ARE THE OUTCOMES?

Prioritising music in how we achieve global SDGs will promote global stability, raise income levels and ensure there is real, defined gender equality. It will create decent jobs and lift people from poverty. It will bring communities together (as our only universal language). It implores governments to prioritise music education – which improves cognition, analytical skills and empathy – and creates soft power initiatives to influence a variety of policies, including how we build, how we regenerate and how we support our most vulnerable.



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#7 WE ALL NEED A PLACE TO DEVELOP SUPPORT VENUES

WHAT DOES THIS MEAN?

Access to spaces and places – venues, creative spaces, rehearsal spaces, studios, offices, public squares and privately-owned public squares – is integral to the viability and economic impact of your music policy. But all too often as our cities change, we value the land more than what happens inside the building. Around the world artists have been responsible for initiating regeneration, only to be priced out when land values soar as a result of their efforts. Recognising the need for a place for artists and their representatives to test, dream, fail, practice, and refine their craft is integral to your music masterplan. And understanding art and music's role in improving our cities – and rewarding and protecting their investment – is a key aspect of your music cities manual. If artists aren't happy, we always say, start over.

This goes for both bricks and mortar and what is built and taken down in a field or a town square. Permanent places (venues) and ephemeral spaces (festivals) offer opportunities for talent development. Understanding the role each space has – as well as measuring their industrial, cultural, social and environmental impact – is what creates a proactive policy. Larger cities require 'venue ladders', where

there are venues of different capacities to allow artists opportunity to graduate up the ladder as they progress. Festivals are the same; from small, local affairs to international events, each impacts the other and understanding this relationship benefits all of them. An over-reliance on festivals can lead to a depreciation of venues and vice-versa. Understanding all venues – from the smallest to the largest – is important to developing your music policy. The same goes for recording studios, rehearsal spaces, offices and other requires spaces and places. We need to allow and support our musicians and artists to be engaged members of our community. Treating their product as an economic output and providing the facilities for this output to develop is critical to economic growth.

HOW DO YOU DO IT?

First, map your music and cultural infrastructure – large and small, DIY and corporate, mixed-use and underground.

Do this across all music outputs – live, recorded, education, businesses. Understanding each business model, from a fledgling nightclub to a restaurant with a jazz brunch, from a community church to a high-class recording studio is important, because your policy will impact all of them. Dive into the value of your back-of-house

ONE OF THE MOST CULTURALLY-MAPPED CITIES IN THE WORLD IS AMSTERDAM.

industry, including instrument makers, studios, sound stages, DJ suppliers, speaker stores and voice-over studios. Ensure the map is updated, regulated and publicly available, and there is a budget to do so. And whatever data can be uploaded onto your data store (if you have one), import it. The more citizens know where your music is, the more they will interact with it. The people, artists and their representatives feel heard, the more they will communicate.

WHO CAN WE LEARN FROM?

One of the most culturally-mapped cities in the world is Amsterdam. The city council knows where its music-related infrastructure is across the city. In Memphis, a community initiative at a local college utilised community mapping software to ask artists where music infrastructure was, so it could be incorporated in the city's local

plan development. In London, a vast cultural infrastructure plan has been created, mapping over 2,000 lines of data for music-related uses alone. Melbourne has mapped its live music infrastructure. Austin has mapped its artist community through a robust and comprehensive census, outlining where they were concentrated, income levels and other data points. Cardiff, Brisbane, Lausanne, Vancouver, Indianapolis, New Orleans, Huntsville Alabama and Ft. Worth Texas and other cities have commissioned audits (full disclosure: Sound Diplomacy is working on them).

WHAT ARE THE OUTCOMES?

By understanding where your assets are, you will learn how best to protect what you have, identify deficiencies and contextualise issues related to land use mapping, planning, alcohol licensing, zoning and regeneration policy. Music is fluid and transversal – it never stays put. Mapping it provides the research and scholarly understanding to support it across a variety of policies. Without this, it is difficult to analyse, test policy and define growth metrics.

CASE STUDY

AGENT OF CHANGE

INITIATIVE: AGENT OF CHANGE

COUNTRY: AUSTRALIA

POPULATION SIZE: 4.7M

LEAD ORGANISATION:

VICTORIA STATE GOVERNMENT
& MUSIC VICTORIA

WHAT HAPPENED

In 2014, the state government passed the Agent of Change principle to set new obligations on property developers to ensure adequate soundproofing if building within 50ft of an existing venue. The law, integrated into state planning policy, is automatically activated when any new building work is carried out, either with a new development or an extension on an existing site. Alongside the announcement, the Victorian government pledged AUD\$500,000 to assist venues in heritage buildings with their soundproofing, as they are not helped by the measure.

WHO PAID FOR IT

No costs outside of existing government expenditure was itemised.

ISSUES IT ADDRESSED

Closure of venues due to new developments and noise complaints.

OUTCOMES

Existing venues protected from noise complaints by new residences.

LESSONS TO TAKE

Local communities and existing culture must be recognised and respected in order to develop sustainable neighbourhoods for future generations.

AGENT OF CHANGE

Agent of Change places the responsibility for noise attenuation in the hands of the new developer.

This means if a residential unit is being built near an existing venue, it is the responsibility of the residential unit to make sure noise from the venue will not affect residents, either by soundproofing the units or by paying for the venue to upgrade its soundproofing. Likewise, new or expanding venues must ensure their noise will not disturb existing residences and business. First introduced by the state of Victoria (Australia), San Francisco and much of the United Kingdom are now adopting the measure.



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CASE STUDY

SUPPORTING LONDON'S GRASSROOTS MUSIC VENUES

INITIATIVE: SUPPORTING GRASSROOTS MUSIC VENUES/
MAYOR OF LONDON'S CULTURE TEAM MUSIC STRATEGY

COUNTRY: UNITED KINGDOM

POPULATION SIZE: 8.5M

LEAD ORGANISATIONS: GREATER LONDON AUTHORITY
AND MUSIC VENUE TRUST, THROUGH THE MAYOR OF
LONDON MUSIC VENUES TASKFORCE

WHAT HAPPENED

In 2015, the Mayor of London assembled a task force, led by the Music Venue Trust, to explore why small to medium-sized music venues were closing. The resulting study, *Grassroots Music Venues Rescue Plan* outlined six key recommendations to address venue closures across planning, licensing, property tax, tourism and stakeholder engagement. Since that report and a follow-up in January 2017, The Mayor of London has implemented many of its recommendations. They include: creating the London Music Board; appointing a Night Czar; mapping all of London's music venues; and adopting the Agent of Change principle.

WHO PAID FOR IT

The project was financed publicly by the Greater London Authority and delivered as a public/private partnership.

ISSUES IT ADDRESSED

Venue closures. Minimal music policy across London.

OUTCOMES

The number of music venues stabilised – as many opened as closed. An economic impact assessment of the venues was published. The London Music Board now manages topics from education to parking, property tax to tourism. The Mayor of London has prioritised music tourism, creating Sounds Like London – a month long celebration of music in June 2018. The Night Czar's role has been extended through to 2020 (the next election).

#8 CREATE AN ENTREPRENEURIAL ENVIRONMENT FOR BUSINESS

WHAT DOES THIS MEAN?

All musicians are entrepreneurs. However, in most definitions of what a start-up is, the arts are often unintentionally ignored, unless the output comes via an app or a piece of technology. As a result, the vast array of start-up communities and initiatives aimed at supporting talent bypass artists and those involved in soft infrastructure, such as artist managers, publishers and labels. This means that looking at the value of a music tech scene only captures some of your music. Moreover, tax incentive schemes, loan guarantee schemes, creative enterprise zones and other districting policies often engage the arts, but do not directly speak to them. Cultural districts assume artists will populate them, but few policies are put in place to recognise the artists themselves as businesses, nor create conditions to support their intellectual property, products and services.

A music venue is an innovation hub. It incubates multiple sectors – arts, design, legal, tech, security, food and beverage, logistics – and constantly tests new content in a market. If one venue staged 10 artists per week, that's 10 small businesses beta-testing multiple pieces of intellectual property and product design in this innovation hub. If one song is successful, the value of this IP increases, due in part

to the time, services and atmosphere provided by the venue – this innovation hub. And remember, a song is an artist's pension. It supports families, legacies and creates residual income all the time. Let's treat venues (and studios for that matter) as they are – places of innovation. Let's create policy to incentivise artist-led business. This is what will drive a successful music policy and contribute to a wider pool of entrepreneurs, and a better city, town or place because of it.

ALL MUSICIANS ARE ENTREPRENEURS AND A MUSIC VENUE IS AN INNOVATION HUB.

HOW DO YOU DO IT?

First, recognise the value of your artists across economic development, inbound investment and regeneration. See their intellectual property as business assets. Change the language. Speak of venues as innovation hubs or incubators. Look at your tax incentive schemes or loan guarantee schemes and see how they

can be optimised. Explore low cost live/rent schemes. Prioritise providing the best broadband possible and ensure that registration structures, including registering a business, tax information, filing and trademarking is simple for any small business. Ensure there are music representatives across your small business councils and federations, and involve artist businesses in lobbying efforts. This will create greater cross-sector synergies and ensure music's long tail infrastructure value chain is optimised. A thriving venue or studio requires more staff, more design, more accounting services. A busier studio needs to be cleaned more. Artists with stronger IP protection have more substantial pensions. Tax revenues then increase. The wider ecosystem as a whole benefits from what is already there – your wide ranging, unique music offer.

WHO CAN WE LEARN FROM?

The State of Louisiana enacted a far-reaching tax credit for music-related companies in the United States, which provides salary rebates to music-specific companies willing to relocate to the state and hire a minimum of three people. Other states, including Georgia and New York, have tax incentives for recording, rehearsal and soundstage design. Other similar tax schemes exist in Berlin,

Aarhus, Gothenburg and Melbourne. In many locations, music hubs serve as community centres, and venues take on a wider remit, thereby increasing their local and national value. The Custard Factory in Birmingham, UK, is now one of the city's most sought-after office destinations. It's the same at Telliskivi Creative City in Tallinn, which houses a number of venues and the offices of the nation's largest festival operator.

WHAT ARE THE OUTCOMES?

Significant economic, cultural and social benefit. For Telliskivi Creative City in Tallinn, crime and disorder around the development has decreased year-on-year since opening. In Ontario, studies back to 2012 show an economic impact of over \$20m³⁰.



Image © Jacob Lund/Adobe Stock

#9 PRIORITISE MUSIC EDUCATION ACROSS YOUNG AND OLD

WHAT DOES THIS MEAN?

It is scientifically proven that access to music education at the earliest age improves cognition, interpersonal communication and social development. Our voice is the first instrument we all have and the creativity across arts and science required with music engages a wider part of the brain than either discipline individually. Yet, music education is not prioritised in school. In parts of the UK, music education has been cut by over 70%, with local authority music services being reduced too. Across the United States and the United Kingdom, curricula prioritise STEM (science, technology, engineering, maths) subjects, rather than STEAM (the same, including arts). Extra-curricular music education is expensive and time consuming, making it available to the wealthy, rather than everyone. Of all policies in your music strategy and method, none is more important than mandating music education from nursery through to high school. A business cannot function without talent, and music is not a renewable resource. Like oil, it is a finite resource that we extract and it is how we refine it that matters. We must understand that music – whether participated in actively or passively – is about much more than music. Music ensembles teach children the process and importance of working in a group with a central goal.

When one is learning music, one is not joining a gang, or experimenting with illicit substances. Music promotes responsibility, as one missing player can ruin an orchestra. Without music education, we lose in everything. It is at the heart of your manual – from top-to-bottom.

HOW DO YOU DO IT?

Make a pledge to stop cutting music education funding. Reach out to music educators at all levels and ensure that funding is provided to principals and headteachers for music. Their first-hand experience can be invaluable in shaping your approach. Ensure schools have instruments and rooms for them to be played in. Encourage music-based after-school programmes and music's inclusion in churches and other community activities. Push music institutions and venues in your city to take on music education programmes and support those already in place

WHO CAN WE LEARN FROM?

The music industry and music education at the earliest level are interlinked. But few cities realise this. In Denver, Colorado, a charity called Youth on Record hired local musicians as music teachers, and put them in high schools with at-risk youth. At the same time, they started an after-school programme, focused on a community

studio and rehearsal space. Students began making albums with musicians. A festival was staged. As a result, truancy rates for the students reduced and the neighbourhood the studio is housed in has become safer and more welcoming. In Venezuela, the globally-renowned El Sistema programme used music to fight poverty, de-escalate violence and promote community cohesion. The programme now operates globally, with an international advisory board. Unique, cutting-edge music education programmes exist all over the world, in and out of school, from South Africa's Bridges for Music to UK's Young Voices. Sweden's music education programme – mandatory through to high school – has led to the country becoming the global leading exporter of music per capita. Iceland and Norway are similar.

The Recording Academy's Museum and Music Education Project support music education for thousands of students around the United States, in partnership with a number of foundations and trusts.

WHAT ARE THE OUTCOMES?

The outcomes of prioritising music education impact all of us, across the widest range of civic society. Cities become safer, smarter and more engaged because of the intrinsic, human lessons music education instils in all of us. This is proven across the world, from favelas in Rio to council estates in northern England, and from low-income communities in Delhi to classical music schools in Salzburg and Innsbruck. This is where our economic development, social and cultural inclusion and sustainable development begins.

#10 SUPPORT YOUR EVENING & NIGHT TIME ECONOMY WE ALL HAVE ONE

WHAT DOES THIS MEAN?

All cities have the capacity to create vibrant and prosperous night time economies. A thriving night time is **not** limited to supporting bars and venues and prioritising nightlife. They are one aspect of a night time economy. There's also life at night, which we must understand, as many people work at night and many of them lack the basic rights that daytime jobs enjoy, including a pension, benefits and health care.

Music is intrinsically linked to our evening and night time economy. It is the common denominator across our leisure and entertainment infrastructure. From streaming music in a quiet bistro, to a nightclub at 4am, music is prevalent from 6pm to 6am. As a result, a music policy must be an active participant in understanding, measuring and structuring one's evening and night time economy offer and respective policies. Some places focus on the evening (6pm-12am) and others the night time (12am-6am). Some prioritise certain uses, such as restaurants, while others cluster activity into districts and entertainment zones. Whichever way, it is important to recognise that one's evening and night time economy offer must be treated like our daytime economy. Insist on facts, rather than emotions. Respect those who want quiet

and those who wish to go out. Knowing what not to do is as important as what to do. And ensure your music strategy engages across all evening and night time stakeholders, from police, ambulance and fire services to environmental health.

HOW DO YOU DO IT?

Ensure your music strategy engages across all evening and night time stakeholders, from police, ambulance and fire services to environmental health officers, licensing officials, community pastors, night transport workers and nightlife entrepreneurs. Understand the role of music in the evening and at night and how your city, its businesses and visitors, interact with it. Recognise that your evening and night time economy exists, that it requires a policy infrastructure and due diligence across all city departments – planning, health, regeneration, tourism, economic development, culture etc. Install a Night Time Mayor, Night Czar or Night Ambassador. Back them up with a commission that holds them to account. Ensure a wide range of opinions are consulted, including music stakeholders and non-music stakeholders. Measure pressure points and heat map dispersal trends outside of music venues, arenas and other infrastructure. Explore noise mitigation solutions, including sensors

and complaint mapping. And ensure that while music is integral, this is about life at night, as much as it is about nightlife.

IN AMSTERDAM, AN INITIATIVE BY THE PREVIOUS NIGHT MAYOR REDUCED CRIME IN THE REMBRANDTPLEIN DISTRICT. A PUBLIC SAFETY AND AWARENESS CAMPAIGN HELPED CUT ALCOHOL-RELATED VIOLENCE BY 25%, WITH NUISANCE REPORTS DOWN 30%.

WHO CAN WE LEARN FROM?

Many cities have established policy positions devoted to the night. Amsterdam, Berlin, London, San Francisco, New York City, Washington DC, Orlando, Tbilisi, Pittsburgh and Seattle are some examples. In Amsterdam, an initiative by the previous Night Mayor reduced crime in the Rembrandtplein district. A public safety and awareness campaign helped cut alcohol-related violence by 25%, with nuisance reports down 30%. In London, the Night Czar launched a comprehensive report detailing London's policy focuses as a 24-hour city and convened a Night Time Commission, which has seen many local authorities augment their local plans to include the night time economy. In our recently-published Night Time Guide³¹, administrations from Rosario in Argentina to Vilnius in Lithuania have prioritised their night time economies, with varying degrees of success.

WHAT ARE THE OUTCOMES?

Creating a night time economy policy alongside your music policy improves relations between businesses, residents and authorities, because it provides a port of call to deal with night time-related issues. It illuminates the need for workers' rights to be respected at night, legitimises the creative and cultural industries as an economic driver and promotes tourism and inbound investment. It attracts jobs, reduces crime and antisocial behaviour and builds community consensus.



CASE STUDY

NEW YORK'S OFFICE OF NIGHTLIFE

INITIATIVE: REPEAL OF CABARET LICENSING LAW AND CREATING OF EXECUTIVE DIRECTOR OF THE OFFICE OF NIGHTLIFE, ARIEL PALITZ

COUNTRY: UNITED STATES

POPULATION SIZE: 8.54M

LEAD ORGANISATION: NEW YORK CITY MAYOR'S OFFICE OF MEDIA AND ENTERTAINMENT

WHAT HAPPENED

The New York City Cabaret Law was passed in 1926, requiring venues to have a special license to allow dancing while serving food or drinks. Before the law was repealed in 2018, just over 100 of the city's 25,000 bars and restaurants had a cabaret license, and venues had to get approval from multiple city agencies to be granted one. Although not always enforced, it was used sometimes against venues which were considered a 'nuisance' to their surrounding areas. An initiative led by the Mayor's Office of Media and Entertainment and City Councillors led to the creation of an Office of Nightlife in 2018, when the repeal comes into effect.

WHO PAID FOR IT

It was publicly funded.

ISSUES IT ADDRESSED

Unnecessary restrictions on bars and restaurants.

OUTCOMES

Venues still require permits, but NYC was made friendlier for live music, nightclubs and entertainment as a result. An Office of Nightlife is also being created, to sit under the Office of Media and Entertainment. The first Night Life Ambassador was announced in March 2018.

LESSONS TO TAKE

Examine outdated policy and ensure it is fit for purpose in today's modern cities.



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#11 PRIORITISE AFFORDABILITY HUMANISE YOUR BUILDINGS AND LAND

WHAT DOES THIS MEAN?

In 2018, FIABCI, the international real estate organisation, argued that instead of creating smart cities or resilient cities, we need to focus on creating affordable cities³². Affordability impacts every sector, but it is felt acutely in music and the wider arts and creative economy. Music is a front-loaded sector, where significant time and effort needs to be invested before outcomes are realised. Instruments need to be purchased, studied and learned, time needs to be put in to rehearse, record and rehearse. While the barrier to entry is low – a drum machine, laptop and a closet is all you need – music takes time, and time is finite. In addition, music is made behind the scenes, often in places that are in need of regeneration and revitalisation. However, when areas change, the impact that musicians and artists leave is often ignored in regeneration plans, and areas become unaffordable for those who need it most. It is integral that this is recognised and strategic policies are created. Often, a successful music sector leads to the creation of a generation of creative commuters, who exit city limits in search of affordable lodging or creative space. Creative citizens (such as musicians) need a land use and municipal code policy that understands the yield

intrinsic in the creative industries. Music's value chain is long and stable, if invested in. Wherever you are, positive development, successful regeneration and vibrancy rely on fostering creativity. Prioritising affordable housing, creating fit-for-purpose (i.e soundproofed) homes on top of or next to venues and expanding live/work spaces must be part of your music policy. Retaining artists leads to jobs and growth. This starts at home.

HOW DO YOU DO IT?

Ensure the arts, music and culture are incorporated into an affordable housing strategy. Explore live/work spaces, artist housing and other schemes where artists and musicians are provided a place to live, as well as a space to practise and record. Understand the role of house building policy on music and the arts and be open to modular housing, including building on brownfield sites, on roofs and above shops. Utilise tax incentive schemes to encourage artists to relocate and stay, and offer micro-grants to ensure they seed their talent and network at home. Ensure that a planner sits within cultural policy, and a representative of music or culture has the ear of the planning and regeneration department. Ensure music and culture data is incorporated into

your data store, and prioritise cultural development in your local plans. And shout about your accomplishments. Cities that cater to artists must promote themselves as such. It creates competitive advantage.

WHO CAN WE LEARN FROM?

Affordable housing schemes have been implemented in London, Harlem, New York, Austin, Texas and other parts of the United States. Subsidised and affordable creative spaces, from artist studios to recording facilities, are available in Boston, London, Gothenburg and many other cities. Community recording studios and radio stations have been planned into mixed-use developments in London. In, Minneapolis, the Kresge Foundation has repurposed the Pillsbury Mill (a National Historic Landmark) into the A-Mill Artist Lofts³³. Similar initiatives have happened in Toledo, Ohio, where the UpTown Toledo Arts Entrepreneur Initiative developed affordable space and micro-loans for creatives in the UpTown neighborhood. Nashville has a Housing Fund called the Make a Mark Loan Program, a loan allowing artists to own their work spaces. In New York, Mayor Bill de Blasio pledged NYC to 1,500 units of affordable housing and 500 units of artist workspaces over next 10 years from 2015, through

a programme called the Affordable Real Estate for Artists Initiative (AREA). The Department of Cultural Affairs has pledged \$30m to the initiative. Artspace operates dozens of properties around the US, specifically for artists, so much so they are an arts-focused developer. There's also initiatives like Big Car in Indianapolis re-inventing musician housing schemes, but but this is only beginning. Set one up yourself.

WHAT ARE THE OUTCOMES?

The ability to create and perform must not be at expense of finding an affordable place to live. Being intentional and deliberate about the value of artists has long-term benefits, as it increases the value capture power of the art they produce. The more ingrained an artistic or musical community, the more powerful it is as a force for development and regeneration. While this must be managed to ensure the artists benefit from their craft, prioritising affordability leads to jobs, increased tourism and a slower and steadier growth.

#12 RECOGNISE HOW BIG WE ARE IF WE WORK TOGETHER BE INTERNATIONAL

WHAT DOES THIS MEAN?

No city is an island. We are all connected to each other more than ever, and the internet means a hit can come from anywhere. Our music consumption is global. BTS sell out arenas in the US. Nigerian hip-hop superstars sell out arenas in London. Streaming playlists mean listening to the world – and reaching more people – has never been easier. This global structure is also in place in our Music Cities Method. Every city that has initiated a music policy has referred to work carried out elsewhere, from Nashville to Austin, Cape Town to Santiago de Cuba. Solutions to our problems have been trialled elsewhere, and developing a strong network to learn, test and discuss is integral to the success of a music policy. From utilising existing networks like the Recording Academy’s chapter cities in the United States, or our Music Cities Network (full disclosure: Sound Diplomacy runs this in partnership), understanding what is happening elsewhere has never been more important. This includes bringing music into other global networks, from destination marketing agencies to sister cities, chambers of commerce to evening and night time economy associations, and networks across the EU, UN, Global Mayors and cultural foundations. Music must play its role in all of these and productive

engagement with existing networks must be instilled in a successful music policy. Closing oneself to others is self-defeating. The best music policies are those with their ears and arms open to the world.

HOW DO YOU DO IT?

Develop a database of existing networks and join them. Start with your sister cities and existing partnerships in other municipal departments, from tourism to economic development. Attend conferences that are external to music, such as property fairs, smart cities conferences or planning summits – as the role of music is often under-developed in those discussions. Attend music cities-related events and offer to curate and coordinate panels and discussions at local events, ensuring you invite non-music professionals as much as those in music. Develop a database of articles related to music policy, or ask those who have them for access. It’s all there – participate as much as possible.

WHO CAN WE LEARN FROM?

There are a number of cities engaged in global networks across music, culture and development. The World Cities Culture Forum, founded by the Mayor of London, hosts dozens of cities each year and offers a wide-ranging debate. Our Music Cities Network coordinates joint research and meets at events, including at our flagship Music Cities Convention. Belfast and Nashville have exchanged songwriters. Toronto and Austin developed a music alliance. London learned from Berlin and Amsterdam when developing its Night Czar post. There are music policy panels at conferences from MIPIM to SXSW, Eurosonic to Reeperbahn, WOMEX to The Great Escape. Many countries enjoy Creative Cities Networks, such as Indonesia. Sister Cities International offers music exchanges and networking opportunities. The Project for Public Spaces is a terrific resource to learn about music’s role in the public realm. Include music in business trade missions. UNESCO has a wide Music Cities network, which welcomes members via application each year. Research and engage.



WHAT ARE THE OUTCOMES?

Cities are the new power brokers. The more alliances, networks and friends you have, the more your musicians and music businesses benefit. This starts with an outreach process in your music policy. From sister-city relationships to contra-deals with showcase festivals, setting up inward and outward trade missions, touring networks and international collaboration, there are a number of opportunities. A wide network will increase opportunities for artists, provide further data to justify music’s role in public policy, benchmark existing activities better and increase business and leisure tourism.



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CASE STUDY

A NETWORK TO FACILITATE MUSIC CITIES KNOWLEDGE EXCHANGE

INITIATIVE: MUSIC CITIES NETWORK

COUNTRY: GLOBAL

LEAD ORGANISATIONS: HAMBURG MUSIC BUSINESS ASSOCIATION & SOUND DIPLOMACY

WHAT HAPPENED

Music Cities Network is a public/private network dedicated to improving communication and cooperation, sharing research and knowledge, exploring policy and advocacy and networking for policy makers, city leaders and all other music city stakeholders around the world.

It was initiated by Hamburg Music Business Association (IHM) & Sound Diplomacy in 2016. Current members are Aarhus, Berlin, Groningen, Hamburg, Nantes & Sydney.

WHO PAID FOR IT

Each city pays a membership fee.

ISSUES IT ADDRESSED

Knowledge exchange between Music Cities and their best & worst practices. Promoting the value of music policy within city governance over the world. Collaborative research in music city related fields.

OUTCOMES

Since it launched, the network has doubled in size. It organises meetings, panels & showcases at music industry events including Reeperbahn Festival, Spot Festival, SXSW and Eurosonic, has established a residency exchange program between the member cities, has published an audience development report and is currently working on a joint best practice database.

LESSONS TO TAKE

We all work better together and can learn from each other. Networks, when optimised, have a stronger voice than individual cities.

#13 MUSIC IS CENTRAL TO OUR HEALTH AND WELLBEING

WHAT DOES THIS MEAN?

When we hear music we like, it releases the pleasure receptors in our brain. And when one is at a concert, it doesn't matter who you are standing next to; everyone is sharing in the same experience together. This can help tackle depression, anxiety and other mental health issues. As reported by SAMRO, South Africa's performing rights organisation, attending a live concert every two weeks can add nine years to your life³⁴. These are two of dozens of use cases of how music is an intrinsic, active tool to improve our collective health and wellbeing. Doctors are prescribing people join choirs rather than take antidepressants, and there's decades of research identifying the impactful, tangible benefits of music in healthy ageing and, later in life, dementia care. We can sing along to songs we heard as kids, even when we don't recognise our kids. But there's little top-down, structured approach to engaging music in our health, sustainability and public engagement policies. There's no music and health masterplan. But this is needed to support a wide-ranging, successful city, one with healthier, better citizens.

HOW DO YOU DO IT?

Look at the role of music across your health and wellbeing ecosystem. From early childhood education, daycare and special needs care, through to managing mental health challenges and finally, into adult social care programs, explore how music can be a tool to reduce stress, save resources and better engage with patients. Explore the role of music in your workplace, from shared playlists to practice rooms as break rooms, company choirs and extra-curricular activities. Explore the role of music in employee attraction, retention and wellbeing and analyse your infrastructure so it can support both quiet and noise. Noise pollution is a major health issue and can often be tackled through refining building codes, better design and more consultation. Music is at the heart of all of us. Let's make sure it is used to support all of our hearts.

WHO CAN WE LEARN FROM?

In the UK, a pilot program in Kent is developing a music strategy in a dementia village, to look at the impact of music on social engagement, sleep and general wellbeing in dementia sufferers. Music & Memory, a New York-based organisation, incorporated personalised music into care homes, to improve patients connection with the outside world, through music-triggered memories. In the UK, charities from AgeUK to Young Voices are engaging music in their programming capacities, ensuring that both old & young incorporate music into all aspects of their life. Even job-site Totaljobs commissioned research, which found that music improved productivity in the workforce³⁵.

WHAT ARE THE OUTCOMES?

Better, happier, more efficient people, from birth to death. And research in this regard has only begun, from exploring the role of music in medicating patients less, or the impact of music on worker productivity. There's nothing to lose here. Incorporating music across public health, equity, social care, healthy aging and sustainability all brings benefits.

This is our Music Cities Method. These steps are not linear. They must happen simultaneously and in perpetuity. Once begun, music is just there. Like our roads, schools and hospitals, they all must be supported – top-down and bottom-up – for them to keep delivering for all of us. And the rewards are jobs, growth, tourism, better, more sustainable cities. Start now. The revenue and social impact is waiting to be captured.





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PART 3

OUR MUSIC CITIES METHOD DELIVERS GROWTH

Remember. Your music policy is a process. There is no beginning, middle and end. Treat it as a garden – nourish the soil, water the plants and deal with the pests. Rotate the crops from time to time. Try heritage seeds, but also new varieties. And keep a close, watchful eye. If you do that, you'll enjoy the fruits of your toils year in, year out. Music is as fluid as your city. If you don't monitor its activity and understand its value to other city departments and assets, it will depreciate and your city will lose the substantial benefits music can bring.

All cities have talent. All cities are music cities. But not all cities create, maintain and care about their music policy. Not all cities deploy our Music Cities Method. This is what creates growth. This is what brings about change.

So work with us to develop your Music Cities Method. Link it with your sustainability policy; your smart cities policy; housing, regeneration and growth; culture; districting and town centre improvement schemes; sprawl and land use. Music impacts everything because it is everywhere. Understand this, and you are on the journey.

KEY LESSONS TO TAKE HOME

If you explore the impact of each indicator and talk to us throughout each stage, you will have a thriving, forward-thinking and global-reaching music policy that support musicians, venues, orchestras, suppliers, music stores, piano teachers, voice-over actors, promoters, agents and everyone in between. You will also enhance the role of planners, developers, licensing authorities and mayor's offices. Ancillary sectors will benefit. New stories will emerge to celebrate. You will see boundaries break down. Community engagement will increase. And throughout, remember these key lessons.

#1 IT'S NOT ABOUT YOU, IT'S ABOUT THEM

Whether it's musicians, residents, planners or tourism bodies, a successful music policy prioritises everyone else first and you second.

#2 TRUST YOUR NETWORKS AND MAKE MORE OF THEM

The more you know, the better your music policy. **Read, go to events, make friends and most importantly, listen.** This is what will create a lasting, effective music policy.

#3 NON MUSIC PROFESSIONALS MUST BE INVOLVED

Engage the expertise of planners, licensing authorities, cultural consultants, the tech sector, hospitality, logistics etc. The wider your reach, the longer the value chain will be. Music impacts all of us. We all play a part.

#4 DON'T IGNORE REGULATIONS

Changing planning and licensing law requires due diligence, meetings, research, lobbying and time. It is far less front-facing and sexy than creating a brand or a marketing plan. But it's equally important. **Focus on fixing the real challenges, from parking to property tax, health care to housing.** It may take longer, but it will pay off in the results.

#5 DON'T BE AFRAID TO COMMUNICATE SUCCESSES AND FAILURES

The more the community is aware of and gets behind a music policy, the more successful it will become. Even if challenges are voiced before successes, engaging the wider community in the process will ensure stakeholders are engaged from the start.

#6 MUSIC INDUSTRY SUCCESS AND CITY SUCCESS GO HAND IN HAND

If a sector has the infrastructure they need, they succeed. If a city has a thriving music sector, taxable receipts increase. Understanding a city as a talent development pipeline will ensure it doesn't turn into an hourglass.

#7 BUT REMEMBER, INDUSTRY ISN'T EVERYTHING

Music needs to be a part of everyone's lives, from nursery to nursing home. A successful music strategy is a birth-to-death strategy, where music is a tool to improve our lives, no matter our age. Music must be seen as a public good, a human right. **So incorporate free events, education, health, wellbeing and music's role in ageing into your music policy.**

#8 MUSIC MAKES US HAPPY

When you're at a gig enjoying a song, it doesn't matter who you are standing next to. You are sharing that moment. We need to understand the value of these experiences on our happiness. **Music is a tool to increase happiness. Let's use it.**

#9 A MUSIC POLICY IS FLUID, NOT STAGNANT

Update it every year. Measure, map and assess. The moment a policy isn't updated, it becomes irrelevant. Music and cities move too quickly – so ensure you proactively plan, rather than reactively chase.

#10 TALK TO US

We are the global leaders of the music cities movement. This is what we do day in, day out. **We would love to help you increase the value of your music.** Please get in touch and we'll tell you more.

WHAT NOW?

Begin to develop your Music Cities Method. Each indicator will impact your town, city or place differently. While we know that not everything will work in your city, town or place, we know that to deliver an effective music policy it is crucial to understand and respond to a range of local factors. This is what Sound Diplomacy specialise in.

If we can help you explore how to leverage your music policy, or ensure your impact assessment, mapping and policy is globally researched, recognised and effective, contact us at:

info@sounddiplomacy.com

Or visit our website at

www.sounddiplomacy.com

Also, we host the global gathering for music policy through our Music Cities Events series. These are the leading places to learn best practice and network with key city leaders from around the world.

For more information, visit www.musiccitiesseries.com and if you're interested in hosting one, email info@sounddiplomacy.com



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ABOUT THE AUTHORS

Sound Diplomacy are the leading strategic consultants delivering economic growth in cities and places through music and the night time economy. They advise governments, cities and property developers around the world. Clients include the United Nations Industry Development Organisation, Greater New Orleans Incorporation, Greater London Authority, Legal and General Capital and Walton Family Foundation.

They have worked in over 40 countries and cities, developing music policy in cities including Brisbane, Australia; Port of Spain, Trinidad and Tobago; London, UK; Vancouver, Canada; Lausanne, Switzerland; Huntsville, Alabama; Fayetteville, Arkansas; and Berlin, Germany. They are the organisers of Music Cities Events, a suite of event brands exploring the role of music on public policy, tourism and development. The flagship event, Music Cities Convention, is the world's largest and best music policy conference. They also organise Music Tourism Convention, Nocturnal Cities, Sound Development and a Music Cities Hackathon.

The lead author of this report is Shain Shapiro PhD, who serves as Sound Diplomacy's Founder and President.

This report is written in memory of Scott Hutchison, Dave Laing, Darryl Weeks and Derek Bachman.

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FOOTNOTES

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