EMPE
EUROPEAN MUSIC POLICY EXCHANGE

WELCOME TO THE
EUROPEAN MUSIC CITIES
POLICY GUIDE

WE'RE THRILLED TO HAVE YOU.

CONTAINED IN THIS DOCUMENT, WHICH YOU CAN READ CHRONOLOGICALLY OR MOVE BETWEEN SECTIONS AT YOUR LEISURE IS OUR LOVE LETTER TO THE VALUE OF MUSIC IN EVERY COMMUNITY ACROSS EUROPE AND BEYOND.

Together the **Center for Music Ecosystems** and the **Music Cities Network**, alongside over 100 partners, guest editors and writers from all over Europe, have tried to answer a simple question – can we better understand the economic, social and cultural value that music has in our towns, cities and places? And in doing so, can we argue for more investment – financial and political – in it, if we can demonstrate that investing in music benefits everyone's quality of life.

This is what we have tried to accomplish here. Through roundtables, desk research, data and evidence – and a lot of advice and feedback from policymakers around Europe and beyond – we have explored the role that music plays, and can play, across eight city priorities – **equality, diversity and inclusion; climate action; jobs and skills: education; tourism; the night time economy; infrastructure and long term strategy planning**. In total, we have compiled 34 recommendations that each city can take to incorporate music more into city governance and in doing so, make their place better for those who live, work and visit.

THIS WORK EMERGED FROM A SERIES OF ROUNDTABLE DISCUSSIONS – BOTH IN PERSON AND ONLINE – WITH A HOST OF PARTNERS. KAOS PILOTS LED THE FACILITATION AND WE WERE THANKFUL THAT OVER 100 PROFESSIONALS FROM ACROSS EUROPE, THE UK AND BEYOND JOINED US. WE CAN'T THANK EVERYONE ENOUGH.

While we have tried to be as inclusive and expansive as we possibly can, including attempting to incorporate examples from each EU27 country, for example, we must acknowledge that despite all efforts, we recognise that this guide could contain more examples, more solutions and more frameworks. We know there are terrific examples across Europe and beyond that we haven't covered here. But we don't see this guide as a standalone project. It is the continuation of a wider conversation that explores how music can and should be incorporated into local policy and if we focus a little more on music – not just to grow our music industries (however important that is) but to impact our wider socio-economic and cultural challenges, we can uncover ways to work better, more cost effectively and for the benefit of all of us.

We will also be happy to make edits, add in examples and expand these findings if we've unintentionally missed something. But we hope the breadth and depth of this work shows, rather than tells, why music matters, and provides food for thought about how this incredible resource that you have, right now, in your community, can become a tool to improve the lives of everyone in your community. And in doing so, offer a new definition of the term 'Music Policy' that unlocks discussion, research and more importantly, investment.

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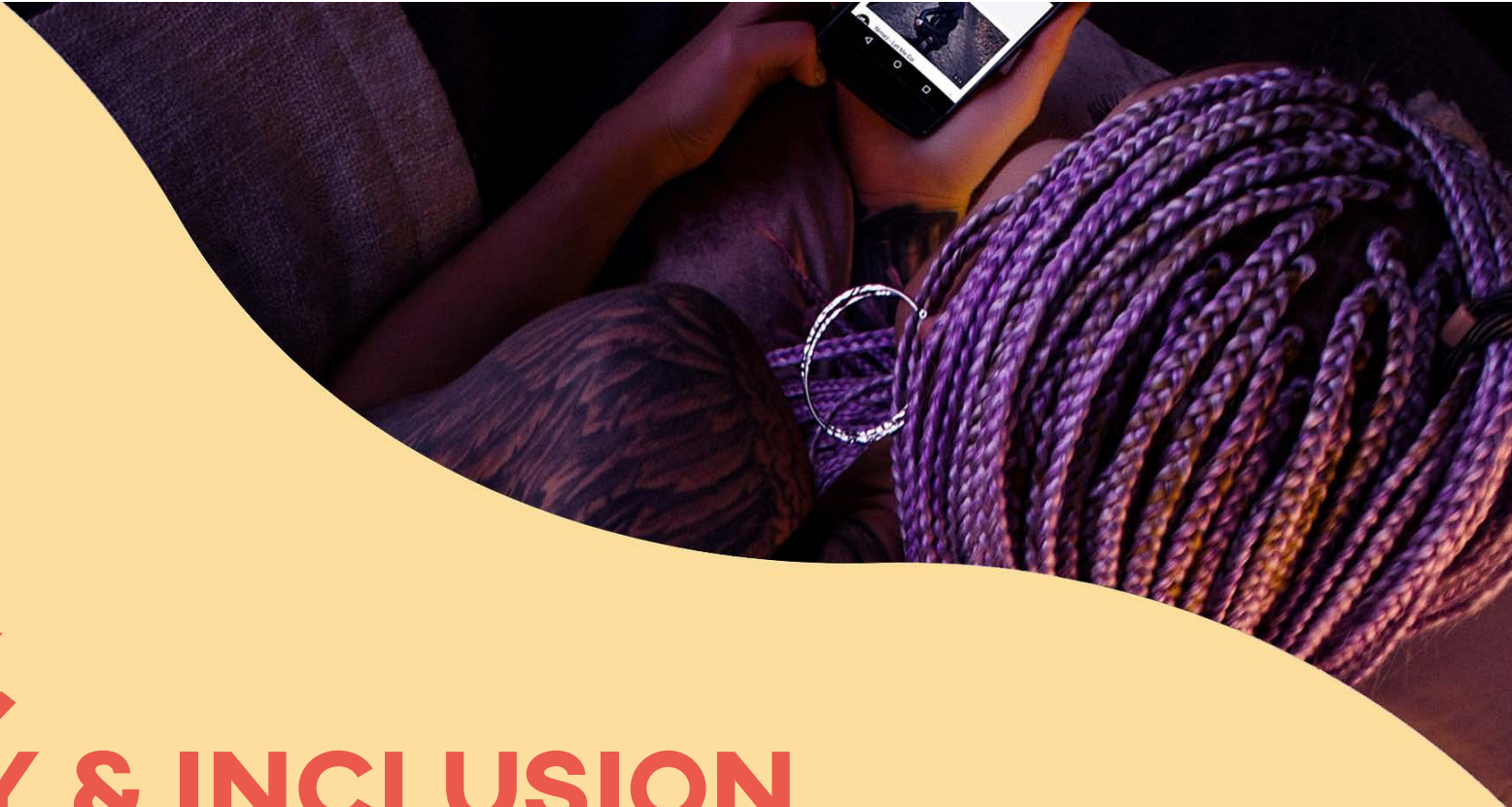**Lee Barnes,** Councilman Kansas City (Kansas City, USA)

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MUSIC CITIES NETWORK | Center for Music Ecosystems

**EUROPEAN MUSIC CITIES
POLICY GUIDE**

#1
**EQUALITY,
DIVERSITY & INCLUSION**

PART 1

SETTING THE STAGE

INTRODUCTION

THIS SECTION FOCUSES ON HOW CITIES CAN BEST USE MUSIC TO ENHANCE TO SUPPORT THE DEVELOPMENT OF EQUITABLE, DIVERSE AND INCLUSIVE COMMUNITIES (HEREIN REFERRED TO AS EDI), AND TO HIGHLIGHT THE BENEFITS MUSIC CAN CREATE CITY-WIDE.

We propose understanding equality, diversity and inclusion as policies and practices, led by local government, and driven by the sector to ensure that all individuals, in any community, have access to opportunities in order to reach their potential, and are respected and celebrated for their differences. We also recognise that there are no equal societies, and the challenges that inequality, systemic racism, prejudice towards LGBTQIA+ communities, religious intolerance, income inequality, class prejudice and lack of opportunities for disabled people exist everywhere in a systemic and structural fashion.

Making places more equal, inclusive and diverse is the shared task of all policymakers – from the Mayor's office through to each city councillor and their respective teams. And music can play an active, engaged role in this. Music is a foundational tool that city administrations can use to create better places for all residents. This requires, like all policy areas in this guide, an intentional approach. This chapter outlines different ways in which this can be achieved.

HOW DO MUSIC AND EDI INTERSECT?

- As a universal language, music is a highly effective tool for increasing equality, diversity and inclusion, if we use it to its fullest potential. Yet, access to music is hindered by intersections of class, ethnicity, gender, race, religion and sexuality.

- The goal is to foster equal societies by fighting discrimination, achieving equal pay, eliminating racism and socio-economic discrimination, achieving LGBTQIA+ inclusion, religious tolerance and equality across genders.

- How cities and places can thrive by investing to address these issues is where music can be a unique, engaging and powerful tool.

- Music has been proven to increase confidence in children and young adults and tackle discrimination.

- Music can be a powerful asset in promoting gender equality. But to do so, it requires incorporating into city-led EDI policies.

- EDI can benefit economic growth, as this study from MIT outlines – as well as create better and more sustainable economic conditions for communities.

There are many examples of successful initiatives across European cities that evidence this. But most of these examples are ephemeral or ad-hoc, rather than incorporated into city budgets and codified into EDI policy. We have collated a number of examples, focusing on six policy areas.

PLEASE NOTE

It is important to note that this chapter does not cover the full spectrum of work that can be undertaken regarding Equality, Diversity and Inclusion, but reflects the areas that were most featured during the Equality, Diversity and Inclusion roundtable held as part of this project. Moreover, we must state that representatives from each community outlined in this section were consulted on the appropriate wording and recommendations included. However, we are not trying to speak for anyone here and recognise that as authors of this work, we are not representative of each diverse community we reference. The objective here is to demonstrate best practice, not tell anyone what to do. Please read this section with that in mind.

1. Overall City Strategy

2. Disability and Access

3. Gender

4. LGBTQIA+

5. Racial and Ethnic Diversity

6. Intersectionality

These examples provide insight to explore how to best incorporate music into city and place-based EDI policy. Following this, we propose general actions all cities can take to better leverage music to become, as far as possible, diverse, equitable and inclusive.

LEARNING & BEST PRACTICES

OUR OBJECTIVE IS TO DEMONSTRATE HOW INVESTING IN MUSIC CAN ENHANCE DIVERSITY, EQUITY AND INCLUSION POLICIES, PRACTICES AND MAKE EUROPEAN CITIES BETTER AS A RESULT. HERE ARE A NUMBER OF LEARNINGS AND BEST PRACTICES, BASED ON THE FIVE HIGHLIGHTED POLICY AREAS.

POLICY AREA 1:
OVERALL CITY STRATEGY

WHAT DO WE MEAN?

• Most communities consult on and publish long-term strategies and master-plans, setting goals across economic, social, cultural and environmental issues.

• Belgrade's, for example, is a 20 year strategy from 2021-2041. Łódź envisions a co-created city in its 2030+ plan, which consulted with over 1200 residents. Bilbao focuses on recruiting professionals in its 2030 plan.

• All of these plans focus on, in one way or another, EDI, however, the role of music and culture in realising these goals is much less considered.

• Many city plans explore music and culture, but do not reference it. Leeds, in the UK has a three-pillar strategy in its 2030 plan, focused on health and wellbeing, inclusive growth and zero-carbon future. There is no direct reference to the role that music and culture could play in realising these goals, for example.

Being intentional about how music and culture intersect with overall city strategic development and how these strategies set to further EDI can deliver positive results in cities across various areas. Here are a few ways that this is possible, followed by demonstrative, real world examples.

HOW CAN MUSIC IMPROVE OVERALL CITY STRATEGY?

Committing music and wider arts and culture as a focus area to further EDI in city policy has substantial benefits. Here are ways it can be achieved:

• Introduce a city-wide resolution that affirms the value of music and culture as a tool to promote equality across all city strategies and pillars.

• Explore the role of music and culture in key strategic pillars and identify gaps that can be pursued over time to meet them – such as expanding music therapy programming to promote wider health and wellbeing and potentially saving limited healthcare resources as a result.

• Commit to diversifying public investment – ensuring any cultural investment is spread across the entire community – over time to fairly represent all inhabitants and to remove barriers to access for all minority or underrepresented groups.

• Ensure all recipients of public funding for music projects engage in comprehensive EDI training (including training to recognise unconscious bias; gender diversity; etc.); accessible venues; diverse teams and ensure this is a responsibility of funding bodies who will also ensure compliance.

• Foster a commitment to all ages concerts, the development of safer spaces policies, and experiences in strategic documents promoting cultural development.

• Commit to engaging the music and cultural community in regular, large-scale listening exercises as part of strategic planning consultations (such as focus groups, interviews, and other research), and audit who attends to see if those minority and under-represented groups are being included and ensure that they are. Reach out to those groups before consultations and involve them in the process.

• Measure actions and progress towards goals regularly via the gathering and analysis of qualitative and quantitative data. Present this data back to the community through a diverse range of accessible mediums.

• Ensure and codify a requirement to have diverse representation at all advisory boards and city commissions that engage with cultural investment, funding and decision-making and to involve representatives from marginalised groups right the way through strategic planning processes.

• Recognise that investing music budgets solely in one-time and short-term events, such as festivals, is by nature incomplete. Year-round, permanent investment in minority communities, infrastructure and content is what fosters diversity. And that the rights of these community members are addressed year round.

• Support all relevant actors to write and produce safer spaces policies for venues and organisations and city-wide. Encourage venues to consider whether the values and messages represented in programmed music (e.g. in lyrics) is conducive to their broader business strategy and to furthering EDI.

WHO AND WHERE CAN WE LEARN FROM?

Mannheim

The Mannheim Alliance for Living Together in Diversity was born as an institutional and intersectional network that comprises 342 institutions from civil society, business, politics, and the administration. This alliance includes music businesses and initiatives and feeds into the wider city strategy.

Nantes

The French city is committed to being the first non-sexist city in France, and has strategically incorporated music, arts and culture into its plan to achieve it.

World Cities Culture Forum & Helsinki

This group of over 80 cities incorporates the wider needs of culture – which includes access to music – as part of wider city strategic aims. Helsinki, for example, was a runner up in Europe's Access City awards, partly due to ensuring all public-funded events are physically accessible to all residents.

Eurocities

Call to action on sustainable culture, a political commitment from cities to develop local cultural policies and events that are more sustainable and more inclusive.

Sydney, Australia

Oxford Street LGBTIQA+ social and cultural place strategy, for the first time in Australia, LGBTIQA+ community history, culture and character is preserved and protected under a new strategy unveiled for Sydney's Oxford Street. The City of Sydney draft LGBTIQA+ social and cultural place strategy is promoting inclusive businesses, fund new public artworks and support establishing a pride museum around the famed retail and entertainment strip. Download the full framework for this pioneer policy here.

POLICY AREA 2: DISABILITY AND ACCESS

WHAT DO WE MEAN?

- A lack of access to music and other artforms – to engage with, perform, attend and experience – is often an indicator of more widespread EDI barriers in communities.

- Access includes ensuring physical access to venues, festivals, schools, transport and all other infrastructure for all, and in particular for disabled and neurodiverse people; accessible websites and ticketing systems; and equal access to opportunities removing as far as possible barriers relating to race, class, income, disability or other characteristics.

- There is also a lack of visibility and understanding related to the disability pay gap (though this is more widely understood in terms of gender and ethnic pay gaps).

- Fostering diversity, equality and inclusion relies on expanding access across all these variables – and mapping how this is done, measured and monitored – can benefit from intentionally including music.

- Music can be deployed as a unique asset to measure how accessible a city is. It can equally demonstrate how limiting access to music can have negative impacts. For example, limited access to music can hamper cognitive development; foster discontent and reduce opportunities for communities to integrate; exacerbate mental health challenges and increase isolation – be it not being able to access a venue or experience, not being able to afford it or feeling that it is not welcoming.

- Mapping these limitations and establishing city-wide policies to tackle them means much more than increasing one's ability to experience music. It can create significant benefits across wider civic EDI objectives.

HOW CAN MUSIC IMPROVE ACCESS?

Understanding access barriers in music (and other artforms) and assuaging them can be powerful tools for cities to foster EDI. Opportunities to realise this, boosting access across all related variables, including:

• Establish and maintain a city-wide map identifying how accessible places and spaces are, and offer financial incentives and support to increase provision where possible.

• Through such a map, recognise where there may be 'music deserts', and identify where investment in music could provide the most impact.

• Design and implement a standardised ticketing system across cities in partnership with a suite of providers that ensures it is user-friendly for all users and conforming to accessibility standards.

• Establish a mental health charter that recognises the challenges musicians and artists face and invite local organisations working to address these challenges to input and contribute.

• Map, promote and importantly, collaborate with, minority or underrepresented-led establishments, such as LGBTQI+ businesses and disability-led organisations.

• Explore the role that music therapy can perform to support inhabitants with anxiety, depression or other mental health conditions and partner with providers to trial programs, such as this one in Brussels, with local health service providers.

• Support concert promoters and venues in providing sign-language interpreters, subtitling and hearing loops.

• Support all relevant actors to write and produce safer spaces policies for venues and organisations and city-wide.

WHO AND WHERE CAN WE LEARN FROM?

Attitude is Everything

Europe's leading charity that provides infrastructure audits to determine how venues and other cultural infrastructure can be as accessible as possible. Their Live Event Access Charter is a tool that all cities could deploy across venues and civic infrastructure.

Toulouse

The city's commitment to supporting D/deaf and hard of hearing residents and visitors includes a Deaf Rave party and a festival dedicated to music and sign language collaborators.

Pop Kultur Festival, Berlin

Pop-Kultur Festival is a good example for a state-, EU and federal-funded festival for inclusion in music and leading the way in terms of accessibility.

Wheelmap/Global

Mark and find wheelchair accessible places – worldwide and for free here.

Leidmedien.de (German only for now)

Whether you work in journalism, PR, advertising or the film industry, "disability mainstreaming" is of interest to everyone. This means that people with disabilities are considered everywhere (as protagonists, moderators, actors). On "Leidmedien. de" you will find tips for finding interesting personalities with disabilities, which is reported equitably.

POLICY AREA 3: GENDER EQUALITY

WHAT DO WE MEAN?

• Through European body Eurocities, <u>75 cities have</u> pledged to be gender equal by 2025. This commits them to hiring practices that ensure that more women and non-binary people are recruited to fill public sector positions, for example.

• At the same time, a number of cities have pledged and acted to eliminate gender-based violence, which continues to challenge cities and places.

• Including music – in all the ways it interacts in places – can be a powerful tool to further gender equality.

• Music does not solely consist of performers on stage. It is full of skills, jobs and trades. Music incubates designers, audio engineers, technicians, producers, managers, accountants, lawyers and other professions, and we recognise the disparity in representation across many of these roles.

• Moreover, music is incorporated into other key industries, from the other creative industries to events, hospitality and leisure, including publicly funded initiatives that can be measured by Eurocities' members indices.

• If effectively demonstrated, music can be a powerful influencer for other sectors, if it was correctly monitored and measured, thereby leading the way for diversity, equality and inclusion. The proportion of jobs, income and opportunities for women and non-binary actors versus total jobs, comparing against other sectors and implementing change can have a profound impact. For example, the more women and non-binary artists that are offered showcasing opportunities, the more representation they will have, which influences all those watching and listening.

HOW CAN MUSIC IMPROVE GENDER EQUALITY?

The music sector has taken a number of progressive steps across Europe to promote and further gender equality. These lessons and actions can be translated into wider city policy. Here are options that can be explored in any city, town or place.

• All festivals and events must commit to gender equality both on and offstage and where difficult, engage in training to address workforce challenges.

• Music education must show leadership in this area, as this is where bias traditionally starts. For example, ensuring representation of women and non-binary people in curriculum materials and also teaching about the history of underrepresentation

• Offer incentives to local businesses and promoters to accelerate gender-equality. For example, privately-sector events, venues or businesses that meet requirements could receive additional promotion or a tax incentive.

• Eurocities' initiative has committed 5% of all capital budgets dedicated to workforce development to be allocated to gender equality promotion – to demonstrate the economic and social value diversifying one's workforce brings.

• Commit all those who receive public funding to create or promote music to undergo diversity and sexual harassment awareness training, as offered by the Centre Nationale de la Musique (CNM) in France, who require all those receiving public funding to attend workshops upskilling recipients in preventing and addressing sexism and sexual-based violence.

• Ensure that all organisations have an official and transparent grievance procedure for discrimination (in Berlin, it has been made a requirement to have an in-house agent (Beschwerdestelle) that makes sure anti-discrimination laws are enforced

• Support all relevant actors to write and produce safer spaces policies for venues and organisations and city-wide.
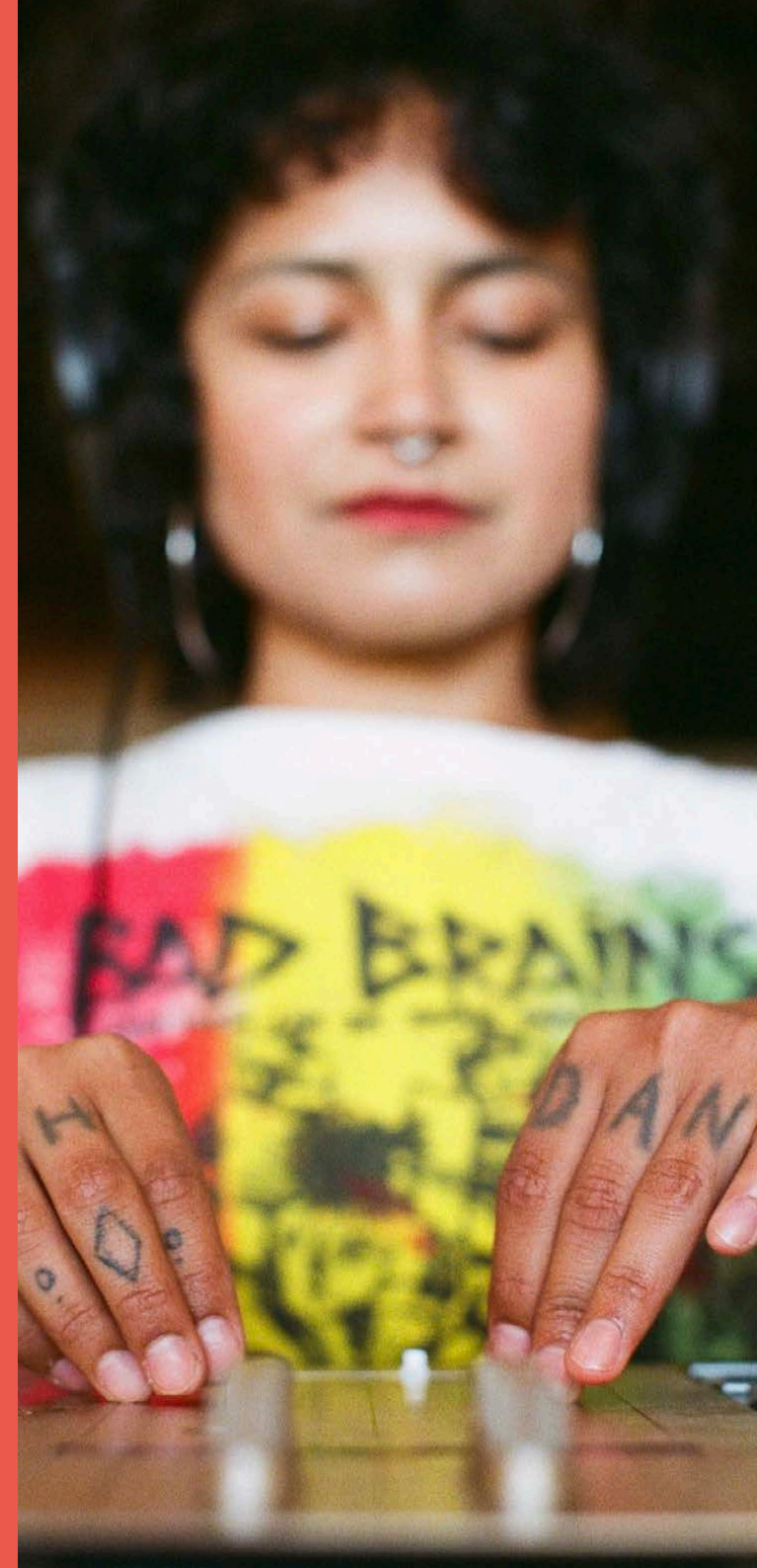
WHO AND WHERE CAN WE LEARN FROM?

Centre National de la Musique, France

In France, the national music investment body, CNM, is engaging with wider civic institutions and departments so music is included into wider conversations on how to combat sexism and sexual violence in all its forms. This ensures music has a voice across wider issues and is included as a solution provider, and is a model to all governments, large and small, to explore.

Why Not Her? Ireland

This campaign comprising both local and national radio stations in Ireland commits stations to playing more female and non-binary artists, and has led to significantly more exposure for Irish female artists across the airwaves.

ABITO – Milan

This is a feminist organisation working with the city of Milan and other music organisations within the city to bring awareness about gender equality through music and arts. Abito "uses" the languages of art and culture to talk with young students about topics that directly concern them, in a perspective of genuine equality.

Munich

There are a number of projects in the city that can be seen as best practice, all led by a publicly appointed gender-equality officer.

Keychange

This landmark initiative encourages festivals and music organisations to commit to including 50% women and underrepresented genders in programming, staffing and beyond. 74 emerging artists and innovators each year from across Europe and Canada take part in international festivals, showcase events, collaborations and a programme of creative labs.

Good Night Out Campaign – UK

This landmark initiative encourages festivals and music organisations to commit to including 50% women and underrepresented genders in programming, staffing and beyond. 74 emerging artists and innovators each year from across Europe and Canada take part in international festivals, showcase events, collaborations and a programme of creative labs.

POLICY AREA 4: LGBTQIA+ EQUALITY

WHAT DO WE MEAN?

- LGBTQIA+ is an acronym used to signify Gay, Lesbian, Bisexual, Transgender, Queer, Intersex, and Asexual people collectively.

- LGBTQIA+ communities face widespread discrimination and abuse and while in some areas, positive change has been achieved, there remains much work to be done.

- Music has many LGBTQIA+ role models some of whom are, to varying degrees, in the public eye.

- There remain 69 countries around the world that criminalise LGBTQIA+ people. This can mean a choice between earning a living and career progression via, for example, touring or other contracts, and compromising personal safety. It also demonstrates an economic opportunity that is being realised by those nations that welcome diversity – as they become attractive places to emigrate to and start businesses in.

- Understanding the varied LGBTQIA+ music communities that exist and knowing their needs can be a tool to a number of community development indicators that can help tackle discrimination.

- This begins with recognising music as a tool to embrace LGBTQIA+ diversity to promote understanding.

- This can include intentionally establishing safer spaces and supporting LGBTQIA+-led initiatives.

- Using music intentionally across the city's diversity policy can have a profound impact.

HOW CAN MUSIC PROMOTE LGBTQIA+ EQUALITY?

There are a number of direct policy interventions to expand the role that music can have to further LGBTQIA+ equality. Here are some actions cities can undertake:

• Cities and communities make public statements committing to supporting LGBTQIA+ communities, co-created with representatives from the community itself. Regularly review progress make amendments to commitments in line with changing needs.

• Encourage venues to sign up to 'safer spaces' policies, ensuring safe experiences for all. Regularly review and amend.

• Creating a public register of LGBTQIA+ friendly venues.

• Be aware of the historic lack of LGBTQIA+ diversity (and homophobia) in genres such as hip hop, and work actively to change this when there are relevant events, for example, via programming, commissioning or open calls for new music.

• Celebrate LGBTQIA+ diversity through festivals and events and through partnerships with LGBTQIA+ organisations.

• Further celebrate and explore local LGBTQI+ histories via artist residencies with public facing outcomes such as exhibitions, concerts, online happenings and more.

• Support all relevant actors to write and produce safer spaces policies for venues and organisations and city-wide.

WHO AND WHERE CAN WE LEARN FROM?

Reykjavik City Rainbow Certification

All Reykjavik City workplaces can obtain Rainbow Certification. The aim of Reykjavik City's Rainbow Certification is to make Reykjavik City more LGBT+ friendly, both for employees and service recipients, thus preventing direct and indirect discrimination against LGBT+ people. Workplaces initiate contact and request Rainbow Certification, and the entire staff must take part. The process includes a questionnaire about the workplace; an evaluation of the workplace/environment etc. depending on the situation; training for the entire team lasting a total of 4.5 hours; creating an action plan; receiving a brochure for staff; a flag, logo, and poster (when a workplace obtains Rainbow Certification); and feedback.

Outburst Queer Arts Festival Belfast

is Northern Ireland's annual queer arts festival. It features ten days of theatre, film, music, literature, visual art, discussion and debate from both local and international LGBTQI+ artists and performers, and is dedicated to exploring and celebrating LGBTQI+ experiences.

Sydney, Australia

Oxford Street LGBTIQA+ social and cultural place strategy, for the first time in Australia, LGBTIQA+ community history, culture and character is preserved and protected under a new strategy unveiled for Sydney's Oxford Street. The City of Sydney draft LGBTIQA+ social and cultural place strategy is promoting inclusive businesses, fund new public artworks and support establishing a pride museum around the famed retail and entertainment strip. Download the full framework for this pioneer policy here.

# POLICY AREA 5: RACIAL AND ETHNIC DIVERSITY

WHAT DO WE MEAN?

• All communities tend to favour racial and ethnic majorities. The manner in which institutions, state programmes, education and land use policies have been created, often for centuries, has reduced opportunities for ethnic minority community members.

• From analysing what genres of music are publicly funded, to exploring the breadth of diversity taught in publicly funded educational institutions and establishments, the more music can play a role in supporting better, more equal communities.

• Demography differs greatly in all our cities, but all have musicians, music listeners, events and opportunities.

• If the resources allocated to this are biassed the outcomes will be unequal. Addressing this in music can provide clear, actionable paths to addressing it across other civic priorities.

HOW CAN MUSIC SUPPORT RACIAL AND ETHNIC DIVERSITY IN CITIES?

Music can be a powerful asset to further diversity and address racism in communities. Here are some opportunities that all cities can take in this regard:

- Procurement opportunities must have an EDI lens – i.e. criteria and drivers based around place and social value, including employment opportunities for marginalised communities.

- Review public investment evaluation and assessment criteria ensuring that all genres and disciplines have the same access to opportunities. Publish these plans for community scrutiny, as that will foster more collaboration and interest.

- Invite musicians and industry figures to join equity, diversity and inclusion action groups and committees across wider civic priorities, such as education or land use planning commissions (and create these where they do not already exist). This will ensure music is a tool to ensure that music is a net contributor to wider civic debate.

- Change the music curricula – campaign for the diverse representation of musicians, artists and composers in schools and education programmes.

- Support the development of an ethnic-minority led-organisation to represent the rights and interests of local artists. Local chapters of music coalitions can be powerful conduits to foster change in communities.

- Ensure that all venues & institutions commit to equity, diversity and inclusion pledges, city-wide, across their business activities and interests and invest in ethnic diversity and unconscious bias training and support for local actors.

- Be aware of the historic lack of racial and ethnic diversity in genres such as country, classical music and heavy metal, and work actively to change this when there are relevant events, for example, via programming, commissioning or open calls for new music. Encourage genre-focused venues to consider which artists are invited to perform, how to successfully reach new audiences and develop new talent that is representative of the entire community.

- Recognize that Race and Ethnicity intersect in many ways but are not interchangeable. Intentionally create room for celebrating ethnic and cultural identities within larger categories such as Africana/Black Heritage or Asian Heritage.

- Programming that recognizes ethnic heritages should include language interpreters that help the whole community to understand what is being expressed during performances either through spoken commentary or on-screen captions.
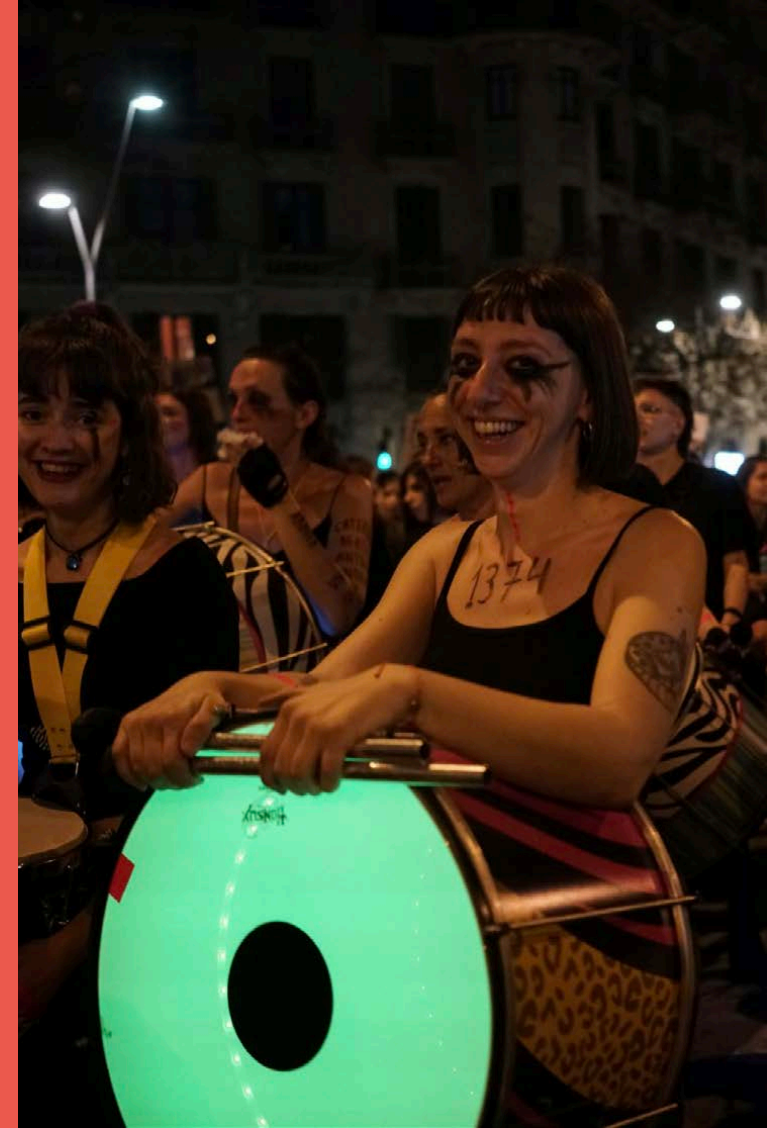
WHO AND WHERE CAN WE LEARN FROM?

Punch Records, UK

A leading UK Music and Arts agency, operating as a coalition of music promoters, thinkers and civic organisers, Punch organises music-related anti-racism events across Greater Birmingham, utilising music as a tool to foster community conversations that influences local decision making.

Selam, Sweden

A concert series and industry development framework dedicated to minority and diverse artists and audiences in Stockholm.

Lullaby Project, UK

A programme that works with refugees, mothers, inmates, among other vulnerable and minority groups while inviting them to sing lullabies to their babies. A project that uses music to bond families over any obstacle and reimagine a more diverse and inclusive space by working with minorities.

POLICY AREA 6: INTERSECTIONALITY

Each facet of EDI deserves separate consideration, but music policy and community programming should also consider intersectionality.

An intersectional perspective is critical for a complete approach to EDI, recognizing (1) the challenges of persons who may be the most vulnerable within our cities – such as LGBTQIA+ persons who are also part of a racial or ethnic minority – and (2) that programming aimed at increasing access and inclusion for one section of a community does not necessarily serve all. Success in one section of EDI differs from success in all areas of EDI, and the latter is much more challenging. The simple solution to avoiding conflicts within EDI programming is segregating programming by EDI sections, but this is not inclusive and does not build future communities. Integrating communities is difficult, but arts culture and entertainment are among the best pathways. Developing policies and programs that serve two or more aspects of EDI is the focus of this section. These efforts are needed in addition to targeted policies and programming in Policy Areas 2 through 5.

HOW CAN MUSIC SUPPORT INTERSECTIONS OF EDI IN CITIES?

• Persons representing intersectional minorities should be included on boards and committees to offer insight into developing and implementing programming supporting multiple EDI areas.

• Ethnic minority or religious communities may have more conservative social values that may conflict with gender and LGBTQIA+ inclusion. Successful multiethnic activities will create opportunities for engagement in which participants feel safe but have a "thick skin" about beliefs contrary to their own. All citizens should feel 100% protected but be prepared to bridge societal and cultural divides through music and arts.

• Be aware and understand the limits to cultural relativism. Many "traditional" music and dance are associated with what are now considered abusive practices, such as circumcision dances that accompanied Female Genital Mutilation in Africa and the Middle East. Engaging traditional music and dance is a vital part of ethnic diversity. Consulting scholars affiliated with organisations like UNESCO's International Council on Traditional Music can help to avoid conflict between ethnic diversity and other areas of EDI.

• Sacred musics from around the world that are being practised in a community are a possible avenue for content that is appropriate for all ages but the presenters must be aware and actively interested in presenting their traditions in a secular context that welcomes all religious and non-religious persons.

• Avoid being paternalistic: Visible minorities may not strongly identify with an EDI group constructed in the west, e.g., African immigrants identifying as Black. Assuming someone identifies with an EDI group because of phenotypic visibility or behavioural cues (dress, accent), equating their plights with other EDI sections (especially visible race and what may be an invisible or undisclosed identity, like ethnicity or sexuality), can alienate instead of unite. EDI policy should be accessible to the community and transparent but must be presented and implemented in nuanced ways.

WHO AND WHERE CAN WE LEARN FROM?

UK Black Pride

The UK is among the world's largest celebrations for intersectional minorities, specifically LGBTQI+ pride among Racial and Ethnic minorities. The festival has grown to include African, Asian, Middle Eastern, Latin American and Caribbean heritages.

AfroScandinavia – Sweden

In 2022, AfroScandinavia's One Love for Africa festival featured Yemi Alade as the headline act. Offering leading roles to women, especially in a male-dominated genre like Afrobeats, pushes gender and racial equality forward at the same time. Alade's efforts to represent a wide variety of African and European languages also supports ethnic diversity and inclusion.

New York

The South Asian Women's Bazaar in Greater NYC demonstrates that events designed by intersectional minorities can grow to be contexts for broader multicultural engagement. South Asia has exceptionally high ethno-religious diversity and South Asian women play an important role in navigating very complex societies at home and as migrants.

PART 3

WHERE DO WE
GO FROM HERE?

THE COUNCIL OF EUROPE'S INTERCULTURAL CITIES PROGRAMME ANALYSES THE CHANGE IN COMMUNITIES WHEN DIRECT, INTENTIONAL APPROACHES TO EQUALITY, DIVERSITY AND INCLUSION ARE TAKEN. IN THEIR LAST ASSESSMENT IN 2017, THEY FOUND THAT INTENTIONALLY INVESTING IN EDI "CONTRIBUTED TO CONSIDERABLE CHANGE AT THE CITY SOCIETY LEVEL, INCLUDING AN IMPROVEMENT IN SOCIAL COHESION, BETTER NEIGHBOURHOOD RELATIONSHIPS AND IMPROVED OPENNESS AND TOLERANCE".

The report continues: "In the area of culture, arts and sports, the changes most frequently observed include an increase in the participation of migrants and minorities in cultural and arts activities and thereby formal and informal exchanges between population groups from different cultural backgrounds."

Here, music (along with other art forms) is a direct benefit. Social cohesion is cost-effective. The more music in communities, the more diverse it is and with it and more attractive to live in. This benefits everyone. So what can we all do about it? Where do we start? Here are the key recommendations relevant to all communities:

KEY RECOMMENDATIONS

#1 INCORPORATE MUSIC INTO OVERARCHING CITY PLANS, PROTOCOLS, GOALS AND VISIONS.

#2 CREATE A PLACES AND SPACES ACCESSIBILITY MAP.

#3 ENSURE DIVERSE REPRESENTATION OF INDUSTRY FIGURES IN TASK FORCES AND GOVERNANCE BOARDS TO ENSHRINE CULTURE-LED DIVERSITY, EQUALITY AND INCLUSION.

#4 ADOPT AN INTENTIONALLY GENRE-DIVERSE INVESTMENT POLICY, AND MEASURE IT.

#5 USE MUSIC AS THE POWERFUL TOOL IT CAN BE TO ADVANCE EQUITY, DIVERSITY AND INCLUSION.

#6 ENSURE THAT DIVERSE MUSICS AND MUSICIANS ARE REPRESENTED ACROSS THE EDUCATION CURRICULUM FROM PRESCHOOL TO UNIVERSITY LEVEL.

#7 INVEST IN TALENT DEVELOPMENT FOR EMERGING MUSICIANS FROM UNDERREPRESENTED COMMUNITIES.

#8 UNDERTAKE RESEARCH IN YOUR CITY'S MUSIC HISTORY AND CELEBRATE PREVIOUS UNDER-ACKNOWLEDGED FIGURES FROM UNDERREPRESENTED COMMUNITIES.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city EDI frameworks will help any community advance their targets and indicators to meet the United Nations Sustainable Development Goals (SDGs). Here are a few specific examples that can be applied:

SUSTAINABLE DEVELOPMENT GOALS

SDG 4 – Quality Education

Target 4.5: By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations.

SDG 5 – Gender Equality

Target 5a: Undertake reforms to give women equal rights to economic resources, as well as access to ownership and control over land and other forms of property, financial services, inheritance and natural resources, in accordance with national laws.

SDG 8 – Decent Work and Economic Growth

Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalisation and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

Target 8.5: By 2030, achieve full and productive employment and decent work for all women and men, including for young people and persons with disabilities, and equal pay for work of equal value.

SDG 17 – Partnerships for the Goals

Target 17.9: Enhance international support for implementing effective and targeted capacity-building in developing countries to support national plans to implement all the Sustainable Development Goals, including through NorthSouth, South-South and triangular cooperation.

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EMPE
EUROPEAN MUSIC POLICY EXCHANGE

EUROPEAN MUSIC CITIES
POLICY GUIDE

#2
CLIMATE ACTION

PART 1

SETTING THE STAGE

INTRODUCTION

WE ARE IN A CLIMATE EMERGENCY. AND MUSIC, WHILE NOT A PRIORITY COMPARED TO CLEAN AIR, WATER, AND SHELTER, CAN BE A POWERFUL ASSET IN TACKLING THIS EMERGENCY. BUT WE NEED TO LOOK AT, AND DEAL WITH, MUSIC AND CULTURAL ACTIVITIES DIFFERENTLY.

How music is made, disseminated and experienced offers lessons that can be used to help adapt cities and places and foster resilience. This is much more than going to a concert or listening to an album. This is looking at how music can reach otherwise unengaged demographics; empower and persuade and influence all of us.

Few engagement activities have the breadth and reach that music has to influence hearts and minds in our cities and places. This is an untapped asset ripe with potential. This section aims to explore different ways music can be a tool to combat the climate emergency.

HOW DO MUSIC AND CLIMATE ACTION INTERSECT?

- Every time a musician picks up a violin, sits down at a piano or puts on headphones and stands in front of a pair of turntables, decisions have been made across a supply chain that creates emissions and carbon. The same happens for every event that is staged, every venue or concert hall built, and every festival organised, whether in a greenfield site or in a city. Each has climate impacts, from the materials used, the power generated and how waste is disposed of.

- It is estimated that live touring alone in one country, the United Kingdom, produced 405,000 tons of carbon each year in 2010, equivalent to driving 18 times around the world in a car.

- This demonstrates that there is a clear intersection between people, place, industry and carbon emissions. Each place-based context has a supply chain with opportunities to favourably influence climate change. Festivals, which are in essence temporary settlements, are being staged with little or no carbon footprint. In the private sector, sustainable vinyl and merchandise manufacturing is accelerating. IMPALA, the European independent label body, has developed a carbon calculator. Green Music Australia is supporting the industry and promoting a greener and more sustainable merchandise. Sustainable materials are being sourced and tracked to make instruments, and infrastructure is being upgraded with solar panels or heat pumps, from studios to venues, offices to production facilities. Taken individually, these are no more important than other sectors. Together, these are scalable, accumulative regenerative solutions to broader civic issues such as how to light, heat and cool cities; how to reduce waste; how to establish temporary settlements, and how to galvanise large swathes of people to change.

Music has a far-reaching impact on how we communicate that change is necessary at each stage of consumption. For example, advocacy organisation Music Declares Emergency found that while 80% of the population acknowledged the climate crisis, only 30% knew what to do about it. This is where music can come in – to educate, influence and lead. Solutions being pioneered across the music ecosystem could become city-wide solutions.

PLEASE NOTE

We must be honest about the privilege embedded in the ability to measure and reduce impact. In many parts of the world, power grids vary in extent and reliability, leaving those who wish to stage events relying on diesel generators, for example. Access to instruments and equipment, venues and touring vehicles differ hugely, as does access to high-speed internet connections and, therefore, streaming services. Everyone deserves access to these resources as cultural assets and are, therefore, they represent alternative measurable indicators.

There are many examples of successful initiatives across European cities in the music ecosystem that demonstrate music as a potent incubator of solutions to addressing the climate emergency. This section aims to demonstrate this and to do so, we have collated examples focused on four policy areas:

1. Overall City Strategy

2. Climate Awareness and Action

3. The Built Environment

4. Renewables

These examples provide insight into how to best incorporate music into the fight against the climate emergency in our towns and cities. Following this, we have proposed general actions all municipalities can take to leverage music better to address the biggest challenge of our time.

EXAMPLES & BEST PRACTICES

AS IN ALL THE CHAPTERS OF THIS GUIDE, IN EACH OF THESE SECTIONS WE HAVE OUTLINED THE OVERARCHING CONTEXT, WAYS MUSIC CAN IMPROVE EACH POLICY AREA AND WHO WE CAN LEARN FROM.

POLICY AREA 1: OVERALL CITY CLIMATE ACTION STRATEGY

WHAT DO WE MEAN?

• NetZeroCities has a mission to create 100 carbon-neutral or negative cities in Europe by 2030. In its guidebook, its objective is to cut emissions from buildings, vehicles, waste management, heating and electricity, as well as changing land use policy.

• This objective is more ambitious than the EU Green Deal, which calls for a 55% reduction in carbon by 2030 and carbon neutrality by 2050.

• In all of these plans, music can play a role in meeting this target. But to do so, it needs to be incorporated into net-zero plans.

• For example, the EU Green City Tool, an online guidebook to support emissions reduction, does not include arts, culture, or music as a section for cities to explore.

• Each of the Net-zero cities' plans could benefit from including music and, in doing so, create another avenue to work towards reducing emissions.
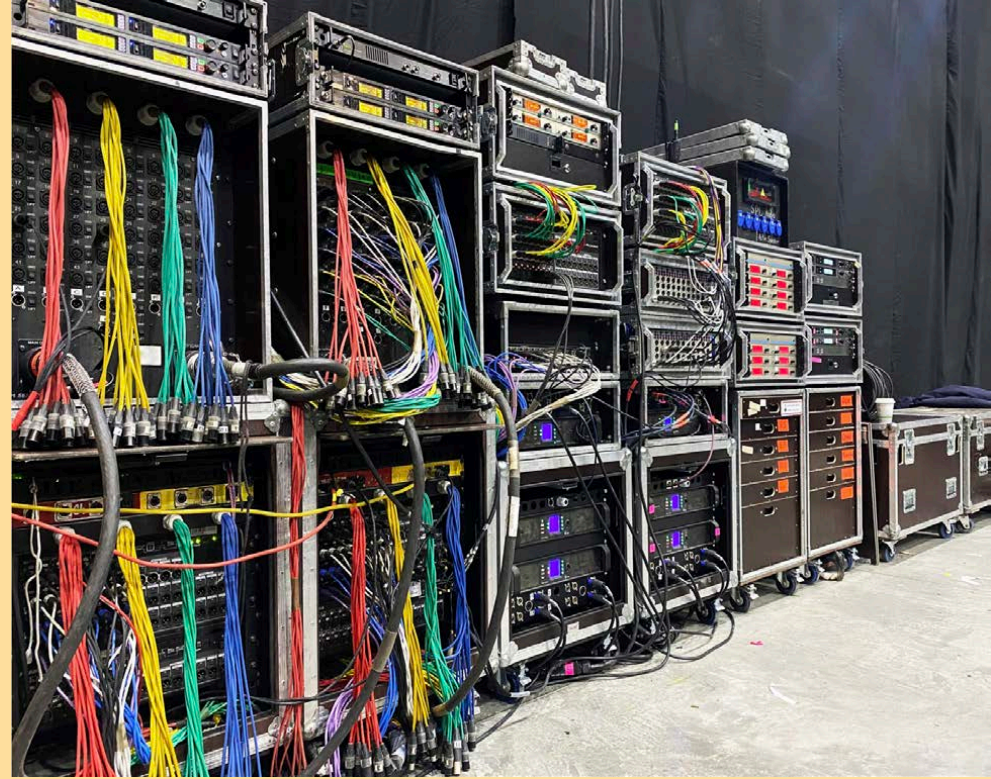
HOW CAN MUSIC IMPROVE OVERALL CITY CLIMATE STRATEGY?

Incorporating music into city-wide climate action policy can have profound benefits. Here are ways it can be pursued:

• Cities could establish music and cultural climate committees staffed by programmers, logistics and hospitality providers, artists and organisers, all with experience working in the community. From multinationals active in cities through arena and venue operations to festival promoters, there are a number of actions that could be raised.

• These can also be created as climate assemblies, or climate cafes – both examples being implemented across Europe.

• Such a committee could draft and lead a plan to reduce emissions across local music and cultural ecosystems, in line with other sectors.

• For example, policies could link public transport provision, and affordability, to cultural and entertainment offers, so those attending events can get home safely and efficiently.

• Establish a music and/or cultural monitor in local emissions and carbon monitoring frameworks. Understanding where one can improve – be it across buildings, festivals or events can help target investments and increase their return. This can only be achieved through community insight to monitor engagement alongside climate resilience.

• Explore deploying tax credits, incentives or investments for venues and other music and cultural-related infrastructure to accelerate their decarbonisation, such as installing recyclable solar panels or improving insulation and soundproofing. Solar power accounted for 28.96% of the energy used in the Netherlands and the Muziekgebouw in Amsterdam has over 350 solar panels that reduce CO2 emissions by 52 tons a year. Muziekgebouw benefits from the Energy Tax Rebate.

• According to the latest EY Green Tax Tracker, as of February 2023 there are 83 carbon pricing initiatives which in 2022 covered 23% of global emissions and raised US$84 billion. Reverb, a non profit organisation, through its programme Music Climate Revolution is promoting green venue infrastructure that reduces carbon emissions and can be deployed in any community.

• Cities can also increase local opportunities to perform and experience live music, which over time, will reduce the need for local artists to tour. A good example of this is in Veszprem, where the city built a new town-centre venue (The Paper Dog) specifically to increase performances on weekdays for local artists and enliven a quiet downtown core.

WHO AND WHERE CAN WE LEARN FROM?

Massive Attack and Tyndall Centre

This University of Manchester-led report, supported by high-profile music group Massive Attack (English trip-hop collective formed in 1988), provides a clear and actionable plan to reduce live music emissions in a way that directly links and supports wider city plans. This includes minimising audience travel, energy use in buildings, outdoors, surface travel, air travel, audience travel and shipping.

ADE Green

A conference within Amsterdam Dance Event, the event has helped develop frameworks for all festivals, nightclubs, and the electronic music industry, such as a partnership to create a circular economy for festivals with the City of Amsterdam.

Dresden (in German)

The city of Dresden, Germany is developing a carbon calculator for cultural organisations and projects, as well as free workshops to train locals on how to use it.

IMPALA

The trade association representing European independent music companies, has committed to net positive by 2030, through a sustainability charter. Its 15 point charter, for example, could be incorporated into the wider city and civic discussions.

Tartu, Estonia

European Capital of Culture 2024 – has developed an Environmental Strategy which aims to place the environmental activities of the European Capital of Culture into the wider global and European context and to identify the most important environmental aspects in Estonia based on the example of Tartu and Southern Estonia.

Brussels

A number of venues in Brussels have partnered with Brussels public transport system, where those with a ticket to a concert receive free round-trip public transport. This could be replicated in every EU city.

Liverpool

Has become the first city in the UK to commit to the Paris agreement for major live events. The city will issue licences to events that agree to help reduce greenhouse gas emissions by 50% to help meet climate goals, including using a proportion of renewable energy to power the festival and reducing the number of cars visitors take to events.

POLICY AREA 2: CLIMATE AWARENESS & ACTION

WHAT DO WE MEAN?

• Musicians have a powerful voice. This is how millions of dollars are raised every year through benefit concerts. But these initiatives are ephemeral.

• If we explore how musicians could impact each of our European communities to address the climate emergency, there are significant opportunities.

• A sustained, and structured relationship between musicians and those responsible for city climate initiatives would create an impactful tool to influence, encourage and support community action.

• This could be done through a musician-led climate action plan, which could have multiple offshoots – from bringing venues, studios, and businesses together to meet targets to changing public perception, mood and most importantly, action to address the climate emergency.

• San Francisco and Vienna's Music Climate Project harnesses what it calls the 'emotional power of music' to communicate urgency, and Music Declares Emergency brings musicians together across Europe, Canada, the US and Chile to advocate for climate action. These two examples can be replicated everywhere, if we harness the power of music to raise awareness and action.

HOW MUSIC CAN IMPROVE AWARENESS & ACTION?

Understanding access barriers in music (and other artforms) and assuaging them can be powerful tools for cities to foster EDI. Opportunities to realise this, boosting access across all related variables, including:

• Mayors and city councils can establish music and cultural climate envoys and czars, tasking them with promoting and demonstrating actionable ways to reduce emissions.

• Musicians can lead on creating public service announcements (PSAs) or new art focused on reaching specific audiences – which can find and better engage marginalised communities across cities, as the diversity of cultural expressions in communities could be reflected in the music of these envoys and czars.

• Cities could develop artist-in-residence opportunities in the cabinet, or in partnership with other municipal institutions, whose focus is to communicate and advance local policies and practices to address the climate emergency.

• Priority can be given to festivals, events and venues that meet climate targets in city plans, including offering property tax rebates or permitting cost discounts.

WHO AND WHERE CAN WE LEARN FROM?

San Francisco and Vienna

The nonprofit Music Climate Project harnesses what it calls the 'emotional power of music' to communicate urgency.

Musicians 4 Climate Justice

Is a grassroots community of 350 artists from all over the world advocating for climate action locally. This initiative could be expanded into communities to address local issues.

Music Declares Emergency

Music Declares Emergency demonstrates how studying the power of music can advocate for and influence those around us to recognise and act on the climate emergency. The organisation is creating local groups within the UK and Belgian music communities through its Fan Club For Climate initiative as well as establishing EU groups that have worked at Eurosonic Noorderslag, Reeperbahn Festival and in cities including Copenhagen and Berlin. Over 3000 artists are engaged at a global level. The organisation also produced climate packs for different sectors.

POLICY AREA 3:
BUILT ENVIRONMENT

WHAT DO WE MEAN?

- Current buildings such as music halls, recording studios, community use sites provide a significant challenge to advancing net zero.

- From leaky, ageing heritage buildings (an estimated 97% need upgrading, for example) we need a wholesale reimagining of how we live in urban environments.

- If venues were treated as civic infrastructure, such as schools or hospitals, there would be a greater urgency to refit them, which could serve multiple uses, including as shelters or warm/cool sites, if needed. This is further elaborated on in Chapter 7 – Infrastructure.

- Festivals offer similar opportunities, as they are in effect temporary settlements.

- But this requires a plan that looks at each building, festival and use and, like other sectors, sets targets and goals in line with other city requirements.

- For example, a building planning standard focused on cultural buildings such as the WELL certification to oversee new buildings or a collaboration between cultural heritage protections. One framework could be through the UNESCO 2005 Convention, with actionable climate targets related to remediation, refitting and redevelopment.

HOW CAN MUSIC IMPROVE HOW WE DECARBONISE THE BUILT ENVIRONMENT?

Buildings, parks and other venues, spaces and places that house and host music and art could be tools to rethink our built environment as a whole to combat the climate emergency. But it requires viewing them as more than venues and festivals, but incubators and test sites for better policies and practices. Here are some ways this can be done:

• Any new mixed-use developments – be they owned publicly or supported through tax credits (such as neighbourhoods and commercial centres) could be soundscaped, as well as landscaped, to ensure the new site is fit for purpose for residents and any proposed cultural use at the same time.

• Cultural ambassadors could serve on urban design panels, to ensure cultural uses are incorporated into emissions targets, and communities could pass policies barring any new cultural or music infrastructure that does not adhere to net-zero, so long as guidelines on how to achieve this are provided.

• A local music and culturally built environment, such as a Green Business Cabinet taskforce could be created in the city council, to assemble and work with the music businesses to build roles for climate responsibility as well as prioritisation of investment into the entire supply chain, including transport, logistics and catering.

• A marginal local decarbonisation tax could be implemented on tickets in venues above a certain capacity (say 2500), that could be directed to venues and theatres to support insulation, soundproofing or renewable energy provision. There are examples of this through carbon disclosure and display energy certificates that can help shape a model to pursue that applies to as many cities and places as possible.

WHO AND WHERE CAN WE LEARN FROM?

Germany

CURRENTS, a carbon negative festival in Luckenwalde, provides a number of initiatives that could be incorporated into wider city plans.

United Kingdom

A Greener Festival, a non-profit organisation dedicated to improving sustainability of events, tours, venues, festivals and all live sector contributors. They have worked with Glastonbury, Primavera Sound, and launched greener initiatives worldwide.

Clean Scene

A climate action collective exploring alternative futures for the dance music community. In 2019 DJs took 51,000 flights, emitting 35,000,000 Kg of CO2. Clean Scene is trying to reduce this footprint.

POLICY AREA 4: RENEWABLES

WHAT DO WE MEAN?

• The faster cities transition to renewable energy sources, the less climate change imposes a risk on communities and in theory, all music-related events and infrastructure could be powered by renewables.

• The infrastructure required to deliver music to our ears, eyes, phones and hearts is part of this mission.

• Moreover, the more energy prices fluctuate, the more those involved in music will pay for heating or lighting buildings and less on musicians and serving customers and audiences. In an event of a fall in costs, investment in long-term onsite generation can improve resilience.

• Music takes place in both public and privately owned buildings and land, often by those far removed from the music itself.

• This presents an opportunity in all our cities and communities, as music ecosystems are small enough that changes can be demonstrable, but music's impact is large enough that these changes can influence all of us.

• This is already happening in many parts of the world. Climate neutral arenas being built in Zurich, Milan and non-EU cities such as Seattle and Manchester, are switching to renewable energy, generating their own energy or, in the case of a few artists in Australia, investing in renewables as a tool to support their careers.

• But this needs to be standardised with frameworks – and open sourced – so indicators and KPIs could be attached to every concert, every studio and every rehearsal space in every city and shared to enhance understanding and impact – this can include partnerships with shared renewable energy networks, for example.

HOW CAN MUSIC IMPROVE SWITCHING TO RENEWABLES?

• Venues that install solar panels or other forms of renewables should receive tax incentives for energy storage or rebates to offset the cost of installation.

• Artist collectives, such as unions or those represented by the same private interests, could commit to reducing performances in venues not serviced by renewables, especially if those venues are publicly owned and operated. We recognise some historical venues may be exempt due to their external character, but where applicable, this could be pursued.

• Festivals could be pilots to advance wind, water or solar infrastructure, and the jobs that go with it, in communities. Setting up intentional festival sites in cities, and powering them with renewables, will reduce the strain on other sites, such as parks and farmland, and allow for more structure to monitor impact.

WHO AND WHERE CAN WE LEARN FROM?

France

Solar powering festivals and raves are becoming more commonplace in France through a new technology called SolarPoweredSoundsystem.

Netherlands

DGTL Festival organised its first circular and climate neutral edition. Events take place in Berlin, Barcelona, Amsterdam and Tel Aviv, among other cities.

Scotland

Glasgow nightclub SW3 has a heated dance floor that produces energy during shows, which powers not only the venue, but excess gets sold back to the grid.

Italy

Terraforma Festival helped restore the Villa Arconati historic garden. From 2016-2018, in collaboration with Borotalco, they restored a historical Labyrinth that now features 500 specimens of Carpinus Betulus, mingling with the local flora. The festival is also reforesting its camping area.

Pohoda Festival

The Czech festival only uses 0.22l of fuel per participant/day = which is only 38% of the average consumption of European festivals.

Germany/Hamburg

The FUTUR 2 FESTIVAL is a laboratory space for testing sustainable solutions for open-air events.

Germany/Berlin

Clubtopia devotes itself to sustainability and climate issues within the Berlin club scene, addressing clubs, event organisers, as well as club guests. The goal is to raise awareness and change behaviour for a brighter and climate friendly future.

PART 3

WHERE DO WE
GO FROM HERE?

MUSIC IS A KEY TOOL TO ADDRESSING THE CLIMATE EMERGENCY. MUSICIANS, ACROSS THE EU27 AND BEYOND ARE NOT ONLY SOUNDING THE ALARM, THEY ARE ALSO CHANGING THEIR PRACTICES TO DECARBONISE. BUT FOCUSING SOLELY ON MUSIC AND SOLVING PROBLEMS WITHIN MUSIC IS MISSING SIGNIFICANT OPPORTUNITIES.

Festivals offer insight into how to design better temporary accommodation and infrastructure. Cultural venues can serve greater functions in communities, especially in times when warmth or shelter is a necessity.

Artists can be community spokespeople, using their influence and followers for good. But this requires incorporating music into wider city policies and practices.

KEY RECOMMENDATIONS

#1 INCORPORATE THE SKILLS AND LOCAL KNOWLEDGE OF THE MUSIC SECTOR TO ADVISE ON COMMUNITY INFRASTRUCTURE AND NEW DEVELOPMENTS.

#2 INCORPORATE MUSIC INTO ALL CITY CLIMATE TARGETS AND ACTIONS IN SPATIAL PLANNING INCLUDING MAPPING EXISTING ASSETS, INFRASTRUCTURE, ECONOMIES AND LOCAL IDENTITIES.

#3 FORM PARTNERSHIPS WITH POLICYMAKERS AND EVENT PROMOTERS TO NEGOTIATE CLIMATE-RELATED POLICIES AND PROGRAMMES TO BUILD ACCEPTANCE BY THE LOCAL POPULATION.

#4 IMPLEMENT TOOLS AND FRAMEWORKS TO ACCELERATE DECARBONISATION OF MUSIC AND CULTURAL INFRASTRUCTURE, USING TAX INCENTIVES, REBATES OR REDUCED PERMIT COSTS.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations Sustainable Development Goals (SDGs). This includes:

SDG 13 – Climate Action

Target 13.2: Integrate climate change measures into national policies, strategies and planning.

Target 13.3: Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.

SUSTAINABLE DEVELOPMENT GOALS

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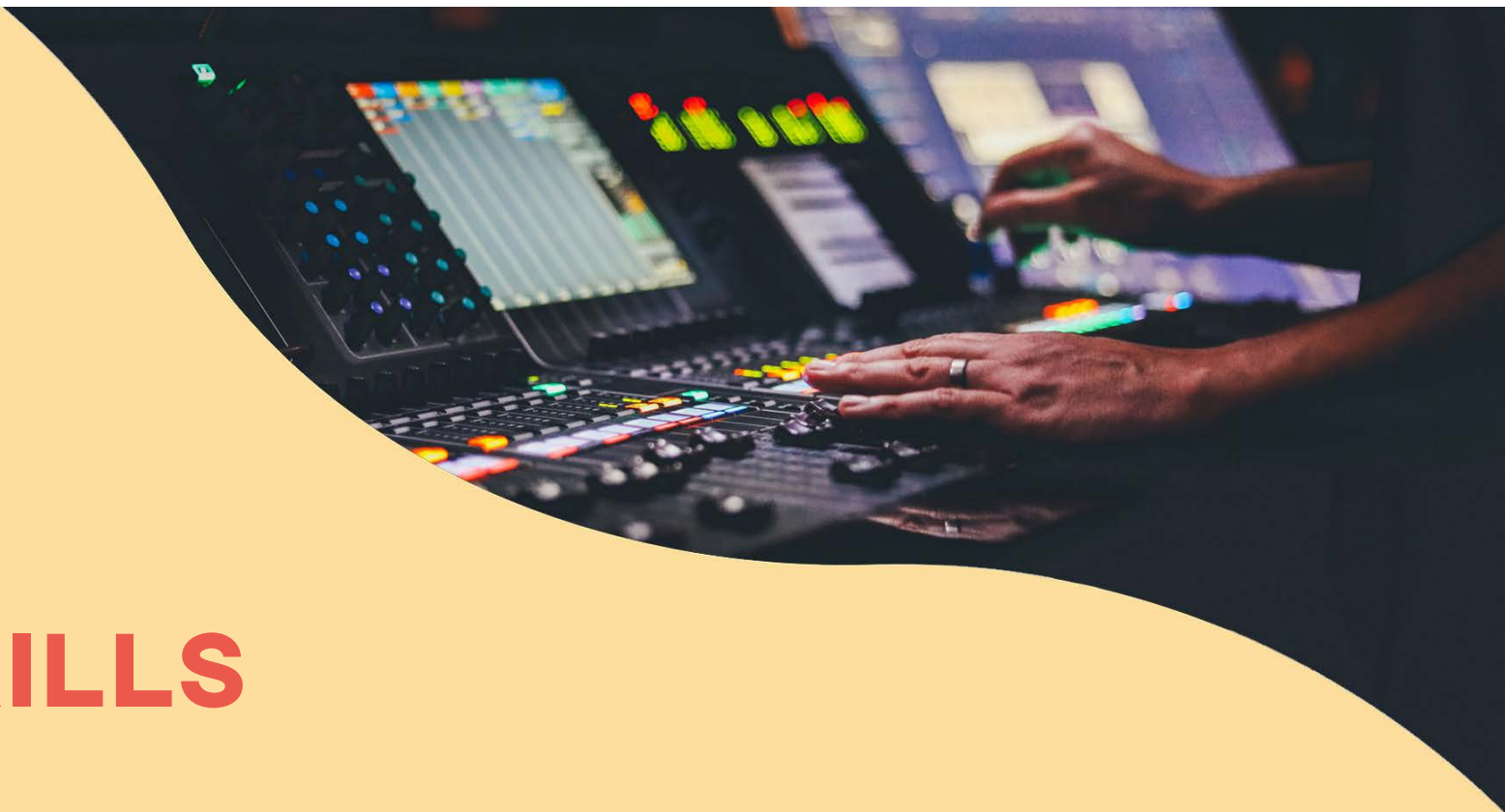**Alejandro Abbud Torres Torija,** Sciences Po, Paris, France

EUROPEAN MUSIC CITIES
POLICY GUIDE

#3

JOBS & SKILLS

PART 1

SETTING THE STAGE

INTRODUCTION

JOBS THAT ARE FOCUSED ON MINING IDEAS FROM OUR HEADS RATHER THAN FINITE RESOURCES FROM THE GROUND CAN HELP DEVELOP A FUTURE SUSTAINABLE WORKFORCE. TO CAPITALISE ON THIS, COMMUNITIES AND PLACES MUST PRIORITISE DEVELOPING THESE SKILLS NEEDED TO CREATE MODERN, WELL-PAID JOBS.

Organisation and individuals already exist who are responsible for attracting companies and talent to places, as well as developing the talents, skills and capacities of local inhabitants. They are called talent attraction agencies, chambers of commerce or economic development corporations, for example. They develop marketing packages, fiscal incentives and schemes to attract companies, workers and talent to cities and places. In most cases across Europe, music – and the jobs, skills and revenue that the sector creates and sustains – is absent from these plans and strategies.

Making places more equal, inclusive and diverse is the shared task of all policymakers – from the Mayor's office through to each city councillor and their respective teams. And music can play an active, engaged role in this. Music is a foundational tool that city administrations can use to create better places for all residents. This requires, like all policy areas in this guide, an intentional approach. This chapter outlines different ways in which this can be achieved.

LINKING MUSIC TO JOBS AND SKILLS POLICIES

- There are more than 20 jobs in play when producing a concert. This includes, but is not limited to riggers; sound engineers; lighting technicians; producers; production managers; drivers; caterers; designers; lawyers; accountants; marketers; social media managers; security personnel; bartenders, awareness and health and safety professionals. These jobs are technical, require skilled trades and in most cases, cannot be automated.

- All of these jobs can be developed – bottom up – in local communities to support local people.

- Additional jobs are created when music is recorded, disseminated and marketed, from marketing professionals to studio engineers, royalty administrations, financial planners, retail workers and online marketers.

- Moreover, festivals, events, concert halls and opera houses, as well as educational facilities, incubators and studios all foster transferable skills, including engineering, maths, logistics, skilled trades, and customer service.

- Making music and owning the rights associated with the composition and lyrics can be profitable long after the music is produced. The more music listened to, the more songwriters, performers and rights owners earn and if properly registered and tracked, can deliver long-term, patient revenue. This is why some songs are being used to create bond products, or being sold in a fractionalised manner, much like any other stock or share.

- The business of how music makes money – both on stage and off-stage, from direct purchasing, to music being used to market or sell something else, can be understood, strategised and invested in by cities.

- In addition, music is among the most advanced and innovative sectors in AI, Web3 and VR. Music can be a powerful entry-level tool to engage with, and attract, sector leaders across new technologies.

- If done so, a thriving music and entertainment scene – and a suite of paid workers in the sector – will be a powerful tool to attract businesses and tout the quality-of-life indicators that make places worth living and investing in.

This requires a revised understanding of music as a job creator in cities and places. We must view music differently. **It must be – along with the broader creative economy – a priority economic sector.** Those responsible for attracting and retaining businesses would benefit by understanding how music works and how it makes money. Programmes and frameworks can be deployed to improve training and skills, attract investment and create measurable incentives. But this strategic approach is often the exception rather than the norm.

To change this, we propose four policy areas to prioritise how music can enhance jobs and skills policies across cities and places.

• Overall City Strategy

• Training, Upskilling and Education

• Business and Talent Attraction

• Startups and Accelerators

EXAMPLES & BEST PRACTICES

AS IN ALL THE SECTIONS OF THIS GUIDE, FOR EACH POLICY AREA WE HAVE OUTLINED THE CONTEXT, WAYS MUSIC CAN IMPROVE EACH POLICY AREA, AND WHO WE CAN LEARN FROM.

POLICY AREA 1: OVERALL CITY STRATEGY

Norrköping, Sweden

WHAT DO WE MEAN?

- The most crucial area in addressing music's role in jobs and skills is how it is represented – or not – in wider city strategy and how that impacts departments and organisations responsible for economic and skills development.

- Writing music into economic strategy is a first step, as it provides a signpost to develop further policies around. This is exemplified by Norrköping, Sweden, where maximising music's economic opportunities are signposted as a core strategic aim by 2030.

- Once this is referenced, music can be incorporated into wider jobs and skills goals. For example, in Cluj, Romania, the decade-long City of Work programme has, alongside wider economic development frameworks, delivered services to creative and music businesses. Here, specific actions have been taken to support music and cultural businesses as economic drivers, including providing export training and direct funding for these firms.

- It is this signposting that must exist first, before research can be undertaken to explore how music works, how it makes money, and how it can be incorporated into city economics, jobs and skills budgets.

- In both these cases, the primary goal is cultural – to bolster heritage, events and tourism. With that comes jobs, of course. We propose the other way around.

- If attracting these jobs were outlined in the strategy, programmes and budgets could be better targeted. Fostering cultural participation would happen regardless, if more music was being produced, shared and consumed.

- The solution is: once music is stated as a strategic priority (along with the wider creative economy), the organisation(s) responsible for delivering on these priorities could explore the sector independently – to understand how and where money can be made, jobs can be created and skills can be fostered. If not, music will remain a tool to attract or promote something else.

- **Changing starts from the top**. An overall city strategy – what it wants to accomplish – can benefit significantly by including music and understanding what music – the jobs, skills, and opportunities contained within the sector – can be for each community.

HOW CAN MUSIC IMPROVE OVERALL CITY JOBS AND SKILLS STRATEGY?

Attracting and monetising intellectual property

Cities investing solely in events, celebrations and festivals overlook the most lucrative line item in music – **rights**. The global value of music copyright grew by 18% to $39.6bn USD and the recorded music industry alone is worth over €81bn across the EU. The fishing industry, for comparison, is worth €5bn. Understanding how music rights – as a business – function and how to engage with the sector – and educate local artists to best protect their works – should be a priority for economic, jobs and skills agencies. There's no reason cities and their chambers of commerce and other entities could not capitalise on this growing sector, either through direct investment in local artists or attracting outside publishing, royalty administration and rights management entities.

Talent Retention

Any community with higher education music and creative economy programmes is blessed with a powerful talent attraction tool. But, retaining students and supporting them in their careers requires engagement, strategy and budgets. Creating an employment liaison between the programme and the local chamber of commerce, or organising robust internship programmes with local venues and businesses can help ensure that talent is retained, rather than investment being put into educating young people who then leave for other pastures.

Social Development

Rising energy costs and the increased cost of living impact all city budgets. Music is not to be the sole vanguard in addressing this, but music is a growing sector that can provide a patient return on investment for communities. Despite the global downturn, the music economy is recovering to exceed pre-COVID-19 levels, according to Goldman Sachs' *Music In The Air* report from 2022. Music is a sector that can involve all local communities, if strategised and engaged with across all diasporas. Its skills are transferable (working at a music venue supports other customer service jobs, for example, and working in a studio provides ancillary engineering and computer programming skills). As a sector worth exploring to address budget shortfalls, music can, over time, be a net benefit for communities and those that live in them.

WHO AND WHERE CAN WE LEARN FROM?

Most examples of EU cities investing in music are driven by cultural budgets, not economic development budgets. But some cities can be looked at that demonstrate growth in seeing music differently:

Veszprém, Hungary

An assessment determined that the city lacked music and culture-related activities on certain days of the week. This correlated, restaurants did not offer breakfast or lunch in areas with reduced footfall. An incentive was introduced, reducing rent by 50% if venues or other businesses opened on quiet days.

Australia

Its Live Music Office was established by the Federal Government in partnership with APRA AMCOS. The Live Music Office focuses on policy, information and strategy development across the music sector and has national impact.

Hamburg, Germany

Hamburg Music, Germany's pioneering regional music business association is dedicated to fostering successful ventures in the music industry through strategic networking, effective public relations, and influential lobbying efforts. Additionally, Hamburg Music also provides comprehensive training programs designed to enhance workers' skills, further solidifying its commitment to the growth and development of the music community. Hamburg Music receives project-related funding partly from the City of Hamburg.

POLICY AREA 2: TRAINING, UPSKILLING AND EDUCATION

WHAT DO WE MEAN?

- To become competitive, cities must invest in programmes that support skills and training of local people. From technical education to vocational training and after-school programmes to continuing education and upskilling, the more communities invest in education across all age groups and demographics, the more they will benefit.

- Technical education can be cost-effective compared to higher education. For example, In Austria, spending on technical education is 26% higher than on traditional education. In the Netherlands and Germany, this jumps to 37%. However, the applications of these programs and the types of jobs they foster rarely incorporate the creative economy, let alone music.

- This combination – of technical and vocational budgets and programming with music and the creative industries – is an opportunity for all cities and governments.

- This aligns with the European Skills Agenda, which aims to upskill and train workers, inclusive of arts, crafts and textiles, for example.

- A Skills Pact for the CCSI on EU level which started in 2022 promotes skills in cultural and creative industries. The partnership aims to establish a shared model for skills development in Europe to pool resources and engage in concrete upskilling and reskilling initiatives in the cultural and creative industries.
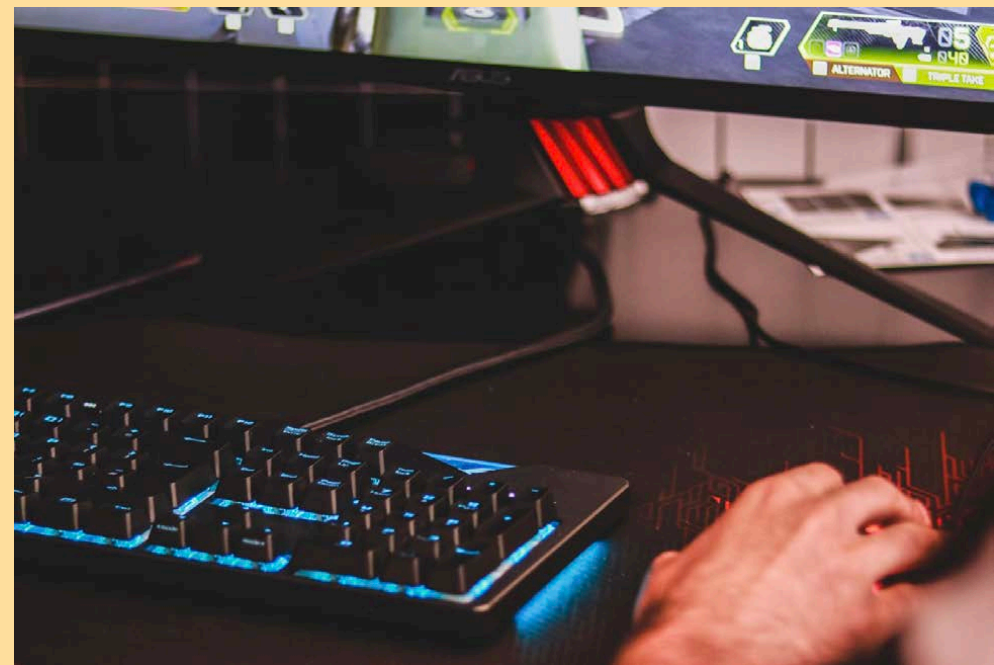
- A strategy that includes music and cultural-related jobs – such as those in event production or sound engineering – can be a net benefit across all cities and provide additional returns, such as skills transfer or the ability to work across multiple sectors, such as hospitality and logistics.

- The jobs that exist within music can boost multiple skill sets, from analytical and maths skills required to monitoring rights usage to engineering and design required to build new instruments.

- But this cannot be initiated if music is not considered part of workforce training. This requires an understanding of the jobs required, and applying resources to address those needs, rather than a general approach to teaching music-making or music business.

- A deliberate and intentional approach to music in technical, vocational and upskilling education programs is an opportunity for all communities. Let's take it seriously.

HOW CAN MUSIC IMPROVE TRAINING, UPSKILLING AND EDUCATION POLICY?

Diversifying the event industry

Across the EU, event staff were redeployed to support field hospitals, vaccination sites, and morgues during the COVID-19 pandemic. The skills fostered in delivering events and conferences showed that they are **transferable** and ensuring there are workers in these sectors can make communities more resilient to shock, especially if quickly deploying resources, such as what was needed in the early stages of the pandemic, are needed. A technical and vocational event management program can foster this, and every community can benefit from it.

Using Music To Address Mental Health

There are numerous benefits to creating a local programme to train and deploy more music therapists as an upskilling and technical education initiative. Not only is it a tool to address the mental health crisis, but it is a clever upskilling approach. It can also create additional revenue for musicians, such through performance opportunities in healthcare facilities. Plus, it is known to reduce stress and with it, a reliance on certain types of medication, including antidepressants and painkillers.

WHO AND WHERE CAN WE LEARN FROM?

Italy

The EU Music Tech Academy is an Italian led, EU funded programme to support developing SME in the music tech space across EU cities, to grow and retain talent locally.

Hamburg/Germany

Hamburg Music is Germany's first regional music industry association and one of the largest in Europe with currently around 130 member companies. Their main goal is to strengthen Hamburg as a music city by doing international cooperation, advocating for their rights, and supporting innovation so the industry can be more flexible. One of their main projects is the International Music Business Summer School, which is a further education and professionalisation offer for the three main sub-areas of the music business – Music Publishing, Live Entertainment and Recorded Music.

Europe

European Music Business Taskforce is a Masterclass in Creative Leadership for Music Business Professionals developed and run by the Music Cities Network in collaboration with Promus, KaosPilots and Reykjavik Music City. The programme aims to develop new insights, skills and knowledge resulting in tools and proposals for developing a strong sustainable transnational market for European music.

Reykjavík, Iceland

Korda Samfónía is an unusual band formed for social purposes, composed of musicians from the Iceland Symphony Orchestra, students from the Iceland University of the Arts, and clients of Hugarafl and the Vocational Rehabilitation Centers of West Iceland, Hafnarfjörður, and Suðurnes municipalities.

POLICY AREA 3: BUSINESS AND TALENT ATTRACTION AND RETENTION

WHAT DO WE MEAN?

• Every community competes for talent and private investment, and music is a unique and powerful tool to do so, if it is treated intentionally and explored as a priority action area by the organisation, or organisations, responsible.

• To attract companies and employers, often an evening at a local gig can impart a feeling that not only is a community full of talent, it is also a terrific place to live.

• A thriving music and cultural scene – and the infrastructure that underpins it – is necessary to compete across Europe and the world for young workers and investors.

• However, cities taking an intentional approach to this, and having the data to evidence their arguments, is few and far between.

• The more knowledge about what genres, events and opportunities are available to experience music, the more robust gap analyses can be conducted to recognise, and act on, what is missing.

• Moreover, a professional framework outlining music and culture as priority sectors for inward investment, rather than simply what happens after work, demonstrates the seriousness of a city or place to link economic opportunities with quality of life.

• But this remains nascent across Europe. When music is invested in, it is often one venue, or one festival – not as part of a wider, holistic talent attraction strategy.

• Promoting one's music ecosystem to demonstrate why a city is the best place to start a company has significant benefits – but only if a top-down, objective and data led approach is initiated by the business attraction agency.

• In most places, we're not there yet and because of that, cities are not reaping the benefits music can bring.

HOW CAN MUSIC IMPROVE BUSINESS AND TALENT ATTRACTION?

Improving MICE (Meetings, Incentives, Conferences, Exhibitions) Offer

Music is often one of the key areas used to attract events and trade fairs. No matter the conference or sector, music can play a role in enhancing the attendee experience and with it, employ more local artists. If strategised, including how a bespoke local music offer can be incorporated into all event and trade fair marketing, to clearer guidance to support ease of access for large events and festivals, music can make one community stand out – from an insurance conference to attracting a global, top-tier music festival.

Promote and Measure Quality of Life To Attract Companies

For new companies and nonprofits being attracted to town, having a robust, updated events calendar demonstrates an intentionality to show that providing cultural opportunities after work is part of the pitch. But this does not begin with the on-the-ground pitch. Music can play a role in sales decks, marketing pitches and to build rapport with potential investors. And when they are visiting, it can be a powerful experience that helps tip the scales. Deals are often struck at meals, pubs and gigs, rather than in boardrooms.

WHO AND WHERE CAN WE LEARN FROM?

Puerto Rico Music and Culture Data Sheets

While not part of Europe, this data sheet is a terrific example of what any community can create to explain, and market, the music and creative economy to investors.

POLICY AREA 4:
STARTUPS AND ACCELERATORS

WHAT DO WE MEAN?

• A music venue is an accelerator lab. A recording studio is, in essence, a start-up incubator

• Take a venue that showcases 4-to-5 bands per week. Each band, artist or DJ is a start-up and in the venue, each start-up is being offered time and a stage to test their product, adapt new ideas and improve.

• Like most start-up accelerators or app developers, few of the ideas tested out succeed and even fewer of them go to market.

• However, on occasion one does, which creates enough revenue, jobs and uplift to demonstrate that the whole system is worth investing in. Same goes for a recording studio which is, in essence, in the business of improving ideas and bringing them to market.

• However, the incentives and frameworks in place to support start-up accelerators, from dedicated labs supported by public and private sources to competitions and mentoring sessions are often absent from the music ecosystem.

• Instead, a venue is often a place to be entertained after a day at work, not a workplace in and of itself.

• If it were seen this way, there'd be incentives or access to finance for equipment or facility upgrades, or organised programming to support each artist as a start-up, even if the vast majority fail to produce a profitable product.

• By treating music infrastructure this way, across all genres and disciplines, there is more of a chance an artist will succeed commercially.

• But this lack of access, from DJ booths to accessible youth clubs, community recording facilities to performance spaces, leaves the ecosystem lacking accelerators and incubators.

• A rethink and investment to go with it and led by economic development, tech and other leaders will demonstrate that like any other sector, there is significant benefit to investing in music – be it the compositions themselves, technology to enhance it or paths to market.

HOW CAN MUSIC IMPROVE STARTUPS AND ACCELERATORS?

Create Community-Wide Projects

Music is a powerful tool to unite diverse community members and provide opportunities that cross cultural, social and geographic boundaries. A community recording studio, free or inexpensive at the point of use, not only provides opportunities across all ages and backgrounds, it also provides a platform to create new local IP rights. In their simplest form, these can be bolted into existing labs or accelerator programmes and community use can be tracked to monitor diversity and impact.

Developing Transdisciplinary City-Wide Networks

The EU funded HEMI Accelerator is one of the first to bring together music start-ups from across central, eastern and southern Europe in a collective programme involving Athens, Budapest and other EU cities. This creates new areas of bottom-up collaboration, be it through the music itself or a new business to service music and the wider sector. This can further city-wide cooperation if programs such as this were incorporated into wider city or start-up strategy, and recognised and supported – financially and politically – from the top-down. Much as it is done to promote cultural diversity, programmes like this promote economic diversity and can support ideas being brought to market faster and with it, accelerated revenues back to local companies and city tax bases.
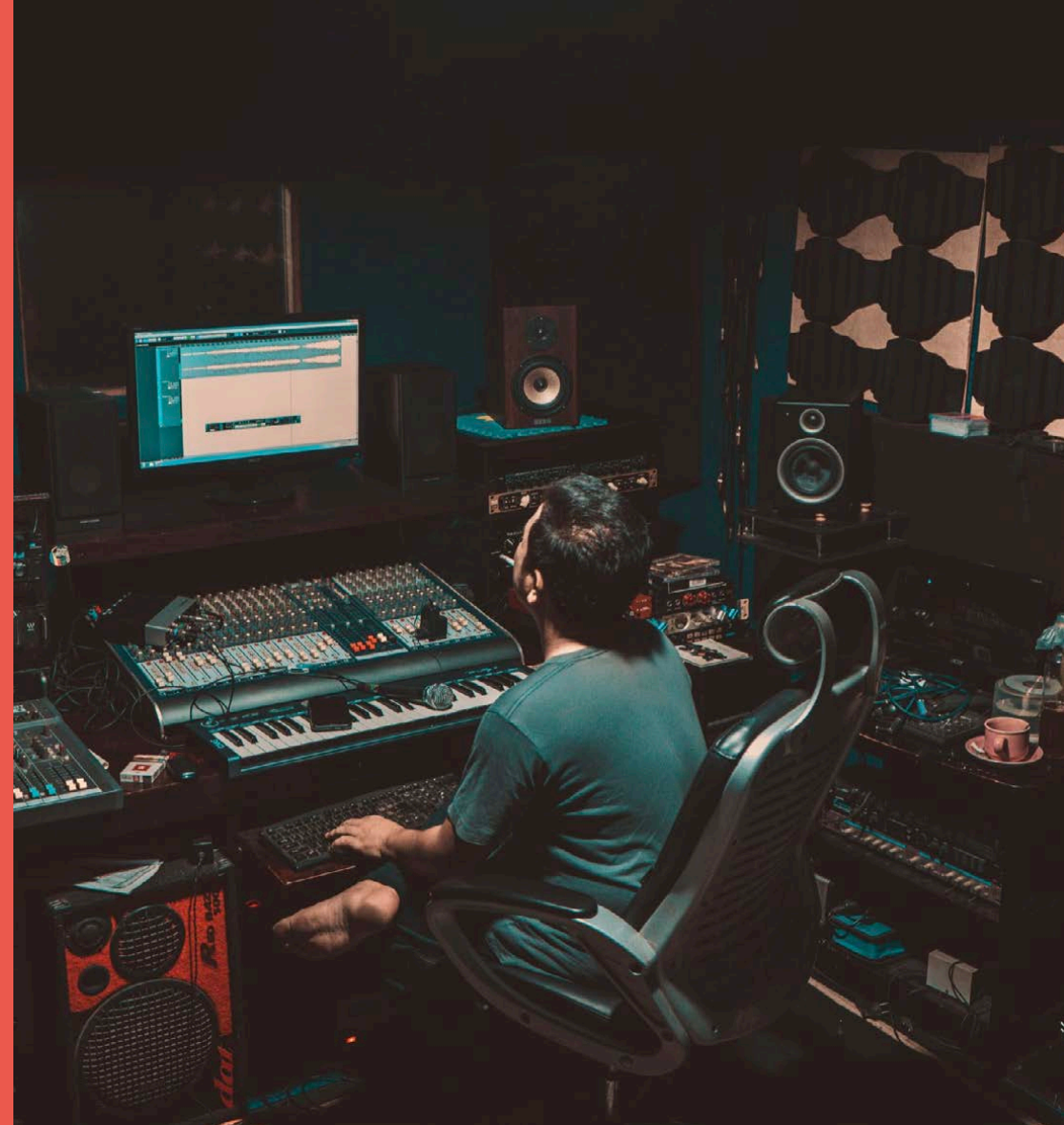
WHO AND WHERE CAN WE LEARN FROM?

The aforementioned HEMI Accelerator

Led by a number of EU innovation hubs and showcase festivals across Greece, Italy, Belgium and Romania.

Live DMA

A European network of live music associations, aiming at supporting the global ecosystem of music venues, clubs and festivals.

MusicWorX Accelerator

Hamburg's Music WorX is Europe's first publicly funded incubator for startups in the music & tech sector.

Stockholm Music City

Another incubator and talent development organisation, this time focused on music and tech solutions and incubating Swedish startups.

Trempo, Names (F)

Is a unique structure dedicated to the practice, creation, training, production and dissemination of musical talent – a building that functions like an incubator. Founded in 1990, it has been located since 2011 in its emblematic seven-storey building in the heart of the Île de Nantes, a living space which includes 2,300 m2 of workspaces, music studios, a terrace and an open bar.

WHERE DO WE GO FROM HERE?

KEY RECOMMENDATIONS

#1 MAKE MUSIC AND CULTURE A PRIORITY ECONOMIC SECTOR

Most often, music is not included as a priority economic sector in how cities advertise and recruit investors, researchers and talent. There is often no 'music' or even 'cultural' section on websites dedicated to attracting business and few music or cultural experts on staff. This can be changed. Focus on music as one would focus on any other priority sector. Have a section on one's website dedicated to it. Outline opportunities, incentives and networks to make it attractive and link external music initiatives, such as cultural branding exercises or festivals to expand promotion.

#2 CONDUCT A MUSIC AND CULTURE VOCATIONAL AUDIT

By auditing and producing a gap analysis of music related jobs, skills and vocational opportunities, new paths to provide upskilling and job creation opportunities could emerge through a deeper understanding of music's role in vocational education.

#3 INCORPORATE MUSIC INTO START-UP, ACCELERATOR AND INCUBATOR STRATEGIES

From ensuring music is recognised and discussed at smart cities and Internet of Things (IoT) conferences, to auditing local start-up facilities to explore intentional inclusion of music – either by supporting more music start-ups to participate or creating infrastructure to develop their products – music can add significant value.

#4 BE DELIBERATE TO INCORPORATE MUSIC INTO MICE STRATEGIES

Music does not just happen in venues, concert halls, arenas and stadiums, nor does staging a music festival need to be a city's sole focus in how music is treated in one's MICE (meetings, incentives, conferences and events) plans. In submitting request for proposals (RFPs) to host conferences and events, music should be utilised as the powerful convenor that it is, from creating ancillary opportunities to offering local experiences to visiting delegates.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations 17 Sustainable Development Goals (SDGs). This includes:

SDG 8 – Decent Work and Economic Growth

Target 8.2: By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations.

Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalisation and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

SUSTAINABLE DEVELOPMENT GOALS

EUROPEAN MUSIC CITIES
POLICY GUIDE

#4
MUSIC EDUCATION

SETTING THE STAGE

INTRODUCTION

THIS SECTION EXPLORES HOW MUSIC EDUCATION CAN IMPROVE, ENHANCE AND SUPPORT CITIES AND COMMUNITIES ALL OVER EUROPE. MUSIC EDUCATION GOES BEYOND A SINGULAR INITIATIVE AIMED AT TEACHING MELODY, TONE AND RHYTHM, ALL OF WHICH IS BENEFICIAL TO COGNITIVE DEVELOPMENT, SELF-DISCIPLINE, CONFIDENCE AND MUCH MORE – NOT TO MENTION THE MASTERY OF THE ART FORM THAT UNITES US ALL.

Music's extra-musical values offer substantial benefits, in particular how music practice within social settings, as a collaborative activity, creates more community-minded individuals, as well as enhancing the meta skills related to the professionalism of music – such as communication, leadership, entrepreneurship and teamwork. With such a vast and well evidenced set of benefits, music education should be treated as a fundamental, permanent part of all education policies, budgets and frameworks. and should therefore be treated as a fundamental, permanent part of all education policies, budgets and frameworks.

Moreover, students participating in music education have higher rates of attendance, graduation and test scores. If music is incorporated more intelligently and intentionally into wider aspirations and objectives related to how we teach, train and educate, all communities that do so will benefit far more than having more residents able to play instruments (although we believe that is also, in and of itself, positive). Music education can create a safer, fairer, more skilled and empathetic community for all.

This section explores how, and why all cities and regions should invest in music to be part of their education curricula (at a primary and secondary level), as well as supporting and funding city-wide music education initiatives for a wider community benefit.

The goal of music education is to not only create a generation of great musicians, but to create a generation of great people.

HOW DO MUSIC AND EDUCATION INTERSECT?

- Music education can ensure that traditions of music-making are sustained across generations in a way that is inclusive and explorative. While we are all born with an instrument (our voice), learning how to create and appreciate music requires teaching, with even early-years children being able to benefit and start their learning journey. Along with cultural continuity, education is necessary for innovation in many fields, including music.

- Yet, music is often an elective or informal subject, treated independently for the sole purposes of teaching how to play instruments and perform music. We believe this is only one purpose of music education. Music education is a fundamental subject that teaches organisation, self confidence, self-expression, literacy, group communication, teamwork and coping skills, as well as fostering multinational, multilingual cultural understanding. It can install both humanity and humility.

- It is of benefit to every student across the EU that traditional music education is prevalent in most curricula. But, we believe this should be seen as the bare minimum – for example, teacher education may indicate, in some cases, an orchestra bias – this limits the potential of what can be achieved by learners.

- In this section, we argue for an advanced vision of music education for EU cities. Not simply to create more musicians and performers – although that is welcome – but to also develop more informed, cognitively advanced and empathetic residents, no matter what job or role they take.

- To do so, we argue that music education should be rethought as a core subject, alongside science, maths and languages and be considered from nursery through high school. With the understanding that music is a highly complementary component to the mastery of these other subjects.

- We also argue that we understand music education as a subject including all musical genres from pop to classic.

- We believe the benefit of doing so will return on investment, and there are demonstrable outcomes that can be learned from across the EU that outlines this.

PLEASE NOTE

We understand that the term 'music education' has a number of definitions. In this section, our goal is look at it holistically, which means both the teaching of how to play music in school, but also the role that music – as an educational tool – has on technical and vocational learning. Our objective is not to comment on the structure of music education in general, but explore its wider impact on society. Our goal is that places should invest in music education – in whatever way they see fit – with the goal of creating better people, not just to create musicians.

There are many examples of successful initiatives across European cities that evidence this. But most of these examples are ephemeral or ad-hoc, not incorporated as a core tenet of city policy and strategy. We believe in a different approach, where music education is a part of wider civic education and not solely about music. To demonstrate this, we have collated a number of examples where music education can advance wider city policy across four key themes. They are:

1. Overall City Strategy

2. Promoting Diversity and Inclusion

3. Supporting Entrepreneurship

4. Combating Anti Social Behaviour

PART 2

EXAMPLES &
BEST PRACTICES

HERE ARE A NUMBER OF LEARNINGS AND BEST PRACTICES, BASED ON THE FOUR HIGHLIGHTED POLICY AREAS.

POLICY AREA 1:
OVERALL CITY STRATEGY

WHAT DO WE MEAN?

• Education is a core budget item in all EU cities and places. How much, however, varies greatly. According to the European Association for Music in Schools, in Sweden, for example, 230 hours (out of a total 6650) should be earmarked for music, but this figure is different across each school depending on its priorities and investments.

• On the downside, in Germany there are examples of the elimination of music as a school subject due to a lack of teachers.

• The European Agenda for Music, led by the European Music Council, calls for making music a compulsory subject in primary school for all jurisdictions.

• However, these calls are often not inextricably and directly linked to wider city strategic objectives, such as employment targets, GDP or social outcomes.

• If music education was incorporated intentionally into wider civic strategy – for the objective of expanding music education but also as an ancillary tactic to, for example, combat truancy rates, boost after-school programming or increase literacy or language retention (in terms of welcoming immigrants and refugees, for example), it could further support arguments as to why music education is not just for music's sake in how decisions are taken to fund community and social programs. It has wider ranging, city-wide benefits. This will support increased college attendance rates, increased test scores and increased civic engagement.

HOW CAN MUSIC IMPROVE OVERALL CITY STRATEGY?

Meeting Targets

An objective that may be served by music education is reducing truancy rates among high school students. Music labs and production facilities are engaging and safer spaces for students that are failing to connect with other classroom environments. The National Association of Music Manufacturers (NAMM) found that music education can reduce absenteeism by up-to 10%.

Fostering Equity

Access to music education and facilities often varies based on income levels within the community a school serves. Schools with more financial resources tend to offer more music programs, especially optional extracurricular activities. Expanding music programs can improve struggling schools' results (according to an experiment in Bradford, UK) and is essential to balancing educational disparities. For example, in a Playing for Change school in Kirina, Mali – graduation rates at the local school increased from 18% to 82% in 11 years, once the school began prioritising music alongside other core subjects.

Cultural Diversity

Music is a powerful tool to break down barriers. According to European Brussels School III, activity-based music lessons help students connect with peers of different cultural backgrounds. The school has made music a mandatory subject for some grade levels, noting it is ideal for teaching mixed language groups. Potential for integrated classrooms with multicultural learning outcomes is a foundational argument to fund music education. Learning a song from another background, for example, can foster language skills, for example.

PLEASE NOTE

In many countries, the amount of resources available to invest in city-wide music education are decided at the national level. And many nations are not investing the resources required to provide quality music education and train enough practitioners. Costs may be transferred to parents which in turn limits opportunities and increases exclusivity. It has been argued that Denmark is underfunding its music education provision. The availability of funding in Spain, for example, varies wildly depending on the region. In Valencia, there are 549 music schools with 60,000 students, according to data from Federació de Societats Musicals de la Comunitat Valenciana (FSMCV). In contrast, Belgium has established a general structure for music education on a national level.

City-wide music education funding is challenging without the federal support that is found in countries like Belgium and Finland (see below). We propose viewing music education and access to music across all genres, participation and lifelong learning funding in terms of the potential benefits to communities. It is not solely about music. Music can serve many policy priorities of a city, including EDI and tourism, and this starts with music education.

WHO AND WHERE CAN WE LEARN FROM?

Finland

Figurenotes, Finland's publicly funded extracurricular music education system has increased equity and participation in music. The program supports all children engaging with music across Finnish cities, including students with cognitive disabilities who often lack access to music education.

POLICY AREA 2: PROMOTING DIVERSITY AND INTEGRATION

WHAT DO WE MEAN?

• Integration, and in turn promoting diversity and expression in communities, can be done in the music classroom. It can be influenced by the variety of music taught, the types of instruments made available and cultures explored through music as children develop.

• The more learners are exposed to different ideas, cultures, sights, sounds and languages, the better impacts it can have to foster multi-racial and ethnic societies, according to the European Commission.

• A UNESCO study exploring the role of music and arts in Rwandan primary and secondary schooling, found "a strong impact on families, on diversity and on integration... [linked to] learning to communicate fluently and effectively in at least one artistic discipline." This is echoed in the work of Playing for Change, whose work – using music education – has also addressed sex trafficking, gang enrolment, refugee resettlement and desertification. These larger topics have been incorporated into a wider strategy that centralises music education.

• To take advantage of music's potential to create integrated, multicultural classrooms, a school, or a group of schools, can define promoting diversity and cultural expression as a key objective of its music education program – from kindergarten to high school. Diversifying the curriculum may include genres and skills being taught, instruments available to students and developing community partnerships to bring the community's music traditions into the schools.

• In many cultures, instrument making is an activity that is learned along with music performance. A variety of instruments, such as lamellophones, may be effectively made by students integrating multicultural and science (acoustics) learning outcomes.

• To maximise the potential of music education to serve equality, diversity and inclusion, the direction must be city-wide rather than school-by-school.

HOW CAN MUSIC EDUCATION IMPROVE DIVERSITY AND CULTURAL EXPRESSION?

Community Integration

Linking what is taught and explored in the classroom with the changing demographics of local communities can offer paths to ease integration and support community cohesion. Welcoming musical traditions of newcomers can pique interest in a culture that may help reduce suspicion and trepidation in kids, preparing them better for the future.

Community Emotional Literacy

According to a combined study analysing 424 separate projects exploring the role of music education on emotional intelligence by the United States National Institute of Health, it found that significant benefits on intelligence, academic performance and prosocial skills can through music education, recommending that it be used as "an educational tool within other subjects".

WHO AND WHERE CAN WE LEARN FROM?

Spain

In Llobregat, Spain (a suburb of Barcelona), a program called <u>On Stage! Music for Social Change</u> was created to "democratise the access to and the production of music and art with an integrated, cohesive and participative approach." Since 2017, the program has involved 28 schools and over 700 participants and incorporated learning exchanges with schools in Katowice, Poland.

Braga, Portugal and San Sebastian, Spain

The Council of Europe *<u>Step-by-Step Guide to Creating an Intercultural City</u>*, who share examples from Braga to San Sebastian, where direct intervention using music in schools helped foster more interconnectedness in the wider community.

<u>Turnaround Arts</u> and <u>El Sistema</u>

Both are examples of how music can be a tool to improve educational attainment and improve the achievement of schools as a whole – through music education.

<u>European Choral Association</u>

Their *Sing Me In* project fosters offers guides and toolkits to use music and lifelong learning as a tool to welcome refugees and newcomers to communities.

POLICY AREA 3: SUPPORTING ENTREPRENEURSHIP

WHAT DO WE MEAN?

• Retaining talent that will create jobs in communities begins in primary school. The more students are exposed to the belief that they expand and develop their own ideas, the more those ideas could turn into companies, products and eventually, jobs for the local community.

• Prioritising – or expanding music education – can be an effective tool to promote entrepreneurialism, especially in junior and high school.

• An article in _Frontiers in Psychology_, co-written with researchers from seven different music schools, argues that musicians could be recategorised as "makers in society", who share a fundamental responsibility to connect and engage with communities, as a direct role. While this report focuses on higher education, this work begins in primary school, by instilling these beliefs of self worth.

• Teaching music, music theory, music technology and musicology at the most basic level – from secondary school – can help boost performance in ancillary subjects, such as maths, science and languages.

• Developing an understanding of copyright and intellectual property – how it works and what it is – involves much more than music, yet it is often a subject left out of business and entrepreneurship subjects. Music can be an accessible way to introduce this complex topic at a time when it needs to be introduced. The more students learn about intellectual property and how to manage abstract concepts, the more they will be able to make cognisant decisions as they grow in their careers.

• If music education is part of a strategy that focuses on fostering entrepreneurship, it will become clearer why its importance is much larger than how to read, write or perform music.

HOW CAN MUSIC EDUCATION SUPPORT ENTREPRENEURSHIP?

• Successful entrepreneurship policies require a commitment to enhancing education and skills development according to UNCTAD. The cognitive skills boosted through music education all complement developing the skills required to foster more entrepreneurs in communities.

• From fostering creativity – a required skill for all founders – to improving hand-eye coordination to help with public presentations and confidence building, music is a subtle, but powerful subject that has far-reaching cognitive benefits. The skills music education develops are all needed in the future to grow and sustain entrepreneurship in communities.

• By focusing on developing the skills needed in populations to encourage more students to consider becoming entrepreneurs, music education is a powerful tool. While more musicians and conscious consumers will be created as a result, this is not the sole purpose here. More music lessons can lead to more jobs in a variety of sectors, through the tertiary benefits that teaching music brings for all those engaged with it. When music creation and production is considered as 'research and development' it aligns it with nearly every other industry.

• Arts education can further support STEM subjects. This is echoed in a position paper signed by a number of EU funded organisations to better support the outcomes and objectives of the HORIZON research program.
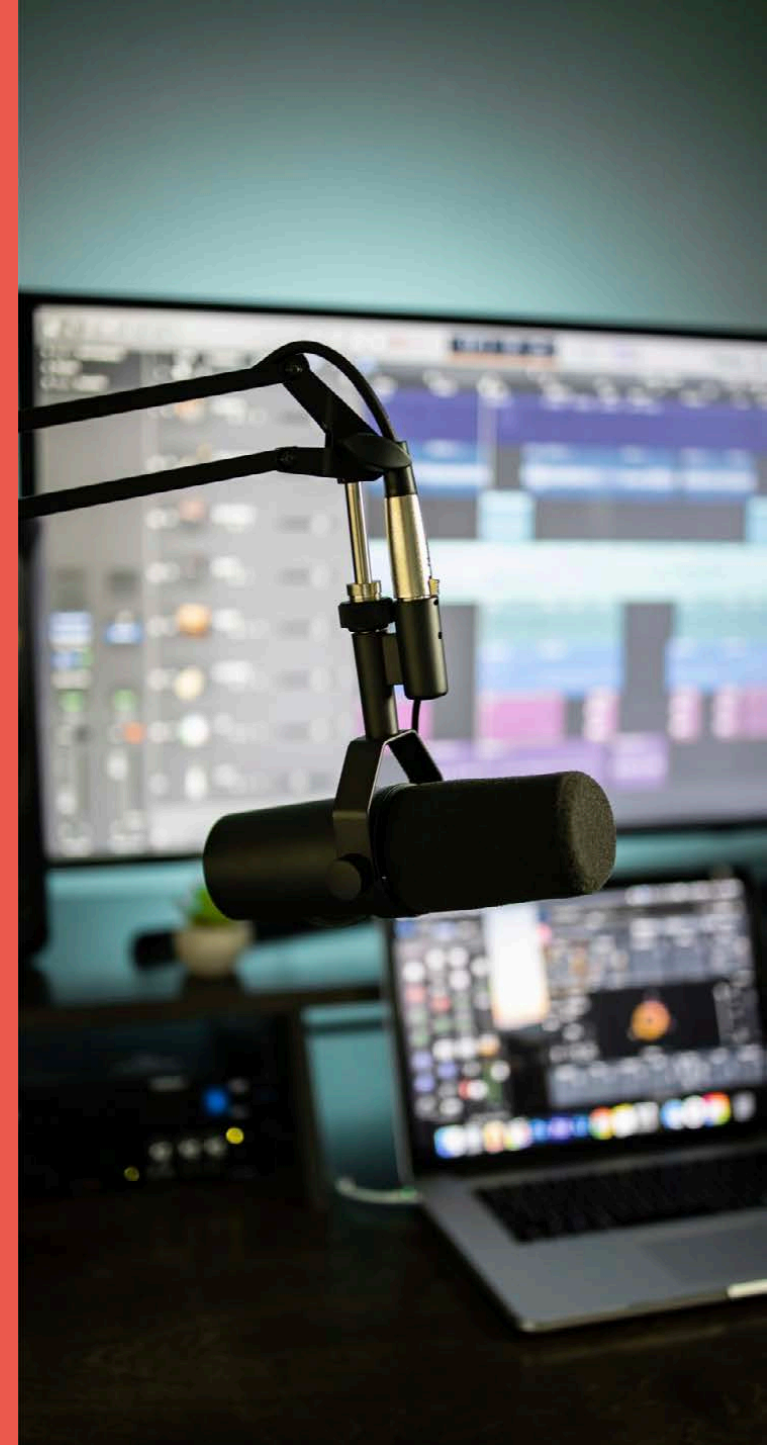
WHO AND WHERE CAN WE LEARN FROM?

Finland

Yousician, an online platform now valued at over €50m, accelerates music education – and the skills that it creates – that gamifies learning by listening to a child's performance and rewarding progress along the way.

Cape Town, South Africa

Bridges for Music is a non profit organisation focused on empowering young talent from under-served communities to become creative change-makers, providing 21st century tools and equipping them with the psychosocial and entrepreneurial skills to thrive in the creative industries.

POLICY AREA 4: COMBATING ANTI SOCIAL BEHAVIOUR

WHAT DO WE MEAN?

• According to a study by faculty of University College London and University of Florida, arts and music education during secondary school, reduce the rate of teenagers involved in crime and antisocial behaviour, through a survey of 25,000 students in the United States.

• A study in the journal *Medicine* analysed 10 peer reviewed studies, finding that "music-based intervention seemed to be more efficacious for reducing aggression and increasing self-control in children and adolescents."

• After school programs and community music making showed a reduction in antisocial behaviour in those who participated, according to the *Journal of Music Technology and Education*.

• All cities have an understanding of the pressure and challenge points that reduce opportunities for youth to prosper. This includes community disinvestment, trouble integrating, budget cuts in schools or after-school problems and challenging family situations. Yet, in strategies adopted and decisions taken to address these issues, music education tends to be an ancillary 'nice to have', rather than a proven solution – a 'need to have' – to address issues of antisocial behaviour, truancy, crime and social disinvestment.

• An effective strategy for reducing crime and antisocial behaviour, would integrate music education into budgets offered to police and community support organisations. Bolstering the availability of music education in schools, recruiting and training music teachers to spot and address concerning behaviour, and funding after-school music programs with peer mentors are far less costly than combating, incarcerating, and cycles of offending and reoffending.

• If music education – and access to it – was employed as a tactic to address truancy and crime the benefit to society would far outweigh the financial cost. We need to think about investing in music education differently.

HOW CAN MUSIC HELP COMBAT ANTISOCIAL BEHAVIOUR?

Addressing Budget Challenges

The fewer crimes that are committed, the less cost is incurred responding to it from police, fire & rescue and ambulance crews or imprisoning people. Music education needs to be part of the solution. A holistic, community-wide approach that engages with all schools, increases after-school programming in areas of need and incorporates music into prisons and halfway houses is a powerful tool to reduce the cost of crime on all taxpayers. Music teachers are less expensive to hire than defence lawyers, for example. But the longterm and community and economic improvements created by providing music education far outweigh the initial costs. This is about changing the thinking of music education from a nice opportunity to a community necessity through which a community and a generation can develop a more affluent, safer, healthier and better educated future.

Reducing Juvenile Delinquency

Being in a band instils the same level of discipline as being in any other job requiring precise levels of coordination, communication and teamwork. One must learn to engage with and, pun intended, play well with others. A study exploring the role of music in juvenile detention centres and the impact music education provision had on children entering the system, found that "choirs created ecologies where it was both adaptive and safe to let go of isolated, vigilant, or aggressive behaviours, and try out mutuality, engagement, and the vulnerability of creating and performing in public."

Reducing Truancy

According to a 2012 OECD study, "skipping classes is associated with a 32-point lower score in mathematics and skipping days of school is associated with a 52-point lower score." In the UK, an estimated cost of truancy to the economy was £63,851 per student.

WHO AND WHERE CAN WE LEARN FROM?

United Kingdom

The Lullaby Project pairs new and expecting parents and caregivers with professional artists to write and sing personal lullabies for their babies. They also launched a program with inmates who are fathers. Through music families bond and positive changes are seen in behaviours as well as in mental health.

Harmony Project

While in the **United States**, this is another successful project that utilises the power of music to address antisocial behaviour.

PART 3

**WHERE DO WE
GO FROM HERE?**

KEY RECOMMENDATIONS

MUSIC EDUCATION IS NOT ONLY ABOUT TEACHING HOW TO PERFORM AND APPRECIATE MUSIC. A ROBUST, WELL FUNDED MUSIC EDUCATION BUDGET DOES NOT JUST CREATE MORE WELL-ROUNDED PEOPLE, IT IS A TOOL TO ADDRESS WIDER COMMUNITY ISSUES, SUCH AS THE SCHOOL-TO-PRISON PIPELINE, DISINVESTMENT IN COMMUNITIES, AND FOSTERING CREATIVE, ENTREPRENEURIAL RESIDENTS.

But for music education to meet these objectives, the goals must reach far beyond what happens in the classroom. A cost benefit analysis must be employed that includes multiple city departments, including economic development, health and the police. The provision of music education, both in school and after school, must be measured as a tool to combat antisocial behaviour and reduce crime. But this requires a fundamental reimagining of **what music education is for**. It is not to create professional musicians. This will happen anyways and some of them will enter the industry. It is not to foster a generation of audiences and appreciators. This will happen as more children are provided the opportunity to listen, learn and play.

Music education meets far wider community needs. It saves money by reducing crime. It supports students growing up to become founders and entrepreneurs. It provides a reason to learn, to go to college, to collaborate. It catches those students that fall through the cracks and provides a mental health safety net. It levels the economic and educational playing field equalising future opportunities. It preserves and expands self-identity and self-worth.

So let us rethink, reimagine and reallocate budgets to properly invest in the future of each individual and community.

KEY RECOMMENDATIONS

#1 DEVELOP A MODERN, FIT-FOR-PURPOSE ASSESSMENT MODEL FOR MUSIC EDUCATION THAT INCLUDES CROSS-DEPARTMENTAL OBJECTIVES – INCLUDING EDUCATION, SKILLS, HEALTH, POLICING AND COMMUNITY DEVELOPMENT.

#2 TARGET AND INVEST IN MUSIC EDUCATION PROGRAMS IN AREAS OF NEED – BECAUSE THESE PROGRAMS WILL FOSTER SELF WORTH, ENTREPRENEURSHIP AND REDUCE RECIDIVISM AND ANTISOCIAL BEHAVIOUR.
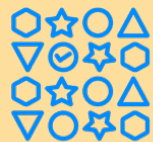
#3 DEVELOP TEACHER EDUCATION PROGRAMMES THAT ARE DIVERSE IN TERMS OF GENRES OF MUSIC, MUSIC TECHNOLOGY AND DIVERSITY OF CONTENT AND CURRICULUM IN ORDER TO ENSURE THAT MUSIC AS A SUBJECT IS ACCESSIBLE, CONTEMPORARY, RELEVANT AND THRIVING.

#4 IMPLEMENT TOOLS AND FRAMEWORKS TO ACCELERATE DECARBONISATION OF MUSIC AND CULTURAL INFRASTRUCTURE, USING TAX INCENTIVES, REBATES OR REDUCED PERMIT COSTS.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations 17 Sustainable Development Goals (SDGs). This includes:

SDG 4 – Quality Education

Target 4.4: By 2030, substantially increase the number of youth and adults who have relevant skills, including technical and vocational skills, for employment, decent jobs and entrepreneurship.

Target 4.6: By 2030, ensure that all youth and a substantial proportion of adults, both men and women, achieve literacy and numeracy.

SUSTAINABLE DEVELOPMENT GOALS

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EUROPEAN MUSIC CITIES
POLICY GUIDE

#5
TOURISM

SETTING THE STAGE

INTRODUCTION

THIS SECTION EXPLORES HOW MUSIC CAN BETTER SUPPORT, DEVELOP AND EXPAND A COMMUNITY'S TOURISM STRATEGY AND DEVELOP BETTER TOURISM. THIS IS ONE OF THE MOST STRAIGHTFORWARD AREAS WHERE MUSIC CAN PLAY A SIGNIFICANT, IMPACTFUL ROLE.

Music tells stories, and stories attract visitors. But it is not simply about telling existing stories, but also investing in creating new ones. This is about tourism and visitor experiences that involve music – whether as a motivation to travel, or as an added experience while in destination. In thinking about music, new products, services and brands can be explored which both attract visitors and ensure when they are in town, they are engaged, invested and entertained. It can also foster more sociable, worthwhile encounters which leave a longer impression in guests, even if there are less of them visiting. In this section, we aim to offer an expanded definition of music's role in tourism and build off previous reports, such as *Music is the New Gastronomy*, to outline different paths any community can take to make more out of music tourism.
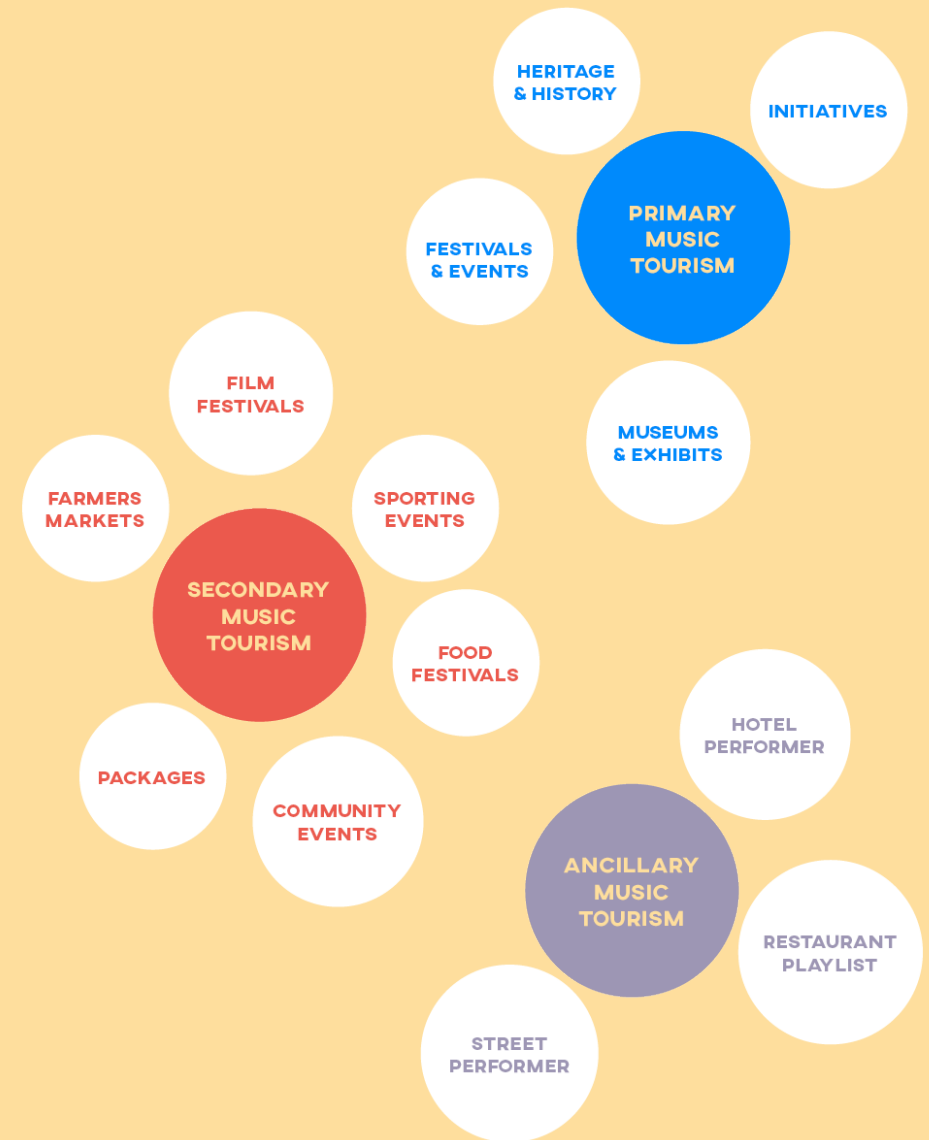
This section is slightly different from the others. Here, we believe the best path is to first outline what music tourism is and how it can be strategically incorporated into any tourism board or destination marketing agency plan. By defining different forms of music tourism, it demonstrates how music intersects with general tourism policies and strategies and how investing in music can be measured as a net contributor to tourism revenues. And alongside, enhanced revenues for hospitality businesses, local shops, restaurants and importantly, musicians and its music ecosystem, all of whom are creating the experiences in the first place.

But first, let's propose a definition of how music and tourism intersect.

HOW DO MUSIC AND TOURISM INTERSECT?

There are three ways music and tourism intersect, which can be referred to, specifically, as music tourism.

• Primary Music Tourism

• Secondary Music Tourism

• Ancillary Music Tourism

• Some cities across Europe have tangible musical heritages and histories that, without much initiative, attract tourists to visit. From techno in Berlin to Kraftwerk and modern pop music in Dusseldorf, to Mozart in Salzburg and metal in Turku, musical histories and heritage can be powerful drivers of tourism. This is also evidenced in popular festivals and events, be they historic to the place, more modern or in music museums and exhibits. **These are examples of primary music tourism** – events, exhibits, museums and initiatives built intentionally around music to drive tourism.

• Music can also support other tourism activities, products and events, such as film festivals, farmers markets, sporting events, food festivals, packages encouraging slower, more patient visits and wider community events, both cultural, religious and wider community-based. Here, music is a part of the offer, but not the primary reason why tourists are visiting. These interactions, or touchpoints, can be strategised and maximised and are **referred to as secondary music tourism.**

HERITAGE & HISTORY

INITIATIVES

FESTIVALS & EVENTS

PRIMARY MUSIC TOURISM

MUSEUMS & EXHIBITS

FILM FESTIVALS

SPORTING EVENTS

FARMERS MARKETS

SECONDARY MUSIC TOURISM

FOOD FESTIVALS

HOTEL PERFORMER

PACKAGES

COMMUNITY EVENTS

ANCILLARY MUSIC TOURISM

RESTAURANT PLAYLIST

STREET PERFORMER

- The third way that music impacts tourism is through chance moments – be it a jazz pianist at a hotel, a playlist at a restaurant or a street performer that visitors encounter as part of their visit. These chance moments need not solely be left to chance. Through deliberate infrastructure, monitoring and organisation, these experiences can be strategised and need not begin when a visitor is on the ground, as what they hear when learning about a place can help market a destination. **This we refer to as ancillary music tourism.**

- To maximise all three, destination marketing companies and tourism boards (this can include local, state/regional and in some cases, national tourism boards) should explore each individually and then combine them into a holistic music strategy aimed at attracting, retaining and entertaining tourists, while at the same time providing jobs and skills for residents that either would not exist, or be less accessible, if music wasn't deliberately incorporated. This isn't solely about expanding tourism, but creating better experiences for those that come in a way that supports – and celebrates – local communities.

Recognising the three levels of music tourism – and planning for all three – will create local economic opportunities in a respectful manner. More artists actively selling a place can make a place more attractive to visit, while also fostering personal, memorable experiences for those who visit. But it requires us to think of music tourism differently in overall tourism and destination marketing. **This is what we propose.** Below is a deeper analysis of all three levels of music tourism, what communities can do to take advantage of the opportunities with examples of best practices to learn from.

EXAMPLES & BEST PRACTICES

OUR OBJECTIVE IS TO DEMONSTRATE HOW INVESTING IN MUSIC TOURISM CAN CREATE MORE OPPORTUNITIES FOR ALL INVOLVED – RESIDENTS, BUSINESSES, ARTISTS AND IMPORTANTLY, TOURISTS.

This has been recognised by the UN World Tourism Organisation, who argue that music deserves to be treated as a core strategic area in all tourism plans, no matter the size of place.

"Music makes you travel. The moment that you hear a song, or a piece of music and it catches you off guard, surprises you, entices you, your experience is heightened. Whether at an airport, in a restaurant, walking down the street or at a concert, music is ubiquitous; it is there, whether you know it or not."

– *UNWTO's Music is the New Gastronomy*

Here is an expanded explanation of primary, secondary and ancillary music tourism, and how to maximise its value in communities.

POLICY AREA 1:
PRIMARY MUSIC TOURISM

WHAT DO WE MEAN?

• This is the simplest way music increases tourists, tourism revenue and leads to more heads in beds – hosting events, exhibitions, buildings or heritage that attract people to visit for the sole reason of experiencing music. It is also the more emotive tool to create lasting, personal experiences through music in an active and intentional manner.

• Not all cities have built in primary music tourism assets, but all cities have an opportunity to create them.

• They fall into a few categories: events and festivals, museums and exhibits or historical events or heritage. Each of them are primary reasons that attract tourists, and in doing so create significant ancillary spend because people are travelling to see or experience the music asset.

• In some cities, festivals and events are the leading tourism product and can last months. These events are tools to promote diversity and inclusion, celebrate new communities, welcome international stars and acclaim and bolster social media engagement. They also drive revenue. Exit Festival, in the smaller city of Novi Sad in Serbia, has created over €200m in economic impact since its inception, including €19.7m in 2022.

• The same goes for music museums, venues, exhibitions and defined, signposted musical heritage and history, such as plaques on buildings, sculptures and artwork.

• If all communities explored how to leverage primary music tourism assets, it could foster more personalised experiences to offer while driving revenue.

HOW CAN PRIMARY MUSIC TOURISM IMPROVE CITIES?

Soft Power

One of the core objectives of primary music tourism – to deliberately and intentionally stage an event, or a series of events to increase visitation, is to sell the concept, and identity, of a place and create a personal relationship with the visitor. From cultural and creative independence in Berlin, to uniquely combining a celebration of the past with new and inventive campaigns such as in Vienna, primary music tourism bolsters soft power and influence. This is common practice, from the success of The Scorpions throughout the Iron Curtain, to a Frank Zappa statue appearing in Vilnius, music is a path to sharing stories which can be crafted to develop identities and experiences to attract tourists.

Economic Growth

It happens in most cities across Europe. When festivals and events are well attended, they bring revenue for the wider community, from hotels and restaurants to minicabs, merchandise providers, other tourism operators and transport companies. Attendees have to get to the festival or venue site, eat, stay somewhere and move around. Meals are had around music museums and heritage sites. There are countless economic analyses of the value of events to European cities and the core tenet behind the European Capital of Culture program, which is a calendar of primary music and cultural tourism initiatives. For cities bidding to become European Capitals of Culture, or celebrate a particular community asset, deploying music as a primary tourism asset is proven, time and time again, to yield a return on investment.

Create Sustainable, Non-Extractive Jobs

According to the World Travel and Tourism Council, over 126 million jobs will be created in tourism over the next few years as the world continues to recover from the pandemic. In all EU cities, investing in primary music tourism initiatives can help create – and sustain – some of these jobs. From developing carbon negative events, or reimagining existing events, to expanding opportunities for artists, creatives and designers, the more events and initiatives built into wider city marketing strategies, the more cities can better design their tourism offer, who their target market is, how to avoid oversaturation and how to attract the best and brightest, to capitalise on the growth of the sector. A music and cultural tourism jobs plan as part of a destination marketing strategy can be a net benefit across wider community goals and objectives.

WHO AND WHERE CAN WE LEARN FROM?

Salzburg

The Sound of Music Tour and month long celebration of Mozart promotes a joined up approach that embeds music into the heart of Salzburg's tourism offer. With the festival over 100 years old and attracting 250,000 people to the city, music is clearly strategised into wider city tourism marketing in an intentional and deliberate way.

Tallinn

Now a UNESCO City of Music, Tallinn's music week in May is a terrific example of how music can ignite and energise an entire city. Film, fine art, food, fashion, graffiti and other artforms are featured at the festival, but its primary draw – and how it sells its tickets – is through showcasing European music. This city festival, one of dozens across Europe, is a model that can be replicated in any community.

Barcelona

A city that is defined, in many cases, by its festivals as much as it is anything else, drawing millions of visitors to experience Primavera Sound, Sonar Festival, Cruilla, Festival Grec and others. At the same time, much like other parts of Catalunya and Spain, every neighbourhood in Barcelona has their own 'Festa Major', which dot the summer months with parades, concerts and food fairs. While the city has suffered from overtourism, it has taken steps to analyse the impact of its festivals on the wider community and managed the opportunities and challenges that primary music tourism initiatives engender as well as any city in Europe. There is more info here.

POLICY AREA 2: SECONDARY MUSIC TOURISM

WHAT DO WE MEAN?

• Much of the focus on music tourism are primary events – festivals, large concerts, fairs and gatherings where music is the main focus and the reason people are there spending money.

• Only focusing on these events – which are time limited and in some cases, expensive to attend, limit the opportunities of cities and places to utilise music to its fullest tourism potential.

• Music need not be the sole reason a tourist visits, for it to have a lasting impact on a visitor. Music may not the reason a visitor chooses to visit, but music can still be influential in subtle and secondary ways. And these ways can be strategised, measured and planned like anything else in a city or place wide destination marketing strategy.

• To capitalise on this, all music tourism assets should be mapped and catalogued – which can include venues, festivals and experiences, but also stories from the past, current exhibits, murals on walls, record stores, radio stations and ancillary businesses, such as hotels and restaurants, music offers, such as an open-mic or a piano bar.

• In doing so, two opportunities can emerge. The first is infrastructural. More spaces and places will be identified that feature music, and gaps will be identified that could benefit from it. The second is programming – more music will be known, so more can be utilised. The more local music known to tourism authorities, the more touchpoints can be developed that highlight local arts, culture and vibrancy.

• This will reveal the core tenets of a secondary music strategy plan – where music may not be the main reason to attract visitors, but it can play an effective, supporting role. This has multiple impacts. It will create revenue and opportunities for local artists, bolster jobs and instil, so long as the musical choice is managed equitably – pride in place.

HOW CAN SECONDARY MUSIC TOURISM IMPROVE CITIES?

Here are examples of secondary music tourism:

- Live performances, public service announcements, pop-up stages and curated local artist playlists at points of exit and entry such as airports, bus stations and train stations can be a quirky and inventive tool to welcome visitors.

- Branded playlists that celebrate communities, events or initiatives, or ones that can be themed around local festivals, sporting events and holidays.

- An updated events guide – made available online and in print at hotels and bed & breakfasts, detailing the musical offerings available.

- Structured street performance in squares and public areas, including a framework so performers can be paid both in cash and via a card reader, and rules of engagement related to musical diversity, respect and volume limit.

- Murals on walls and signposting so visitors can experience them.

- Musical walking and biking trails to explore where certain events occurred in the past that are noteworthy.

- Highlighting a particular moment in time or heritage through a building marker.

- Using local music in advertisements and campaigns.

- Creating an intermediary between local businesses and local artists, to match them together in order to promote them – either through live performance or advertisements.

- Engaging local artists in Instagram and TikTok campaigns to promote their favourite locations, such as a place to eat or a record store worth visiting. music education, recommending that it be used as "an educational tool within other subjects".

THESE INITIATIVES USE MUSIC AS AN ADDITIVE FEATURE TO SUPPORT WIDER TOURISM AND COMMUNITY DEVELOPMENT, BY:

Enhance Liveability

Exploring the various touchpoints that secondary music tourism can bring and the people being them can provide clearer paths to introducing visitors to locals, which can be used as a means to enhancing liveability, community etc. By developing a strategy around secondary music tourism assets, they become less of an afterthought but as a key perspective to why music is especially important for tourism: because it connects with local culture, local lives and community.

Enhancing the Narrative

Communities reinvent their mission and message every few years creating new campaigns to update and best reflect their local offer. Cities and places are living organisms, and the tourism offer now will be different to that in a few years time. Incorporating music across such campaigns can add value. There is always new local music to share and use to highlight one's place.

Sharing Local Stories and Bolstering Local Businesses

Musicians can have compelling influence on their listeners and fanbases. If they promote or engage with a local business, one would be confident that their fanbase will do the same. Creating more local links, such as an artist sharing an Instagram video about their favourite place for brunch, can be a net benefit to the local restaurant. Incentivising artists as partners can have an impact on the businesses they customise. Having a strategic approach to this, such as engaging a set amount of artists per year, can help standardise this secondary marketing approach.

WHO AND WHERE CAN WE LEARN FROM?

Dusseldorf (Dusseldorf Walking Tours)

The Sound of Dusseldorf, led by the local tourism board, is run by musicians and is one of the best musical walking tours in Europe.

Bristol and Bath (Everything is Music)

A location based digital trail curating the sound of a city through an interactive map. The first city featured in Bristol, UK.

Valencia

There are a number of initiatives focused on bringing together music and parks, as the city is the European Green Capital for 2024.

POLICY AREA 3: ANCILLARY MUSIC TOURISM

WHAT DO WE MEAN?

• Music does not need to be organised or planned by tourism campaigns to have an impact on tourists. Many moments occur during visits, from passing a shop front window or a record store and deciding to venture inside, or encountering a street performer and stopping for a moment because one is familiar with the song.

• Many of these moments are happenstance – but the overall strategy that encourages these to happen can be strategised.

• This includes placement and regulation of street performance pitches and the seriousness given to musicians and performers in how they are represented or promoted, or a policy to prioritise local music in tourism campaigns.

• Often, the visitor may not directly engage with the music, but such an engagement can foster and support more unique experiences in places, whether they are visiting for business or pleasure.

• To maximise this, an ancillary music asset strategy could be developed, outlining potential avenues, places and experiences where music is part of a prospective visitor experience and providing information, access or recommendations to partners and to those who manage said experience, from an open-top bus tour to a hotel concierge.
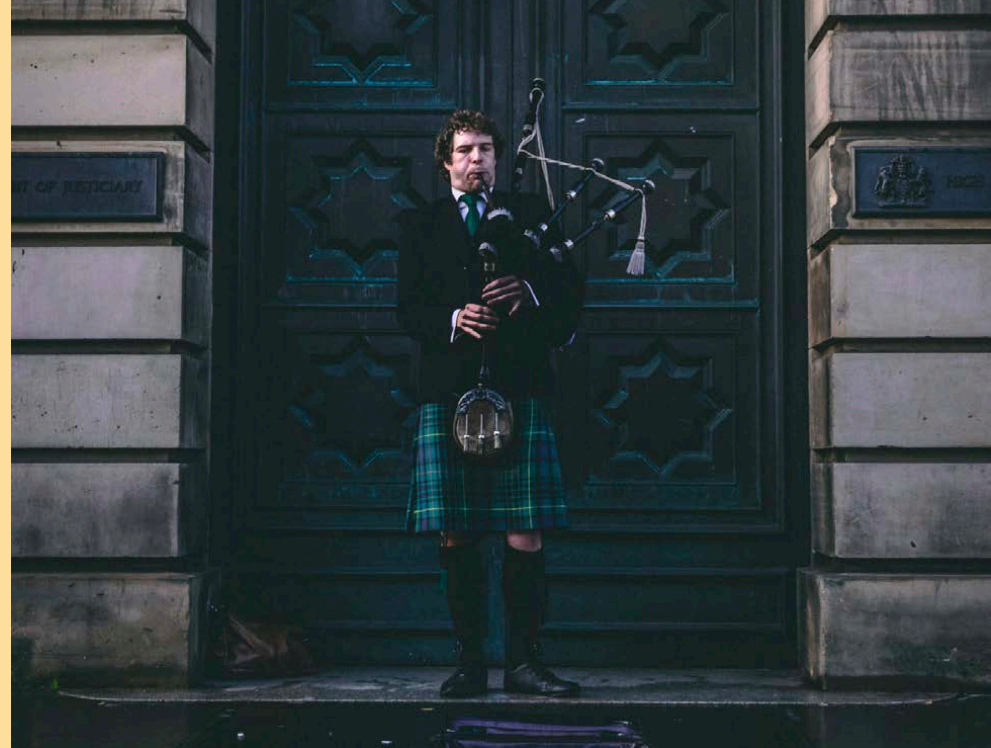
• From airing local music playlists in large, communal areas where visitors pass through – such as train stations, airports and public squares, to painting and making clear where street performance pitches are or celebrating street art and murals, to promoting the use of local music in private businesses' background playlist choices, music can play a more active role in how one experiences a place, even when it is far from the reason one is visiting.

• We recognise that in many cases, the decisions taken related to ancillary music tourism are not that of a tourism board to influence. They are private business decisions. But communication of the impact music can have and suggestions on how to better incorporate it are tactics tourism boards can implement, through the development of a local music specialist liaison, who can focus on tourism soundscaping, engaging local businesses and further supporting the development of a city's musical identity.

HOW CAN ANCILLARY MUSIC TOURISM SUPPORT CITIES?

Improving Public Squares

Increasing dwell time of visitors as they are walking around cities often leads to them stopping more in local businesses and spending money. A well curated street performance strategy, focusing on areas of congregation such as public squares, can define a city's soundtrack, where music is complimenting a wider plan to retain visitors for longer.

Improving Perception

Music is a terrific tool to show how welcoming a community is to visitors. Playing classical or jazz music in public transport terminals, for example, can relieve stress. Having local artists voice messages at airports, such as what happens in Nashville, USA, can showcase more personality about a place at a point where first impressions can cloud one's experiences. But this requires an intentional approach to understanding how to engage background music into these situations, be it at airports, bus terminals, cruise ship terminals or in queues at tourism hotspots, such as museums and exhibitions.

Unique Experiential Development

Music is a tool to promote tourism even if there is no relationship between an artist or genre and that particular city. For example, tourism interest in New Orleans increased significantly after Drake filmed a music video there. The aforementioned statue of Frank Zappa in Vilnius gets tens of thousands of visitors, despite Frank having no affiliation with the city. Heritage can be created, as much as fostered, and music is one of the easiest ways to do that.

WHO AND WHERE CAN WE LEARN FROM?

London – Busk in London

One of the best structured busking programs in the world.

Athens – Athens Airport Music Program

A carefully curated playlist that is aired throughout the airport and one of the best examples in the world.

Rome – Opera Out of Opera

A program at Rome's Fiumcino airport, to introduce passengers to Rome's Opera offer upon arrival.

WHERE DO WE GO FROM HERE?

KEY RECOMMENDATIONS

IF MUSIC TOURISM IS STRATEGISED AS A PRIORITY SECTOR IN A TOURISM MASTER PLAN, IT CAN BRING SIGNIFICANT BENEFIT FOR AN ENTIRE COMMUNITY. BUT IT MUST BE SUSTAINABLE, IN ALL THE DEFINITIONS OF THE WORD.

Music is often seen in a series of singular pursuits – a festival here, a large gig there – instead of as a way to enhance and deepen how a community expresses itself outward and invests in local jobs and skills. Music tourism is not solely about large festivals and concerts. It weaves its way through one's experience of a place, from a chance moment walking down the street to passing a record store and popping in for a look. It also can be a powerful tool to attract visitors – through campaigns, radio shows, podcasts and playlists.

But this requires joined up thinking, strategy and investment to ensure that music tourism provides a return on investment – economically, socially and culturally – to a city's overall tourism plan. And this means looking not just at what is in front of us – primary music tourism – but what's around us as well – the secondary and ancillary opportunities. In doing so, every community can better leverage music and with it, create a better overall tourism product.

KEY RECOMMENDATIONS

#1 ENSURE THAT MUSIC TOURISM IS A PRIMARY SECTOR IN ONE'S TOURISM MASTER PLAN. ALL TOURISM MASTER PLANS SHOULD HAVE SECTIONS DEDICATED TO MUSIC.

#2 MAP ALL MUSIC TOURISM ASSETS AND CREATE A DIALOGUE WITH BUSINESSES AND ARTISTS TO MAKE MORE OUT OF THEM.

#3 MAINTAIN AN UP-TO-DATE CALENDAR OF EVENTS, BOTH ONLINE AND OFFLINE AND OFFER DISCOUNT SCHEMES BETWEEN VENUES, HOTELS, RESTAURANTS AND ANCILLARY BUSINESSES.

#4 EMPLOY A MUSIC TOURISM LIAISON TO STRATEGISE THE ROLE THAT MUSIC PLAYS, AND CREATE A MONITORING AND EVALUATION FRAMEWORK TO MEASURE IF MUSIC IS PUTTING MORE HEADS IN BED. THIS CAN HELP SUPPORT SUSTAINABLE CULTURAL TOURISM, WHICH IS INTEGRAL TO RESPECTING EXISTING ASSETS WHILE ALSO DEVELOPING NEW ONES.

HOW DOING THIS ADVANCES THE
SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations 17 Sustainable Development Goals (SDGs). This includes:

SDG 4 – Decent Work and Economic Growth

Target 8.6: Substantially reduce the proportion of youth not in employment, education or training.

SUSTAINABLE
DEVELOPMENT
GOALS

CREDITS

EUROPEAN MUSIC CITIES
POLICY GUIDE

#6

MUSIC & THE NIGHT TIME ECONOMY

PART 1

SETTING THE STAGE

INTRODUCTION

DOZENS OF CITIES ACROSS EUROPE ARE CONTINUING TO RECOGNISE THAT IT IS MORE COST EFFECTIVE AND COMMUNITY ORIENTED TO INVEST IN AND CELEBRATE THEIR NIGHT TIME ECONOMY.

And to do so, music is one of the key areas where this creates economic, social and cultural benefit. Music is a powerful tool to understand and create better night time economy governance. Live music – both indoors and outdoors – involves aligning a wide array of local policy areas, including land use planning, alcohol and liquor licensing, skills and training, diversity and tourism.

Much work has already been undertaken in this space so unlike other chapters of this guide, we have chosen a few best practice examples to share that demonstrate the impact that music has on creating a safer, vibrant and economically prosperous night time economy rather than propose new initiatives to take forward. But first, we want to reiterate the role that music and the night time economy play in making cities and places better.

HOW DOES MUSIC AND THE NIGHT TIME ECONOMY INTERSECT?

- Music and the night time economy can make cities better, safer and more inclusive by creating jobs, enhancing safety and celebrating community, culture and diversity.

- For example, fostering safe socialiasation, be it in a controlled premises like a licensed bar or restaurant or in a public square for an outdoor event, requires meticulous planning – as it includes health and safety, entry and egress and crowd management. All of these support jobs and skills.

- Such jobs and skills, if recognised as secure and offering living wages and benefits, enhance a city's economy. Plus, the entry level of these jobs is often geared towards younger workers. Jobs at night are often an introduction to joining the workforce. One of the authors of this report, for example, first worked collecting empty glasses at a music venue.

- These jobs are impactful, multidisciplinary training opportunities. They teach customer service, commitment, business planning, respect and crisis management. At a music venue or club, for example, 15-20 of them can occur at the same time, from bartender to kitchen porter, sound person to lighting engineer, security guard to marketing manager, facilities manager to cleaner. All must function to create a safe, welcoming environment for patrons where music can contribute to a positive experience at night.

- Understanding and planning for these jobs is lacking in most cities, but there are examples that can be expanded on. New York City operates a school to provide such training, as does Stockholm.

- At the same time, music at night is a powerful 'canary in the coalmine' in assessing the impact of wider growth and development plans. Places are often first regenerated by music, art and culture before homes and businesses arrive, as is argued in the UK by its High Streets Task Force.

- This requires music to be incorporated into wider city planning at night. This is best accomplished by establishing offices of nightlife and the night time economy, as has happened in over 40 cities in Europe.

For music specifically, there are three core night time economy policy areas that can benefit across wider city plans that have shown demonstrably to make places better across Europe. This is what the rest of this section will focus on. They are:

1. Overall City Strategy (Day and Night)

2. Built Environment & Planning

3. Environmental Health and Licensing

EXAMPLES & BEST PRACTICES

DELIBERATE STRATEGIES TO SUPPORT AND UNDERSTAND MUSIC
AND THE NIGHT TIME ECONOMY CAN MAKE PLACES BETTER.
HERE IS HOW THAT CAN BE INCORPORATED INTO GOVERNANCE.

POLICY AREA 1: OVERALL CITY STRATEGY

WHAT DO WE MEAN?

- Night time economy strategies are often presented independently, designed to address only the stakeholders engaged with it. What happens at night involves every resident, business and visitor. Translating these objectives into a wider strategy, including exploring the impact on climate, housing, transport and health, for example, is less prevalent in city visions and strategies.

- This is changing across Europe. For example, Bologna, Paris, Berlin and Amsterdam are amongst the leaders, but more cities lack these strategies than have them.

- Lacking a strategy can reduce overall top-down city planning and lead to a reactionary approach. For example, if the solution to a noise complaint or an incident of crime is to close the venue rather than explore the holistic community, economic and social causes of the incident, this can harm jobs and make things worse.

- This is addressed if a wider city plan incorporates music and the night time economy into building code design, policing budgets, education spend, design of the public realm, investment in street lighting, residential development and how to support business improvement districts and cultural zones.

ENJOY THE NIGHT CLUBBERS CONCERT-GOERS MINICAB PASSENGERS NIGHT TIME SPORTS DINERS THEATRE-GOERS LATE NIGHT GYMS

WORK IN THE NIGHT LICENSED PREMISES OWNERS SECURITY GUARDS LATE NIGHT WORKERS CREATIVE INDUSTRIES EMPLOYEES BARTENDERS PUBLIC TRANSPORT WORKERS TAXIS & MINI CABS HOSPITALITY SECTOR EMPLOYEES

MANAGE THE NIGHT POLICE HEALTH SERVICE FIRE SAFETY CITY COUNCILS SOCIAL SERVICE PROFESSIONALS SECURITY INDUSTRY ENVIRONMENTAL HEALTH

- An example is Agent of Change, which requires – through a planning policy – those creating the change to mitigate the impact of their actions on the neighbours, such as insulating new flats next to an existing club or vice-versa. And if music related activities are included in that analysis, clearer analysis emerges, for example, outlining the best course of action to take for residential development or the appropriate construction practices so homes are noise attenuated and more density can be developed.

- A 24-hour vision approach to understand, manage, measure and sustainably grow one's night time economy, and ensure that the needs and impacts of music are incorporated in the strategy, will foster a better quality of life across all 24 hours of the day, for all of us.

HOW CAN MUSIC AND THE NIGHT TIME ECONOMY IMPROVE OVERALL CITY STRATEGY?

More Intuitive and Impactful Data That Measures The Built Environment

Few cities have comprehensive data sets that map where music and entertainment-led night time economy uses are, the licensing requirements they must adhere to, where there are best practices to learn from and how other costs, such as lighting, rubbish removal, policing or health and safety, are impacted by music and the night time economy. Measuring the night, as is done in Berlin by the city's Clubcommission, is a tool for real estate developers as much as it is for clubbers. Such data can also reveal employment trends and opportunities, as much as they can be used to reduce antisocial behaviour. This can be addressed by establishing a night time economy data lab, as has been created in London.

Reduce Costs

Every ambulance call out or police response costs taxpayers and reducing these callouts delivers savings. Another example; investing in insulated building materials or urban sound-limiting greenery called noise buffers as a requirement of planning consent in entertainment districts can dampen noise outside a venue. Such planning, using music as a framework, can also reduce costs by limiting costly responses to noise complaints.

WHO AND WHERE CAN WE LEARN FROM?

ClubKataster Berlin

This is a comprehensive map of all music and culture related night time economy and nightlife venues in Berlin. This map supports developers and community organisations, so better decisions can be made in early stage planning, rather than issues occurring after the building is built as a consequence of being next to an existing music venue.

Berlin Noise Isolation Grants

The Berlin city government is offering investment to venues to improve their soundproofing, which is proving to be an effective investment to better support both nightclubs and their neighbours.

Agent of Change

A UK wide law, requiring, according to the Music Venue Trust, the person or business responsible for the change to manage the impact of it. If applied, it is a powerful preventative, city-wide strategic tool that protects business and residents, if proper oversight is allocated to manage it and investment is put into training planning and policy officers, developers, investors and local businesses.

POLICY AREA 2:
LAND USE AND BUILT ENVIRONMENT POLICY

WHAT DO WE MEAN?

• How music and sound interacts with the built environment – both inside and outside – and how music and night time economy businesses can be allies in creating better places is not wholly understood across Europe's cities and places.

• This includes how cities invest in, tax and grant planning permission to mixed-use developments – places where people live, work, shop and play and how cities are not only landscaped, but also soundscaped.

• How a city is planned impacts how it serves those who live in it. Planning it properly, especially to best accommodate and manage what happens in places at night, can have a transformative impact.

• How music and night time businesses operate and are managed, how goods, services and patrons enter and exit businesses and how sound is attenuated can be designed into masterplans long before a building is constructed. But often, music and the night time economy are not part of these early-stage planning consultations.

• Cities with clear plans that outline how music and the night time economy fit into or wider land use planning, zoning and the built environment will create better, more vibrant places.

HOW CAN MUSIC AND THE NIGHT TIME ECONOMY IMPROVE BUILT ENVIRONMENT AND PLANNING POLICY?

Deploying Soundscaping Plans

A soundscaped city is one that designs, rather than blocks sound. For example, the Medusa sensor deployed in Paris, according to a paper launched at the academic InterNoise Conference in 2022, is being tested to measure recreational noise and how it interacts with Parisian neighbourhoods. The study outlines the lack of analysis related to what is referred to as 'recreational noise', demonstrating an opportunity that proactive soundscaping could deliver to support wider city environmental health objectives, while also welcoming music and the night time economy. This could be better promoted by reinstating the European Soundscaping Awards, which existed until 2014.

Reducing Noise Complaints

Noise complaints are expensive, emotionally draining and difficult to resolve. This significantly impacts venues, often at no fault of their own such as Fuse in Brussels and the Night and Day Cafe in Manchester. Both are now threatened with closure due to one residential noise complaint created by poor built environment and planning policy. Applying strict regulations for newbuild units around entertainment districts and exploring mitigation techniques (such as greenery or prioritising certain building materials to muffle sound in the public realm) can be effective, over time, if they are based on recognising where music and the night time economy operate safely, welcoming them and building residential units in partnership. Venues can exist below or above residential units, as they have in European cities for decades. Similarly to structuring buildings so they can withstand earthquakes, Attenuation may incur additional cost in the front end, but reduce expenditure and relationship breakdown later.

WHO AND WHERE CAN WE LEARN FROM?

Noise Abatement Society

A resource for all constituents in this space, offering advice to mitigate noise while also supporting music and the night time economy.

POLICY AREA 3: LICENSING

WHAT DO WE MEAN?

- While each city, state and country deploys different rules and regulations, for the most part licences are required to operate a business at night – be it for entertainment, commercial or other purposes.

- In the wider music and night time economy ecosystem, licensing can be viewed from a negative lens – a tool to stop something from happening, rather than a collaborative opportunity to better manage an environment for everyone involved. It must be stated that this is not always the case and differs across cities and countries.

- However, what is more prevalent is that icensing is most often negotiated after an area is master planned and a building is in construction, or being refitted, rather than considered at the time planning is under negotiation. As a result, licensing regulations can be blunt instruments.

- A more personalised approach, backed up by robust planning and built environment data and a local forum of business owners and music and cultural practitioners to co-design licensing regulations can foster more local responsibility and responsiveness.

- This requires a different approach to licensing that recognises the cultural and community benefits of music in the night time economy, along with the need to reduce harm, noise and antisocial behaviour.

- This is occurring across cities in Europe, leading to refined and improved harm reduction strategies, better security training and eliminations of curfews, which can often lead to ancillary problems when everyone leaves the bar at the same time, which is demonstrating how licensing can be rethought to improve communities. Music is a terrific lens to explore this through.

HOW CAN MUSIC IMPROVE NIGHT TIME ECONOMY LICENSING IN CITIES?

Fostering More All-Ages Experiences

By creating independent regulations that support and incentivise all ages concerts – therefore disassociating the need to sell alcohol with live music – more opportunities will emerge for residents to experience music across the community. This requires regulations that allow venues to open during the day, relaxing permitting regulations in outdoor public areas and incentives to reduce the cost burden on promoters who often rely on the sale of alcohol to cover the cost of the music.

Expanding How Establishments Open and Close and Removing Blunt Closing Hours

Curfews and singular closing hours are not universally accepted as tools that make cities safer – be it curfews for residents or venues. Removing closing times can stagger closing times, as has happened in Leipzig, reducing the burden on cities because patrons are not all leaving premises at once.

WHO AND WHERE CAN WE LEARN FROM?

24h Licensing Amsterdam

One of the most radical and progressive schemes in Europe links the benefits of live music and club culture while still mitigating risk. Here, a select number of licences are issued via a creative process via a tender where venues are made to demonstrate the value this licence will bring if they were issued it.

Hamburg/Germany: OLL Inclusive

This non-profit association stages events for those aged 60+ to connect and dance in clubs during the day.

WHERE DO WE GO FROM HERE?

KEY RECOMMENDATIONS

MUCH WORK HAS BEEN DONE IN THIS SPACE, FROM THE <u>GLOBAL NIGHTTIME RECOVERY PLAN</u> TO <u>CITY POSSIBLE'S 24 HOUR CITIES REPORT</u>, A NUMBER OF <u>CREATIVE FOOTPRINT</u> STUDIES BY <u>VIBE LAB</u> TO SOUND DIPLOMACY'S <u>*MANAGING YOUR NIGHT TIME ECONOMY*</u>.

All of this work demonstrates that we can create safer, more vibrant and more communal cities if music and the night time economy were incorporated into core city planning. Music and the night time economy are incredible tools for social change and social good.

Accelerating their use can make all cities better. Here are the key recommendations taken from the roundtables and our external research that all communities can take forward.

KEY RECOMMENDATIONS

#1 ESTABLISH A FORMAL OFFICE FOR MANAGING AND GROWING THE NIGHT TIME ECONOMY IN THE OFFICE OF PLANNING, LAND USE AND/OR ECONOMIC DEVELOPMENT.

#2 LAUNCH A CITY-WIDE SOUNDSCAPING STRATEGY – WHICH INCLUDES RECREATIONAL NOISE AS WELL AS TRAFFIC, TRANSPORT AND LOGISTICS.

#3 AMEND AND REVIEW CURFEWS IF THERE IS ONLY ONE FOR YOUR CITY OR PLACE TO STAGGER CLOSING TIMES OF NIGHT TIME BUSINESSES, OR OFFER 24-HOUR LICENSES.

#4 ESTABLISH A CHARTER OF BEST PRACTICES, FOCUSING ON HEALTH, SAFETY AND REDUCING HARM THAT ALL VENUES CAN BE SIGNATORIES OF.

#5 APPOINT MUSIC EXPERTS ON PLANNING AND LICENSING COMMITTEES, AND IDEALLY ENSURE THAT LICENSING IS DISCUSSED AT THE MASTER-PLANNING/APPLICATION STAGE OF NEW DEVELOPMENTS.

#6 DEVELOP A COMMUNICATION FRAMEWORK THAT EXPLORES THE BENEFITS OF MUSIC AND THE NIGHT TIME ECONOMY AND HOW IT CONTRIBUTES TO THE BETTERMENT OF COMMUNITIES 24-HOURS A DAY.

#7 LISTEN TO EXPERTS – THERE ARE LOTS OF THEM WORKING ACROSS EUROPE ON THIS ISSUE.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations 17 Sustainable Development Goals (SDGs). This includes:

SUSTAINABLE DEVELOPMENT GOALS

SDG 11 – Sustainable Urbanization

Target 11.3: By 2030, enhance inclusive and sustainable urbanisation and capacity for participatory, integrated and sustainable human settlement planning and management in all countries.

SDG 5 – Gender Equality

Target 5.2.1: Eliminate all forms of violence against all women and girls in the public and private spheres, including trafficking and sexual and other types of exploitation.

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EUROPEAN MUSIC CITIES
POLICY GUIDE

#7

INFRASTRUCTURE

SETTING THE STAGE

INTRODUCTION

WHEN MUSIC AND THE WIDER CULTURAL ECONOMY ARE CONSIDERED PART OF CITY INFRASTRUCTURE, IT IS EASIER TO ASSESS, UNDERSTAND AND DECIDE HOW TO ALLOCATE INVESTMENT, TIME AND RESOURCES TO BEST SUPPORT WHAT'S NEEDED FOR MUSIC – AND ALL IT TOUCHES – TO FLOURISH.

For example, access to high speed broadband can either enable a music and creative ecosystem to grow or stifle it at its point of inception. Not being able to upload a video onto YouTube or a series of tracks to another digital service provider (DSP) restricts both artist and audience development and ultimately, creativity. A lack of reliable electricity and rolling blackouts can destabilise the creative economy as much as any other sector, and without access to clean water and well constructed and safe places and spaces – investing in – and benefitting from – music is virtually impossible.

We believe that this can be further expanded. How and where new large-scale cultural infrastructure is planned and constructed can impact resident's quality of life – from sound and noise mitigation, as we have covered in other sections – to issues of congestion, emissions, air pollution and overall affordability of a particular area. These are the issues that are considered in a city's wider infrastructure planning, and our argument is that music – and the wider cultural economy – should have a seat at this table. So in this section, the final one before we explore impact, implementation and the wider learnings that we can take from the collective European Music Policy Guide project, we propose a different way of thinking of music in cities and communities.

We propose that music is included as part of decisions made related to civic infrastructure, so that whenever decisions are taken related to, for example, what we build or rebuild; how we address crises; how we develop and how we manage land-use changes, music is considered as a stakeholder. We propose this change because most often, the music economy – and those who work in it – are recipients of decisions that have been already taken. Here's an example: Committing development finance resources to constructing a modular one-room school in a community without considering how music and art could benefit the students and wider community if a second room was incorporated into the design. If music was included in these earlier stage discussions, these considerations could be incorporated into decision making and maybe it would have been more cost-effective to add on a second room.

We recognise that this does not apply to all infrastructure policy, and we know that it is not possible to argue that the needs of the music ecosystem in cities are critical infrastructure needs compared to water, housing, utilities or healthcare. But if we want to improve planning, and be more resilient as a result, incorporating music into infrastructure can do just that.

HOW DO MUSIC AND INFRASTRUCTURE POLICY INTERSECT?

Every road, every building, every electricity cable, every sewer and the concrete and bricks laid on every public square is part of our civic infrastructure. Music, like any other sector, relies on this.

Without electricity, there are no gigs. Without space to host music, there are no concerts, outdoor festivals, recording studios or rehearsal spaces. If we look at incorporating music into decisions relating to infrastructure in cities, we can see a number of areas where they intersect – from how investments are made and debt is secured, to the protection of intangible cultural heritage. How cities raise money, improve their bond ratings and invest in the future are often disassociated from the same decisions made in music and culture. We believe there's a benefit to bringing them together. In our attempt to do this, we have outlined three policy areas to explore. While we recognise that these overlap with other sections in the guide – as infrastructure underpins all sectors (i.e. music is no different to anything else) – we believe offering a standalone chapter dedicated to it can foster additional debate. So here we go.

THE POLICY AREAS ARE:

1. Overall City Strategy

2. Cultural and Economic Heritage Protection

3. Debt Financing and Bonds: How Cities Invest

EXAMPLES & BEST PRACTICES

DELIBERATE STRATEGIES TO SUPPORT AND UNDERSTAND MUSIC AND INFRASTRUCTURE POLICY CAN MAKE PLACES BETTER. HERE IS HOW THAT CAN BE DONE.

POLICY AREA 1:
OVERALL CITY STRATEGY

WHAT DO WE MEAN?

• All cities map and assess their infrastructure strengths, challenges and plans related to how land use will adapt and change as part of capital budgets, visions and strategies.

• This includes assembling a register of buildings, ownership, maps of roads, utility networks, tax and electoral rolls, water supply routes and waste management frameworks, for example.

• Music – and the wider creative economy – in terms of where it is, how it works, who is engaged in it and how it impacts the community, on the other hand, is often not mapped or is done so informally.

• When music and culture is mapped, it is often for a singular purpose, such as establishing a cultural district or understanding the needs of local musicians via a census. The scope tends to be limited to a music-specific objective – such as advocating for better treatment for local musicians.

• As a result, understanding music's infrastructure needs – be it physical buildings or other space, utilities such as broadband, environmental resilience or mitigation requirements of festival sites or venues or access to finance or insurance – are often not defined well and as such, can fall short.

• Decisions taken to invest in music infrastructure may not take into account wider infrastructure aims, strategies and budgets, or wider community development goals. For example, millions may be spent on a concert venue when lower-income communities lack high-speed broadband or basic facilities to create music, culture and art a few miles away.

• In a city's infrastructure policy, measuring music and cultural infrastructure can provide a knowledge base so more equitable decisions can be justified and demonstrated as viable.

• Therefore, we propose a different approach; include music and culture, from the very beginning in wider infrastructure planning.

WHAT CAN WE DO SO MUSIC IMPROVES OVERALL CITY INFRASTRUCTURE STRATEGY?

Improving Data Sets and Enhancing Participatory Democracy

From Paris to Brussels, cities are establishing citizens' assemblies to inform policymakers. Incorporating music and culture-related needs into these discussions requires data that determines what exists and what is lacking. This data can support better investment decisions, such as providing new community centres (which could also include educational facilities for music and culture) or redeveloping civic squares or public spaces. Having a robust map of music and cultural infrastructure, much like any other infrastructure, is an ideal tool to ensure evidence-based decisions are made related to music and culture and its impact on wider community needs.

Targeting Investment In Areas Of Need

Much like areas of need that lack grocery stores or fresh produce, there are parts of cities that lack music and cultural assets. Knowing where these are is often difficult to ascertain compared to other areas of need such as food, energy security or public transport. Lacking music and cultural infrastructure can have adverse impacts on mental health and wellbeing, as well as educational attainment, truancy and community development and cohesion. Treating music and culture as infrastructure and mapping it can help determine how best to address these challenges.
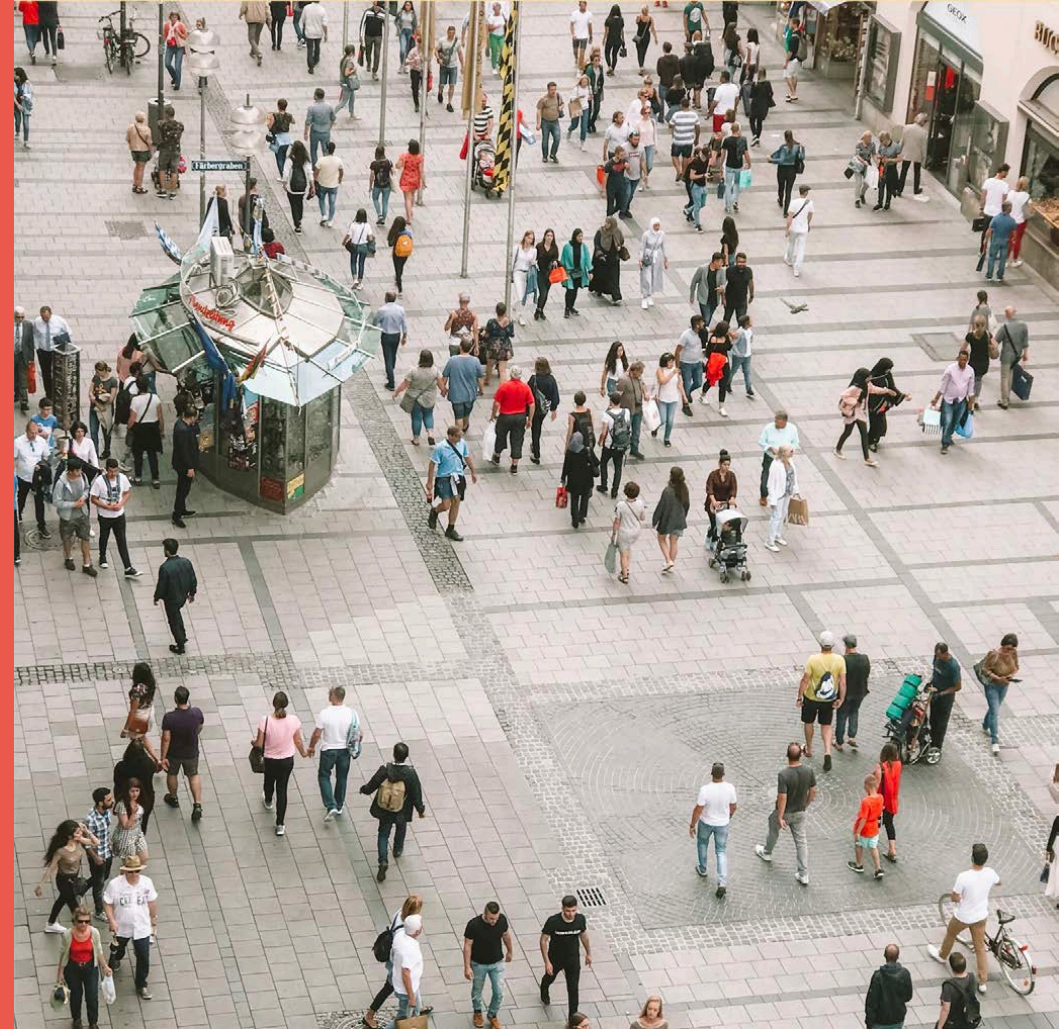
WHO AND WHERE CAN WE LEARN FROM?

London: Cultural Infrastructure Plan

One of the most robust cultural infrastructure maps on the European continent. It is updated frequently by the Mayor of London and includes a Culture at Risk Register, which identifies areas of need.

Project Distretti, Milan

This was profiled by the World Cities Culture Forum, where over 400 cultural assets were mapped to support decisions made related to building a new museum and district. The data is held on Milan's ArcGIS mapping platform.

Two more examples of effective cultural infrastructure maps are:

• New South Wales (Australia) – Cultural Infrastructure Plan
• West Midlands Cultural Infrastructure Map
• Austin, Texas' cultural assets map

POLICY AREA 2:
CULTURAL HERITAGE PROTECTION

WHAT DO WE MEAN?

• According to UNESCO, all communities of all sizes can support sustainable development and growth by protecting, preserving and promoting tangible and intangible cultural heritage.

• Music is both intangible and tangible, from historic spaces and places (tangible) to the music itself (intangible).

• What is often overlooked, and what we believe can improve places if addressed, is how protecting and preserving intangible and tangible musical heritage can strengthen and enhance infrastructure policy.

• This includes, for example, incorporating maintenance and improvement costs of tangible heritage in city budgets and measuring the impact of these costs on infrastructural needs – to explore and better understand how buildings can be optimised to provide as many services as possible. Renovating a cultural asset may offer ancillary spaces for other cultural activities, such as a venue housing rehearsal, artist workspace and recording space.

• At the same time, there are multiple benefits in recognising and protecting music as intangible cultural heritage in infrastructure policy. Exploring the development of music IP as a core economic policy and understanding the infrastructure required (education, Broadband, facilities) to enact such a policy is one opportunity cities can explore.

• Recognising music – both the spaces and places it happens in and the intellectual property itself – can offer new insights if thought of alongside infrastructure policy.

• There is precedent for this via UNESCO's Cities of Music network, part of its Creative Cities network. Over 60 cities worldwide are mapping their musical heritage – from jazz in Kansas City, USA, to flamenco music being deemed an intangible cultural heritage of humanity in 2010. Enhancing these declarations – be it of a building or a musical genre – in infrastructure policy further legitimises the heritage and provides an incentive to maximise its value – be it a form of music or a building in the centre of town.

• Therefore, incorporating the objectives of protecting tangible and intangible heritage in infrastructure policy – helps protect, preserve, expand and develop – all of which can improve the quality of life of residents and visitors alike.

HOW CAN MUSIC SUPPORT CULTURAL HERITAGE PROTECTION POLICY?

Better Zoning For Tangible Heritage

There are several advancements that could be explored to more actively zone and develop planning policies that enable music and culture. These could include: zoning particular buildings to promote mixed-use activities, enacting a cultural heritage overlay on a specific district area or, as discussed in previous chapters, setting clear guidelines related to new developments within a certain square meterage of an existing asset. There could also be provisions attached to the repurposing of public space to mandate, for example, cabling be installed under pavements to allow for noise-limited street performance pitches. The more specific the framework, the more it can protect and support music and cultural heritage.

Increasing Investment in Intangible Heritage

In an infrastructure policy, there are innumerable benefits in enacting policies to support intangible cultural heritage. Music IP is an asset that exists everywhere, but its value is not captured everywhere. Understanding how music IP works – including its creation, supply chain and needs – and how a city can benefit from it is as important as understanding the benefits of any other civic investment – such as road repairs or building refurbishments. This also demonstrates to creators that they are valued in the core policies that govern the city.

WHO AND WHERE CAN WE LEARN FROM?

UNESCO Cities of Music Network

A network of 59 cities that each celebrate their music and culture intentionally and deliberately. Some of these cities have produced terrific music infrastructure advancements. For example, Veszprem, the 2023 City of Culture, has enacted an infrastructure plan focused on using music to remediate disused buildings. A local music school and free music-related space has launched. A downtown venue, Papírkutya, has opened, which prioritises local live music on Tuesdays, Wednesdays and Thursdays. This has helped revitalise the downtown core during quiet periods. All these decisions were taken as part of the city's wider infrastructure objectives.

POLICY AREA 3:
DEBT FINANCING AND BONDS
– HOW CITIES RAISE CAPITAL

WHAT DO WE MEAN?

- According to Capital Monitor, European "local authorities accounted for just 0.8% of European sustainable bond issuance from 2019 to Q1 2022."

- Issuing bonds and maintaining high ratings demonstrating the capability to pay back debt is a crucial requirement for cities to stay competitive.

- Raising debt through issuing bonds is one financial product cities can use to fund large-scale infrastructure projects, from transport upgrades to hospitals, schools and social programs.

- These financial products are often used in a cultural context but are reserved for larger investments and capital projects such as arenas, stadiums, large hotels and other leisure infrastructure, such as amusement parks.

- We believe that investing in culture as part of a city's debt and ratings strategy need not be solely reserved for larger infrastructure projects; the breadth of one's music ecosystem could be incorporated into these decisions.

- Music and culture could be incorporated into two contexts: First, to demonstrate credibility by showcasing a high quality of life and citizen satisfaction, which can help secure a high rating and second, into more varied long-term, capital infrastructure investments – including in IP creation, education, incubators and artist live/work space.

- This could not only include both physical space – buildings and infrastructure – and also the intangible assets that happen inside the space – music, programming and community work.

- Music can be a patient capital asset. Every time music is used, it triggers a payment for those that own the rights. There have been bonds issued which are measured against the future earnings of music rights, such as SESAC's $335m USD bond. This bond was given an A+ rating, based on a calculation that this music, over time, will return on the investment. This is not the first such example. In 2019, a $560m bond backed by Bob Dylan's projected revenues was issued and it sold out and David Bowie's asset-backed securitisation of part of his catalogue in the late 90s achieved a 7.9% return.

- There is an opportunity to translate this – over an extended period of time – into how communities invest and raise money. This is not a short-term fix, but can be a potential asset to explore alongside real assets and can include more than just focused on large infrastructure projects.

- Cities could, in principle, raise capital to invest in a collective of cultural assets guided by a single strategic plan, including music rights, investing in music tech firms and less capital intensive projects such as grassroots music venues or artist housing or live/work space.

- We recognise this is a new way of thinking about music. Cities, for the most part (there are exceptions), do not own music IP. But there is no reason why cities could not partner with rights holders on long-term investment plans, especially to help develop the future of music rights and infrastructure in their communities.

- This will require a reimagining of municipal finance. We know that the prospective value of music rights – and other music-related investments (from venues to festivals, technology to AI) is not well understood in a city's infrastructure policy.

- This is the opportunity we propose here – exploring this new asset class – diverse music infrastructure including both real and intangible assets. Whether it is through bonds, direct investment, or debt financing, music is part of broader infrastructure planning; if thought as such, that could open up ways to invest in and benefit communities.

WHAT CAN WE DO SO MUSIC CAN IMPROVE CITY INVESTMENTS?

This is one of the more vanguard ideas in this guide, and we know that. There are very few examples of cities investing in developing local music IP, but there are many ancillary examples that we can point to. Many cities own buildings that house music and invest in music festivals and music activations. City owned and funded festivals are commonplace. Land is often granted or sold at a discount to support cultural infrastructure. Buildings in need of refurbishment are offered at peppercorn rates so they can be reanimated through culture. Tax increment finance is raised to support new hotels or stadiums. The foundations exist to explore a more varied investment in music – we hope this inspires new thinking in cities across Europe to explore this more.
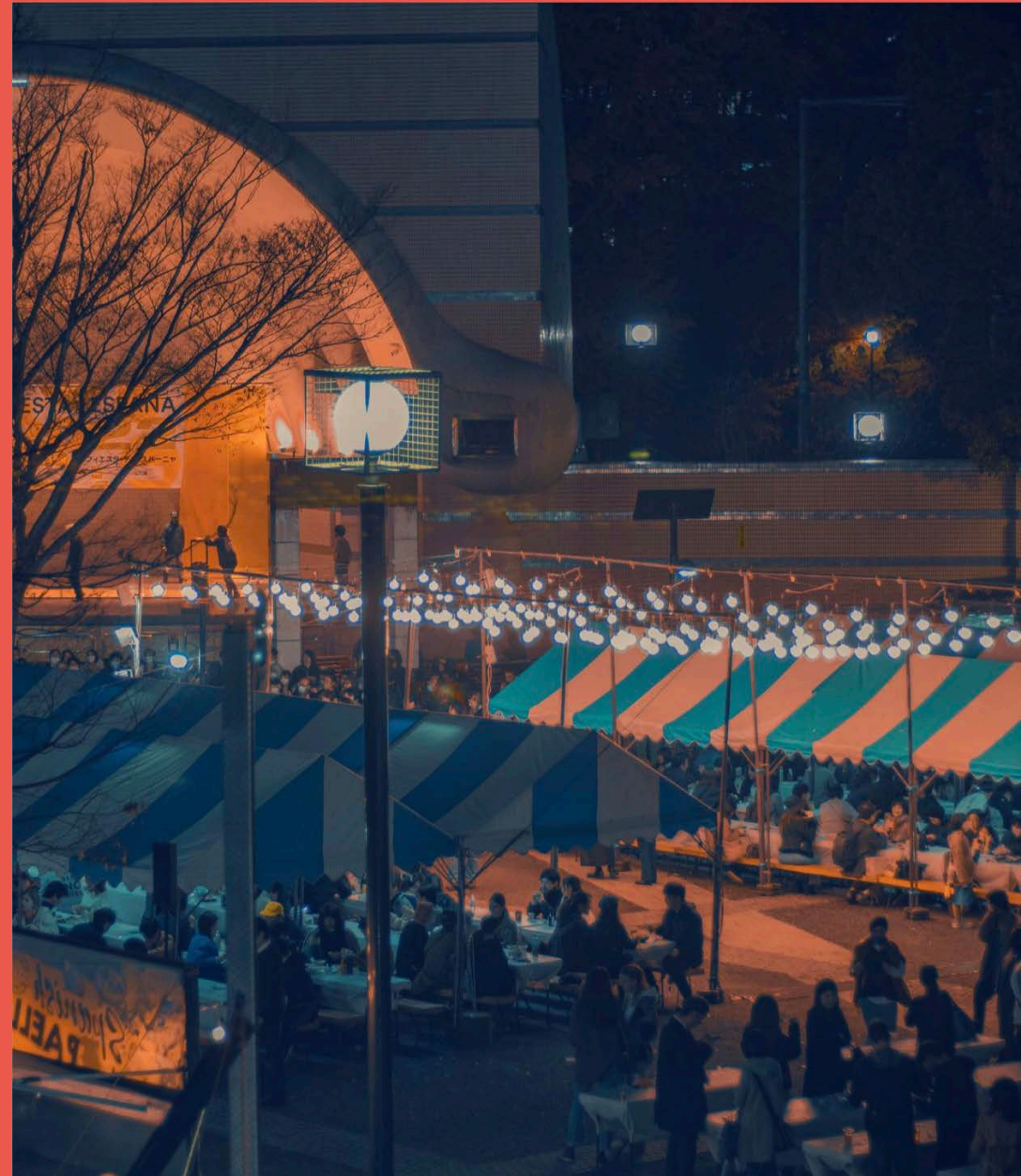
WHO AND WHERE CAN WE LEARN FROM?

Bergen

Buzzfond is a publicly owned investment company that has been supporting music startups in Bergen, Norway since 2010.

PART 3

WHERE DO WE GO FROM HERE?

THIS CHAPTER AIMS TO INTRODUCE MUSIC DIFFERENTLY TO CITY GOVERNMENTS AND POLICYMAKERS. THIS IS OUR INTENDED AUDIENCE, AND WHO WE WILL STRIVE TO ENSURE ENGAGES WITH THIS GUIDE.

We propose music be thought of, managed and budgeted in the same manner as other forms of infrastructure. If we view it that way – then the decisions made related to what to invest in, what to plan for and how to build would include the needs of music and broader arts and culture and, in turn, we think, improve places. This is not a significant shift in thinking – the ask is to frontload the needs of music and include them in discussions from the very beginning – including those taken to attract investment or raise debt – so at the same time that we are planning what to build and how to build it, we include the needs of the music ecosystem.

Music can be a powerful tool to structurally – in all ways – make places better. But we must change how we view music. It is not just a form of entertainment. It is part of our core civic infrastructure.

KEY RECOMMENDATIONS

#1 MAP ALL MUSIC AND CULTURAL INFRASTRUCTURE AND ENSURE THE DATA COMMUNICATED WITH WIDER CITY MAPS AND ASSESSMENTS.

#2 ENSURE BOTH TANGIBLE AND INTANGIBLE HERITAGE IS INCLUDED IN THE MAPPING.

#3 UNDERSTAND WHERE THERE ARE POTENTIAL MUSIC AND CULTURAL DESERTS AND ADDRESS THEM.

#4 EXPLORE THE ROLE THAT MUSIC IP AND OTHER FORMS OF MUSIC INFRASTRUCTURE CAN HAVE IN RAISING DEBT AND ATTRACTING INVESTMENT.

HOW DOING THIS ADVANCES THE SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Incorporating music intentionally into city planning and policy is a powerful tool to meet the United Nations 17 Sustainable Development Goals (SDGs). This includes:

SUSTAINABLE DEVELOPMENT GOALS

SDG 11 – Sustainable Urbanization

Target 11.3: By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries.

Target 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage.

CREDITS

EUROPEAN MUSIC CITIES
POLICY GUIDE

#8

IMPACT & IMPLEMENTATION

INTRODUCTION

THE BEST WAY TO DEMONSTRATE THE VALUE MUSIC CAN DELIVER TO CITIES AND PLACES IS TO TRACK AND MEASURE POLICY CHANGES OVER TIME.

LAUNCHING A MUSIC POLICY BEGINS A PROCESS. ONCE A CITY BEGINS ENGAGING WITH MUSIC, THE PROCESS BEGINS. AND LIKE MOST OTHER POLICIES, IT CARRIES ON AS A PART OF GOVERNANCE, ADAPTING AND CHANGING OVER TIME.

So there is no end goal to reach, other than to commit to this process and outline some objectives that can be tracked as it unfolds. This is what this final section focuses on – how we can measure the success of a music policy and if tracked, what would it reveal. To answer 'where do we go from here?', we must explore what the impact could be. For example, here are some questions that a music policy – over time – could help determine:

• Are more residents engaging with civic debates now than they were previously?

• Is investing in music creating more job opportunities for young people?

• Are new music programs contributing to improved health and wellbeing?

• Are more musicians from all backgrounds remaining in the profession, and experiencing better working conditions?

• Is music tourism creating more intersections between visitors and local culture?

• Is music better demonstrating positive outcomes across education, including reducing truancy or improving math and language skills?

• Are more venues and community centres opening to facilitate music, art and culture?

• Are there fewer noise complaints and reports of antisocial behaviour at night?

• Are there more music programmes after school for kids to attend in lower-income neighbourhoods where their parents may have to work longer hours?

• Do residents feel safer at night?

Answering some of these questions may take months or years. But they appear if a process is followed and a music strategy is adopted – and managed – in a community. It is this process we compel every community to begin and if already engaged in, sustain.

There are ways to do this. This can include counting the amount of venues, studios, rehearsal spaces, festivals and other real assets. It can also be accomplished by better understanding the cost benefit-per-pupil in music education, or the direct and indirect economic impact of a festival or series of concerts.

To aid this, we have gone back to each of the recommendations in the seven sections and – to conclude this guide – summarise how they could be implemented and the impact they could have.

PLEASE NOTE

To aid the analysis, an additional roundtable was conducted in-person, in partnership with the UNESCO Cities of Music (UCOM) annual general meeting in Norrköping, Sweden in February 2023 at the Future Echoes showcase festival. This section incorporates feedback from the discussions held in that room. The authors would like to thank the UNESCO City of Music cohort that joined us in shaping this section.

PART 2

BRINGING IT
ALL BACK HOME

THERE ARE 34 RECOMMENDATIONS. THE REST OF THIS SECTION EXPLORES HOW TO IMPLEMENT EACH OF THEM AND WHAT IMPACT IT WOULD HAVE.

We understand this has different implications depending on the city, country, culture and other differentiations, so it is written to be as applicable to as many cities and places as possible while recognising that there is no such thing as one size fits all when it comes to music and place policy. We also recognise that there is a fair amount of repetition here. We have attempted to reduce that as much as possible.

POLICY AREA 1: EQUITY, DIVERSITY & INCLUSION

RECOMMENDATIONS:

#1 Incorporate music into overarching city plans, protocols, goals and visions.

#2 Create a places and spaces accessibility map.

#3 Ensure diverse representation of industry figures in task forces and governance boards to enshrine culture-led diversity, equality and inclusion.

#4 Adopt an intentionally genre-diverse investment policy, and measure it.

#5 Use music as the powerful tool it can be to advance equity, diversity and inclusion.

#6 Ensure that diverse musics and musicians are represented across the education curriculum from preschool to university level.

#7 Invest in talent development for emerging musicians from underrepresented communities.

#8 Undertake research in your city's music history and celebrate previous under-acknowledged figures from underrepresented communities.

HOW CAN THEY BE IMPLEMENTED?

For music to enhance or strengthen city-wide EDI, it must be codified – through a resolution or another similar framework policy – a requirement to implement these policies and assign an apolitical civil servant to lead on formation. Following from that, there are three key requirements that can lead to this implementation:

The first is to audit existing policies and explore if and where they fall short right now. This can be accomplished through research – building an evidence base to define a community's strengths and weaknesses (which is a theme we will return to in each of these recommendations) so that equitable, data-led decisions can be taken to address inequity or lack of access.

The second requirement is an intentional engagement plan; here, it is integral that existing boards, groups and councils feature diverse voices and that any new group is at least representative of its context or intended audience. This must be reflected in all levels of governance. For example, the creation of a music or access officer in the mayor's office, similar to those responsible for transport or health care, means they can have an integral role in strategic direction. This, along with a dedicated case officer to manage the brief, provides a framework to ensure diversity, equality and inclusivity across not only the music and cultural sector, but ensuring that these voices are represented across the board in other policy areas.

Lastly, it is imperative to ensure all material is publicly available on a website fulfilling up to date accessibility criteria, to ensure proper communication to all parties. A publicly-managed website that lists roles, responsibilities, public meetings, hosts maps and other information that fight disinformation which can, over time, foster trust.

Getting impact and implementation right is the foundation of an equitable music ecosystem and an equitable community. If decisions taken to boost tourism or create new jobs were through without representing diversity, it would invariably foster harm. In addition, implementing these

recommendations could produce significant cost savings in the future. For example, diversity advocates could advise on design consultations that support new infrastructure or repairs of existing stock. Getting that right the first time provides cost-benefit. Moreover, investing in music programmes in underserved communities can deliver savings, as outlined in the education section. More people with wider opinions and experiences being part of the process of creating policy, rather than just at the receiving end of it will, over time, build cohesion. A content community whose resources reflect their needs is healthier. Music is a tool that can be deployed to support this.

POLICY AREA 2: CLIMATE ACTION

RECOMMENDATIONS:

#9 Incorporate the skills and local knowledge of the music sector to advise on community infrastructure and new developments.

#10 Incorporate music into all city climate targets and actions in spatial planning including mapping existing assets, infrastructure, economies and local identities.

#11 Form partnerships with policymakers and event promoters to negotiate climate-related policies and programmes to build acceptance by the local population.

#12 Implement tools and frameworks to accelerate decarbonisation of music and cultural infrastructure, using tax incentives, rebates or reduced permit costs.

HOW CAN THEY BE IMPLEMENTED?

There are a number of actions cities can take – right now – to utilise music to promote, enhance, enforce and expand climate resiliency. One of the key actions to take is – which we repeat across jobs and skills – is to designate music and the wider creative economy a priority economic sector.

The creative economy – if invested in a climate conscious fashion – can be non-extractive. But this starts, as it does with EDI, by having an individual – or a few individuals – responsible for developing substantive connections so potential solutions in music can be extrapolated across the wider community. This will also foster a framework that will ensure planning consent for cultural infrastructure is conditional on net-zero requirements being met, while prioritising the sector as a priority economy develops a seriousness where solutions developed in music and culture – such as wastewater management at a festival site or new methods to better insulate music venues – can reach wider audiences. Lastly, a structured and intentional public relations campaign featuring local musicians – possibly in partnership with existing organisations like Music Declares (who assisted us in writing the section) can mobilise and incentivise individual change. And for all of us to change, we need to do it individually, as well as collectively.

WHAT POTENTIAL IMPACT COULD THEY HAVE?

The potential impact that the music ecosystem can have on meeting climate targets is enormous. Musicians are powerful influencers. By being able to reach large audiences, musicians – and the music they make – can help push city-wide initiatives and communicate what needs to change and how it can be done.

Moreover, the infrastructure – as we have seen – required to make music happen in communities can be a leader in carbon reduction and resilience. From insulation to improving building materials of new builds, to the lessons that can be taken to reduce impact at festivals, music events are microcosms of the built environment – little communities that appear and must function for a period of time – like temporary settlements. How utilities, health and safety, transport and other core civic infrastructure functions in these events can provide wider lessons across cities. But this can only foster change if those leading it feed into a wider strategy. By combining the power of music with environmental stewardship, positive changes can be made to promote a greener and more sustainable urban environment.

POLICY AREA 3:
JOBS AND SKILLS

RECOMMENDATIONS:

#13 Make Music and Culture a Priority Economic Sector.

#14 Conduct a Music and Culture Vocational Audit.

#15 Incorporate music into start-up, accelerator and incubator strategies.

#16 Be deliberate to incorporate music into MICE (Meetings Incentives, Conferences, Events) strategies.

HOW CAN THEY BE IMPLEMENTED?

Along with the EDI and infrastructure sections, implementing the recommendations in this section can provide the more widespread benefit city-wide. This can be implemented in a number of ways.

First is to expand communication and business services, for example by developing a music and cultural data observatory (which would improve every recommendation) and providing advice and information related to help local residents start music-related businesses or use music to help expand any other business. A guide that publicizes and promotes the data collected music is a good place to start. This could then be used as a template to implement the other three recommendations in the jobs and skills section, as each is a component of a wider strategic plan that treats music as a priority economic area. This means if incubation and acceleration programs are being initiated, music is included as a potential area. This is the same for one's MICE attraction strategy – so music can help attract conferences and investments – whether they are music focused or not. But this starts holistically – with a published strategy – and a case officer responsible for it – that assets that music has value and should be treated seriously.

WHAT POTENTIAL IMPACT COULD THEY HAVE?

There are dozens of articles <u>referencing the economic benefit</u> that Taylor Swift delivered to the cities that hosted her Eras Tour in Summer 2023. In most cities, businesses near the venue saw a boom and hotel occupancy was sold out. While this is a boon for tourism, these ephemeral boosts can happen more often, and be more impactful, if the city had a stated economic plan and strategy for music.

In doing so, a city can focus, year round, on developing skills internally for local residents, while also working to attract more music business from outside. Taylor Swift is only one artist, but her impact is a microcosm of what can be delivered throughout the year – but to do so, it requires understanding the jobs and skills in the music ecosystem, how they relate to wider city strategy and investment and uniting the two.

POLICY AREA 4: EDUCATION

RECOMMENDATIONS:

#17 Develop a modern, fit-for-purpose assessment model for music education that includes cross-departmental objectives – including education, skills, health and community development.

#18 Target and invest in music education programs in areas of need – because these programs will foster self worth, entrepreneurship and reduce recidivism and antisocial behaviour.

#19 Ensure a variety of genres and instruments are made available in the classroom, and this reflects the community of children and adolescents who enter that classroom.

HOW CAN THEY BE IMPLEMENTED?

We must state that we recognise these are challenging recommendations to implement without understanding the local context. However, there are paths all communities can take to explore the impact that music education can have.

Auditing the impact and breadth of music education and exploring the diversity on offer can provide cost neutral, or lower cost improvements that could create more interest in learning music. Expanding the instruments and genre choices offered to students to learn – be it during core classroom time or after school – need not add significant additional cost to core budgets. At the same time, surveying students and their parents to better understand the impact of music education can demonstrate if there are opportunities to better utilise empty spaces – such as church basements or ancillary rooms in schools to explore expanding after-school programming through community partnership. In addition, understanding the strengths and weaknesses of music education provision will provide a better suite of evidence to target need – which is often where music education – be it teaching how to play music or the business of it – can have the most profound impact. What community recording studios, for example, are available and where are they? How can provision be expanded or budgets reimagined (such as those dedicated to targeting and addressing antisocial behaviour or truancy) into projects that provide the facilities and mentorship to pursue music. And what benefits would that have? We believe the time it takes to answer these questions is worth the effort.

WHAT POTENTIAL IMPACT COULD THEY HAVE?

As we stated – and genuinely believe – expanding music education is not only about creating more musicians. It is about creating better, more engaged people and better places. Providing access to music – be it in the classroom, in a care home or in a community center – means that those engaging in it are putting their minds and hearts to music at that moment.

Whatever other issues that impact their lives – for that moment – it is music they are focused on. The more of those moments provided, the more impact on residents – young and old – music can have. There are commercial benefits as well, as the more musicians educated in a place, the better chance one or a few of them pursue music professionally and are successful doing so which creates businesses and micro-economies around their art. But the most profound impact – and why we believe music education should be part of a core city budget and funded at a rate that ensures everyone has access – is the social benefits it can bring. From combating truancy to building self-confidence, to addressing loneliness and depression, music – like few other things – has the power to improve communities. It must start in school, but that is just where it starts. And measuring these benefits – from linking expanding a music education budget to the cost required to police the area that music is being expanded – could show that there are better ways through music to address economic, social and cultural issues in communities, all at once – and those ways are more cost effective and, importantly, supporting those who need it most.

POLICY AREA 5: TOURISM

RECOMMENDATIONS:

#20 Ensure that music tourism is a primary sector in one's tourism master plan. All tourism master plans should have sections dedicated to music.

#21 Map all music tourism assets and create a dialogue with businesses and artists to make more out of them.

#22 Maintain an up-to-date calendar of events, both online and offline and offer discount schemes between venues, hotels, restaurants and ancillary businesses.

#23 Employ a music tourism liaison to strategise the role that music plays, and create a monitoring and evaluation framework to measure if music is putting more heads in beds.

HOW CAN THEY BE IMPLEMENTED?

This, we believe, is the simplest section to implement. It just requires a strategic, deliberate and intentional approach. Much like a wider economic strategy, all tourism master plans – be it to increase, reduce or manage tourism – should include music as a priority sector.

This involves much of the same of the strategies proposed in the jobs and skills and infrastructure section; to maximise the impact music can have without requiring significant change or investment, it is best to have a robust understanding of assets. This can be accelerated – and improved – if an individual with experience in the local music economy was employed – or appointed – as a liaison to represent music across a city's tourism sector. This would help foster strong, clear and impartial relationships with local musicians and their representatives, which is paramount to maximizing the value that music can deliver to attract, retain and entertain tourists. This can also help maintain a calendar of events, as a robust and accessible calendar that equitably represents all potential opportunities music can bring is challenging and chances are higher when relationships between tourism and music professionals are robust. But as described in other sections, this begins with stating that music matters in tourism and taking steps to intentionally include it as a primary, secondary and ancillary benefit as the section outlines.

WHAT POTENTIAL IMPACT COULD THEY HAVE?

Good tourism is about connecting people, sharing experiences and learning about – and becoming familiar with – other cultures or customs. The more personal connection one often has with the place they visit, and more layers the beauty and complexity of a place will be revealed and the more a visitor will return.

At the same time, developing stronger connections between residents and visitors can not only build trust, this trust can lead to more locals becoming engaged in welcoming tourists. Music can play a role in all of this. A search of Taylor Swift and the economic benefit of her recent tour demonstrates how music can bring economic impact to communities – from sold out hotels to restaurants, bars and souvenir shops. But this is just the beginning. Music can make places more approachable. It can surprise, stop people in the tracks and encourage longer stays – whether it is an experience at a music-themed museum, a music mural or heritage trail or, in the case of many places in the United States this past summer, a Taylor Swift concert. But this can only be maximised if music is treated intentionally as a part of a community's tourism plan and the primary, secondary and ancillary opportunities music can bring are strategised with locals (and particularly local musicians), to better support the experiences of visitors.

POLICY AREA 6:
NIGHT TIME ECONOMY

RECOMMENDATIONS:

#24 Establish a formal office for managing and growing the night time economy in the office of planning, land use and/or economic development.

#25 Launch a city-wide soundscaping strategy – which includes recreational noise as well as traffic, transport and logistics.

#26 Amend and review curfews if there is only one for your city or place to stagger closing times of night time businesses, or offer 24-hour licenses.

#27 Establish a charter of best practices, focusing on health, safety and reducing harm that all venues can be signatories of.

#28 Appoint music experts on planning and licensing committees, and ideally ensure that licensing is discussed at the master-planning/ application stage of new developments.

#29 Develop a communication framework that explores the benefits of music and the night time economy and how it contributes to the betterment of communities 24-hours a day.

#30 Listen to experts – there are lots of them working across Europe on this issue.

HOW CAN THEY BE IMPLEMENTED?

Much like other sections in this guide – particularly EDI and education – capitalising on the benefits that music and the night time economy can bring in cities starts with representing it in policy circles. Community leaders, with experience in the sector, must be engaged in developing, monitoring and implementation policy related to it.

This starts with the creation of an office – or a position either in city government or an aligned nonprofit – to manage the night time economy and music related opportunities and challenges that come with it. With them in place, there are a number of existing guides and frameworks that can be introduced locally that have been used elsewhere – including guidance on sound and noise, health and safety, harm reduction, drugs and business services. It is integral that this position be recognised and given a structure to work from. For it to be taken seriously, it requires the same heft as any other position in a city. This can then be further buttressed with the creation of community-wide listening sessions as well as earlier stage participation in land-use applications that involve music, culture or other commercial activity at night. Over time, this will develop trust and accountability – both with those regulating the night and those engaged in it – and help foster a pro-active chain of communication that will develop a 24 hour policy framework.

WHAT POTENTIAL IMPACT COULD THEY HAVE?

Less antisocial behaviour. More community festivals. Less litter. More hospitality businesses opening the town or city centre. More robust data sets around density, usage and spend. More opportunities for all community members, young and old.

There are some of the benefits that introducing a comprehensive night time economy and music strategy can have. While few happen instantaneously, when a section of the economy is brought into the same governance framework as everything else, it opens up significant collaboration opportunities. This can include finding creative ways to animate disused city-owned buildings to reimagining public squares, or creating a network of health and safety wardens to support safe streets at night. Each of these begin by first installing a music and night time economy officer and establishing relationships with other city departments. Creating modern, inclusive cities is a 24 hour job.

POLICY AREA 7: INFRASTRUCTURE

RECOMMENDATIONS:

#31 Map all music and cultural infrastructure and ensure the data communicated with wider city maps and assessments.

#32 Ensure both tangible and intangible heritage is included in the mapping.

#33 Understand where there are potential music and cultural deserts and address them.

#34 Explore the role that music IP and other forms of music infrastructure can have in raising debt and attracting investment.

THIS SECTION SUMMARISES WHY WE WROTE THIS GUIDE. INFRASTRUCTURE UNDERPINS EVERYTHING.

There is no clean water if there are no pipes, distribution or filtration systems to enable it. There is no food in grocery stores without farms, equipment, transport, feed and fertilizer. And yes, while there is still music even in a city with no music venues, studios or rehearsal spaces – the future is much brighter, and more economically and socially prosperous, if music – and the systems that enable it – were governed as infrastructure.

This includes a need to map assets (same as with other sections), recognising both tangible and intangible heritage and importantly, exploring new opportunities that can be created with music – be it a real asset (a building) or intellectual property (which is still property). This is what these four recommendations outline. We hope you see them as the opportunity they are – to explore not only how to improve the music ecosystem in your city, town or place, but improve the place as a whole.

THIS IS YOUR LONG-TERM STRATEGIC MUSIC PLAN

THIS IS IT. THIS IS YOUR LONG-TERM STRATEGIC MUSIC PLAN.

WE HOPE THIS GUIDE DEMONSTRATES THE DIFFERENT AND EXPANSIVE WAYS THAT MUSIC CAN MAKE PLACES BETTER – AND THAT IS APPROACHABLE, IMPLEMENTABLE AND MOST IMPORTANTLY, WORTH DOING IN YOUR COMMUNITY.

None of this is new or unique. These ideas – and objectives – have been written about and lobbied for decades. In 2004, United Cities & Local Governments published its *Agenda for Culture*, which was followed in 2015 by a further action document. It proposed nine commitments and 100 actions – incorporating music into the wider definition of culture. This includes protecting culture as it relates to rights, education and the economy.

Since then we have seen dozens of initiatives develop, including the UNESCO Creative Cities Network, the World Cities Culture Forum, the Music Cities Network, Sound Diplomacy's Music Cities Events, One Voice for European Music, the work of the European Music Council, IMPALA's advocacy to support record labels and independent businesses, the European Music Exporters Exchange and dozens of industry events across Europe, among other initiatives (there are many, many more across genre, language or sector). We have three EU Capital of Culture Cities every year now. The European Commission established Music Moves Europe and has funneled millions of euros into music projects (including this one). Eurocities has actively championed music, culture and the night time economy in its advocacy. We've seen dozens of pacts, resolutions and frameworks.

We believe for this guide to make a difference, we must recognise and honour all of these initiatives – and those we haven't mentioned – for laying a foundation to recognise music as a public good. We hope this work – whether you read some or all of it – inspires, supports and ignites you to see what's here, there and everywhere – right now – that can improve your community – music. ❐

CREDITS

Roundtable Presentations:

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