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# MUSIC CITIES

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## RESILIENCE HANDBOOK



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A RICH AND  
VIBRANT MUSIC  
SCENE BRINGS A  
LOT OF HAPPINESS.  
IT'S LIKE AIR – IT'S  
IMPORTANT. YOU  
NEED TO HAVE THAT  
IN YOUR LIFE JUST  
TO REMIND YOU THAT  
LIFE'S WORTH LIVING.

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Dave Grohl, 2019<sup>1</sup>

Front Cover Image © Antonio Hugo/Adobe Stock  
Back Cover Image © svtlini/Adobe Stock  
Opposite Image © eskystudio/Adobe Stock

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# MUSIC CITIES RESILIENCE HANDBOOK

## BUILDING BETTER MUSIC CITIES

A plan for how music can drive recovery,  
build resilience and create better cities  
and urban development for all of us

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# FOREWORD



The economic and social shut-down imposed around the world in response to the COVID-19 pandemic has forced all of us to re-examine our perspectives on the value attributed to many people and roles in society – whether it is the salaries of key workers such as nurses or cleaners, or how we view the value of teachers and doctors.

**Enforced isolation has also thrown into sharp relief the value of arts and culture to our mental health, wellbeing and ability to connect with other human beings whether or not we occupy the same physical space in that moment.**

The opportunity to listen to music, practice an instrument, take a dance class or participate in Zoom choirs has been an anchor to many of us in this time of crisis. Music, like almost nothing else, has fostered and perpetuated a sense of community and connection in moments of our most profound isolation.

For decades, sport has successfully made the case that it delivers unarguable returns on investment in terms of public health and wellbeing. But music has never quite managed to make its case in that arena. Now, in the most bleak moments of this current crisis, we see clearly the need, the impact and the results of music and culture in delivering positive outcomes in both physical and mental health. Music has demonstrated the power and benefits of social prescribing like never before.

This timely report by Sound Diplomacy highlights the case for culture as a tangible and quantifiable force for good and I sincerely hope that policy makers take note.

In our hour of need, music has delivered for so many – this should be carried forward as a case study in the power of culture to create community and deliver ongoing value to our society that deserves investment and requires attention as part of any strategic planning agenda.

**Paul Pacifico**

CEO, Association of Independent Music, UK

Visiting Professor in the 'Artist as a Startup', Berklee Valencia, Spain

Trustee, English National Ballet

Strategic Advisor, Creative Industries Federation, UK



Image © Monkey Business/Adobe Stock

# EXECUTIVE SUMMARY

**We want to rethink and reshape the role of music and culture in our cities, towns and places. This handbook begins this conversation.**

Milan is reimagining its relationship with cars.<sup>2</sup> Singapore is rethinking the design of its public spaces.<sup>3</sup> Around the world, the pandemic is encouraging a rethink in our urban environment. Industries are being upended and norms, from the value of oil to our need to congregate in shared offices is changing. But one constant throughout has been a collective need – and enjoyment – of music. *The World Economic Forum* argues Beethoven can “get us through the crisis”.<sup>4</sup> Live streaming, instrument purchases and new music being uploaded online are increasing. More of us are listening to music or using it to combat social isolation. Most of us have seen the videos of Italians and Spaniards singing on balconies, or virtual choirs bringing together dementia patients.

But the foundations that music is built on – as an amenity and an economy – are broken. Musicians are losing livelihoods. Live music is shuttered. The industry – like others – has lost significant revenue.

**We need music.** And if we need something, we create systems, structures and policies to facilitate it, protect it and pay for it. This is not the case here. Instead, the content is what is valued, not the creator. Long standing inequities have reduced artist incomes, gutted music education programs and promoted policies that support multinational consolidation rather than local talent development. **This should change.**

This handbook offers a different path. If we reimagine the role of music and culture in recovery, we can create a new norm – one where they are active, resilient, economic and social contributors for all of us. To do that, we need to **think about music and culture differently.** We need to be honest about what we have done before, what has worked and what has not and how – with no additional resources – we can create a better music and cultural ecosystem that works for all of us.

Our objective is not to be definitive. It is to be inquisitive. How can we create more equitable music cities in recovery? If we are imagining future cities with more bikes and fewer cars, with cleaner air and fewer polluters, with more diverse voices making decisions, why can't we also create better music cities as well? **We can.**

This handbook outlines how music has been treated civically, the impact music and culture have on urban development and nine strategies to improve resiliency and create a better music ecosystem in the future. At the same time, we are convening experts via our music cities conversations and events platform to debate, rethink and create a new global brain trust around building #bettermusiccities.

We can create better music cities and creative economies. This requires economies to commit to bold policies, leadership and partnership. This handbook is just the start. There's more to come.

**Have a read. Think. Comment. Act. Join us.**

[www.bettermusiccities.com](http://www.bettermusiccities.com)  
[www.sounddiplomacy.com](http://www.sounddiplomacy.com)  
[www.musiccitiesevents.com](http://www.musiccitiesevents.com)

**#bettermusiccities**



# NOTE FOR READERS

Our report is not aimed at predicting the future, nor criticizing any initiative for reacting to the plight of artists, musicians and creatives. Every penny that finds its way into a creative's bank account or wallet is welcomed. The more support, the better.

**We also want to note the following:**

- This report is written in US English, with USD as its main currency. It is not meant to prioritize one country over another; we felt that it was easier to write it this way to maintain consistency. But this handbook is globally relevant.
- We were also overwhelmed with positive, critical feedback after sharing the initial draft. So treat this report as a fluid document. It is meant to ask questions, create debate and discussion. We expect this will be the first of many reports written on this topic as the world continues to change every day. We have already begun the next one.
- We will be convening a brain trust to continue expanding these ideas. If you are interested in being involved, email [info@sounddiplomacy.com](mailto:info@sounddiplomacy.com). We will respond.

- This report is one-sided. It focuses on what cities – and all of us who live in them – can do to better support music. It doesn't outline what the music sector can do to support cities. That's for a future report.
- There is no intention to create exceptionalism around music. All art is equal. All art is valuable. Music is our thing. It is what we know. That's why we've written about it. We believe the same can be said of dance, sculpture, fine art or any other creative endeavour. Investing in them is investing in all of us.
- There are so many facets to music that we infer in this report, but do not explicitly go into. For example, the cultural diversity in music is so vast that some genres/disciplines will recover quicker than others. Music means so many things to so many people. We get that. Please read the report with the word music meaning whatever you want it to mean.

- All sectors of the music industry are important and all deserve to be treated intentionally and supportively.
- Please support all local talent. Pay for live streams. Buy tickets for future gigs. Go get those guitar lessons you mentioned. Engage. Sing. Music is for all of us.

**And thanks for reading.  
Can't wait to chat.**

**Shain Shapiro, PhD**

# INTRODUCTION



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# SETTING THE STAGE

The world we inhabit now is different than the one that we shared two months ago. The impact of COVID-19 has brought innumerable challenges to our way of life – how we work, how we congregate and how we socialize.

This pandemic is considered the most pressing global challenge since World War II.<sup>5</sup> The COVID-19 crisis is affecting the world’s workforce of 3.3 billion.<sup>6</sup> Half of the world’s workforce is at risk of losing their livelihoods.<sup>7</sup>

In Europe and the Americas, over 40% employment work in at-risk sectors.<sup>8</sup> Almost half (40%) of American adults do not have \$400 saved in their bank accounts for emergencies.<sup>9</sup> In the US, almost 26 million people have applied for unemployment insurance from March to the end of April.<sup>10</sup> 78% of working Americans are living paycheck to paycheck, and food banks are undersupplied and overstretched. In Amherst, Massachusetts, for example, one food bank distributed 847% more food in March 2020 compared to March 2019.<sup>11</sup> Over 950,000 applied for Universal Credit (welfare) in the United Kingdom since the crisis began.<sup>12</sup> 700,000 people lost their jobs in Australia in the first month of the crisis, with unemployment there expected to top 16%.<sup>13</sup> In Germany, 718,000 companies have reduced the hours of their employees through a government furlough program, in March and April.<sup>14</sup>

For most economic sectors, the impact has been negative. With shops shuttered, factories closed and millions of workers forced to work from home, productivity

has dropped.<sup>15</sup> But a number of businesses and industries have responded with creativity, ingenuity and innovation. Factories that previously made cars have redirected efforts to making ventilators. Clothing manufacturers are now producing personal protective equipment. Restaurants have launched or expanded their takeout and delivery services. Fitness classes, music lessons and language courses are now taught online out of necessity, rather than as a value-add.

**A constant in all of this, however, is our collective need for – and use of – music, arts and culture. In fact, demand is increasing massively despite the creative industries facing heavy financial losses.**

For example, the number of Apple Music subscribers continues to grow, now at 60m<sup>16</sup> and Disney+ has reached 50 million subscribers since their launch five months ago.<sup>17</sup> Music, arts and culture are vital tools to inspire people, retain community spirit and enhance well-being. From Italians and Spaniards singing on balconies in solidarity, to the growth of online choirs, to virtual symphonies and live streaming concerts and museum exhibitions, the role

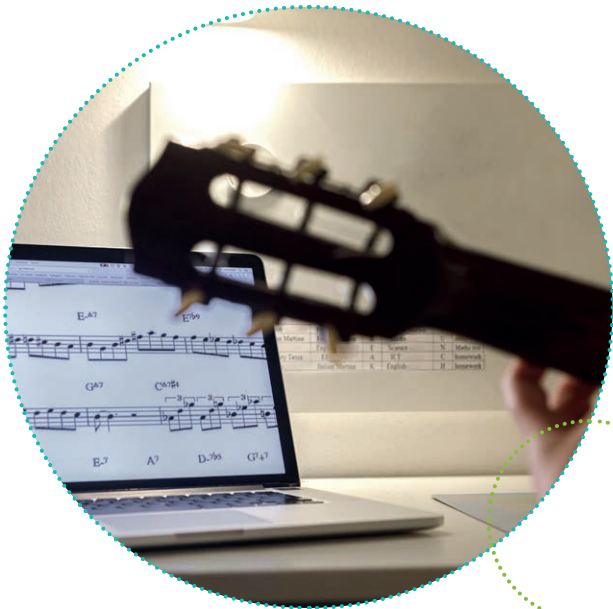
of music, arts and culture is increasingly important for mental health.

Many of the people who create the music, arts and culture that we consume and rely on are in economic freefall. Over 500 large-scale outdoor music festivals have been cancelled worldwide.<sup>18</sup> Surveys from across the United States and Europe paint a grim picture. In the UK, for example, over \$60 million of fees for musicians and bands have been lost so far, according to the Musicians’ Union till the end of April. Current estimates from the UK Live Music Group put the figure at closer to £500m (\$600m USD) for all of 2020.<sup>19</sup> According to Americans for the Arts, the US arts and culture industry has lost \$4.5 billion across more than 11,000 organizations. A joint report by all German music associations estimates a loss of €5.4 billion (\$6bn) for the music sector in the next six months.<sup>20</sup> According to the Australian Bureau of Statistics, only 47% of arts and recreation businesses remain trading, compared to before the crisis began.<sup>21</sup>

As a result, institutions and governments all over the world are making millions available in relief support for artists, musicians, creatives and cultural nonprofits.<sup>22</sup>

Cities such as Detroit and Los Angeles in the US have created their own artist relief programs, in partnership with local foundations and banks.<sup>23</sup> The city of Hamburg in Germany has created a special relief fund for clubs and venues, totalling €1.5m (\$1.7m).<sup>24</sup> As relief is pouring into the arts, upwards of \$100m globally as of May 2020, it is time to start thinking about what we can learn from this crisis so when the next one occurs the music, arts and creative sectors are better prepared, resourced and structured to withstand the shock.<sup>25</sup>

**MUSIC, ARTS AND CULTURE ARE VITAL TOOLS TO INSPIRE PEOPLE, RETAIN COMMUNITY SPIRIT AND ENHANCE WELL-BEING.**



Clockwise from top right:  
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# THIS IS WHAT WE KNOW

- The global arts, music and cultural industries were poorly prepared to withstand such a crisis.
- Throughout the COVID-19 crisis, we are increasingly coming together through arts, music and culture.
- We do not treat arts, music or culture as essential. But their output as commodities is proving essential.

Post-industrial economies prioritize the development of info-commodities, which include any kind of software which has to be sold at volume and at a low price to make a profit and pay shareholders. Music has been reproducible as a "soft" product for over a century, so it fits this model very well. The problem is that when music becomes a part of this model it is disconnected from its creative roots as well as the creator, which are rarely respected.

This connection needs repairing. We need to appreciate the creator as much as we appreciate the creation. To support this, we have compiled this handbook: a guide to better understand what has happened, how we could have prepared for it differently and what can be done in the future.

**This is our Music Cities Resilience Handbook.**

The focus on music is consistent with other Sound Diplomacy reports, but this guide goes beyond music as an industry, vocation or educational tool. The arts can heal our common wounds, so the real focus here is how to fully share and experience our common healing.



Image © ismel leal/Adobe Stock

# PART 1 INTRODUCING THE GREAT PARADOX<sup>26</sup>



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IT'S NOT ENOUGH TO HAVE  
TALENTED MUSICIANS. IT  
ALSO TAKES A WIDE VARIETY OF  
VENUES, OPPORTUNITIES FOR  
CREATIVES TO CROSS-POLLINATE,  
AND AFFORDABLE HOUSING.  
A CONFLUENCE OF EXTERNAL  
FACTORS HELPS ENCOURAGE  
THE LATENT TALENT IN A  
COMMUNITY TO FLOURISH.

Davd Byrne, 2018<sup>27</sup>

Clockwise from top right:  
Image © Max/Adobe Stock  
Image © master1305/Adobe Stock  
Image © kappa400/Adobe Stock

## 2.1 WHERE DOES THIS LEAVE US?

Below are three things we believe to be true:

1. ARTS, MUSIC  
AND CULTURE ARE  
A PUBLIC GOOD. ALL  
OF US RELY ON IT WITH  
THE BELIEF THAT IT IS  
ALWAYS THERE, AND  
ALWAYS WILL BE.

2. IN CRISIS, WE  
RELY ON WHAT WE  
KNOW – IF WE TURN  
TO MUSIC IN TIMES OF  
NEED, WE WILL KEEP  
TURNING TO MUSIC IN  
TIMES OF NEED.

3. THE ECONOMIC  
GROWTH EXPERIENCED  
BY THESE SECTORS  
IS EVIDENT AND WELL  
DOCUMENTED. YET, WE  
IGNORE THE ECONOMIC  
FACTORS NEEDED TO ENSURE  
ARTS, MUSIC AND CULTURE  
REMAIN UBIQUITOUS.

We call this *The Great Paradox*, and it has been exposed in the COVID-19 era. The public is consuming art, music and cultural goods at an accelerated rate, but they are not contributing enough financially to ensure that the artists, musicians, and creatives whose work they are consuming can meet their own basic needs. For the vast majority, their art is not paying the bills, nor are the second and sometimes third jobs they have to take, just to retain their ability to create.

## 2.2

# EXPLORING THE GREAT PARADOX

What we most rely on is what we most take for granted.

When we turn on the tap and pour a clean glass of water, few of us recognize the infrastructure, systems and policies that led to the ubiquity of that moment. For those lucky enough to have clean water, it is rare to imagine – or understand – the extraction pumps, sewage treatment plants, pipes and wells that must function correctly for that moment to happen. This cognitive dissonance is embedded in the hesitation by some of us to believe that climate change is an existential threat. In some regards, seeing and believing are conflated.

The creative industries are the same.<sup>28</sup> Take music. When hearing a song on the radio, our minds are focused on enjoying that song – and that moment – rather than appreciating the infrastructure and systems that went into making it. Breaking this down, here’s what had to occur:

- An instrument would have to be designed, shaped & produced with all the materials for it sourced, mined or grown, developed and produced.
- At an early age, individuals would have to be introduced to music and given the time and resources to learn how to create it – to form organized sounds out of notes, melodies, rhythms and tones.
- Spaces and places need to exist so there is time to fail – i.e improve the music. Be it bedrooms, rehearsal spaces, incubators.
- Individuals or groups would have to convert an idea into a musical framework that could be understood by others – verses, choruses, a bridge and melodies that resonated with someone disassociated from its creation.

- The spaces and places needed to write, produce and record the track must have existed and been affordable to the musician(s) who uses them. This would have required design, construction, logistics, transport, permitting, licensing, health and safety, among other requirements.
- Some form of industry must have existed to disseminate the song – i.e radio stations or streaming platforms. The business of administering the song would have occurred from management through to legal, accounting, HR and rights administration.
- There must have been an economic framework to remunerate those who created the music, every time it was played/sampled/used. This would have enabled them to earn a salary so they can continue to make music.

But what if you heard the song live? Add the following:

- Venues must have been built, managed and operated.
- Promoters would have been needed to coordinate concerts and agents to book the artists. Ticketing companies would be needed to sell tickets. Tour managers would have been hired.
- A number of ancillary jobs and skills must have been developed, incubated and paid for including lighting, rigging, sound engineering, catering, tour management, hospitality servicing, maintenance, cleaning, security, design and so on.

We all need and want the output that creativity provides. Yet, the systems supplying music and culture are based on old and outdated pipes and fittings, in dire need of repair. Quick fixes can be applied to ensure the system works in the current crisis, but we must now begin to consider what a better world could look like if we reform the system to reform *The Great Paradox*.

What if we treated music, arts and culture like any other form of infrastructure and prioritized it? This question can be asked by any organization, be it arts, music or culture-led, or a government of any size, in any location. We believe this question will be asked, and to make the case, we’ll focus on one artform that touches most others, **music**.

PLEASE APPRECIATE AND UNDERSTAND THE ASSET VALUE OF THIS RARE MUSIC ART, RIGHT HERE IN YOUR OWN BACKYARD, IS PRICELESS AND INVALUABLE.

Al Bell, Chairman and Owner of Stax Records & President of Motown Records Group<sup>29</sup>







Image © DavidPrado/Adobe Stock

## 2.3

# THE GREAT PARADOX AND CITIES COMPOUNDING THE PROBLEM

As Richard Florida notes, creative-led jobs in US cities have grown 72.5% since 2005, compared with a 13.6% growth in the overall workforce.<sup>30</sup> This equates to an additional 11 million workers. While some cities have expanded their creative classes more than others, most US metropolitan areas and other cities around the world have witnessed an expansion and an accompanying increase in housing prices, rents and amenities. Cities are becoming more inequitable.<sup>31</sup>

Some places known as 'music cities' in the US have significant income disparities. Austin is known as the *Live Music Capital of the World*.<sup>32</sup> Yet, according to the Austin Community Foundation, "the median income for White households is \$72,341 and \$40,004 for Black households."<sup>33</sup> The Nashville Visitors and Convention Bureau has trademarked the term *Music City*.<sup>34</sup> Those in the top 10th percentile, however, earned more than the combined wages of the bottom 90th percentile.<sup>35</sup> Both cities have seen housing prices and rents rise with Austin's among the largest in the US.<sup>36</sup>

These statistics are comparable to other cities around the world. Berlin and Dublin, both cities famed for music and nightlife, suffer from similar affordable housing challenges.<sup>37</sup> None of these cities are outliers. What is true is both cities have used music more than others to attract talent, market their city and create jobs. As a result, it can be argued that the rise of creatives in cities (entrepreneurs, artists and musicians) increases social inequality.<sup>38</sup> This can further and reinforce *The Great Paradox*, creating a number of complex contradictions in its wake. Cities compete for talent across all sectors. Technology and professional services attract higher wages, which brings in more tax and disposable income. This competition is waged by chambers of commerce, tourism boards and economic development authorities. When a place is deemed to be successful – so successful that it attracts creative entrepreneurs and workers to service, or create, such an economy – it is often done through displacement, rather than addition. This can drive up rent and cost of living. Yet, at the same time, cities celebrate the output this creativity produces – whether it is born and raised locally or imported.

This competition often considers the essential foundations built into communities, to take advantage of this rise in workers, jobs and opportunities. To ensure such growth provides opportunities for a diversity of people – across age, race, gender, occupation, and so on – the policies that support growth must recognize the pressure points. Reforming land-use and zoning policies, providing affordable housing, public transit and education are all needed. Without this, the paradox strengthens and a successful music and cultural city increases its inequality as a byproduct of its success.

For example, often cities compete for a new arena or a festival as a top priority, regardless of the quality and availability of music education in their public schools. Embedded in this ambition to develop a city's creative economy (and further *The Great Paradox*) is a complex web of structural racism and classicism – which further exacerbates this lack of understanding about the needs of the creative economy. Many cities remain riddled with inequitable land use policy that support a heritage of redlining (particularly in North America), racial, gender and class-based income inequality and a lack of opportunities. Cities that pursue creative



economies without ensuring all policy decisions are made to recognize these structural issues often compound the problems.

Cities celebrate better coffee, more murals, bragging rights if a famous musician emerges and so on, but often lack the humility and comprehension to better understand the paradox and the racism and often classicism embedded in it. Music, arts and culture can be a tool to assuage these structural urban issues if built into community development, rather than being bolted on.

Amazon, for example, received \$129 million in tax rebates in the US and €294m (\$310m USD) in Europe in 2019.<sup>39</sup> Reimagine the US rebate split into \$100,000 disbursements, available to any municipality, for example, to invest in music, arts and culture locally. Alternatively, what if Amazon had to dedicate 10% – \$12.9 million – of their tax rebates to arts, music and culture. **This is peanuts, we get that. But it's a start.** Amazon built its business selling culture. And its existing business is sustained on music, arts and cultural products. If all large firms receiving such incentives were required to do this, it would add up. The total amount of incentives offered in 2019 in the US according to Princeton, was \$30bn.<sup>40</sup> In the US alone. 10% of that is a lot.

## AT PRESENT, THERE ARE OVER 20 RELIEF PROGRAMS FOR MUSICIANS AND CREATIVES IN AUSTIN, TX. APPLE RECEIVED A \$16M INCENTIVE PACKAGE FOR ITS NEW CAMPUS IN AUSTIN IN 2018.

Investment in the creative economy has prioritized the end result and in some regards ignored the nuts, bolts, screws, pipes and fittings that ensure the systems function, and in doing so create, sustain and develop jobs, skills and self-worth. *The Great Paradox* convinced us to focus all our energy on attraction and celebration, not incubation, development and maintenance. It is rare for cities that compete for multinational investment to invest equally in local music, art or cultural infrastructure as a growth mechanism.

At present, there are over 20 relief programs for musicians and creatives in Austin, TX.<sup>41</sup> Apple received a \$16m incentive package for its new campus in Austin in 2018.<sup>42</sup> While one cannot easily be replaced by the other, it demonstrates that cities can be the agents of change to reform *The Great Paradox*. The majority of relief will be distributed in cities and when lockdown is eased and a new normal begins, cities will be on the frontlines – determining if the world we create is better than the one that preceded the pandemic. This work can be assessed by our response to the crises in our music, arts and cultural ecosystems.



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# PART 2 WHAT WE HAVE DONE ISN'T WORKING



Image © Thorben/Adobe Stock



# 3.2

## HOW DO WE DEFINE MUSIC & CULTURAL CITIES NOW?

While a number of definitions exist, including in our Music Cities Manual,<sup>43</sup> a more robust understanding of what a music and/or cultural city is – and therefore could be – is required in the post-crisis world. But to consider what it could be – and influence – in the future, let’s outline the basis of what a ‘music city’ or a ‘cultural city’ is now. Better understanding what has been done in the past helps further outline, and contextualize, what has not worked. Here are the current traits of a ‘music city’ or a ‘cultural city’.



**A music office or taskforce represents the music community in public discourse/civic discussion.** The cities that have set-up, budgeted policymaking music offices are few and far between. However, many cities have taken steps to legitimizing the needs of their music by assembling music boards, committees and task forces. Most of these organizations are led by volunteers who focus on the needs of the commercial music industry and its development while others are led by city staff or managed by third party entities.



**Most cities and towns have offices for cultural affairs and arts which are tasked with supporting the development of cultural assets, heritage and, in some cases, tourism.** Many cities own and operate their physical assets, for example, Denver in the US or many Scandinavian cities. Most have expansive responsibilities covering the nonprofit music and cultural sector, education, public art and historical preservation. Almost all lack the necessary budgets to satisfy this wide mandate. In addition, many cities like London, Berlin, Sydney, Amsterdam and Tokyo are taking active and intentional steps to develop and manage their night-time economies. The nighttime economy is usually defined as any business primarily operating between 7pm and 7am across culture, logistics, hospitality, tourism and healthcare.



**35 cities around the globe hold the title of UNESCO City of Music and nine cities are part of the Music Cities Network.**<sup>44</sup> Many cities have turned to museums, film or art, with budgets dedicated across tourism and economic development to promote, assert and develop the brand.



**As a tax generator or job creator, a number of cities, towns and regions have prioritized music tourism.** Mississippi, for example, is the *Birthplace of America’s Music*. New Orleans, Melbourne, Berlin or Liverpool are synonymous with music tourism. There’s a Frank Zappa statue in Vilnius, Lithuania that draws tens of thousands of tourists a year, despite there being no link between Zappa and Lithuania.<sup>45</sup> Same with the Depeche Mode bar in Tallinn, Estonia.<sup>46</sup> Music tourism can be anywhere.



**We all gravitate towards what we can see, feel and touch. As a result, engagement with music is often tilted to focusing on live music, festivals and ephemeral experiences.** The widespread economic benefit of live music, promoters, agents and the live music ecosystem is more immediately tangible. Unlike other forms of music and cultural creation, it can be seen, felt and heard by anyone. So cities often gravitate to funding live music first, staging festivals and building venues.



**Many cities, places and regions have music heritage and history.** Songs, sounds and movements had to emerge from somewhere and those moments become significant economic and tourism drivers for places. From a simple plaque commemorating where someone lived, to a theme park dedicated to a star’s birthplace, music and culture is often governed through history and the celebration, or manipulation, of it.



**Many cities and places are lucky to have large scale institutions that often take the reign in promoting that city or place’s music and cultural identity.** From the National Music Centre in Calgary, Canada to the Lincoln Center in Washington, or the new Elbphilharmonie in Hamburg, such places are often the key driver for music, arts and culture in a place. The ‘place’ can often become secondary to the ‘institution’. Institutions can also take the form of foundations who invest in their localities. Examples include the Walton Family Foundation in Northwest Arkansas, or Aga Khan Foundation in Pakistan.



INSTEAD OF JUST OPENING ANOTHER MUSIC OFFICE, WE NEED TO BE THINKING ABOUT HOW EVEN THAT MODEL CHANGES TO EQUIP MUSICIANS AND ARTISTS TO ACCESS LIFETIME AND DIVERSIFIED INCOME.

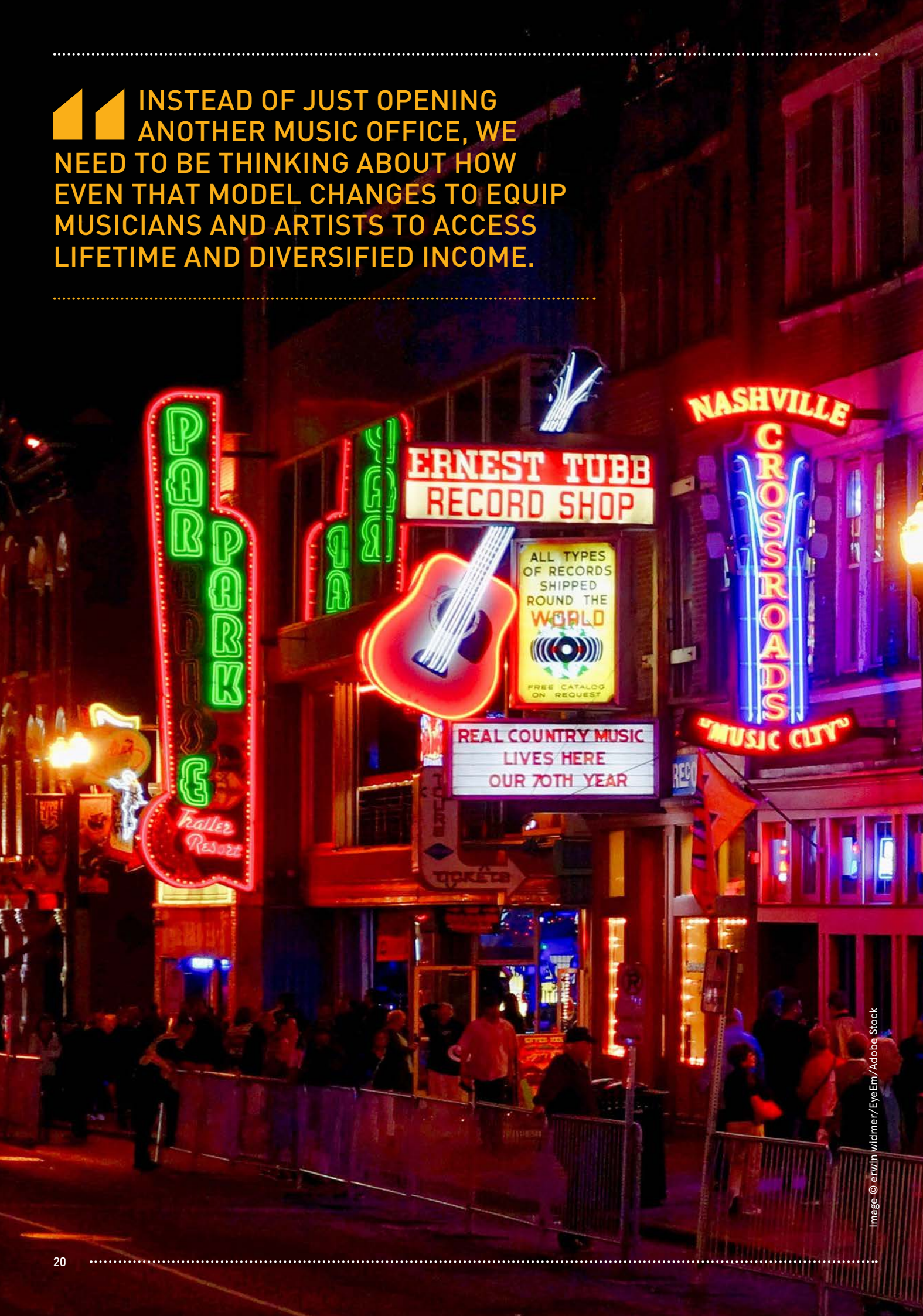


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## 3.2 WHAT DOES THIS TELL US?

Each of these seven traits that cities and places take to manage their music and cultural ecosystems are important to support a thriving civic ecosystem. Having a music task force creates a need to foster dialogue between musicians, venues, other creatives and local governments.

Both the indirect and induced economic activity from utilizing a historical asset or large institution contribute substantially to city tax bases, so much so that in some places, preserving history overtakes investment in living culture. Festivals are significant economic drivers. The South by Southwest Conference and Festival was supposed to occur March 13–22, 2020. Its cancellation cost its host, the City of Austin an estimated \$350m alone.<sup>47</sup> But there are few ties that bind here:

- There is often a lack of understanding about how the seven traits tie together to overarching city/place policy, comprehensive planning and master planning.
- The impact of these initiatives on quality of life indicators are rarely measured – the existence of them is often considered good enough. There's so much work to be done to link music to physical health, wellbeing, social prescribing and mental health.
- We can open music offices and offices of cultural affairs, but if all government support only exists to advocate for the live music experience in one way or another (permitting, festivals, busking, etc.) we're no better off than we were. Instead of

just opening another music office, we need to be thinking about how even that model changes to equip musicians and artists to access lifetime and diversified income.<sup>48</sup>

- There are few music related actions being benchmarked against sustainability (including the UN's Global 17 Sustainable Development Goals), climate action, and business resilience frameworks.

Much of the work related to the seven traits – bar a handful of cities – is ad hoc. Seattle and Austin deploy musician- and artist-specific healthcare programs.<sup>49</sup> Germany supports a health care program for artists, but this issue is less important in countries with national health systems. Few places in the US have city-wide music education programs available to all members of the community; this is more common in European and Australasian cities. While there are unionized musicians in most American cities and towns, no city has deployed municipal-wide artist compensation policies or rights and most of the European countries or cities lack sustainable compensation policies. Iceland is another outlier because the government offers salaries directly to artists. For example, in 2017,

1,606 artists applied and 391 were selected to receive around €3,000 (\$3,400) per month.<sup>49</sup> The UK had a program between 1998 and 2003 called the *New Deal For Musicians*, effectively a social security program that provided living costs for musicians, so they could make music.<sup>51</sup> And the United States had the *Federal Music Project*, between 1935–1943. This program paid musicians to be musicians.<sup>52</sup>

In many regards, **all cities are music cities**. The same goes for towns, states and regions. If there are people, there's music, arts and culture. But there's not always coordinated support for them. While nonprofits and initiatives exist that deploy music to reduce antisocial behavior and crime, there are few places that understand the role of music – or other artforms – in reducing crime. They do exist, such as Kansas City, Missouri's *Teens in Transition* program, but they are not everywhere.<sup>53</sup> The same goes for the impact of music on health and social care. Certain hospitals, care homes and hospices offer music programs.<sup>54</sup> Companies exist to employ musicians in hospitals or create choirs. But there is little investment in understanding the role of music and culture on social prescribing, physical and mental health or wider community benefit.



### 3.3

## WHAT HAS THIS LEFT US WITH?

Many cities have the wherewithal, relationships and fundraising power to identify a need to raise and distribute relief to musicians, artists and culture bearers. Most places recognize the inherent value of this output and those responsible for it. But it tends to end there. We are stuck in a state of triage, where getting relief funds out the door is the only priority. This is understandable, but first come, first served is not an equitable way to distribute funds because people have inequitable access to information. The state of music, arts and culture in our communities is as follows:

- We value music and culture but lack policies to reflect that. We tend to value the art created, but not the creator.
  - We demonstrate respect for music, arts and culture.
  - We have a system that perpetuates inequality. For example, live streaming requires a fast internet connection; those who most easily receive support are often those who have been beneficiaries before; a reinforcement of traditional ways of giving so as to get as much money out the door as possible.
  - We do not consistently review and revise our activities to evolve best practices related to questioning that how we've done things, or continue to do things, does not work for everybody.
- The plight of musicians and the overall music industry during COVID-19 is demonstrating the impact that music has on society and our collective failure in supporting it. We lack resilient policies, partnerships and programs. Our model is based on music's **internal value** – increasing the value of music increases the value for those actively engaged in it.

**Instead, let's create music policies for all of us and prioritize music's external value – the value of music to all of us, to society, to our health and wellbeing. Increasing this will support a more capitalized sector; a wider appreciation of live music; more local investment. This means recognizing the economic value of music as an industry, like any other industry. It means respecting and paying fairly for music, be it a concert ticket, a live stream or a street performer. It means refining how music – in policy – engages with all it touches – education, public health, city regeneration, mental health and overall wellbeing, vibrancy, tourism, equity, alcohol and liquor licensing and land use policies, to name a few.**



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# PART 3

## OUR MUSIC CITIES

### RESILIENCE PLAN



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## 4.1

### INTRODUCTION

In the short-and medium-term, city budgets will be strained and prioritized to provide – and pay for – core services. This includes housing, large transportation projects, healthcare, education and basic infrastructure maintenance. In many cases, relief funds for businesses, large and small, are being taken out of core operating budgets or rainy day funds, as has been done in Seattle, Washington, for example.<sup>55</sup>

In this case, they were drawn from a cumulative reserve account and its capital projects account. In Liverpool UK, £150,000 (\$200,000) of strategic investment money through its capital infrastructure fund, once ringfenced to spend on asset development, is now being earmarked for relief to Liverpool's music businesses, artists and music entrepreneurs. This is a first in the UK, and demonstrates that music is, in this case, seen as a strategic investment.<sup>56</sup> But not all cities, towns and local and regional governments have the resources that Seattle and Liverpool are distributing. In Detroit, \$100,000 is being raised by the community.<sup>57</sup> In New Orleans, a raft of community initiatives are leading the way.<sup>58</sup>

Financial relief is temporary. A new normal will emerge and whatever that is for all of us, music and culture will require investment and support, be it through public or private funds. This new normal will have to be more resilient to both the needs of musicians, artists and culture bearers, and the needs of cities and residents as a whole. It must address racial, class and structural inequality and support all residents. All cities, towns and places can become better music and cultural cities, when we capitalize on music's external value.

**This mindset shift requires:**

- A shift to treat music, arts and culture by prioritizing its external value.
- Cities to revise policies so they are better suited to treat music, arts and culture as a support for all, rather than a job creator for some.
- Enabling policymakers to recognize and deal with the pressure points – increased housing cost, increased cost of living, gentrification – that being a music or culturally active city can engender.
- Finding ways to support music, arts and culture with less money, at least for the time being.<sup>59</sup>

Below are a number of strategies and initiatives that can be trialled now, to create more resilient, equitable and better cities and places – all through deliberate and intentional music, art and cultural policies. Each outlines how and why this should be done and some examples that we can learn from.



Image © Natalia/Adobe Stock



## THIS IS HOW WE MOVE FORWARD

Our music cities resilience plan is based on the following premises:

There are very few publicly available budgets for arts and culture at present. While some cities and countries are increasing budgets, this is not something we can assume to be true everywhere.

To inject money into arts and culture, municipalities can reappropriate existing funding.

Nothing is a quick fix. Much of this is focused on rebuilding a stronger foundation because resilience is built up over time so we continue to improve, day-by-day.

All of this is possible. All cities, towns and places regardless of size and political affiliation can do this.

These examples are all based on music as a key industry, but all of the examples can be transferred to other artforms and are meant to support all cultural disciplines.

### THE NINE POINT PLAN:

1. Put artists to work: incentivise creation from crisis
2. Convert creativity into community investment vehicles
3. Create a city music registry
4. Start a cultural infrastructure plan
5. Create emergency preparedness plans (venue, event, city-wide)
6. Ensure music, arts and culture language is included in policy frameworks
7. Commit to genre agnosticism
8. Plan and develop a night time economy policy
9. Set-up city-wide artist compensation policies, music liaison services & fair play schemes

## 1. PUT ARTISTS TO WORK – INCENTIVISE CREATION FROM CRISIS.

### HOW CAN THIS BE DONE?

- The system of relief funds – and there are thousands being implemented right now – can be utilised in the future to create commissioning support.
- For artists, encourage or stipulate that recipients of subsistence and relief commit to creating new work. For venues, promoters and presenters, support could be tied to encouraging the promotion of – and working with – local, emerging content.

### WHY IS THIS IMPORTANT?

- Making music and other forms of art is a means to regain control.<sup>60</sup>
- Social distancing and isolation is creating a boom in content being created. Music distributors are reporting a 20–40% increase in content being uploaded.<sup>61</sup> Instrument sales are also booming right now, according to Rolling Stone.<sup>62</sup>
- Increased intellectual property (IP) production can create new revenue. While not immediate, if this content is consumed or a future hit single is created, that IP will generate taxable revenue for years to come.
- New partnerships are likely to form, especially as for a period of time, local music will be the only live music, until touring structures recover. This is being demonstrated already in China, where clubs are reopening and local artists are given more opportunities, due to the inability to tour.<sup>63</sup>

### WHO CAN WE LEARN FROM?

- The City of Boise, Idaho, has created a COVID-19 Commissioning Fund. A partnership between the city, local foundations and its local music festival, Treefort, the fund is aimed at using the crisis as inspiration for new music.<sup>64</sup> The goal is to provide \$1,000 in funding, for a to-be-determined number of artists, to create works exploring, documenting and/or reflecting on personal experiences of the COVID-19 pandemic and its impact on their community.





## 2. CONVERT CREATIVITY INTO COMMUNITY INVESTMENT VEHICLES

### HOW CAN THIS BE DONE?

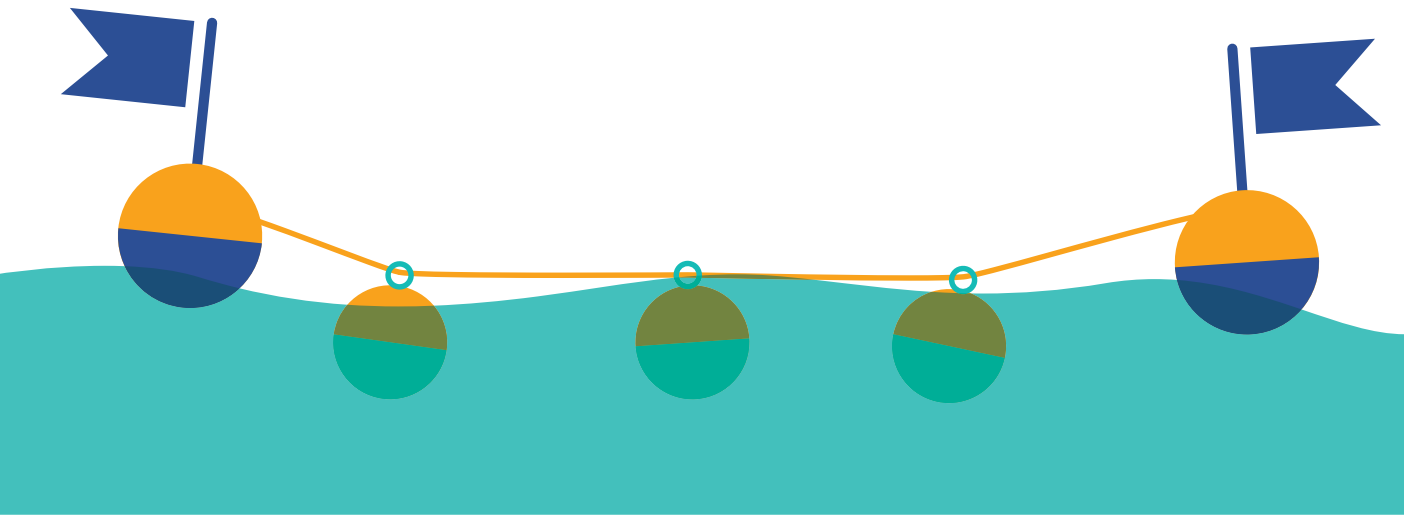
- All relief or commissioning support distributed could come with two conditions: That the recipient create a new piece of intellectual property/content (be it a song, piece of art, collection of poetry) and that the granting agency retains a small percentage of equity in that IP, 1% for example, to be fed back into a community investment vehicle.
- That vehicle could then be mandated to reinvest all future proceeds back into local and grassroots music, art and cultural infrastructure with the recipients involved in the process. Artists choose how the money gets spent.

### WHY IS THIS IMPORTANT?

- Creating a content legacy from the COVID-19 era can serve a community in three key ways: First, it would create a future library that is formally registered, tracked and monetized. Second, it would provide insight into what cultural infrastructure is lacking and as such, could be developed. Third, it would track creativity across the community, providing more insight into how to reinvest in those artists that need it most.
- The community investment vehicle allows music and cultural city investing in itself, through the auspices of providing relief. It also turns relief into a business transaction, which can incentivize both parties to invest themselves more in the transaction.

### WHO CAN WE LEARN FROM?

- Many sectors invest this way. For example, major music labels sign a number of artists to development deals. Not all of these deals end up in a formal release. Some do, others don't. Those who succeed support the capital required to develop all those signed at the beginning.<sup>65</sup>
- Venture capitalists and incubators do the same with apps and new technologies and pharmaceutical companies do this with drug trials. A few become commercially successful and that success can support the ecosystem as a whole. One successful drug patent can finance hundreds of trials.



## 3. CREATE A CITY MUSIC REGISTRY

### HOW CAN THIS BE DONE?

- Cities could make available a local copyright service – using existing platforms and in partnership with local Performing Rights Organizations (PROs), effectively establishing non-profit city music registries or music libraries for those who wish to participate.
- The objective is to offer an outlet to musicians to register their content, should they wish to do so.
- Similar to property registries, creating local music registries can provide a further support structure to local creatives, that can serve as a tool to collate and organise local content, so any usage is remunerated.
- The focus here is capturing informal music content in cities, not competing with the private sector.
- Many songwriters are not registered, and according to *Billboard*, over \$250 million (in total) sits unclaimed because service providers (ISPs) do not know who to pay.<sup>66</sup> An additional layer as a public service would, over time, return more revenue to local musicians.
- Over time, a city can become a catalogue in and of itself, whose library could be opened up to local businesses to use in local advertisements, furthering a circular economy around music made locally.
- This could embolden local musicians to create a music or artist liaison service, offering pre-cleared music (potentially aligned with the registry) to local businesses to use in adverts and marketing materials. Keeping revenue in local hands further supports the widening of a city's circular creative economy.

- It is important that the rate (i.e cost per usage) be pegged to a standard commercial (in line with rights management organisations), so artists are remunerated fairly for all usage. The objective of such an initiative is to further support existing rights management systems, not replace them.
- Coordinating with libraries, archives, museums and local arts agencies, who may already be doing some of the registry/library/rights work could develop more public/private partnerships.

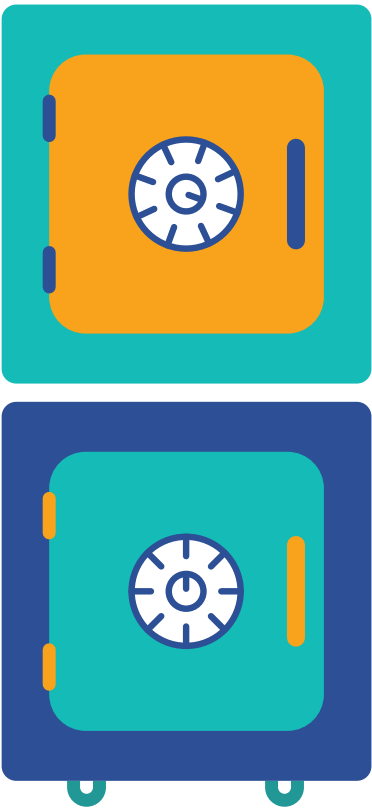
### WHY IS THIS IMPORTANT?

- We understand the logistics of such an initiative differ in each country, but the underlying objective – recognize & remunerate more intellectual property – is universal.
- For music (or other artforms) to return revenues back to writers and artists – rent, bills & food – the work must be registered with a performing rights organization, such as ASCAP, BMI, PRS, GEMA, PPL, Sound Exchange, GVL, SACEM, Unison or SESAC.<sup>67</sup>
- Music rights are recurring revenue producing investment. Music rights are retained for 70 years. Every single time a song is played, it earns revenue for those involved. This may be fractions of pennies, but with more consumption comes more revenue which adds up over time.
- No matter where music is being aired, those involved could be remunerated. This should be the case, but it isn't universal.

- We recognize this requires administration, investment & capitalization. It is a big idea. But during recovery, any money 'left on the table' is not acceptable. There's revenue existing in communities all around the world that isn't being collected right now.

### WHO CAN WE LEARN FROM?

- Cities invest in other forms of music and cultural infrastructure. Cities own venues and lease land to other music uses. Red Rocks in Denver returned \$65m to the city in 2016.<sup>68</sup> Cities invest in music education, such as Abu Dhabi's recent investment in Berklee College of Music.<sup>69</sup> If cities invest in music as physical property, why not intellectual property?
- Hipgnosis Music Fund, a listed investment company based in London and Los Angeles, has seen their share price increase during the crisis as it continues to purchase catalogues.<sup>70</sup>







## 4. START A CULTURAL INFRASTRUCTURE PLAN

### HOW CAN THIS BE DONE?

- A community could create a WIKI based cultural infrastructure map, including all places and spaces where music, arts and culture are being developed. They could utilise existing urban data hubs & stores GIS technology and local knowledge and data mining. Much of this data is widely available in most towns and cities, but not organized in a usable fashion for policy making.
- The Plan could be hosted on a city's website and be open to the community to update. It could be as specific as the community desired could include things like choirs, music and art teachers, venues, studios and community incubators.
- Cities invest in platforms and smart cities technologies. Over 750 attended the last Smart Cities Expo.<sup>71</sup> This is aligned with focusing urban investment in hardware – a norm the world over. But this time, it supports both hardware and software.

### WHY IS THIS IMPORTANT?

- Around the world, more and more cultural venues are threatened with permanent closure the longer the COVID-19 crisis continues. From Singapore to London, Austin to Seattle, music venues, theatres, bars, pubs and restaurants are facing an uncertain future where social distancing could be the norm for the next 18–24 months or beyond. Knowing – with as much precision as possible – the resources we have available is increasingly important, so cities can better plan what to incentivize, lobby for and support as the crisis evolves.
- Such mapping can be cross-referenced against employment, poverty, crime or health care statistics, which can be used to better target support and action in the future. Like any other community investment decision, better mapping and analysis enhances precision.
- This plan could be used to inform comprehensive and master planning frameworks, which would over time create more cultural infrastructure.

### WHO CAN WE LEARN FROM?

- London's Cultural Infrastructure Plan has mapped thousands of spaces and places dedicated to culture, from art studios to recording facilities.<sup>72</sup> It is used by developers to better understand how to provide community infrastructure and is used as a data tool to better understand external trends, including transport usage, crime reduction and business creation.
- Similar maps exist in Berlin, Huntsville, Indianapolis, Amsterdam, Cardiff and Paris.
- This can also support a need to lobby for the Agent of Change Principle (see page 32).

## 5. DEVELOP EMERGENCY PREPAREDNESS PLANS (VENUE, EVENT, CITY-WIDE)

### HOW CAN THIS BE DONE?

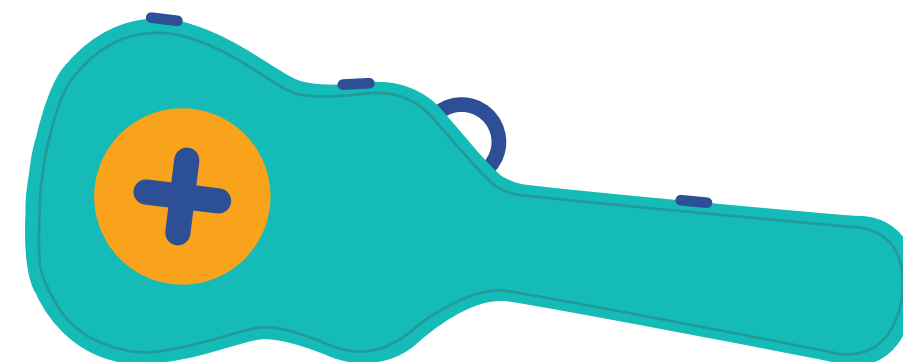
- It is imperative that the role of music, arts and culture – and the infrastructure needed to sustain it – be included in sustainability, resilience and disaster relief planning. Utilising existing resources, such as Performing Arts Readiness<sup>73</sup> emergency venue plans, one can develop a framework around understanding the risks associated with the music, arts and cultural ecosystem, so better plans can be deployed in future crises.
- Incorporating music, arts and culture in resilience plans can support better policies that will – over time – reduce climate impact and meet the UN's Sustainable Development Goals.

### WHY IS THIS IMPORTANT?

- Despite the pandemic, climate change remains our most serious global challenge. From creating more sustainable venues and festivals (including energy usage, waste, water, transit, greening, supply chain management), to developing better community engagement and participatory decision making, if we are to create more equitable frameworks and more resilient music and cultural cities, we have to improve disaster planning and emergency readiness.
- Resilience and sustainability are multi-faceted words. In music, they encompass the entire UN's Sustainable Development Goals framework. We believe resilient cities are gender equal, pay a living wage, have climate action plans and create partnerships to meet collective challenges. Every venue, space or place has the potential to contribute to improving our urban environment. This emphasizes the value of public-private partnerships. We are in this together.

### WHO CAN WE LEARN FROM?

- Majestic Collaborations is one of the United States' leading emergency preparedness organizations.<sup>74</sup> Their platform, *The Art of Mass Gatherings*, can be used as a template for all cities: This experiential and immersive model is the first of its kind to use festivals as classrooms to activate an arts-focused approach to resilience and emergency preparedness. People who set up festivals are skilled at creating temporary cities with all of the necessary infrastructure such as water, waste, power, and structures. When we gather together to share our expertise, we elevate the safe, sustainable, accessible, and community-minded outcomes of events in our communities. The participation of event producers, preservation professionals, police/fire/paramedics, parks, planners, people of color, presenters and performers is paramount to the potency of this preparedness program.
- The World Cities Culture Forum & Julie's Bicycle report *Tackling Climate Change Through Culture* looks at how culture and climate change policy can be brought together in practical ways to foster a resilient and future-proof creative infrastructure in cities.<sup>75</sup>
- Performing Arts Readiness and the City of Denver Arts and Venues are global leaders in emergency readiness plans and strategies. The former has a number of resources available for free on their website, through a partnership with the Andrew W. Mellon Foundation.<sup>76</sup>





## 6. ENSURE MUSIC, ARTS AND CULTURE LANGUAGE IS INCLUDED IN POLICY FRAMEWORKS

### HOW CAN THIS BE DONE?

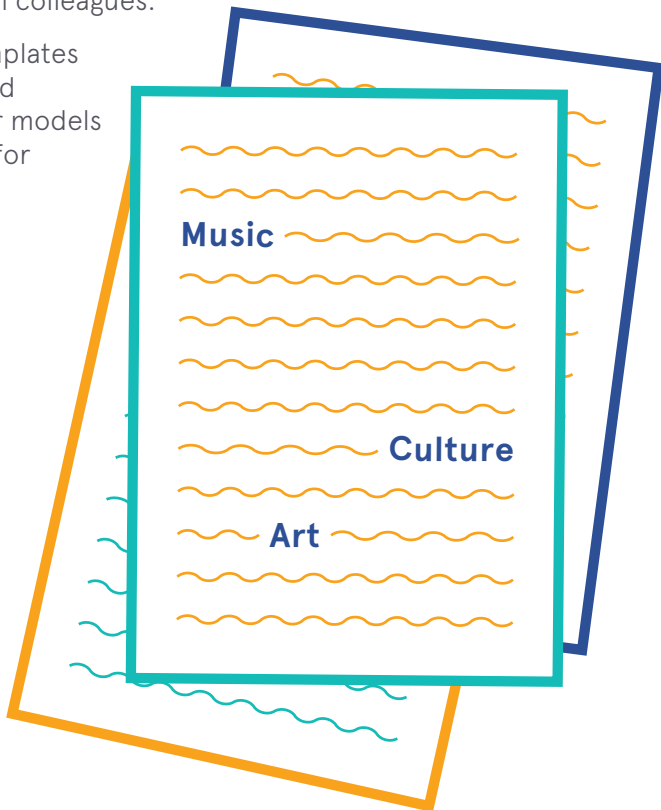
- Developing a simple city, state, regional or national council & committee resolution framework to define what a music ecosystem is, how it relates to city governance and basic rules of engagement on how to support it can help focus investment and resources in the future.
- Start with the facts: music, arts and culture are key to the economic, social and cultural health of a city. Outline, beginning in general terms and moving to the specific, how this is the case. Ensure equity, diversity, inclusion and climate action is included. Often, the word 'music' doesn't feature in a city's bylaws, other than to mandate noise pollution.
- Consult with economic development, inclusive growth, business and talent attraction, planning, licensing, tourism and environment health colleagues.
- Refer to policy templates developed by Sound Diplomacy or other models that are a good fit for your community.

### WHY IS THIS IMPORTANT?

- Cities tend to refer to music as 'live music' only. Live music is important, but it's only one element of a music ecosystem. It does not exist in a vacuum.
- Understanding music's role in education, crime reduction, health and wellbeing, planning and zoning and alcohol licensing is just as important as ensuring a city has a thriving live music and entertainment scene.
- To do that, language needs to be written – agreed to and voted on – to define what a music (or art, or culture) ecosystem is and its role.

### WHO CAN WE LEARN FROM?

- Since the publication of the *Grassroots Music Venues Rescue Plan* in 2015, written by a task force assembled by the Mayor of London, a number of policy successes have happened in the UK. A number of organisations who sat on the task force helped institute the Agent of Change Principle in the UK, (Music Venue Trust, Musicians' Union, UK Music, BPI, Mayor of London, Village Underground, 100 Club etc.).<sup>77</sup>
- The 'agent of change principle' encapsulates the position that a person or business (ie the agent) introducing a new land use is responsible for managing the impact of that change, so as to not negatively impact the existing infrastructure.<sup>78</sup> Same goes if a venue wished to open in a residential neighbourhood. It is law in the UK, some parts of Australia and San Francisco. Please refer to the appendices for more information.
- Property taxes for music venues have been reduced. Relief has been targeted to support music venues and musicians in London.<sup>79</sup> All of this began with a simple document, written by the Taskforce – defining what a *grassroots music venue* is.<sup>80</sup> Without the definition, there was no way for it to be protected by policy. By defining it, policymakers were able to discuss it as a singular, identifiable piece of infrastructure, different from pubs, theatres or bars. Now the term *grassroots music venues* can be searched in Hansard, the public record of parliamentary proceedings in the UK.<sup>81</sup>



## 7. COMMIT TO GENRE AGNOSTICISM

### HOW CAN THIS BE DONE?

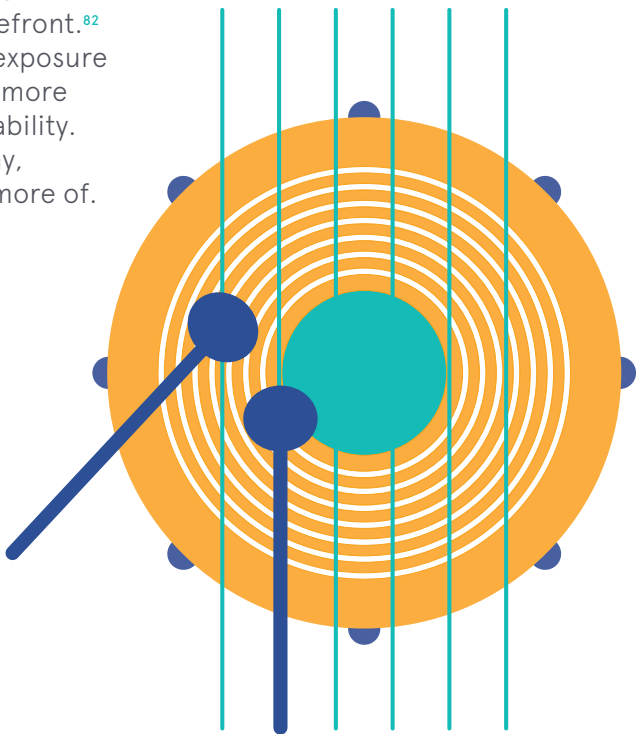
- Music education is a personal endeavour – private schools and families choose which instruments and genres to expose their kids to. Cities should develop coordinated communication and resource platforms to outline the breadth of music available to be learned and appreciated and then prioritize funding to non-binary musicians and diverse music genres.
- This does not mean orchestras should be defunded, as this would be counterproductive, but a more holistic, pan-genre approach should be taken with whatever funding is available.
- For any event, festival or conference that utilizes public funding to support its arts or entertainment program, organizers should be incentivized to include as wide of a range of genres as possible. This should remain one's personal choice, but more promoting, outlining, and celebrating a wide genre of music and art can – over time – create more familiarity with it.

### WHY IS THIS IMPORTANT?

- Actively engaging audiences in hip-hop, metal or EDM, religious or tribal music, for example, can lessen misconceptions and stereotypes related to the cultures the music comes from. This can help bond communities together.
- How music is supported in city government is fraught with genre discrimination, however unintentional it is. Traditional forms of music education dominate, so participating in an orchestra or choir may be a child's only introduction to music outside of the home. This is changing, but a widespread revision of music education policy which prioritizes diversifying genres can have significant benefits cognitively, socially and emotionally.
- Teaching hip-hop to kids also teaches movement, dance, choreography and coordination. Introducing DJ equipment and electronic music puts technology and computer programming at the forefront.<sup>82</sup> Similar to food, earlier exposure to new things results in more familiarity and comfortability. This can lead to empathy, something we all need more of.

### WHO CAN WE LEARN FROM?

- The Knight Foundation and Little Giant Creative developed the first Institute for Hip-Hop Entrepreneurship in Philadelphia in 2017.<sup>83</sup> The 9-week intensive course helped participants create their own taxable businesses.
- The Bronx, in New York City, is collaborating with a new museum dedicated to hip-hop to create a number of community programs introducing the origins and craft of the genre to the borough's residents. These types of community programs can be replicated.<sup>84</sup>





# 8. PLAN AND DEVELOP NIGHT TIME ECONOMY POLICY

## HOW CAN THIS BE DONE?

- Develop a network of local businesses that trade primarily at night to form a local support alliance. This can be done by creating a new page on your city, town, place or foundation’s website, outlining a few key points: The night-time economy is valued and not forgotten; all resources available to support it at present are collated in one place; and when the recovery begins, local government will be more willing to positively engage with it as a sector and recognize its economic, social and cultural value without emotion or opinion.

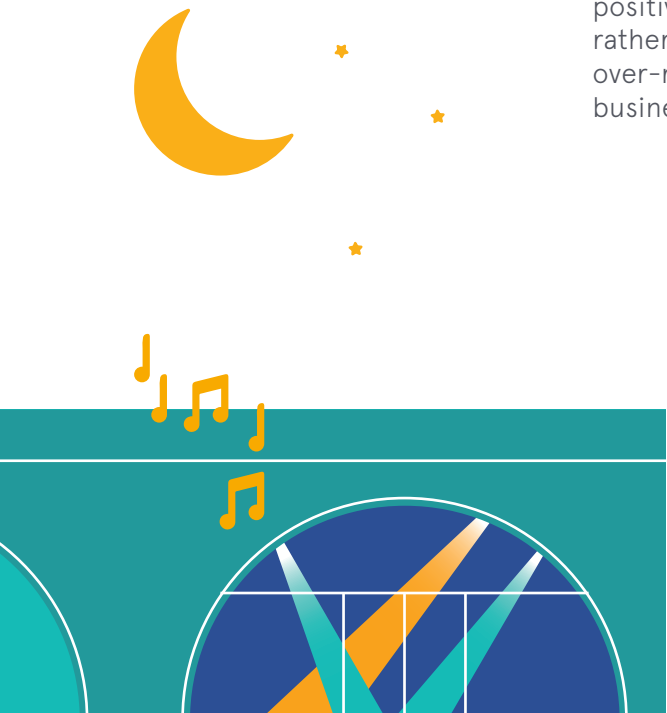
## WHY IS THIS IMPORTANT?

- One of the most challenged sectors suffering in the COVID-19 crisis is businesses associated with the night-time economy, our bars, restaurants, music venues, nightclubs and other entertainment amenities. Around the world, music venues and restaurants have been forced to close: many will not reopen. Millions of people are and will be out of work because of this. As a result, having a comprehensive understanding of the regulations, policies and ordinances related to these businesses can be a substantial tool to ensure they are provided with more supportive policies after the crisis.
- Only a handful of cities around the world have established night-time economy management structures, either through Night Mayors, night-time economy managers or night-time councils. Every city has bars, restaurants and music venues. It is time to treat all cities as 24-hour cities in policy and be proactive in positively and actively engaging, rather than either ignoring it or over-regulating these essential businesses and their employees.

- Businesses that trade in the night-time economy are providing a number of key services during crisis. From music venue operators creating temporary hospitals and triage units, to festival and event producers supporting health care logistics.<sup>85</sup> These skills are transferable and require intentional, supportive and structured city policy.

## WHO CAN WE LEARN FROM?

- A number of cities have professionals dedicated to managing, supporting and developing the night-time economy. From Orlando to Washington DC, Fort Lauderdale to Seattle, San Francisco to Iowa City, these cities look at the night-time economy as an area that each city needs to consider, regulate, research and strategize. The same goes in Europe and around the world. Paris, Mannheim, Zurich, Amsterdam, Groningen, Berlin, Sydney, Melbourne, New Delhi, Tokyo and Lviv all have night time economy infrastructures. A map of all cities that do this is available online.<sup>86</sup>



# 9. SET-UP CITY-WIDE ARTIST COMPENSATION POLICIES, MUSIC LIAISON SERVICES & FAIR PLAY SCHEMES

## HOW CAN THIS BE DONE?

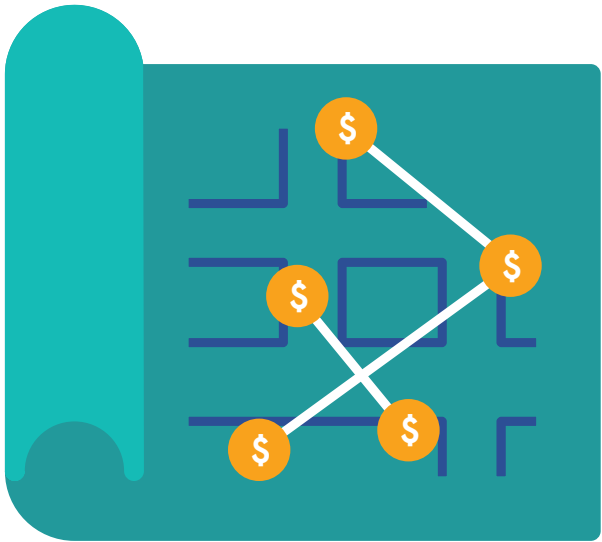
- Create an artist compensation policy, outlining that if there is any public fiscal involvement – be it through providing a publicly owned space or providing a break on taxes or fees – any content (live, recorded) being used would be remunerated fairly.
- Create a policy outlawing the marking-up of secondary tickets to events hosted or sold within city limits, so when events return, fans are not being asked to pay more than the ticket price outlined by the artist and their team. This could be done by creating a network of participating venues, as a coalition in partnership with ticketing companies and municipal/regional government.

## WHY IS THIS IMPORTANT?

- Resilience in one’s music and cultural community is created by developing a model of consumption that replenishes itself – so local artists are being provided with new opportunities. This can be accomplished by diversifying mural and public art commissioning in cities – so more local artists are able to showcase their art in their communities. Local musicians can be tasked with doing the same thing for local businesses via adverts or initiatives.

## WHO CAN WE LEARN FROM?

- The UK Musicians’ Union has operated a fair play venue scheme and network in the UK since 2010.<sup>87</sup>
- Music Managers Forum *FanFair* scheme has successfully reduced ‘touting’ or ‘scalping’ at participating venues in the UK.<sup>88</sup>
- Colorado created a trial music supervisor position, staffed by DeVotchka drummer Shawn King, who focused on creating partnerships with local musicians and businesses, so local businesses used local music on their adverts and marketing materials.<sup>89</sup> This created a cost-effective solution for the businesses, promotion of local music and a new revenue source for artists, all the while keeping the revenue in the community. This could be implemented everywhere, with more robust databases and music libraries being utilized to connect local businesses with local music.





# PART 4

## 5.1 WHERE DO WE GO FROM HERE?

**So here we are. This handbook proposes a model where music, arts and culture are a primary economic, social and cultural driver of urban recovery. If all of these examples were in place before the crisis, it could be argued that there would be less hardship. Instead, we find ourselves in a precarious position.**

**Only 27% of those surveyed at the end of April said they would return to a concert or festival (or sporting match) before there is a vaccine.<sup>90</sup> In such a time, where social security budgets are strained and cities are going into debt, it is difficult for governments to prioritize or consider music, art or culture – because in times of abundance, these sectors were ancillary, not primary economic growth sectors. But now is the best time to treat music intentionally.**

One of the simplest and most effective ways to develop economic growth is to influence – and encourage – creativity. We dedicate a lot of resources to extracting materials from the ground to power society. We could extract more from ourselves to do the same thing. The more that is made, the more is available to be earned. But to capitalize on this opportunity and initiate a strategy that can lead us back to growth, we must create more resilient, politically engaged, humble and equitable music and

cultural cities. We must recognize that with past growth, inequality increased. Better planning now will better prioritize resources, which is especially important because resources will be limited for some time. And in the process, let us never forget what we rely on in crisis – each other.

**Take these ideas and scrutinize them. Try them out. Add to them. Work with us to make all our cities better. Let's create #bettermusiccities.**



Left-right:  
Image © f11photo/Adobe Stock  
Image © Ronny/Adobe Stock



5.2

# CONCLUSION

The COVID-19 global pandemic demonstrates a need to think about music and culture differently. Resilience means many things to many people. But this we believe to be true:

- If we improve our policy and governance ecosystems;
- If we create active, deliberate and intentional policies that are truly equitable;
- If we take measures to engage music, arts and culture in our community policy making, discourse and debate;

Then we will sustain this valuable resource that we are all relying on more than ever.



Resilience  
means we care.  
Caring means we  
need to do more.  
If we do more,  
we'll be better off,  
wherever we are,  
whatever we look like.



Clockwise from top left:  
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# FOOTNOTES

1

<https://www.citylab.com/life/2019/10/dave-grohl-foo-fighters-interview-grunge-music-scene-brand/601051/>

2

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<https://www.weforum.org/agenda/2020/04/covid-19-and-joy-in-times-of-crisis/>

5

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6

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7

The Guardian (2020a)

8

Sectors considered at high risk of disruption are accommodation and food service activities; manufacturing; real estate, business and administrative activities; and wholesale and retail trade, repair of motor vehicles and motorcycles.

9

ABC News (2019)

10

The Washington Post (2020)

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Common Dreams (2020)

12

The Guardian (2020b)

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The Guardian (2020c)

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Frankfurter Allgemeine (2020)

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23

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24

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25

Calculated from Sound Diplomacy’s internal research.

26

This term is borrowed from Arlie Hothschild’s amazing book, Strangers in Their Own Land. This book influenced this report and you should read it.

27

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28

For the purpose of this report, the creative industries include music, art, dance, performing arts, film and mixed-media. It does not include gaming, libraries and museums – this report would require further research should it include these sectors. We don’t know enough about these sectors to comment.

29

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Curbed Austin (2020)

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Recording Academy (2020)

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Wired (2018)

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Depeche Mode Baar (2020)

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Fox Business (2020)

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Smash Seattle (2020), Health Alliance for Austin Musicians (2020)

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Icenews (2017)

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Shapiro, Shain (2020)

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<https://www.loc.gov/rr/program/bib/newdeal/fmp.html>

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KSHB Kansas City (2019)

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<https://musicandmemory.org/> and <https://www.dhs.wisconsin.gov/music-memory/index.htm>

55

Crosscut (2020)

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WWOZ (2020)

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CNBC (2020)

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World Economic Forum (2020)

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Forbes (2020b)

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Rolling Stone (2020)

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Resident Advisor (2020)

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Treefort Music Fest (2020)

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Lawyer Drummer (2016)

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Billboard (2019)

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For conflict of interest declaration, the writer is a shareholder in Unison -> www.unisonrights.com

68

Colorado Creative Industries (2018)

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Zawya (2020)

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Music Business Worldwide (2020b)

71

<http://www.smartcityexpo.com/en/home>

72

Greater London Authority (2019)

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Performing Arts Readiness (2020)

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Majestic Collaborations (2020)

75

Julie’s Bicycle (2019)

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Performing Arts Readiness (2020)

77

The Agent of Change Principle holds the entity that creates a change in an area responsible for the impact this change can have in that area. In the case of music, usually the Agent of Change either requires the building that arrives the latest (be it the music venue or the residential development) to soundproof adequately to avoid nuisances and complaints, and/or to inform the new residents that they are moving next to a music venue or within an entertainment area which permeates noise.

78

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Thank you for all comments, insight, razor sharp editing and critical thought. We’re all building better music cities together.

Design, Artwork & Illustration: www.aliceclarke.com





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