



**SOUND**  
DIPLOMACY

# Monroe

## MUSIC STRATEGY

CITY OF MONROE

August 2023

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# 1. Introduction

## 1.1 About the Project

Monroe is poised to become a performing arts destination with music at its core. New leadership, a Downtown vision and recent local investment have elevated the existing prime location and infrastructure of Monroe for growth and additional revenue. However, its existing landmark venues - at the Monroe Civic Center - are not as optimized as they can be, musicians and artists are considered to be one of the biggest strengths of the area yet many lack opportunities for professionalization, there are disparities in music education provision across Ouachita Parish, and Monroe is missing a clear brand that ties its music industry together and celebrates the variety of activities taking place there. The City of Monroe and its strategic partners are engaged with, enthusiastic about, and supportive of the local music ecosystem, but what is needed now is understanding, strategic alignment, and routes to foster and facilitate growth in the industry in order to increase resilience, boost the local economy, and put Monroe on the map of music destinations, celebrating what makes it unique.

This Music Strategy for the City of Monroe looks at the entire city's music ecosystem, and where relevant analyzes the wider area of Ouachita Parish. It explores in depth at how the existing music industry works, what the needs are and how the future can look through focused strategic planning.

The intended outcomes of this work are to:

- **Discover what music assets Monroe currently has** and what it is lacking by mapping the music ecosystem
- **Formalize music** in Monroe by defining music-specific policies and regulations
- **Increase career opportunities** for musicians
- Ensure residents and visitors **understand Monroe's significant music history** and its impact today by celebrating its heritage
- **Diversify the music ecosystem** in Monroe through policy, grants, infrastructure, programming, etc.
- **Create a sense of community** by bringing the music industry in Monroe together
- **Cultivate a sense of ownership** of the music ecosystem

In order to ensure that music remains an area of focus, it will be vital for the City of Monroe to continue to evaluate and monitor the impact of the industry and any initiatives that are implemented going forward.

## 1.2 Commitment to Sustainable Development Goals

In 2015, through the United Nations, world leaders agreed to the Sustainable Development Goals (SDGs), 17 commitments and 169 targets with the aim of building a better world by 2030. These goals have the power to end poverty, fight inequality and address the urgency of climate change. Guided by these goals, it is now up to governments, businesses, civil society and the general public to work together to build a better future for everyone.<sup>1</sup>

Figure 1. The UN's SDGs



Sound Diplomacy's work takes the SDGs into account, with particular focus throughout the Strategic Plan. With member countries ratifying the UN's SDGs, a code and framework to guide sustainable development has been established to influence development arrangements and contractual obligations of donors and grantees. While culture is not explicitly mentioned in the SDGs, it is viewed as a key element of all SDGs. The UN has conducted research to better understand the role culture can play in meeting sustainable development goals. The United Cities and Local Governments' Culture in the SDGs,<sup>2</sup> is one example, and provides guidance for this report.

<sup>1</sup> Global Goals (n.d.)

<sup>2</sup> United Cities and Local Governments (2018)

## 1.3 City of Monroe Foreword

The City of Monroe moves to the rhythms of the music that have shaped our area for generations. Northeast Louisiana has produced some of music's greatest names, and we are still producing those that are making their mark on all genres of music.

Embarking on this strategy with Sound Diplomacy has been a journey that has shown us not just the layers of our cultural identity that are woven into our music ecosystem, but also the importance that our musicians, venues, studios, etc. retain when it comes to their place in the larger economy and cultural health of our City.

I hope that the recommendations in this plan are as inspiring as they are motivating, and that as you read, you are blown away yet again at the opportunities for quality of life here in the 318 that arts and culture provides. The richness of heritage we are blessed with in Ouachita Parish means that we are to be good stewards of that as we navigate the present and plan for the future. Monroe is honored to work with Sound Diplomacy to elevate creative place-keeping to the forefront of our economic development work, and to promote the interests of our musicians and artists every step of the way.

I look forward to continuing this work alongside the many community partners that have already been involved, and those that will join us as we continue to accomplish the plans set out here, in this parish-wide music strategy. Let's keep grooving, Monroe!

**Mayor Friday Ellis - City of Monroe**

## 1.4 Scope and Methodology

The scope of work for this report has been a process of desk research, stakeholder consultation and data analysis. This was completed in the following stages:

**Regulatory Assessment & Comparative Analysis:** A full analysis of the regulatory framework in and around Monroe, related to the music ecosystem. This includes a literature review of city, region and state-wide strategies, and a comparative analysis of key themes identified in partnership with the City of Monroe as being of particular importance to this project.

**Music Ecosystem Economic Impact Assessment:** A measure of the economic importance of the music ecosystem in Ouachita Parish, LA on three different scales: direct, indirect, and induced

impact using the most recent dataset available, from 2020. This is based on official secondary sources and statistics, complemented by primary research conducted by Sound Diplomacy.

**Ecosystem Mapping:** A mapping of music ecosystem assets in Ouachita Parish, LA, produced using a database built from secondary sources and georeferenced with Sound Diplomacy's mapping tool. A total of 281 music-related assets have been identified.

**Stakeholder Engagement:** An online survey developed by Sound Diplomacy and the City of Monroe, distributed to local musicians and artists, music-related businesses and organizations, and music fans in Ouachita Parish. The sampling method was non-probabilistic by volunteers.<sup>3</sup> The survey had an approximate duration of 15 minutes and ran from March to April 2023. A total of 820 responses were collected (405 complete, 374 partial, and 41 disqualified). Out of the 374 partial responses, 42 were included in the analysis.<sup>4</sup>

Stakeholder roundtables and interviews held throughout March 2023 looking across Ouachita Parish's music industry and government departments (musicians, music venues and businesses, faith-based spaces, associations and education). In total, 39 representatives from the region were involved.

**SWOT Analysis:** Analysis and collation of all findings from research stages detailed above. This informs the areas of focus in the Strategic Plan, and the recommendations.

**Strategic Plan:** All findings and analysis throughout this project inform a set of 24 actionable recommendations for the City of Monroe and identified partners to take forward. These are categorized into 8 areas of focus, and arranged by proposed timeline for establishing the recommendation, how to implement it, any further considerations to take into account, and, where relevant, a best case example of another location, organization or partnership that is leading on a similar initiative.

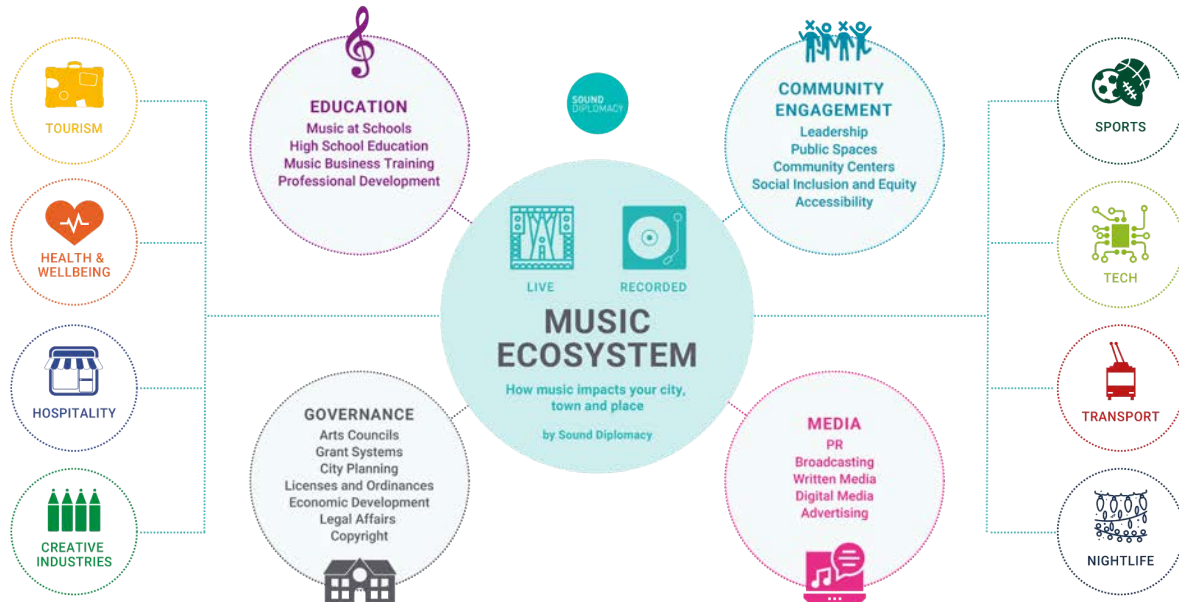
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<sup>3</sup> Individuals were selected based on non-random criteria, and not every individual had a chance to be included due to the approach being an online survey, where people volunteer themselves to respond. As a result there is a higher risk of bias in the sampling. Nonetheless, each survey respondent was classified as part of one of the 3 segments: musicians and artists, music-related businesses and organizations, and music fans. Each survey response was weighted against the proportion of assets identified in the mapping exercise, which is another element of the overall study (see Ouachita Parish mapping analysis). Music fans' responses were weighted according to the age composition of Ouachita Parish's population.

<sup>4</sup> The sample for musicians and artists was made up of 89 observations. The sample of businesses and organizations was made up of 17 observations (even though not representative, these observations, when weighted, are used to give an indication of their trends and characteristics). The sample of music fans was made up of 341 observations.

## 1.5 Definitions

Figure 2. The Music Ecosystem



### 1.51. Definition of the Music Ecosystem

Music in a place is part of an ecosystem. Like in nature, this ecosystem is formed by a group of stakeholders, a set of resources and an environment where they develop their activities and they connect with each other and with other ecosystems. Like in all ecosystems, these relationships are interdependent. Some stakeholders exist because others exist, and because there is a sustainable environment that favors their survival.

In the case of music, these agents are responsible for everything related to music, starting from the artists and going all the way to the audience. Some of its elements, like music venues or labels, are obvious. But some others aren't like IT suppliers, police officers or government organizations. But they are all relevant, and play an important role in the chain.

As stated above, for the ecosystem to be healthy and thrive, all the agents must be resourced, connected and supported by the institutions. This is done by developing a music strategy and implementing it through policies and regulations that take into account every step of the chain, eases the operations, and facilitates the relationships between all of them.

## 1.5.2 Economics of Music

The economics of music can be understood as a segment of the economics of culture (UNESCO, 2009),<sup>5</sup> which seeks to explain the phenomena of the music sector using economic and statistical tools to provide knowledge for public policy and private decision-making. The economics of music is broader than understanding the transactions of goods and services in the market, it can also become a valuable tool for understanding the dynamics of non-monetary resources within the music ecosystem.

For the economic impact assessment, the definition of the music ecosystem is restricted to the set of agents grouped in one of the five links of the music value chain: Creation, Distribution, Exhibition, Production, and Transversal (see Table 1 & Figure 3). The economic contributions generated by agents indirectly related to the sector are incorporated into the measurement through the indirect impact of the sectoral value chain, detailed below.

Table 1: Links of the Music Ecosystem

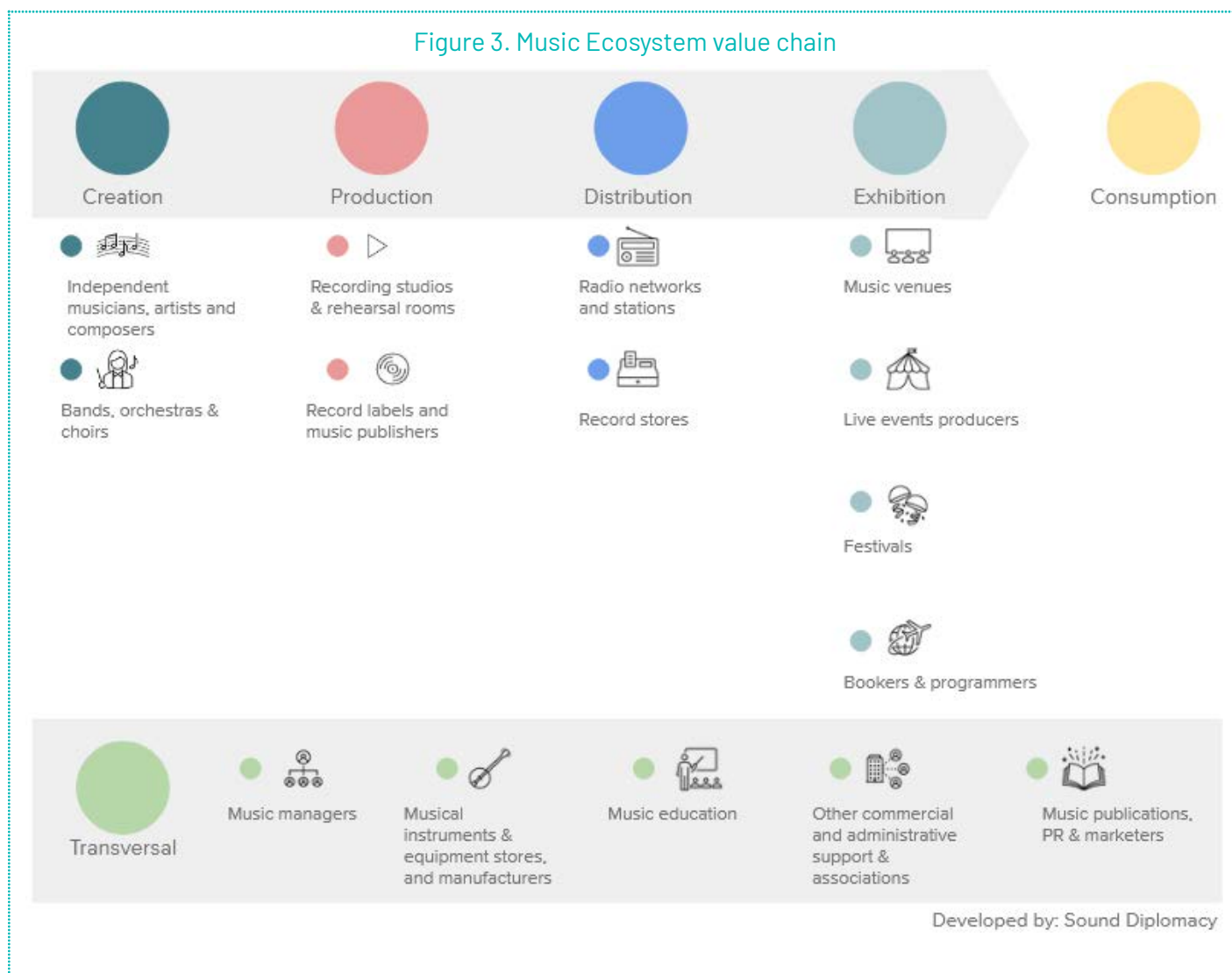
Links of the Music Ecosystem Value Chain	Agents
Creation	Musicians, Artists, Composers, Bands, Orchestras and Choirs.
Distribution	Radio Stations, Radio Networks and Record Stores.
Exhibition	Spaces and the support system for the presentation of live music. Included are Venues, Festivals, Booking & Promotion companies, Music Management, Artist Development businesses, as well as Faith-based Institutions with music.
Production	Recording and Publishing businesses, such as Recording Studios and Rehearsal Spaces, Record Labels, and Music Publishers.

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<sup>5</sup> UNESCO (2009)

Transversal	Instrument Manufacturers, Musical Instruments & Equipment Stores, Music Schools, Music Tutors, Conservatories/Universities & Colleges with music programs or music business programs, Music Publications & newspapers, Music PR & Marketers, Music Associations and Nonprofit.
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Figure 3. Music Ecosystem value chain



## 2. Music Ecosystem Overview

### 2.1 Regulatory Assessment Snapshot

Table 2. Monroe at a Glance

Topic	In Place?	City's Policy	Best Case
Music Education	Yes	<p>While there isn't a standardized universal curriculum in Monroe City Schools or Ouachita Parish School System, band, orchestra, choir, and music classes are available in the school system at each location. These classes and opportunities begin in elementary school in the Monroe City School system and carry through high school. While there could always be more alignment, more consistency, and more structure, music is available to students.</p> <p>The Louisiana Department of Education<sup>6</sup> has arts content standards for K-12 Louisiana students which include dance, theater arts, visual arts, and music.<sup>7</sup> The arts content</p>	<p>Nashville's Music Makes Us initiative is a partnership with Metro Nashville Public Schools, the Mayor's Office and the Nashville music community. The program's main goal is to eliminate barriers to music education and increase student participation while adding a contemporary curriculum that embraces new technologies and reflects the diverse student population.</p> <p>Music Makes Us achieves this by providing "world-class music education and support for Nashville students" through course offerings ranging from concert band and jazz ensemble to music production and songwriting.<sup>11</sup></p>

<sup>6</sup> Louisiana Believes - Louisiana Department of Education (n.d.)

<sup>7</sup> Louisiana Department of Education (1997)

<sup>11</sup> Metro Nashville Public Schools (n.d.)

		<p>standards were published in 1997 and do not appear to have been updated since.</p> <p>The Louisiana Department of Education website contains K-12 arts resources including comprehensive music curricula. K-4 is a general music curriculum, 5-8 includes instrumental and vocal curricula and 9-12 is general secondary music education and an optional advanced string study.<sup>8</sup></p> <p>The Louisiana Music Educators Association (LMEA) offers a mentoring program for new or emerging music teachers in all school districts through strategic professional partnerships and professional development opportunities.<sup>9</sup> The LMEA runs an annual professional development conference. LMEA's website provides resources for music educators across the state such as access to The Louisiana Musician journal,<sup>10</sup> the LMEA newsletter and handbooks, information on copyright laws and the Louisiana Arts Content Standards, and more teaching resources.</p>	
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<sup>8</sup> Louisiana Department of Education (n.d.)

<sup>9</sup> Louisiana Music Educators Association (n.d., a)

<sup>10</sup> Louisiana Music Educators Association (n.d., b)

Funding Support	Yes	<p>Musicians and music organizations/businesses in Monroe can access a number of grants and incentives from the Northeast Louisiana Arts Council (NELAC),<sup>12</sup> the Louisiana Office of Tourism,<sup>13</sup> and the Louisiana Office of Entertainment Industry Development (OEID).<sup>14</sup> Discover Monroe-West Monroe<sup>15</sup> provides grants which are not targeted specifically to musicians or music, but can cover festivals and event marketing. It also offers a Capital Improvement Grant program that could potentially fund facility improvements. However, there are no funds led by the City of Monroe itself.</p>	<p>The Denver Music Advancement Fund was launched in 2018 as a collective investment led by Denver Arts &amp; Venues (A&amp;V)<sup>16</sup> to support initiatives that advance the Denver Music Strategy<sup>17</sup> and Denver's Cultural Plan.<sup>18</sup> A&amp;V is an agency of the City and County of Denver, responsible for operating some of the region's facilities. It also oversees the City's public art program, grant programs and some entertainment and cultural events.</p> <p>The Denver Music Advancement Fund acknowledges the vital role music plays in Denver as an economic driver, as well as its impact on education, community innovation and positive social change.</p> <p>In 2022, \$475,000 in funding was awarded to applicants. Grants of up to \$20,000 were available to individuals, non-profit, and for-profit businesses to build innovative, music-centered programs that are rooted in cross-sector collaborations.<sup>19</sup></p>
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<sup>12</sup> Northeast Louisiana Arts Council (n.d., c)

<sup>13</sup> Louisiana Office of Tourism (n.d., a)

<sup>14</sup> Louisiana Entertainment (n.d., b)

<sup>15</sup> Discover West Monroe (n.d.)

<sup>16</sup> Arts & Venues Denver (n.d.)

<sup>17</sup> Denver Arts and Venues (n.d., a)

<sup>18</sup> Denver Arts and Venues (n.d., b)

<sup>19</sup> Denver Arts and Venues (n.d.)

Business Licensing	Yes	Anyone wishing to conduct business in Monroe must obtain an Occupational License. It is necessary to first get a Certificate of Occupancy, and then apply for an Occupational License and a local sales tax number. The cost of the license depends on the type of business an applicant is planning to operate and estimated gross income. The license cost for a live music oriented venue is between \$60 and \$6,200. <sup>20</sup>	The City of New Orleans has a Mayoral Office of Cultural Economy. It provides zoning, permitting, and licensing guidance for the benefit of businesses from the creative sectors. It clearly lays out zoning laws, occupational licenses and permits, permits for live entertainment, artist permits, amongst other things. The guide states that almost every business in the city needs an occupational license and an occupancy or mayoralty permit and file monthly or quarterly sales tax returns. An Occupational License application can be completed and submitted either in person or via the One Stop app. As part of receiving an Occupational License, licensees also receive an Occupancy or Mayoralty Permit. For retail, service, and rental establishments, the occupational license fee is based on the annual total sales of the business and ranges from \$50 per year for total sales under \$50,000 to \$6,200 for total sales over \$5.5 million. All new licenses require a \$50 sales tax deposit when issued. There are also fees associated with the Occupancy or Mayoralty Permit and any necessary Safety and Permits inspections and plan reviews. These fees vary based on the various business types and uses. <sup>21</sup>
Liquor Licensing	Yes	According to the City of Monroe's Code of Ordinances, <sup>22</sup> all liquor retailers are required to	Lafayette's Consolidated Government website has a specific section for alcohol and noise control under the Community Development & Planning Department. This

<sup>20</sup> City of Monroe (n.d., h)

<sup>21</sup> City of New Orleans (2015)

<sup>22</sup> Monroe - Louisiana Code of Ordinances (2022, a)

		<p>obtain an alcoholic beverages license from the City each year.</p> <p>All businesses that sell alcoholic beverages must be closed between the hours of 2 a.m. and 6 a.m. Monday to Saturday, and between the hours of 2 a.m. and 12 noon on Sundays, unless specifically authorized.<sup>23</sup></p> <p>License applications should be submitted to the city tax collector. However, there is no clear information on how to apply for an alcohol permit on the City of Monroe website and it is therefore unclear where and how the application should be made.</p> <p>Applicants must also obtain a license from the State of Louisiana Office of Alcohol and Tobacco Control (ATC).<sup>24</sup> The ATC online sign-in system allows applicants to easily apply for a new license, renew a license or sign in as a guest to apply for a special event license.<sup>25</sup></p>	<p>section clearly explains the requirements and attaches the forms for alcoholic beverage permits, special event permits, sound variance permits, and bar cards. The website makes it clear that in order to obtain an alcoholic beverage permit applicants must submit their information to Lafayette to obtain a local license, and then apply for a state license afterward. The local government simplifies the information offered on the website and provides clear instructions for applicants. Having only a handful of categories to choose from also facilitates applicants to choose the right license for their needs.<sup>26</sup></p>
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<sup>23</sup> Monroe - Louisiana Code of Ordinances (2022, b)

<sup>24</sup> The Louisiana Office of Alcohol and Tobacco Control (n.d., a)

<sup>25</sup> The Louisiana Office of Alcohol and Tobacco Control (n.d., c)

<sup>26</sup> Lafayette Consolidated Government (n.d.)

Special Event Permitting	Yes	<p>The City of Monroe provides a web page under the Community Affairs Department containing general guidelines for holding a special event (concert or festival). It supplies contact numbers for rental reservations, the Monroe Police Department for traffic control and assembly permits, the Taxation &amp; Revenue Department for all necessary permits and occupational licenses, the Alcohol &amp; Beverage Control Board for a special event alcohol permit, and information on restroom facilities, litter clean up, utilities, food and insurance.<sup>27</sup></p> <p>Special event permits must also be obtained from the Louisiana Office of Alcohol and Tobacco Control. Special event permits are for a maximum of three consecutive days, and no more than 12 permits can be obtained by any one person within a single calendar year.</p> <p>There are three different types of ATC Special Event Permits. Type A is for organizations that can prove tax-exempt status via certification from the IRS. Type A events can accept alcohol donations, cash donations, and sponsorship.</p>	<p>Seattle's Special Events Office has its own website with extensive guidelines on how to apply and what to expect when requesting a Special Event Permit. The main website for the Special Events Office includes clear application instructions in its online forms, public safety requirements, a calendar of approved events and a Special Event Handbook to refer to. Forms attached include the actual permit application (including templates and instructions), a permit fee estimator (administrative fees start at \$275 per permit), and an online handbook.<sup>30</sup></p>
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<sup>27</sup> City of Monroe (n.d., i)

<sup>30</sup> Seattle Special Events Office (2019)

		<p>Type B events are for organizations that can provide written proof of non-profit status or Louisiana sales tax exemption. These events cannot accept alcohol donations and must include a \$10 application fee. Type C is for special events that will be serving alcohol and costs \$100.<sup>28</sup></p> <p>The special event permit application can be found on the Monroe Police Department website and can be done online or downloaded as a pdf.<sup>29</sup></p> <p>Special event permits must also be obtained from the Louisiana Office of Alcohol and Tobacco Control.</p> <p>As with the alcoholic beverages license, it is unclear where the application for a special event permit should be made as the City of Monroe website does not supply a clear link to the application.</p>	
Noise Ordinance	Yes	In residential districts sound is limited to 65 dBA 7 a.m. - 10 p.m. (day) and 60 dBA from 10 p.m. -	Boulder, Colorado's sound ordinance policy is publicly available and contains information on how to measure

<sup>28</sup> The Louisiana Office of Alcohol and Tobacco Control (n.d., b)

<sup>29</sup> Monroe Police Department (n.d.)

		<p>7 a.m. (night) In commercial districts sound is limited to 70 dBA during the day and 65 dBA at night. In industrial districts, sound is limited to 85 dBA during the day and 80 dBA at night.<sup>31</sup> There is no guidance specifically for venues, events, or places that play music.</p>	<p>noise,<sup>32</sup> permitted levels (50 dBA at night for non-vehicular sources), a graduated fine for repeat offenses and considerations of exceptions, specifically mentioning concerts and music festivals. Special events must cease noise by 11 p.m.<sup>33</sup></p> <p>The limit for events is 65 dBA for mixed-use areas until 11 p.m. Even if neighbors complain, the police won't issue a fine for a noise ordinance violation at a concert or festival if they respect this limit.</p>
Health & Wellbeing Initiatives	No	<p>There is an initiative called Healthy Funroe that focuses on getting people outside and moving, and involves local musicians and members of the health community. The events combine elements of a health fair and outdoor art market, and feature live music. However, no initiatives aimed at improving conditions for musicians could be found.</p>	<p>Music Minds Matter (MMM)<sup>34</sup> is a dedicated mental health support line and service for the UK music community run by Help Musicians,<sup>35</sup> the country's leading music charity. MMM provides free, confidential counseling and Cognitive Behavioural Therapy (CBT) as well as access to online resources on topics like depression, anxiety, performance anxiety, addiction and stress.</p>
Environmental Sustainability & Recycling	Partial	<p>Keep Monroe Beautiful is a Monroe Community Affairs Department initiative aimed at encouraging people to take greater responsibility for improving their community</p>	<p>The Green Music Initiative is a non-profit independent cross-sector think tank and platform in Germany that promotes environmental sustainability in the music and entertainment industry. It works with scientists, music</p>

<sup>31</sup> Monroe - Louisiana Code of Ordinances (2022, c)

<sup>32</sup> Boulder County (n.d.)

<sup>33</sup> City of Boulder (n.d.)

<sup>34</sup> Music Minds Matter (n.d.)

<sup>35</sup> Help Musicians (n.d.)

		<p>environments.<sup>36</sup> The initiative seeks to educate Monroe residents on the importance of care for and pride in their environment by speaking to schools, civic groups and neighborhood associations; providing public service announcements; and organizing school field trips to City Hall.<sup>37</sup> Keep Monroe Beautiful provides tips and resources for businesses on eliminating waste<sup>38</sup> and for teachers on changing attitudes and behaviors.<sup>39</sup> The initiative also coordinates national projects in the city such as the Great American Cleanup<sup>40</sup> and Freecycle Monroe.<sup>41</sup> There is no specific guidance for music, arts, or culture.</p> <p>There are also no official sustainability strategies for the City of Monroe or Ouachita Parish yet but the State of Louisiana has published a Climate Action Plan whose primary objective is to reduce net greenhouse gas</p>	<p>stakeholders, sustainability organizations and artists across the world.<sup>43</sup></p> <p>It has worked with partners to develop projects and sustainability models for festivals, events, awards and venues.<sup>44</sup> The team also created the first Green Touring Handbook and Green Touring Network.<sup>45</sup></p>
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<sup>36</sup> City of Monroe (n.d., b)

<sup>37</sup> City of Monroe (n.d., c)

<sup>38</sup> City of Monroe (n.d., d)

<sup>39</sup> City of Monroe (n.d., e)

<sup>40</sup> City of Monroe (n.d., a)

<sup>41</sup> Freecycle (n.d.)

<sup>43</sup> Green Music Initiative (n.d.)

<sup>44</sup> Ibid.

<sup>45</sup> Green Touring Network (2021)

		emissions to zero by 2050 to protect the state's natural and cultural heritage. <sup>42</sup>	
Busking	No	There is no city-wide busking policy in Monroe and busking or street performance is not explicitly included in the City Code of Ordinances.	<p>New Orleans has a famous and long-standing history of street performance and the Music and Culture Coalition of New Orleans<sup>46</sup> provides a Guide to New Orleans Street Performance.<sup>47</sup> The Guide was developed in collaboration with the Tina and Albert Small City Center at Tulane and is intended not just for performers, but also for enforcement agencies, businesses, residents and neighborhood organizations. The guide draws directly from the City Code of Ordinances, clearly explaining the existing law in a user-friendly format. The Guide was vetted and approved by the Mayor's Office of Cultural Economy, the City Attorney's office, civil rights attorneys, and performers themselves.<sup>48</sup></p> <p>Musicians' rights, relevant resources, personal stories, a timeline of the city's music regulations, a performers' code of etiquette, a map of special areas and their corresponding regulations, and information on the fire code, law enforcement, and sound levels are all included.</p>

<sup>42</sup> State of Louisiana (2022)

<sup>46</sup> The Music & Culture Coalition of New Orleans (n.d., b)

<sup>47</sup> Squarespace (n.d.)

<sup>48</sup> The Music & Culture Coalition of New Orleans (n.d., a)

			<p>The Guide also provides 7 simple steps for ‘staying out of trouble’. These include:<sup>49</sup></p> <ul style="list-style-type: none"> <li>• Keep it below 80 dbA from 50 feet away</li> <li>• Don’t compete with the clubs on the entertainment strip</li> <li>• Don’t be afraid to use amplification equipment</li> <li>• You do not need a permit to perform but a free registration badge is required to perform in certain areas</li> <li>• Selling merchandise is not legal but performers are allowed to exchange them for donations</li> <li>• Keep lanes clear so that crowds are not impeding the right-of-way</li> <li>• It is unlawful to create any noise above 78 dBA at a distance of 50 feet from the source during religious services in St. Louis Cathedral</li> </ul>
Audience Development	No	<p>There are no city-wide audience development programs. However, Sound Diplomacy did find adjacent projects, which are included here.</p> <p>90.3 KEDM is the nonprofit public radio station for Monroe, West Monroe, and all or parts of eleven parishes of Northeast Louisiana and four</p>	<p>The Toronto New Music Passport was a program developed by the Toronto New Music Alliance in 2012 that allowed music and arts enthusiasts to explore some of the new music being presented throughout the city.</p> <p>By paying a one-time fee of \$25 to purchase the passport, an individual was then offered one \$5 ticket to one concert by each participating organization during a</p>

<sup>49</sup> Squarespace (n.d.)

		<p>counties in Southeast Arkansas. KEDM is operated by the University of Louisiana Monroe (ULM) and is affiliated with National Public Radio (NPR) and American Public Media (APM).<sup>50</sup> Alongside its news, educational and entertainment programs, KEDM broadcasts music programs such as Byway Blues which shares the lives and musical accomplishments of famous local artists and also runs a segment that features artists currently performing in the region.<sup>51</sup> Another musical program is The Boot which features a mix of Louisiana artists and Southern regional acts covering blues, funk, soul, zydeco, etc. Listeners can submit local and regional music for airplay and look online for the songs and artists that were played.<sup>52</sup></p> <p>Music City Studios has its own radio station, Roetown Radio,<sup>53</sup> to provide greater amplification of local music and events.</p>	<p>performing arts season. During the 2012 - 2013 season, there were six presenters.<sup>55</sup> During the 2013 -2014 season, the number of participating groups nearly doubled, the number of concerts nearly tripled and as a result, passport prices rose to \$35.<sup>56</sup></p> <p>The passport sessions, which last occurred in 2019, helped attract new audiences to the Toronto music scene, expose the social and cultural value of the city and invigorate the night-time economy. The passport sessions allowed some popular music venues, nightclubs and bars to extend their hours of operation from 2 a.m. to 4 a.m. on select dates, which allowed for additional live music programming and an extra incentive for patrons to attend social venues during otherwise slow times of the year.<sup>57</sup></p>
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<sup>50</sup> KEDM (n.d., a)

<sup>51</sup> KEDM (n.d., b)

<sup>52</sup> KEDM (n.d., c)

<sup>53</sup> App Store (n.d.) "Roetown Radio". Online at <https://apps.apple.com/us/app/roetown-radio/id6447634347?l=pl> accessed 14-08-2023.

<sup>55</sup> Terauds, J. (2012)

<sup>56</sup> Lam, M. (2013)

<sup>57</sup> Toronto, CA. (2019)

		<p>KEDM also presents the Parish Playlist in partnership with NELAC which regularly gives an overview of live music events in Ouachita Parish.<sup>54</sup></p> <p>The City of Monroe does not currently have a centralized calendar of events but there is a calendar on the Discover Monroe-West Monroe website with a music category filter.</p>	
Music Office	No	<p>Monroe does not have a music, culture or entertainment office. However, the Louisiana Office of Entertainment Industry Development OEID encompasses music, film, interactive and digital media, and live performance.<sup>58</sup> The Office provides music incentives,<sup>59</sup> an interactive map of recording studio locations,<sup>60</sup> and a directory listing music industry crew and services and talent in the state.<sup>61</sup></p>	<p>The Austin Music Office sits within the Economic Development Department's Music and Entertainment Division. The Music Officer liaises with the Texas Music Office. Strategic priority areas include the affordability of spaces, land use regulations, and entertainment licenses.<sup>63</sup></p> <p>The Office also acts as a resource center and booking intermediary, liaising with interested parties and a database of 2,000 Austin musicians.<sup>64</sup> It provides touring artists with contacts to local performing venues,<sup>65</sup> and its</p>

<sup>54</sup> Northeast Louisiana Arts Council (2022)

<sup>58</sup> Louisiana Entertainment (n.d., b)

<sup>59</sup> Louisiana Entertainment (n.d., c)

<sup>60</sup> Louisiana Entertainment (n.d., e)

<sup>61</sup> Louisiana Entertainment (n.d., a)

<sup>63</sup> City of Austin Economic Development Department (2016)

<sup>64</sup> City of Austin (2018, b)

<sup>65</sup> City of Austin (2018, a)

		<p>There is a state-wide music officer position inside the Louisiana Office of Cultural Development, under the Lt. Governor's Dept of Culture, Recreation, and Tourism. In addition, the City of Monroe has an Economic and Cultural Development Officer.</p> <p>NELAC works with the Louisiana Division of the Arts. This partnership is meant to generate networks, provide grants, offer workshops, distribute information, and develop programs.<sup>62</sup></p>	<p>website hosts links to local music organizations, as well as publishing a music venue guide.</p>
Entertainment District	Yes	<p>The downtown area is designated as an Economic Development District and has been a Certified Cultural District since 2008. It is called the Riverside Cultural District.</p> <p>Since 2022, Monroe has had the Divine Nine Cultural District, a Louisiana Certified Cultural District. The Divine Nine Cultural District will be located in District 5 and encompass an area from west of Wossman High School to the Louisiana Purchase Gardens and Zoo. The</p>	<p>Austin, Texas has six official entertainment districts, each distinct in aesthetic and offer.<sup>67</sup> For example, Sixth Street District is known for its nightlife and is popular among younger demographics. Here licenses operate until 2 a.m. and traffic is closed for pedestrians on Thursday-Saturday nights.<sup>68</sup></p> <p>The Red River Cultural District is particularly focused on music with many bars and clubs showcasing live music.<sup>69</sup> After a successful pilot program, noise curfews were extended in 2018 and participating Red River venues now benefit from extended curfews of 12 a.m. on Thursdays</p>

<sup>62</sup> Louisiana Department of Culture, Recreation and Tourism (2023)

<sup>67</sup> Austin Texas (n.d.)

<sup>68</sup> 6th Street (n.d.)

<sup>69</sup> Red River Cultural District (n.d.)

		<p>cultural district will offer historic tax credits for the rehabilitation of older buildings and tax exemptions for original works of art sold.<sup>66</sup></p> <p>In addition, the city has another Certified Cultural District called the Lida Benton Cultural District that runs adjacent to the Divine Nine Cultural Arts District.</p>	<p>and 1 a.m. on Fridays and Saturdays.<sup>70</sup> Stakeholder meetings take place four times per year to ensure compliance with sound regulations, discuss ways to enhance the program and ensure nearby residents are not impacted negatively.</p>
Agent of Change	No	<p>The City of Monroe does not currently have an Agent of Change Policy in place.</p>	<p>Chapter 116 of the San Francisco Administrative Code was approved in December 2015 and requires venues to maintain the sound levels they operate at within the limit of their entertainment permit in order to remain under legal protection. It is the responsibility of the property developer to inform any new residents of the existing sound in the area. San Francisco also protects music venues from hotel and motel sound complaints within 300 feet of the venue.<sup>71</sup></p>
Parking Regulations	Yes	<p>Research showed there are no music-related parking regulations, such as designated loading/unloading zones.</p>	<p>In Nashville, a deal was brokered between Premier Parking and the local musicians' union, in which special \$5 nightly rates will be offered for musicians.</p>

<sup>66</sup> Robinson, I. (n.d.) "Monroe City Council OK's new cultural arts district, named in honor of Black Greek organizations". Monroe News-Star. Online at <https://eu.thenewsstar.com/story/news/2022/06/15/divine-nine-cultural-arts-district-approved-monroe-city-council/7606711001/> accessed 20-10-2022

<sup>70</sup> Austin, Texas - Code of Ordinances (2023)

<sup>71</sup> City of San Francisco (2015)

		Chapter 37 in the City of Monroe Ordinances on zoning includes a section on off-street vehicle parking requirements. According to the ordinance, an auditorium or arena must have one parking space for every six seats and a bar must have one space for every 100 sq. ft. of gross floor area (GFA). The ordinance also states the off-street loading requirements for commercial and institutional use.	<p>Additionally, the Renaissance Hotel in the city center has started offering \$9 valet parking services for musicians.</p> <p>Parking vouchers for the hotel are handed out in local music venues, intended to be given to musicians to access those prices.<sup>72</sup></p>
Transit	Yes	Monroe Transit is the nation's oldest publicly owned transportation system and has been continuously owned and operated by the City of Monroe since 1906. <sup>73</sup> Monroe Transit offers 11 fixed routes and paratransit services. Services run from Monday through Saturday with the first bus at 6 a.m. and the last at 6:30 p.m. One-way transit fares cost \$1.25 for an adult, \$3 for a day pass, \$0.90 for students, and paratransit trips cost \$2.50. <sup>74</sup> The MTS Spot app allows users to track their bus and see the routes. <sup>75</sup>	Toronto's Blue Night Network is the most extensive night-time transportation service in North America, with routes picking up after trains cease service between 1 a.m. - 2 a.m. Routes run approximately every 30 minutes until morning service resumes and are spaced in order to keep 99% of the city within a 15-minute walk of a stop. <sup>78</sup>

<sup>72</sup> Premier Parking (2017)

<sup>73</sup> City of Monroe (n.d., f)

<sup>74</sup> City of Monroe (n.d., g)

<sup>75</sup> Monroe Transit (n.d.)

<sup>78</sup> Novakovic, Stefan (2017)

		<p>In 2005, the Monroe Transit Night Rider service was created with multiple routes through the city operating from Monday to Saturday until 10:30 p.m. However, the service was closed in January 2017 and no alternative night service has been created since.<sup>76</sup></p> <p>Monroe Regional Airport is owned by the City of Monroe and is located six kilometers east of the Central Business District. It is served by Delta Airlines and American Airlines. The airport provides commercial and cargo service for Ouachita Parish, the surrounding 13-parish region, and extends service into Arkansas and Mississippi.<sup>77</sup></p>	
Music Business Development	No	<p>The City of Monroe itself does not currently offer music business development opportunities but there are various national organizations throughout Louisiana that offer resources for artists and music professionals to develop their businesses.</p>	<p>The Musicians' Union (MU) in the UK provides numerous free resources for musicians to develop their careers and business skills and for venues and music business professionals to ensure they are following fair and equitable practices.<sup>84</sup></p> <p>These resources include the Fair Play Venue database that enables musicians to look up venues that will pay fair</p>

<sup>76</sup> Mott, A. (2017)

<sup>77</sup> Monroe Regional Airport (n.d.)

<sup>84</sup> The Musicians' Union (n.d., c)

		<p>The NELAC serves Ouachita Parish and provides various artist resources. The Culturalyst website is a Louisiana directory that lists events, artists, organizations, opportunities and events and can be filtered by discipline including music.<sup>79</sup> As of December 2022, artist opportunities include an arts entrepreneurial training program, which equips artists and arts organizations with business skills to assist with professional development.<sup>80</sup></p> <p>The Louisiana OEID operates a directory listing music industry crew and services<sup>81</sup> and a directory listing talent in the State<sup>82</sup> with categories including audio engineering, artists management, electric and lighting, venues, record production and distribution, and bands and artists. The Entertainment Office website also provides a collection of regional and national organizations with further resources for artists.</p>	<p>rates. As of November 2022, the database had 124 venues registered all across the UK.<sup>85</sup> In order for venues to qualify as a Fair Play Venue they must endorse the principles of the Fair Play Guide. The Guide explains how musicians can recognize and negotiate fair deals with venues and promoters, and ultimately ensure their shows are successful and that they are paid appropriately.<sup>86</sup></p> <p>The MU also provides a comprehensive range of music career development advice. These guides include information and tips on financing and funding, marketing and promotion, working relationships, freelancing, auditioning, well-being, and many more.<sup>87</sup></p>
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<sup>79</sup> Northeast Louisiana Arts Council (n.d., b)

<sup>80</sup> Northeast Louisiana Arts Council (n.d., a)

<sup>81</sup> Louisiana Entertainment (n.d.)

<sup>82</sup> Louisiana Entertainment (n.d., h)

<sup>85</sup> Musicians' Union (n.d., b)

<sup>86</sup> Musicians' Union (2022)

<sup>87</sup> Musicians' Union (n.d., a)

		<p>NELAC hosts Lunch and Learns as part of its Arts Entrepreneurial Training Program efforts to offer adult education. Lunch &amp; Learn lectures are “brown bag” style presentations on various topics, including public relations, income taxes, approaching museums and galleries, and more.<sup>83</sup></p>	
Music Hub / Workspace	No	<p>Monroe does not currently have an official music hub or workspace open to the public, however, Biedenharn Hall at ULM has ample classroom, studio, and practice facilities in addition to the 284-seat Emy-Lou Biedenharn Recital Hall.<sup>88</sup></p> <p>Biedenharn Hall is also the location of the administrative offices for the Monroe Symphony Orchestra which performs regularly in the recital hall.<sup>89</sup></p>	<p>The Oh Yeah Music Centre in Belfast opened in 2007 as a dedicated music hub and resource for music makers and music businesses. The Centre provides affordable rehearsal space, a live music venue, a music exhibition, a cafe space, a recording studio, a songwriting room, and workshop spaces. The Centre rents offices to local music enterprises and is also a host campus to Belfast Metropolitan College.<sup>90</sup></p> <p>The Oh Yeah is a registered charity and social enterprise that receives funding from the Arts Council of Northern Ireland, Belfast City Council, PRS Foundation, the National Lottery Heritage Fund and several private foundations.<sup>91</sup></p> <p>The Centre operates numerous learning development programs for emerging artists and youth, presents multiple</p>

<sup>83</sup> Northeast Louisiana Arts Council (n.d.) "Arts as Business". Online at <https://nelaarts.org/our-focus/arts-as-business.html> accessed 14-08-2023.

<sup>88</sup> University of Louisiana at Monroe (n.d.)

<sup>89</sup> Monroe Symphony Orchestra (n.d.)

<sup>90</sup> Oh Yeah Music Centre (n.d., c)

<sup>91</sup> Oh Yeah Music Centre (n.d., a)

			local music awards and prizes including the Sound of Belfast festival event and the Northern Ireland Music Prize, and runs several tourism and heritage projects including the Northern Ireland Music Exhibition, a Belfast Music Tour, and the UNESCO City of Music Walking Tour. <sup>92</sup>
Music Network	No	Monroe does not currently have a city-wide music network.	<p>Musicboard Berlin was founded in 2013 as a joint initiative of Berlin's music community and the state of Berlin. Since 2017, the Berlin Senate Department for Culture and Europe has been responsible for Musicboard.<sup>93</sup></p> <p>Musicboard brings together music makers, networks, administrative institutions and authorities, and businesses to strengthen Berlin's pop music ecosystem. It works to support national and international projects to increase the visibility of the city as a center of artistic productivity.</p> <p>The institution promotes, advises, mediates, and provides networking opportunities, public and private funding sources and options for rehearsal spaces and qualifications to musicians, bands, events and other pop music projects in Berlin.</p>
Economic Development Incentives	No	While there are currently no significant music-related economic development incentives operated by the City of Monroe, the	The Austin Live Music Fund contributes a portion of newly increased hotel occupancy taxes to local for-profit music entities in order to support local artists. The City of Austin's Hotel Occupancy Tax (HOT) rate is 11%,

<sup>92</sup> Oh Yeah Music Centre (n.d., b)

<sup>93</sup> Musicboard Berlin (n.d.)

		<p>Louisiana OEID runs three programs that offer tax incentives to music businesses.</p> <p>The Sound Recording Program offers an 18% project-based production tax credit issued as a rebate by the Louisiana Department of Revenue.<sup>94</sup></p> <p>The Music Job Creation program provides a 10% or 15% tax credit on annual W2 wages to music industry-related companies that create well-paid jobs for Louisiana residents.<sup>95</sup></p> <p>The Live Performance Production Incentive program provides multiple tax credits depending on expenditures to concert, theatrical and other live productions that originate or debut in the State of Louisiana.<sup>96</sup></p>	<p>comprising a 9% hotel occupancy tax and an additional 2% venue project tax.<sup>97</sup> The City's tax is in addition to the 6% rate imposed by the State of Texas, which must be remitted separately to the State. Since the Live Music Fund is funded with HOT revenues, supported activities must encourage, promote, improve, and showcase Austin's live music industry to sustainably develop infrastructure and experiences that attract tourism and develop Austin's convention and hotel industries.<sup>98</sup></p> <p>Since its inception, the Fund has grown to more than \$3 million<sup>99</sup> with collections planned for distribution in mid-2023. As the fund is the first of its kind, there is currently no concrete plan on how to distribute it or who will manage it. Eventually, the program will include between 250 and 500 contracts issued between \$5,000 and \$10,000 to Austin-based musicians and independent promoters to help support events.<sup>100</sup> The funds will be used on venue rentals, performance fees, equipment rental, or other costs associated with hosting a live performance.<sup>101</sup></p>
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<sup>94</sup> Louisiana Entertainment (n.d., g)

<sup>95</sup> Louisiana Entertainment (n.d., f)

<sup>96</sup> Louisiana Entertainment (n.d., d)

<sup>97</sup> Austin Texas Government (n.d.)

<sup>98</sup> Speak Up Austin (2022)

<sup>99</sup> McQueen, E. & Bloxson, M. (2022)

<sup>100</sup> Austin Economic Development Department (2022)

<sup>101</sup> Swiatecki, C. (2022)

Music Tourism	Incomplete	<p>Whilst music is promoted to an extent, it is not currently a direct strategic focus of the City.</p> <p>Discover Monroe-West Monroe is a nonprofit tourist information center that provides information on events and things to do across the twin cities, with a physical information center located in West Monroe.<sup>102</sup> Its website contains information on events with a calendar including concerts, gigs, festivals, musicals, karaoke events, parades and lip-sync battles.<sup>103</sup> On the 'things to do' page music is not a category of its own with the concentration instead on visual arts and theater.</p> <p>The Louisiana Office of Tourism operates a Music Ambassador program that offers a minimum of \$1,000 per event to Louisiana musicians when they perform at an event outside the state where they encourage people to come to and experience Louisiana and its music.<sup>104</sup></p>	<p>The Calgary Airport YYC Music Program allows artists and musicians to perform at terminals throughout the airport as a means of improving the guest experience and promoting local music. The program cycles through a roster of artists and books 150 slots per month, using designated spots in the terminals to increase artist exposure and contribute to the social and cultural value within the city.<sup>106</sup></p> <p>The Calgary Airport Authority partners with Calgary-based music organizations Calgary Folk Fest, Calgary International Blues Festival and the Honens International Piano Competition to showcase the city's diverse talent.</p> <p>The airport has received a number of positive responses from passengers and locals and has also inspired a YYC Playlist that promotes songs performed by local musicians.</p>
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<sup>102</sup> Monroe - West Monroe (n.d., b)

<sup>103</sup> Monroe - West Monroe (n.d., a)

<sup>104</sup> Louisiana Office of Tourism (n.d., b)

<sup>106</sup> Stagehand (n.d.)

		<p>The Office of Tourism also runs the Louisiana Festival &amp; Events Recovery Grant (FERG) which is available for tourism events that take place in Louisiana between July 1st, 2022 and June 30th, 2023, attract and retain visitors to the state, and have a positive impact on Louisiana's economy. Events include fairs and festivals.<sup>105</sup></p> <p>There is currently no City of Monroe tourism strategy.</p>	
Music Heritage	No	<p>Monroe was part of the 'Chitlin' Circuit', an informal network of Black-centered entertainment venues that provided a safe space for Black musicians to perform during the Jim Crow era.<sup>107</sup> Chitlin' Circuit venues in Monroe included the Savoy Ballroom in the Miller-Roy Building that hosted Monroe's first Mardi Gras and performances from Louis Armstrong, Ella Fitzgerald and Billie Holiday. Other venues included the Elite Lounge, formerly Cain's Lounge &amp; Motel, which featured</p>	<p>The Uncommon People project in Sheffield, UK is an online "family tree" that celebrates the "DNA of Sheffield music".<sup>113</sup> The project was launched in 2012 by the local Sensoria Festival<sup>114</sup> in partnership with the University of Sheffield.<sup>115</sup> It is an online resource that illustrates the depth and breadth of musical talent in the city. The website features a map with key venues, studios and locations that have shaped some of the biggest musical names of the city including Pulp, the Arctic Monkeys and</p>

<sup>105</sup> Louisiana Office of Tourism (2022)

<sup>107</sup> Kaye, B. (2018)

<sup>113</sup> Uncommon People (n.d., c)

<sup>114</sup> Sensoria (n.d.)

<sup>115</sup> The University of Sheffield (n.d.)

		<p>artists like Otis Jackson, Little Melvin and Maurice Johnson (Monroe icon from the band the Dynamics) and the Carroll Gym or Carroll Auditorium where artists like Duke Ellington and Count Basie performed. While Monroe has all this musical heritage, most of the physical heritage assets no longer exist or are not used for music or entertainment. The Miller-Roy Building was considered abandoned and was going to be demolished but in 2011 it was put on the National Historic Register. The building was then renovated by developers and opened to the public in February 2023.<sup>108</sup> The Miller-Roy Building is now affordable housing and a community resource center that will house several nonprofit organizations.<sup>109</sup> Enoch's Irish Pub &amp; Cafe, established in 1980, is one of the only long-running venues in Monroe with regular live music.<sup>110</sup> The owner of Enoch's is one of the key founders of the Northeast Louisiana Music Trail.</p>	<p>The Human League. The map is color-coded and divided into self-guided tours that people can take.<sup>116</sup></p> <p>Uncommon People also contains a timeline that lists some of the most significant artists from the 1930s to the present day with information, stories, anecdotes and photos, and where places associated with them can be found on the interactive map.<sup>117</sup> The timeline also shows any available connections the artist may have to other in a large interactive web.<sup>118</sup></p> <p>Finally, Uncommon People also includes a simple directory of more than 700 bands and 2,250 artists past and present from Sheffield.<sup>119</sup></p> <p>The project is open for anyone to submit anecdotes, photos, footage or audio about Sheffield bands. The website features a contribution page with a clear online form for people to add new artists and locations or update an existing entry.<sup>120</sup></p>
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<sup>108</sup> Remrey, M. (2023)

<sup>109</sup> 64 Parishes (n.d.)

<sup>110</sup> Facebook (n.d., a)

<sup>116</sup> Uncommon People (n.d., e)

<sup>117</sup> Uncommon People (n.d., f)

<sup>118</sup> Uncommon People (n.d., a)

<sup>119</sup> Uncommon People (n.d., d)

<sup>120</sup> Uncommon People (n.d., b)

		<p>The Northeast Louisiana Music Trail is a series of historical markers spread across the region's 11 parishes, including Ouachita Parish, that recognize and honor the places where notable musicians lived and music events happened.<sup>111</sup></p> <p>In early 2023, the Monroe Civic Center Arena was added as the eighth marker to the trail celebrating its importance as a music and theater venue hosting the likes of Elvis Presley, Bob Dylan, Tina Turner, B.B King, and Prince.<sup>112</sup></p>	<p>Uncommon People is supported by the Key Fund,<sup>121</sup> a local regional financial institution, Arts Council England,<sup>122</sup> and two local web design and media agencies.</p>
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<sup>111</sup> Facebook (n.d., b)

<sup>112</sup> Facebook (2023)

<sup>121</sup> Key Fund (n.d.)

<sup>122</sup> Arts Council England (n.d., a)

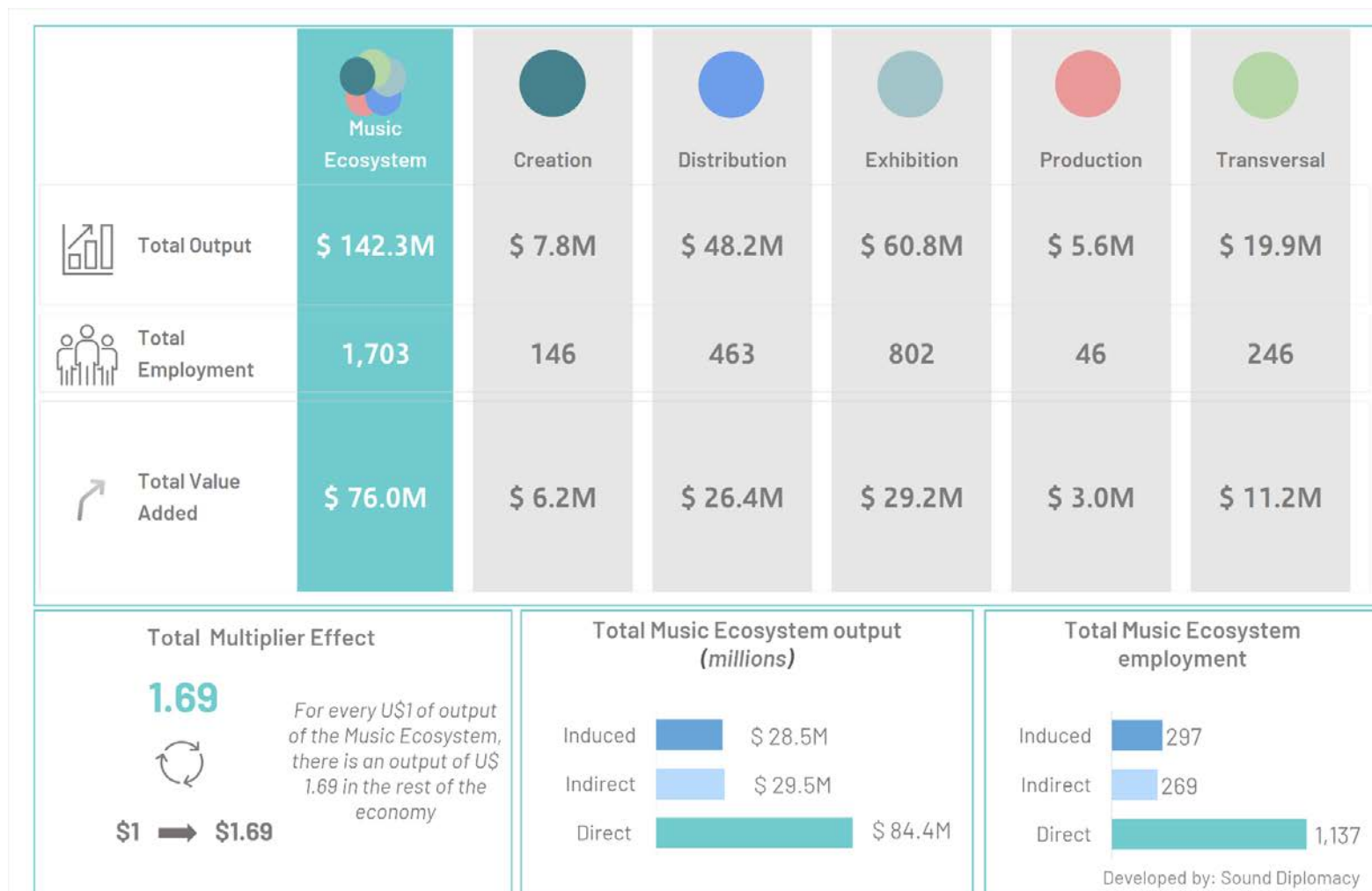
## 2.2 Music Ecosystem Economic Impact Assessment

The following provides a summary of the Economic Impact Assessment. For the full report, please see Appendix 2.

- In 2020, the music ecosystem in Ouachita Parish **generated a total economic impact of \$142.32 million output** and contributed a total of \$76.02 million gross value added (GVA) to the local economy. The total employment generated and supported by the music ecosystem in Ouachita Parish amounted to 1,703 jobs.
- The **direct output associated with the music businesses in Ouachita Parish equaled \$84.42 million** and \$42.16 million in GVA.
- When considering employment within Ouachita Parish's music sector value chain, **the Exhibition link accounts for the highest number of jobs** with 539 (47%), followed by the Distribution link with 257 (23%), and the Transversal link with 185 (16%). The Creation link supports 128 jobs (11%), while the Production link supports 28 (3%).
- **Regarding output, the Exhibition link has the most significant contribution with \$37.73 million** (45%), followed by Distribution with \$25.58 million (30%), and Transversal with \$12.13 million (14%). The Creation link contributes \$5.57 million (7%) to the direct output, while Production has a direct output of \$3.41 million (4%).
- **The music ecosystem's direct employment in 2020 was 1,137, contributing 1.57% to the local workforce.** Looking at the total employment (direct+indirect+induced), Ouachita Parish's music ecosystem generated and supported 2.35% of the local workforce, a contribution exceeding the national average of 1.66%.
- In 2020, **the indirect economic impact of the music ecosystem in the Parish generated an output of \$29.45 million** and a GVA of \$16.91 million, while indirectly supporting 269 jobs.
- In 2020, **the indirect economic impact of the music ecosystem in the Parish generated an output of \$29.45 million and a GVA of \$16.91 million, while indirectly supporting 269 jobs.** To provide context on the size of the indirect effect of these industries on the local economy, it is estimated that \$1,000 of output generated from them indirectly supports \$348.85 of output in other sectors in Ouachita Parish. However, this local multiplier effect is smaller than the national average multiplier effect of the music industry, where the indirect output per \$1,000 is \$500. This suggests that a higher proportion of the suppliers of the local music ecosystem are not based in Ouachita, resulting in a higher proportion of imports into the Parish's music ecosystem.
- **The induced output of the music ecosystem in 2020 was \$28.45 million**, with a GVA of \$16.95 million, and it supported 297 jobs. The data shows that \$1,000 of output generates an induced effect of \$337.01 on different industries in the economy.
- The multiplier effect of the music ecosystem is 1.69. This means that, **for every \$1,000 of output generated by the music ecosystem there is an additional \$686 of output** generated in the local economy.

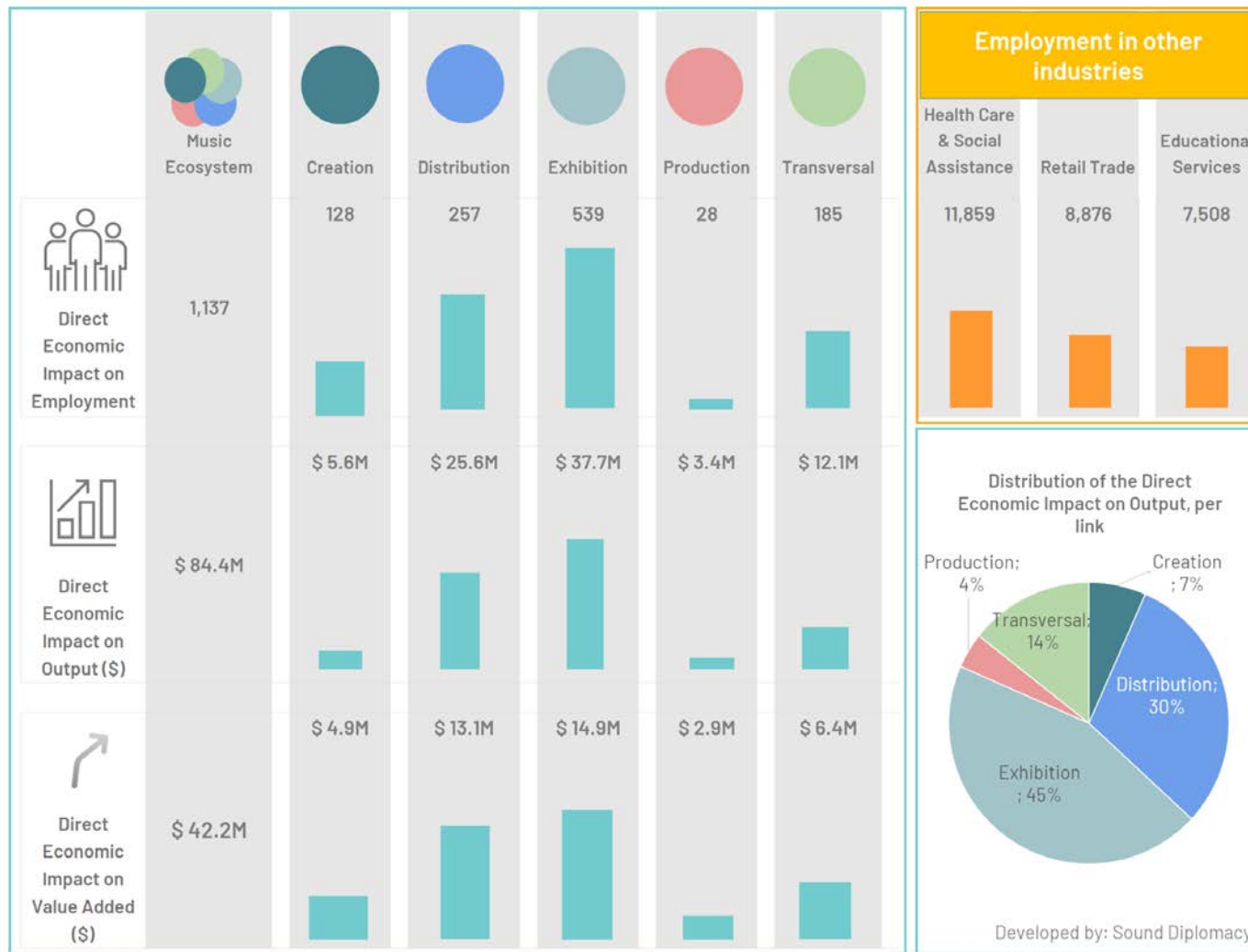
- In the case of Ouachita Parish, **when taking direct, indirect and induced employment together, the music sector generates and supports 2.35% of the local employment, which exceeds the national average contribution of music to national employment (1.66%)**. However, Ouachita Parish ranks lower than other areas with a strong music industry presence, such as Austin or New Orleans, where the music sector supports 2.55% and 5.37% of the local employment, respectively.
- **In the United States, the music value added per capita is \$541. In Ouachita Parish, this figure is approximately \$380**, indicating a lower level of development in the local music ecosystem. In cities such as New Orleans, New York, or Nashville, that have well-established music industries and attract high levels of music tourism, this metric reaches values such as \$1,246, \$1,433, and \$3,412, respectively.

Figure 4. Key Findings: Ouachita Parish Music Ecosystem economic impact (direct, indirect and induced), 2020



Source: County Business Patterns 2020, BEA RIMS II, Sound Diplomacy Research

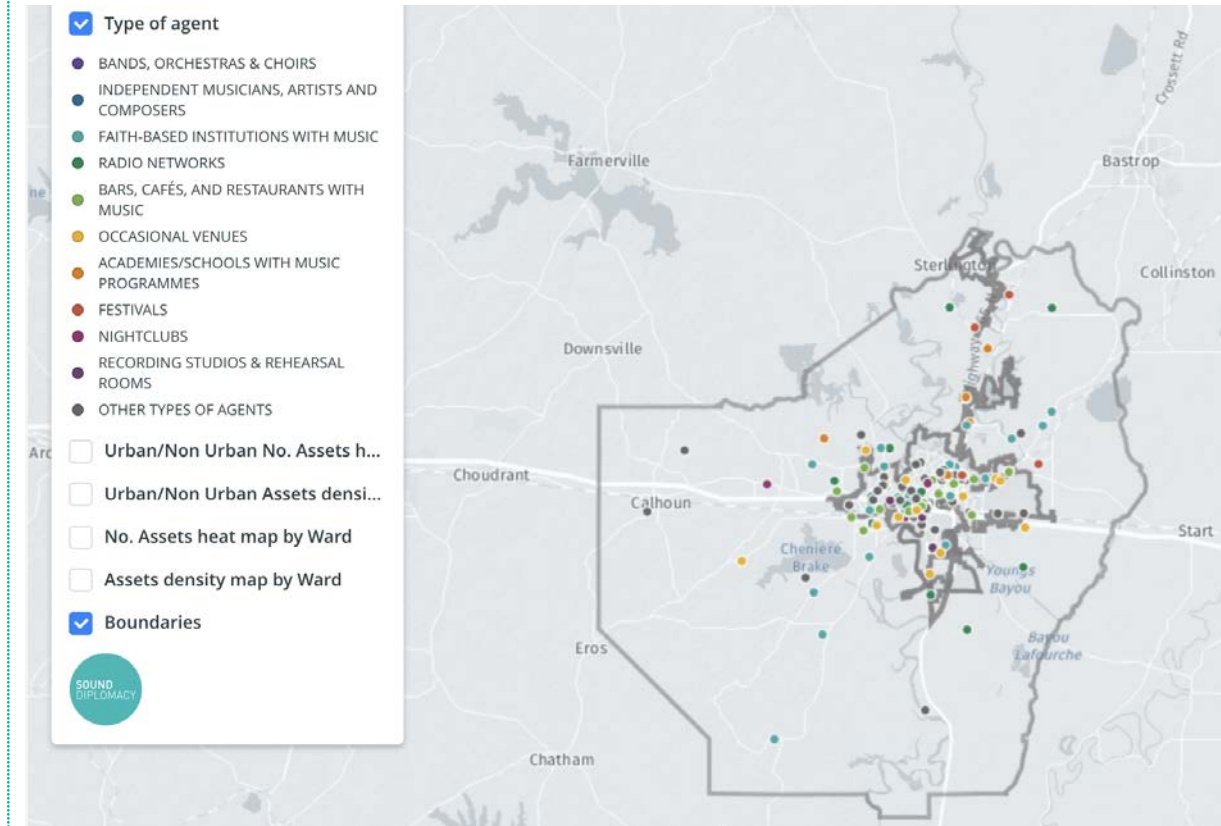
Figure 5. Key Findings: Ouachita Parish Music Ecosystem Direct Economic Impact, 2020



Source: County Business Patterns 2020, BEA RIMS II, Sound Diplomacy Research

## 2.3 Music Asset Mapping

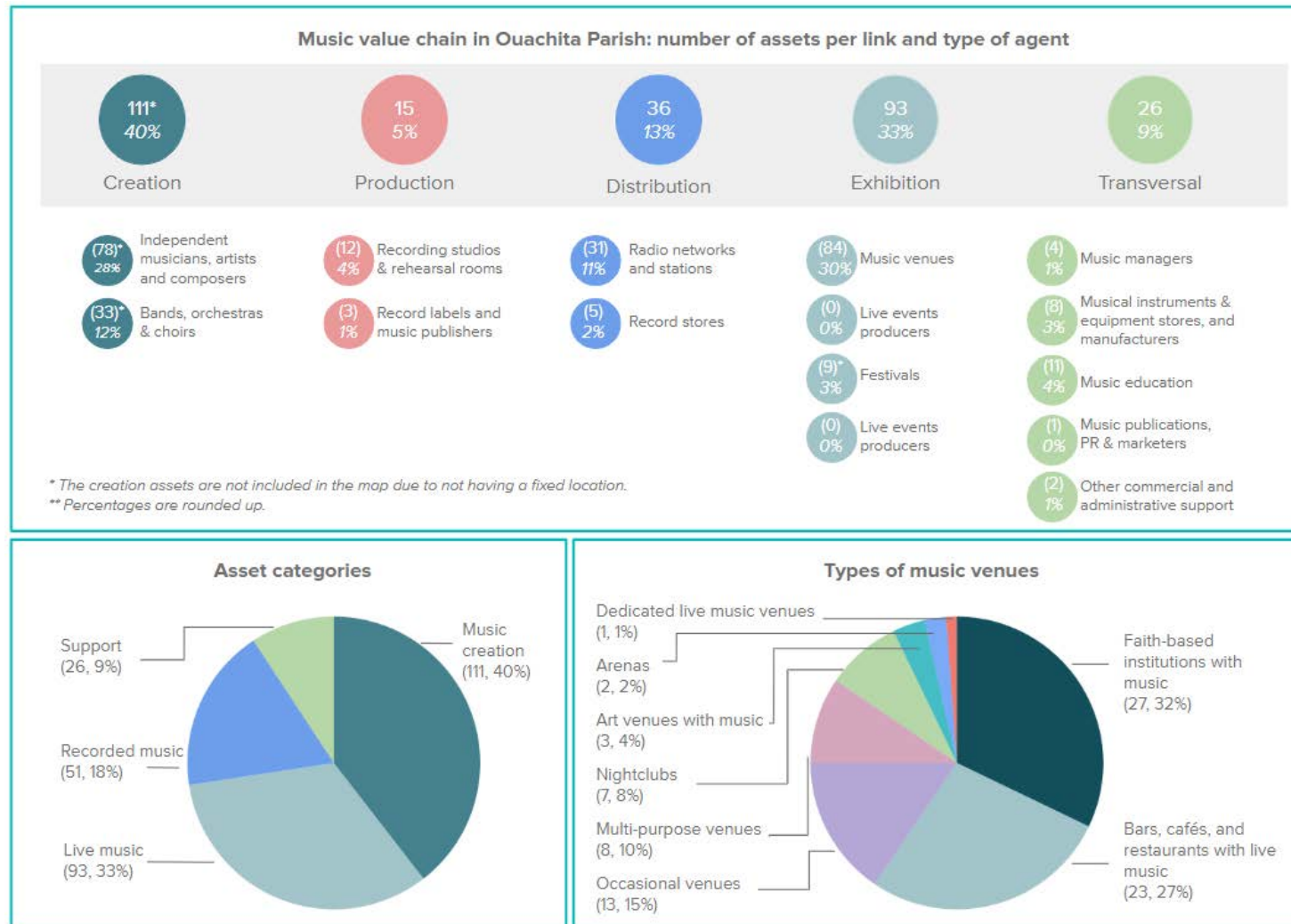
Figure 6. Map of Ouachita Parish, LA and categories



All identified assets are included and mapped on this [interactive map](#) tool that has been developed specifically for Ouachita Parish, LA. The key findings are listed in this section, but to view the full mapping analysis report, please refer to Appendix 3.

## Overview of Music Ecosystem Assets

Figure 7. Overview of the music ecosystem assets in Ouachita Parish, LA



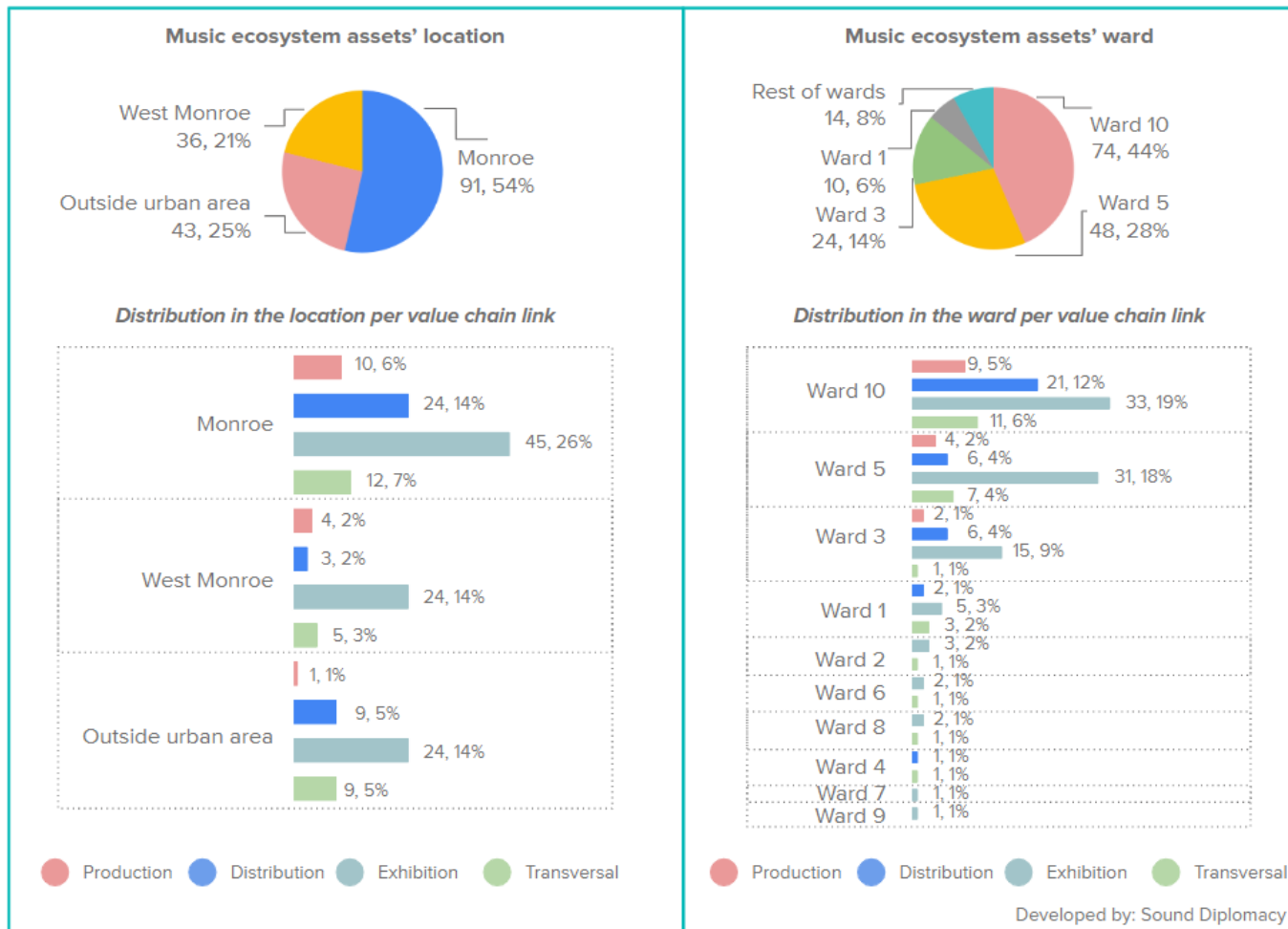
Developed by: Sound Diplomacy

**There are 281 music-related assets in Ouachita Parish, LA. The creation and the exhibition value-chain links have a more substantial presence in the area, in terms of availability, compared to the rest of the links (production, distribution, and transversal):** the assets related to the creation link (i.e. bands, orchestras, independent musicians and composers, etc) make up the greatest proportion of the music ecosystem with 111 (40%). They are followed by 93 assets (33%) in the exhibition link (i.e. music venues, festivals), 36 (13%) in the distribution link (i.e. radio stations, radio networks, music stores), 26 (9%) that provide transversal support (i.e. music managers), and 15 (5%) in the production link (i.e. recording studios and rehearsal rooms).

- **Despite the fact that the number of exhibition link assets is relatively high, only 11 venues (13%) have the infrastructure suitable for live music (1 dedicated live music venue (1%), 2 arenas (2%) and 8 multipurpose venues (10%)):** According to the mapping, the majority of the spaces that host music are faith-based institutions (27), representing 32% of the venues in Ouachita Parish. They are followed by 23 bars, cafés, and restaurants with live music (27%), 13 occasional venues (15%), 7 nightclubs (8%), and 3 art venues with music (4%). Cafés, restaurants with music, and occasional venues typically don't have the infrastructure that performers require (i.e. lighting, stage, sound), in comparison to what dedicated live music venues or multi-purpose venues provide.
- **There is an indication of the low level of professionalization of the local live music scene due to the lack of intermediaries such as bookers and programmers (0):** These types of agents are essential in intermediating between the music creators and the local live music scene, allowing them to maximize their performance within the territory.

## Spatial distribution of the Music Ecosystem Assets

Figure 8. Distribution of music ecosystem assets according to location and ward, in Ouachita Parish, LA



- **Overall, the music assets are mainly located in Monroe (54%) and West Monroe (21%) urban areas, whilst the rest of the territory has the remaining 25% of assets:** each of the three locations (Monroe, West Monroe, and outside of the urban areas) have assets in all of the links (production, distribution, exhibition and transversal support) with greatest presence of exhibition assets (i.e. music venues) in the three locations. Nonetheless, West Monroe has few distribution assets (3), and the area outside of the urban area has only 1 production asset.
- **In terms of wards, the music assets are mainly located in Ward 10 (44%), Ward 5 (28%), Ward 3 (14%), and Ward 1 (6%), whilst the rest are within wards 2, 6, 8, 4, 7, and 9 (8%):** only the top 3 wards (Ward 10, Ward 5, and Ward 3) have assets in all of the links (production, distribution, exhibition and transversal support), whilst the rest have assets in either one, two, or three links in the value chain.
- **Music venues are mainly located in three wards, out of the ten wards in Ouachita Parish:** Ward 10 (37%), Ward 5 (33%), and Ward 3 (17%), whilst the remaining 13% are distributed across the other.
- **Music assets in Ouachita Parish are concentrated in a small area, with a dramatic difference of availability in the rest of the territory:** Together, Monroe and West Monroe concentrate 3.1 assets per square mile whilst outside of the urban areas there are only 0.1. West Monroe concentrates most of these assets per square mile (4.3) while Monroe concentrates 2.8 assets per square mile.
- **Music assets have a geographical conglomeration (cluster) along the border between Monroe and West Monroe (along the Ouachita River) mainly limited by Louisville Ave. and Desiard St.:** However, there are several smaller clusters throughout both Monroe and West Monroe. In contrast, there are no significant clusters outside of the urban areas of Monroe and West Monroe. The music assets in those areas are widely dispersed throughout the territory.

## 2.4 Music Ecosystem Survey

The following section highlights the key findings from the survey of Ouachita Parish's music ecosystem. For the full analysis, please refer to Appendix 4.

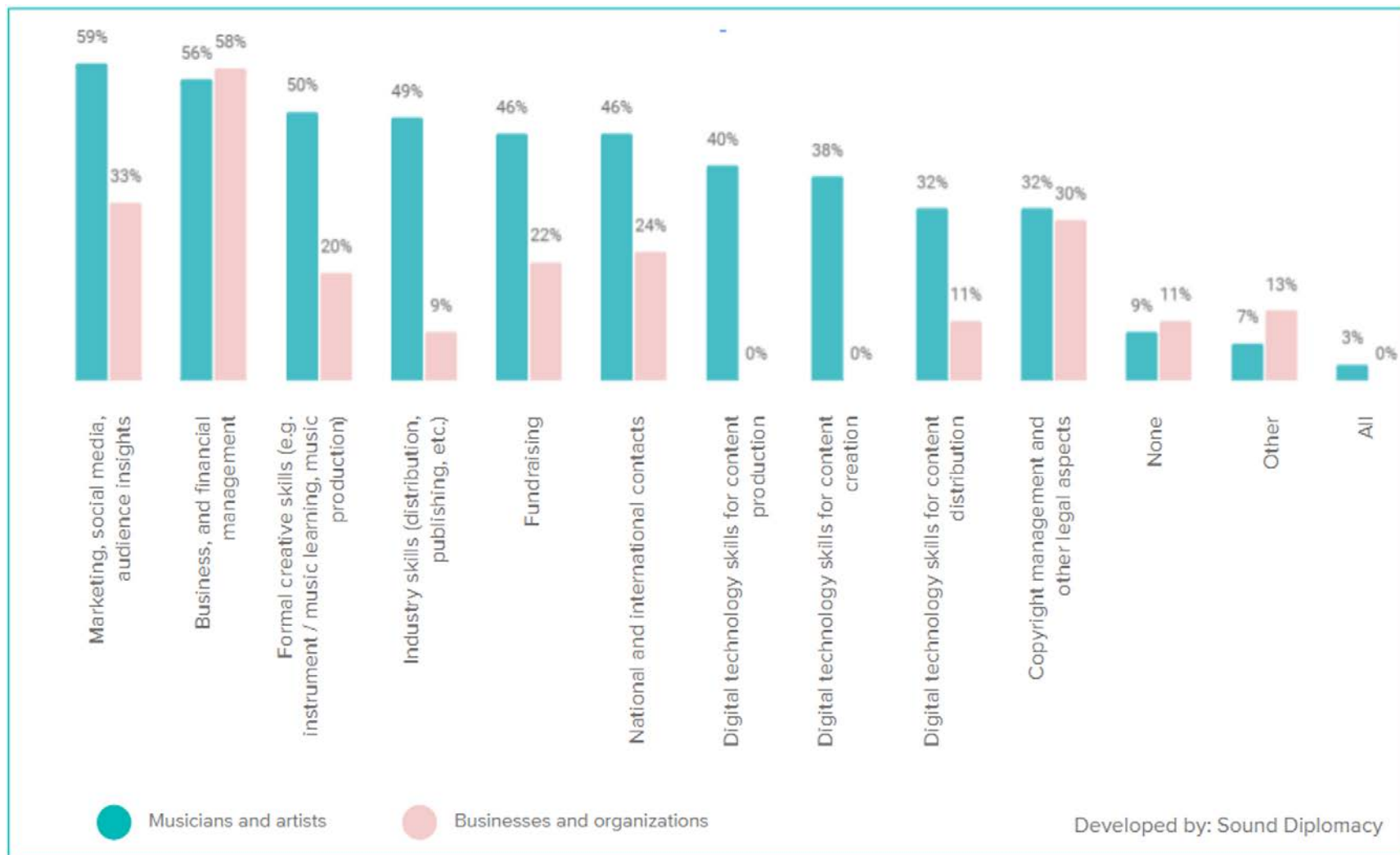
### Professionalization and Independence

- **Local musicians and artists operate in a do-it-yourself (DIY)<sup>123</sup> manner, with low support from cultural intermediaries (i.e. music managers, bookers, record labels). For this reason they perceive they need many administrative, business and commercial skills to fulfill the roles that are not available to them:** Local musicians and artists do not rate the managers, bookers, record labels, or copyright management organizations as having a high level of impact on their success in the local music ecosystem. Moreover, musicians and artists selected almost all of the skills and knowledge listed in the survey (formal creative skills, industry skills, fundraising, national and international contacts, etc.) as skills they lack - these are the services that are typically provided by specialized intermediaries.

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<sup>123</sup> Refers to the execution of an activity by one-self, rather than paying someone else to it.

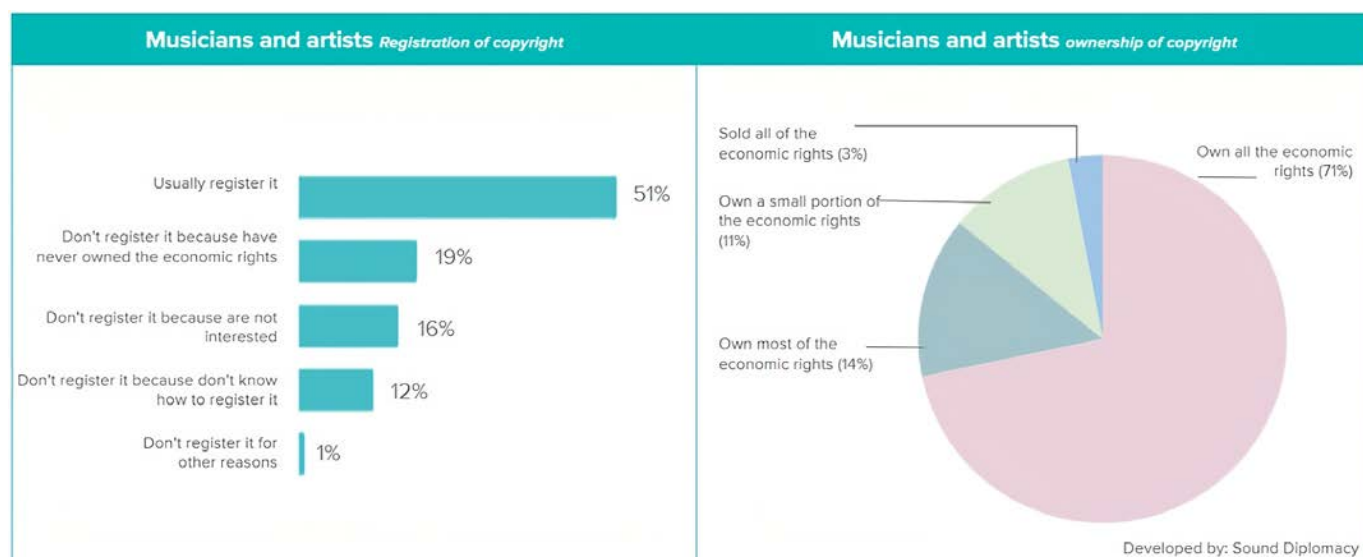
Figure 9. Skills or knowledge gaps in the local music ecosystem



## Copyright and Related Rights<sup>124</sup>

- **Slightly above half of local musicians and artists (51%) register and own most of the copyright, however they face a hurdle when it comes to the process of doing so:** The most challenging procedures/licenses faced by musicians and artist were Intellectual Property registration (25%), and the process to obtain permission to use copyright (24%). Likewise, 36% of businesses and organizations found that the process to obtain permission to use copyright (36%) posed the greatest difficulty for them.
- **There is a growth opportunity connected to the awareness and utilization of copyright and related rights as a relevant source of income for local musicians and artists:** Local musicians and artists gave a low rating when scoring the relevance of copyright management organizations to their activity (rating: 2.37).<sup>125</sup> Moreover, only 17% of local professional musicians and artists' music-related income comes from copyright or related rights (i.e. mechanical rights, performance rights, synchronization, print music).

Figure 10. Music Ecosystem Challenges:copyright registration and ownership



## Sources of Income

- **Digital technologies are not yet perceived as important sources of income for the local music ecosystem:** only 9% of local professional musicians and artists' revenue is derived

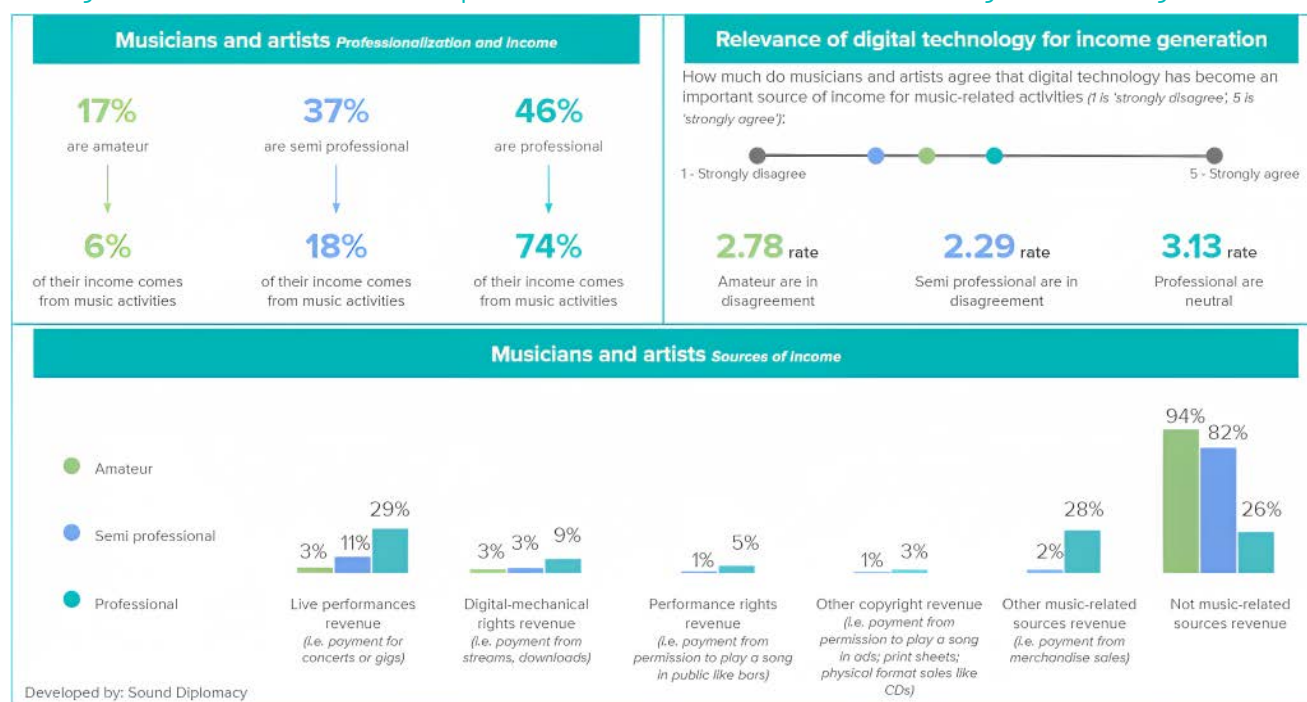
<sup>124</sup> Intellectual Property is divided into 2 big groups: 1. Industrial Property (i.e. patents), and 2. Copyright and related rights. Here, we refer to the second one. See definitions from the World Intellectual Property Organization - WIPO: [https://www.wipo.int/edocs/pubdocs/en/wipo\\_pub\\_909\\_2016.pdf](https://www.wipo.int/edocs/pubdocs/en/wipo_pub_909_2016.pdf)

<sup>125</sup> Local musicians and artists were asked to rate which local suppliers in the music ecosystem they perceive as being most relevant to their success. A rating of 5 indicated very high relevance to their success in the local music ecosystem, while a rating of 1 indicated no or very low relevance to their success.

from digital-mechanical rights (i.e. payment from streams, downloads). The majority of professional's revenue is derived from live performances (29%), and other music-related sources such as merchandise sales. Only 5% of their revenue comes from performance rights (i.e. payment from permission to play a song in public such as bars or venues), and 3% from other copyright revenue (i.e. permission to play a song in ads, print sheets, music physical format such as CDs). The remaining 26% of their revenue comes from non-music related sources.

- Digital technologies have mainly contributed to businesses and organizations in the production link (i.e. recording studios and rehearsal rooms):** these businesses and organizations are in agreement that digital technology is an important source of income (rating: 3.5),<sup>126</sup> whilst exhibition link businesses (i.e. music venues), and transversal support link businesses (i.e. music education academies, music managers) disagree (rating: 1.50 and 1.0 respectively). This can be due to the higher dependence that exhibition businesses have on the in-person presence of audiences, compared to those in the production link that don't have that same direct need.

Figure 11. Musicians and artists: professionalization, income, and use of digital technologies



<sup>126</sup> Businesses and organizations were asked about the level of agreement (5), or disagreement (1) with the statement "Digital technology has become an important source of income for music-related activities".

## Music Venues and Local Content

- **Due to the high dependency of local professional musicians and artists on live music derived revenue (29%), it is important to focus support to strengthen the exhibition-related agents.**
- **Local music fans perceive that the music venues are insufficient (rating: 2.45) and of mediocre quality (rating: 2.75):**<sup>127</sup> This can be linked to the fact that there are only 11 venues that have the infrastructure suitable for live music (1 dedicated live music venue, 2 arenas and 8 multipurpose venues).<sup>128</sup> As a result, the bulk of the live music scene occurs in spaces that are not specifically dedicated to live performance, such as faith-based institutions, bars, cafés, and restaurants, amongst others (this is explored further in the asset mapping analysis for Ouachita Parish).
- **The local music ecosystem wants to see increased prioritization of improvements within the exhibition link by the local government:** 54% of musicians and artists and 30% of businesses and organizations want the government to promote the exhibition of local content. In addition, 38% of musicians and artists and 48% of businesses and organizations want it to co-finance or provide more live music infrastructure (i.e. dedicated music venues). This is in alignment with the finding that music fans believe that live venues across the Parish lack availability and are of low quality.

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<sup>127</sup> Music fans were asked to rate the availability and quality of the various links in the local music value chain. A rating of 5 indicated very high availability or quality, and rating of 1 indicated very low availability or quality.

<sup>128</sup> Findings from Sound Diplomacy's mapping of Ouachita Parish

## 2.5 SWOT Analysis

Table 3: SWOT Analysis

INTERNAL	
STRENGTHS	WEAKNESSES
<p><b>Governance and Economic Development</b></p> <p><b>There is already synergy between different arts agencies.</b> For example, the Louisiana Office of Entertainment Industry Development (OEID) and Northeast Louisiana Arts Council (NELAC) work with the Louisiana Division of the Arts and closely with the City.</p> <p><b>The City of Monroe is thinking strategically</b> about how to develop the music industry, including putting the Monroe Civic Center through an in-depth venue audit.</p> <p><b>City Positioning and Music Tourism</b></p> <p><b>There are local grassroots initiatives to highlight music heritage</b> and the passion of Monroe's residents. Such initiatives include the Northeast Louisiana Music Trail.</p>	<p><b>Governance and Economic Development</b></p> <p><b>There is no music office/department/specialist</b> working for the City in order to grow the local music ecosystem.</p> <p>There are currently <b>no significant music-related grants operated by the City of Monroe.</b></p> <p><b>There is a perceived lack of coordination between event organizers (including government agents),</b> leading to an oversupply of live music events.</p> <p>For every \$1,000 of output generated by the music ecosystem there is an additional \$686 of output generated in the local economy. This <b>rate of indirect and induced economic activity is lower than Sound Diplomacy would expect</b> based on experience in other localities.</p>

Monroe audiences have access to hundreds of events that include music every year. **There were 646 community events in 2022.**<sup>129</sup>

### Creative and Artistic Development

**Monroe has a strong anchor for live music in the form of Enoch's**, recognized by stakeholders as the center of the live music scene in Monroe, and was also named by most stakeholders as the only consistent, reliable and quality space to perform in.

Stakeholders agree that **the caliber of local artists and musicians is high and diverse.**

Those involved in the music ecosystem say that **artists from Ouachita Parish support each other**, know each other, and play at or go to each others' gigs.

The **size of Monroe** allows artists to develop close working relationships with each other.

### Infrastructure

**Faith-based institutions play a significant role** in the origins of most musicians in Monroe.

Some music business stakeholders said that there is **too much financial risk for those who want to take on the responsibility of creating new events.**

Keep Monroe Beautiful is the City's sustainability initiative but currently **has no specific guidance for music, arts, or culture.**

### Licensing and Regulations

**There is no clear guidance about licensing and permit processes** for entertainment venues/events. For example, 36% of businesses and organizations found that the process to obtain permission to use copyrighted music posed the greatest difficulty for them.

**There is no city-wide busking policy in Monroe** and busking or street performance is not explicitly included in the City Code of Ordinances.

### City Positioning and Music Tourism

Monroe lacks a clear **brand** for its music industry.

The city lacks a multi-genre **music festival.**

Current marketing processes are felt to be fractured, with a lack of coordination. **The city is lacking an in depth Monroe Music**

<sup>129</sup> Based on anecdotal evidence from the Monroe Chamber of Commerce

### Music Education

The Louisiana Music Educators Association (LMEA) offers a **mentoring program for new or emerging music teachers in all school districts** through strategic professional partnerships and professional development opportunities.

### Professional Development

NELAC, the Louisiana Office of Tourism, and the OEID offer a **number of grants and financial incentives** (including state tax credits) that are accessible to music and music organizations in Monroe.

**Organizations throughout Louisiana offer non-monetary support for artists and music professionals.** NELAC serves Ouachita Parish and provides various artist resources. The Culturalyst website lists events, artists, organizations, and opportunities.

**Gig swapping** organized by local artists brings performers from outside of the area to Monroe to perform, while creating opportunities for themselves to perform in other cities, regions and states.

**Monroe's music ecosystem supports a higher % of the total workforce in comparison to the national average.** Ouachita

**website** with its own socials that is used for marketing and gathering resources.

There are music-related tourism efforts but **no centralized strategy for music tourism.**

**Monroe and Louisiana have a strong popular music history,** and while some of these are conserved or promoted there is no strategy for doing this in a consistent way.

### Creative and Artistic Development

**Artists don't feel they're getting fair pay from venues for gigs -** pay hasn't risen with inflation. This leads to musicians accepting low paid gigs and driving the market value down. In addition, the saturation of the market and low consumer engagement will be a factor here.

**Not all types of genres are being programmed** in Monroe's live music circuit.

### Infrastructure

Bars, cafés & restaurants with music, nightclubs, art venues, and occasional venues **(55% of the music-related venues in the city) typically don't have the equipment (sound/lighting) required for live music performances.** Only 11 venues (13%)

Parish's music ecosystem (including faith-based organizations)<sup>130</sup> generated and supported 2.35% of the local workforce, a contribution exceeding the national average of 1.66%.

### Audience Development

#### **KEDM Public Radio acts as a major supporter of local music.**

Byway Blues, the Boot, and the Parish Playlist are just some examples of its championing of the local industry.

Music City Studios' radio station, Roetown Radio, provides greater amplification of local music and events.

have the infrastructure suitable for live music: 1 dedicated live music venue (1%), 2 arenas (2%) and 8 multipurpose venues (10%).

#### **There is a lack of distribution of assets throughout the Parish.**

A majority of the Parish's music assets (54%) are located in Monroe.

### Music Education

Education providers are concerned that **there is not a unified vision or government lead for music education**. Education stakeholders noted a disconnect between the standards that the State expects and what is actually happening. While there could always be more alignment, more consistency, and more structure, music is available to students.

### Professional Development

**The City is lacking a music network or participation in existing networks** that could help to remedy challenges that the city's music ecosystem is facing.

**Local musicians and artists do not rate managers, bookers, record labels, or copyright management organizations as**

<sup>130</sup> Faith-based organizations are usually not included in music ecosystem assessments. Their inclusion here is a contributing factor to why the workforce contribution percentage exceeds the national average by this much.

	<p><b>having a high level of impact on their success</b> in the local music ecosystem. As such, they operate in a do-it-yourself (DIY) manner.</p> <p>Survey data and roundtable discussions revealed a <b>lack of business education and knowledge</b> amongst artists. Formal creative skills, industry skills, fundraising, national and international contacts were skills they lack.</p> <p>There is <b>no formal music career support or career pathway development</b> opportunities (mentorships, work experience, training, courses, etc.)</p> <p><b>Even though revenue from digital formats has increased globally and nationally, the local music ecosystem, made up of mainly independent artists, does not witness this increase.</b> Only 9% of local professional musicians and artists' revenue is derived from digital-mechanical rights (i.e. payment from streams, downloads), 5% of their revenue comes from performance rights, and 3% from other copyright revenue.</p> <p>Artists aren't typically creating <b>quality studio recordings</b>. A culture of focusing on live gigs has led to recordings not being considered as important to careers; this is stunting development and promotional opportunities.</p> <p><b>Audience Development</b></p>
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	<p>Additionally, <b>there is a disconnect between how artists view the music scene and how the general public views it.</b> Local musicians, artists and music-related businesses/organizations believe musicians and artists are of high quality. However, the local audiences believe they are of mid-level quality.</p> <p>Audiences aren't regularly <b>attending local gigs</b>, and some genres struggle to attract paying audience members. There is a strong sense from stakeholders that audiences don't see the value in live music enough to be willing to pay to attend gigs.</p>
EXTERNAL	
OPPORTUNITIES	THREATS
<p><b>Governance and Economic Development</b></p> <p>The Downtown Strategic Plan intends to “<b>identify specific initiatives designed to increase downtown livability, encourage private sector investment and job creation</b>, spur public interactions that contribute to a unified vision, and become a catalyst for the continued growth for many years to come.”</p> <p><b>There is a 25% State Commercial Tax Credit</b>, created in 2002 by the Louisiana Legislature, designed to encourage the</p>	<p><b>Licensing and Regulations</b></p> <p>Post-COVID, bars were given <b>finances and warnings connected to copyright which has discouraged them from playing music</b> - there's confusion about how to deal with this situation.</p> <p><b>Infrastructure</b></p> <p><b>There are no evening or Sunday options for public transport.</b> Monroe Transit offers 11 fixed routes and paratransit services. Services run from Monday through Saturday with the first bus at 6 a.m. and the last at 6:30 p.m.</p>

redevelopment of income-producing historic buildings in Louisiana's Downtown Development Districts.

It's felt that **the industry isn't tapping into the potential of being a College City**, and that in general more could be done to increase links with University of Louisiana Monroe. **Stakeholders from ULM said that they are trying to better connect with downtown and the City** but that engagement isn't effective yet.

### City Positioning and Music Tourism

**The tourism office also runs the Louisiana Festival & Events Recovery Grant (FERG)** which is available for tourism events that take place in Louisiana, attract and retain visitors to the state, and have a positive impact on Louisiana's economy. **Events include fairs and festivals.**

### Infrastructure

All stakeholders believe that **the Civic Center is under utilized** and would like to see the space activated with more music programming and events.

**Various buildings in Monroe could be used or repurposed for the music ecosystem.** The Miller-Roy Building and ULM's Biedenharn Hall are just two examples.

There are clear clusters of assets with a diversity of attributes around the Downtown Monroe area providing **an opportunity**

### Music Education

**Lack of funding for qualified teachers in schools** and resources is causing a major problem. Music teachers tend to leave to work elsewhere.

### Professional Development

**Ouachita Parish supports fewer jobs than other areas with a strong music industry presence**, such as Austin or New Orleans, where the music sector supports 2.55% and 5.37% of the local employment, respectively.

### Audience Development

Music associations agreed that **there is a general community apathy** as audience numbers at events are low.

for the Downtown Strategic Plan to build on and promote an existing music scene.

### Music Education

The Monroe Symphony Orchestra is keen to develop in-school programs in order to support music curricula.

### Professional Development

KEDM Public Radio is active in building and sustaining partnerships with sponsors, businesses, government and the music industry across Louisiana.

NELAC hosts Lunch and Learns as part of its Arts Entrepreneurial Training Program efforts to offer adult education. Lunch & Learn lectures are “brown bag” style presentations on various topics, including public relations, income taxes, approaching museums and galleries, and more.

### Audience Development

Monroe’s community survey on future Downtown policies and developments showed culture/arts as the sixth most important strength of Monroe and **60% of participants want more cultural attractions in Downtown Monroe.**

### 3. Strategic Plan

This section summarizes the previous research and analysis and provides recommended actions for each area of opportunity for strengthening and growing Monroe's music ecosystem. Where relevant, recommendations look more broadly at the Ouachita Parish and Northeast Louisiana region. Sound Diplomacy has divided the findings into the following sections:

1. Governance & Economic Development
2. Licensing and Regulations
3. City Positioning and Music Tourism
4. Creative and Artistic Development
5. Infrastructure
6. Music Education
7. Professional Development
8. Audience Development

Each section contains:

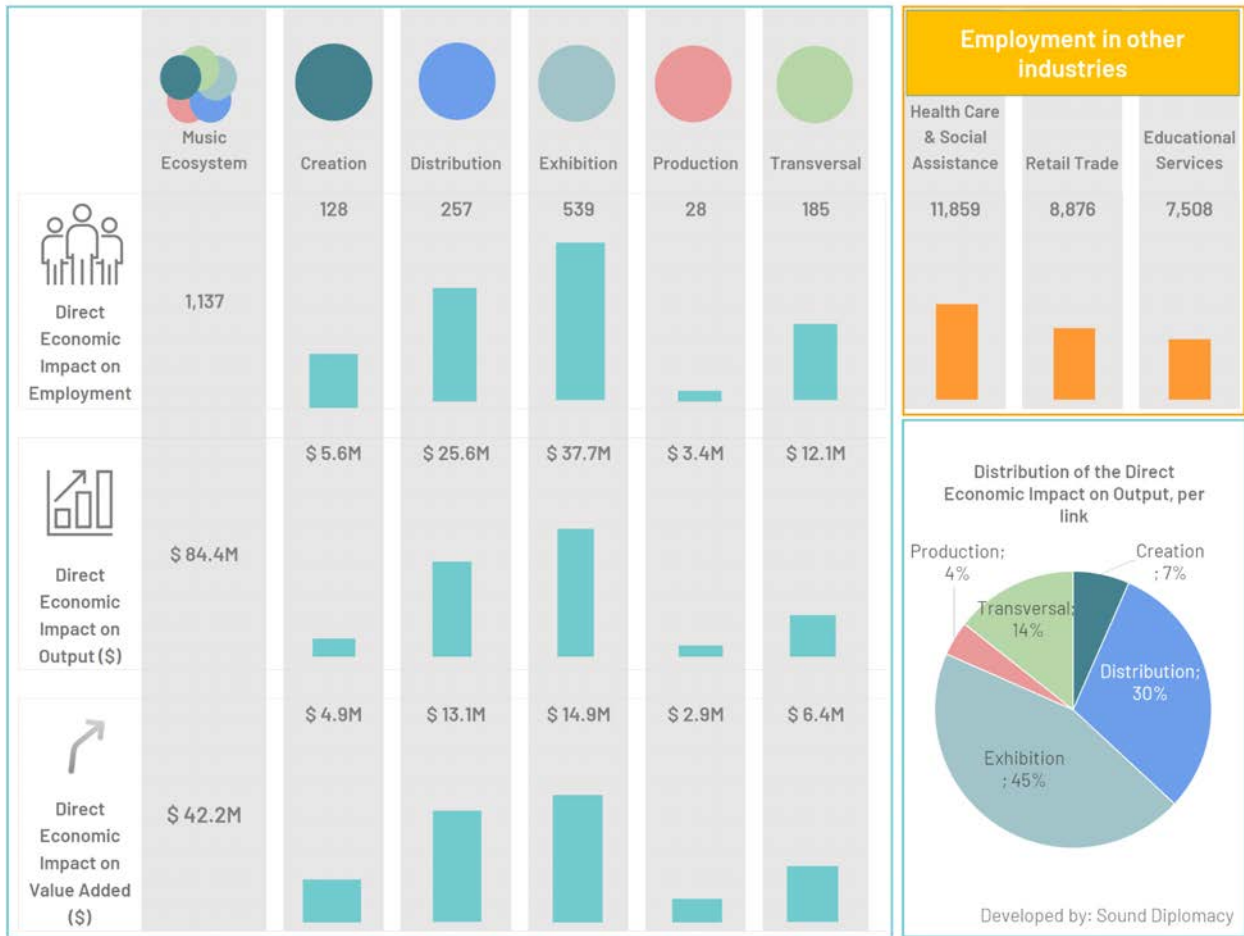
- Key Findings
- Recommended Actions
- Case Studies (where relevant)

Each recommendation has been allocated an advised timeframe to implement it, these are set as Short term (0-12 months), Medium term (1-2 years), Long term (3+ years).

#### 3.1 Governance and Economic Development

In Ouachita Parish, the music ecosystem provides 1.57% of the employment which constitutes more jobs than mining and oil & gas extraction, utilities, and real estate, though less than various industries such as educational services, and manufacturing. The music ecosystem is dominated by music venues and festivals (the exhibition link) which accounts for 47% of all the jobs within the music ecosystem. Economically, the local music ecosystem has room for growth.

Figure 12. Key Findings: Ouachita Parish Music Ecosystem economic impact, 2020



The mapping shows that bands, orchestras, independent musicians and composers, etc. (the creation link) accounts for the largest proportion of assets in the area (40%). What we find in Monroe is a pool of creative talent that needs support, both strategic and practical, to continue growing and achieve a higher degree of professionalization.

Within this context, and to ensure the local music ecosystem continues to generate positive economic impact and foster its further development, there are various arts agencies that are active in the State of Louisiana. This includes the Louisiana Office of Entertainment Industry Development (OEID), the Northeast Louisiana Arts Council (NELAC) and the Louisiana Division of the Arts, all of whom work closely with each other as well as the City. There is a state music officer position inside of the Louisiana Office of Cultural Development, under the Lt. Governor's Dept of Culture, Recreation, and Tourism. In addition, the City of Monroe has an Economic and Cultural Development Officer. However, Monroe and the Parish lack a dedicated music representative and organized committee of music professionals that could work to implement

strategies and generally oversee and manage the development of the local music ecosystem. Despite this governance gap, there is a clear focus on thinking about Monroe's music ecosystem, which is related to the more strategic approach to Monroe's economy and cultural management that the City is leaning towards, including a recent venue audit of the Civic Center.

Regarding the role of these (and other) agencies in their support of Monroe's live music scene, as discovered during stakeholder roundtables, a lack of coordination is evident. Based on the findings, there is a heavily populated diary of public events and shows led by event organizers (which includes government agents), yet limited coordination amongst themselves.

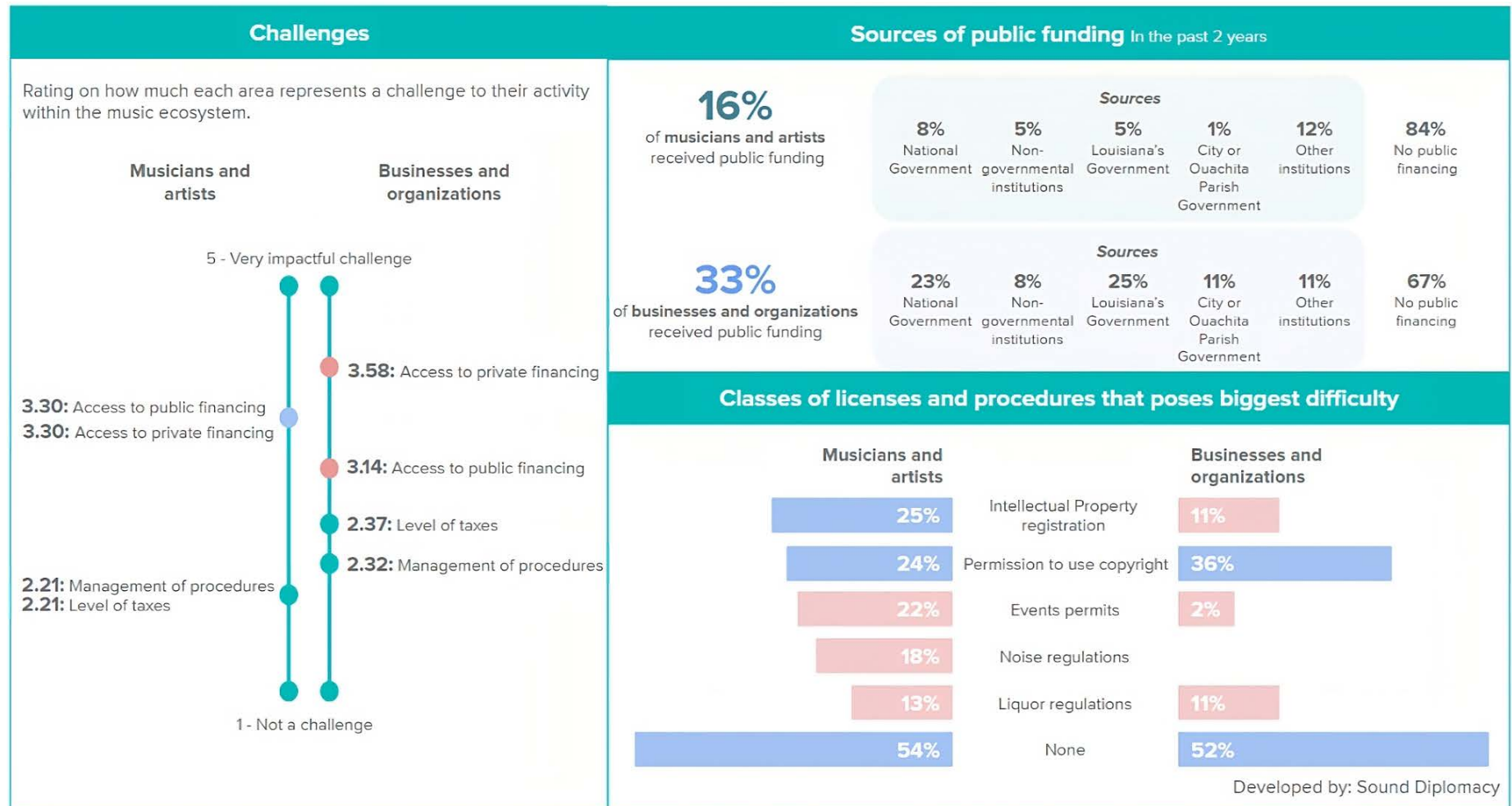
In terms of financing, support is already available to musicians and music organizations in the state. This includes the Music Ambassador Program, Louisiana Festival & Events Recovery Grant, and the Live Performance Production Incentive Program, as well as other grants and financial incentives provided by NELAC, the Louisiana Office of Tourism, and the Louisiana OEID. There is currently no financial support offered by the City, and based on discussions with relevant stakeholders, Sound Diplomacy understands that there is no capacity for the City to offer financial support in the near future.

However, survey respondents from local music-related businesses and organizations, showed that the greatest roadblock preventing their activity in the music ecosystem is access to private sources of financing (rating: above 3.5), followed by access to public financing (3.14).<sup>131</sup> Local musicians and artists also listed that access to public and private funding is a greater challenge than other factors. Moreover, only 33% of businesses and organizations and 16% of musicians and artists received public resources in the past two years. The most common sources for musicians and artists were the National Government (8%), non-governmental institutions (5%), and the State Government (5%). For businesses and organizations, the main sources of funding were the State Government (25%) and the national Government (23%). See Figure 13 below.

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<sup>131</sup> A rating of 1 is equivalent to the aspect not being a challenge. A rating of 5 is equivalent to the aspect being a very impactful challenge.

Figure 13. Key Findings: Ouachita Parish Music Ecosystem economic impact, 2020



In addition, stakeholder engagement revealed that musicians themselves are feeling financially precarious, with payment from performances (their main source of income) not rising with inflation and generally being perceived as unfair. This becomes more relevant since their reliance on live music income was evident in the survey results, as 29% of professional musicians' revenue in Ouachita Parish is derived from live performances, and another 28% comes from music-related sources such as merchandise sales, and 26% from non-music related sources of revenue.<sup>132</sup> Additionally, stakeholder conversations revealed an imbalance within the industry of musicians accepting gigs for low pay and thus reducing the market value for others.

Therefore, ensuring that musicians are fairly remunerated for their time and that the City leads by example is crucial to fostering a sustainable music industry.

## Recommendation 1. Set Up a Regional Music Task Force

**Initiators:** The Mayor's Office, City of Monroe, Northeast Louisiana Arts Council.

**Timeframe:** Short term (0-12 months)

A Music Task Force is an independent board of voluntary stakeholders that collaborates to grow, strengthen and advocate for the local music ecosystem. The Task Force needs to be the voice of the sector within Monroe's and Louisiana's institutions. Liaising with representatives from the City and, eventually, the proposed Regional Music Officer (see Recommendation 2), it would advocate for the needs of the music community on topics such as fair pay, professional gig contracts for musicians, existing challenges, regulations, etc. It would also provide an opportunity to coordinate the events calendar for the city and parish and support additional marketing efforts about the industry (ie. sharing on social media, word of mouth, etc). Additionally, partnerships could be developed with local residents, businesses and tourism representatives. The Task Force would share learnings and best practices from any relevant industry conferences and showcases that they attend, with consideration of promoting Monroe's and the Parish's music scene outside of the region. As a regional group, it would allow for cross-parish working, collaborations and information sharing.

### Implementation actions

- Work with the Northeast Louisiana Arts Council to create a Task Force that sits under its remit.
- Identify prospective members by:

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<sup>132</sup> The remaining 17% comes from digital-mechanical rights revenue, performance rights revenue, and other copyright revenue.

- Paying attention to actors from all areas of the industry, such as venues, local radio stations, musicians, music businesses, etc. as well as representatives from local educational institutions and faith-based organizations.
  - Creating an open call for members using the City of Monroe music website, social media channels, mailings, and NELAC's website and social media channels.
- The proposed Music Officer should be responsible for chairing the Task Force and support NELAC in appointing members, with an acting Chair in the role until the appointment of the Officer.
- The Chair will be responsible for introducing guests and members, updating members on action points from previous meetings and steering the general discussion.
- Members should be appointed for a set term of 2 years to ensure consistency and opportunity for strategic development.
- Require each member to sign an agreement that outlines their commitment and any conflicts of interest to the Task Force.
- Establish regular meeting times throughout the year.
- The Chair would work with the Task Force to create sub-committees, each chaired by members who would be responsible for recruiting participants from the area of speciality within the local and regional music ecosystem as well as other connected industries. Each sub-committee should have up to 8 members, who commit to 12 months with the option to extend to 24 months.
- Invite a variety of guests (i.e Council members, local stakeholders or citizens) to participate in Task Force meetings on a meeting by meeting basis, either to present on a topic or to observe. This will ensure the Task Force remains inclusive and accessible to the music ecosystem at large.
- Stakeholders from other industries should be invited to special workshops to encourage cross-sector collaborations.
- Recommended immediate actions for the Task Force include:
  - The Task Force can be a major advocate for the creation of a Regional Music Officer, and support the implementation of the recommendations within this strategy.
  - Advocate for the inclusion of Ouachita Parish-based talent and professionals to be included in the Louisiana Entertainment industry database.
  - Work with the City of Monroe and Ouachita Parish representatives to develop a music brand for the area (see Recommendation 10)
  - Provide guidance, share expertise and connect contacts to help regional and local initiatives (e.g Downtown Strategic Plan, Parks and Rec Center Plan, Cultural District activations and development) to strengthen the music offer and strategically align with agents.

## Further considerations

- The Task Force would be composed of key stakeholders and should be representative of the community, both in terms of demographics, roles in the ecosystem (both professional and amateur), and also the full breadth of music genres that exist in the region.
- The Task Force could begin as an arm of the Arts Council, with support from the City of Monroe and relevant government departments.
- Eventually, it could aim to evolve into an independent body, perhaps as a membership-based 501(c)3 non-profit, which (partially) sustains itself from the membership fees of actors in the music ecosystem.

### Benchmark: The Liverpool City Region Music Board (UK) <sup>133</sup>

**What Is It:** Established in 2018 as a key recommendation of ‘Developing a Liverpool City of Music Strategy’<sup>134</sup> the Liverpool City Region Music Board is an independent panel of 22 music experts and influential figures (including 8 observers providing specialist/technical advice) responsible for consolidating Liverpool City region’s position as a world-renowned music capital and ensuring local music businesses and communities have an active role in local/regional decision-making on music. The board meets every 2 months.

**Who Is Responsible:** The Board is appointed by the Mayor of the Liverpool City Region Combined Authority (LCRCA), and supported by the Mayor of Liverpool. Members are voluntary and join for an initial two years, with the option to extend for a further two years.

Members represent a broad range of areas as defined in the terms of reference: international and music tourism, commercial (e.g. grassroots venues, music businesses), strategic planning (i.e. partnerships), education and community, talent pathways, funding and fundraising, communication and PR, music history and heritage, equality and diversity, and SME music sector.<sup>135</sup>

**What Has It Done:** The Board created and oversaw a LCR music strategy and year one action plan,<sup>136</sup> delivered by LCRCA Officers and the Liverpool City Council Music Officer. It has 5 key priorities:

<sup>133</sup> The Liverpool City Region Music Board (n.d.)

<sup>134</sup> BOP (2018)

<sup>135</sup> Liverpool City Council (2019)

<sup>136</sup> Liverpool Music Board (2019)

- Safeguarding and protecting music venues (e.g. Agent of Change)
- Growing current and future music heritage
- Developing the Beatles' legacy (e.g. IP and music export)
- Increasing access to music education
- Engaging and developing new talent

The LCR Music Board website is designed to be a central source of information and includes a directory of local music assets (e.g. festivals, artist managers, composers) and opportunities (events, jobs, training, funding).

In 2020, the Board published its Black Lives Matter Manifesto outlining their commitments to acknowledging the contribution of Black people to the local music scene and how to improve support and inclusion of Black music professionals and Black-led organizations and their work into LCR's wider music and music culture ecosystem. They have also achieved their commitment to 30% Black members and are developing a Black Lives Matter sub-group.<sup>137</sup>

**Relevance:** A Task Force, or Board such as Liverpool's, demonstrates the significant impact that a group like this can have on the internal workings of an industry, how they can effect change on policy, and support the development of a city's brand and tourism with music as the driving force. The Parish or region could benefit from a Task Force to ensure that the industry doesn't work in silos, there is alignment across all aspects of the ecosystem and relevant partners, and coordinate strategically with NELAC to ensure continued support for the music industry.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Peaceful and Inclusive Societies for sustainable Development, Provide Access to Justice for All and Build Effective, Accountable and Inclusive Institutions at All Levels

- Target 16.6: Develop effective, accountable and transparent institutions at all levels.



<sup>137</sup> The Guide Liverpool (2021)

- Target 16.7: Ensure responsive, inclusive, participatory and representative decision-making at all levels.

## Recommendation 2. Advocate for a Regional Music Officer

**Initiators:** The City of Monroe, the Mayor's Office, local music ecosystem stakeholders, stakeholders within Northeast Louisiana (Region 8).

**Timeline:** Long term (3+ years)

A Music Officer for the region of Northeast Louisiana would benefit the City of Monroe, Ouachita Parish and all other music stakeholders within the region. As an executive position, the Music Officer sits between government and industry, and will be responsible for advocating and negotiating better deals for actors in the music industry in terms of licensing, permits and other government-related topics. Internally, the Music Officer promotes a clear communication channel for music-related matters, streamlining processes and cutting down application times.

The Music Officer will advocate, inform and implement policies within the relevant government offices, and inform the sector of the opportunities and possible challenges in areas such as regulation, policy and funding. The Music Officer's responsibilities would include the management of the music website (Recommendation 11), aligning with tourism boards to encourage cultural tourism, and coordinating regional music marketing campaigns. In addition, the Officer should also liaise with philanthropists and local businesses to assess the potential for music sponsorships, grants and other funding avenues, develop a network for the music sector within itself and with other industries both domestically and internationally, and also foster collaborations with other nearby music hubs and music workforce in other locations to increase connections to professionals without relying on the creation of these roles in Monroe.

An ideal candidate would be familiar with the sector and City and State departments, their bureaucracies and regulatory requirements. The appointment of a Music Officer will further bridge the existing gap between the public and private sectors within the music ecosystem in the area, improving communication and relationships, and act as the key organizational figure for the Task Force. The new position will be a dedicated point of contact for the sector, informing actors

within the sector what resources and support from the City, Parish and State are available for them.

### Implementation actions

- Make contact with other City councils and Mayors to gauge and generate interest in a Regional Music Officer.
- Advocate for this role with the City of Monroe leading on the initiative, cementing its position as a strategic supporter of the music ecosystem across the region.
- Allocate and approve a budget for a Music Officer.
- Identify an existing public institution from which a Music Officer could work.
- Utilize the Music Task Force to create a business model that helps define what it is that a Music Officer in the context of Northeast Louisiana would need to be and do.
- Provide office space so that there is a physical space for industry stakeholders to meet with the Regional Music Officer.
- The Regional Music Officer should work closely with the state-wide Music Officer.

### Further considerations

The role should be designed depending on the available resources and the extent of interdepartmental integration. Given the size of Monroe and budget restrictions, it currently makes more sense for music professionals in the Parish and those in the Mayor's office to advocate for a Music Officer role to be developed to represent the Northeast Louisiana region, which is home to 12 parishes. As a short term measure, a currently existing role could be expanded to include the management and implementation of the strategies and recommendations outlined in this document.

#### Benchmark: Huntsville Music Officer – Huntsville, Alabama (USA)<sup>138</sup>

**What Is It:** The Huntsville Music Officer acts as the ambassador for Huntsville's music economy and advocates for the cultural value of its music venues and clubs, supporting the development of diverse music and cultural activities. They work with key agencies and stakeholders to ensure Huntsville's music offer is rich, world-leading, safe and responsible while also balancing the needs of residents, workers, and visitors. The Music Officer collaborates with the Mayor's office, government leaders, and various

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<sup>138</sup> City of Huntsville, Alabama (n.d.)

departments to implement the vision and strategy for Huntsville's music economy. They oversee research, give public speeches, and chair meetings with key stakeholders, while fostering collaborations with other nearby music hubs such as the Shoals area and Nashville. The Huntsville Music Officer ensures the implementation of the Music City Policy Handbook and explores an approach to permitting and licensing that considers cultural value, economic impact, and wellbeing.

The Music Officer sits within the Huntsville Music Office which:

1. Bridges the gap between the public and private sectors within the music ecosystem
2. Connects different sectors (within government and the overall economy) with music
3. Connects the music ecosystem in its full diversity
4. Acts as the first point of contact for the music sector when addressing the public institutions
5. Provides the music sector with easier access to any resources and support from the City and guidance on how to navigate the City's bureaucratic processes
6. Advocates for the music ecosystem, and build relationships that can benefit the ecosystem
7. Ultimately oversees and reinforces the implementation of a music strategy
8. Supports the local music sector with communication and promotion locally, nationally and internationally as well as advocate for efforts of exporting Huntsville's music to all markets.

**Who Is Responsible?** Huntsville Mayor's Office via the Music Initiative, following advice and guidance from Sound Diplomacy.

**What Has It Done:** The Huntsville's Music Officer, working within the Music Office and with the Huntsville Music Board, serves as an information center and provides resources for artists, fans, music businesses and industry professionals. These resources include information about the city's entertainment districts, noise ordinance and special events permits, and a listing of colleges and universities that offer music education and performing arts programs, radio stations, venues and performance spaces.<sup>139</sup> In the 2022 city budget, the job listing specified that the salary for the full-time Music Officer position would range from \$52,603 to \$89,211.<sup>140</sup>

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<sup>139</sup> Huntsville Music (n.d.)

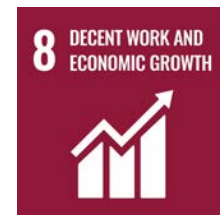
<sup>140</sup> Alabama (2022)

The Music Office also set up a comprehensive live music calendar<sup>141</sup> showcasing many local concerts and music events. In 2022, September was selected as “Huntsville Music Month.” The inaugural event celebrated its music ecosystem, artists, venues, community events and organizations; built excitement and inspired creation and collaborations through concerts and music events. The month-long initiative is planned to take place annually and aims to showcase every aspect of Huntsville’s music scene, to boost the city’s creative economy, promote music tourism, provide career development resources and more.<sup>142</sup>

**Relevance:** A dedicated Music Officer has many benefits, both internal for the music industry in terms of liaison, knowledge sharing, advocacy and governance, and external as a public announcement of support for and recognition of the value of a music industry. If implemented effectively, a Music Officer can become the backbone to strategic, sustainable growth in the sector. It will provide significant, formal support for the industry and can develop crucial long lasting relationships across sectors.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All

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



<sup>141</sup> City of Huntsville, Alabama (2022, b)

<sup>142</sup> City of Huntsville, Alabama (2022, a)

### Recommendation 3. Advocate For and Create a Fair Play Model

**Initiators:** City of Monroe, Northeast Louisiana Arts Council, Local 116 (the Shreveport Federation of Musicians) of the American Federation of Musicians, proposed Regional Music Task Force, the Monroe Chamber of Commerce and the West Monroe-West Ouachita Chamber of Commerce.

**Timeframe:** Short Term (0-12 months)

A Fair Play Model gives guidance to event organizers on how much they should be paying artists and performers, depending on the size of the event, the length of the set, and other metrics. In regards to the practices element of the Model, this could include things such as guidelines for quotas when it comes to performers, both in terms of background and genre, for example.

#### Implementation actions

- Align with the Louisiana Office of Cultural Development, which is currently developing a proposal for a state-wide Fair Play and Practices Model for musicians.
- Also align with the local Chapter of the American Federation of Musicians.
- Once agreed upon, apply the Fair Play Model to events sponsored, promoted or funded by the City, and to all events held at City owned venues.
- Include a contract of conditions at the point of approving events for City owned venues that requires understanding and agreement by event producers and organizers to ensure they abide by these regulations.
- Promote the scheme across the Parish, and liaise with artists so that they are educated in what the Model says, ensuring that they know what they should be demanding when it comes to performing concerts.
- A long term goal would be to expand the scheme to private promoters and venues in the area and across the region. Offer recognition to those who are engaged via a label/badge and additional marketing opportunities to encourage adoption and support from them.

#### Further considerations

Monroe can be the pilot for this scheme, with the intention to roll it out across the Northeast Louisiana region and work with the Louisiana Office of Cultural Development to share lessons learnt in order to make it an effective and successful model.

## Benchmark: Arts Professions Recognition Act/Bill 75 – Alberta (Canada)<sup>143</sup>

**What Is It:** Bill 75 aims to enhance economic stability, promote the freedom of artistic expression, and provide professional acknowledgment for artists in Alberta.

**Who Is Responsible:** Ministry of Arts, Culture and Status of Women, Alberta

**What Has It Done:** The Bill emphasizes the significance of using contracts when hiring artists, guaranteeing equitable financial compensation for their services. Additionally, it fosters a culture of increased reverence for artistic freedom, the creative sector, and artists as esteemed professionals, along with their affiliated organizations.<sup>144</sup>

Arts Professions Recognition Act:

- Formally acknowledges artists' value and contributions to Alberta and promotes their work and their rights to help make their artistic enterprises profitable.
- Protects artists' economic and contractual rights.
- Emphasizes in law Alberta's continued commitment to freedom of artistic expression.
- Models the way for private and non-profit employers and contractors in Alberta's economy, and helps legitimize the professional nature of artists' work.

During 2019, the visual and applied arts as well as live performance sectors made a significant economic contribution to Alberta, amounting to approximately \$1.3 billion in gross domestic product (GDP) and generating around 20,000 job opportunities. Despite these contributions, artists in the province experience a notable income disparity. The median income for artists stood at \$28,500, 51% lower than the median income of all workers in Alberta (\$52,400). Furthermore, artists with university degrees face an income gap of 55%, earning around \$30,300, compared to workers with similar educational qualifications who earn \$66,500.<sup>145</sup>

The Arts Professions Recognition Act is part of the government's commitment to grow culture industries in the province by 25% over the next 10 years.<sup>146</sup>

**Relevance:** Fair pay guidance is a clear and effective way to demonstrate recognition of the value of the live music industry. Stakeholder engagement revealed the wealth of talent that Ouachita Parish has, but in order to foster growth in music performance as a

<sup>143</sup> Assembly Doc. (2021)

<sup>144</sup> Alberta Gov. (2021)

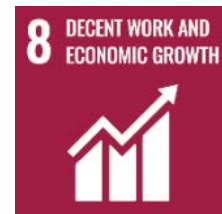
<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

viable career opportunity, retain and attract talent to the area, and encourage young talent to develop a career in music, regulations and guidance need to be put in place with local government setting the precedence for all to follow.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive and Decent Work for All

- Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization 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.



## Recommendation 4. Align the Music Strategy with Other Recent Economic Strategies to Ensure Arts and Culture Remain on the Agenda

**Initiators:** City of Monroe, Officers or Action Committees of other Strategic Plans, Proposed Regional Music Task Force, Downtown Development Board (or similar body).

**Timeframe:** Short Term (0-12 months)

A music strategy does not succeed in isolation, it needs to be aligned and synergized with strategies on other themes and topics whenever possible. Arts and culture, including music, is understood as valuable when they are embedded in various areas and plans, and not only thought about in their own space.

## Implementation actions

- Think about music and arts oriented proposals in relation to other strategic plans, including Parks and Recreational Plan, Economic Development Plan, Tourism Strategy, Downtown Strategic Plan, planning for three current Cultural Districts in the City of Monroe, and a Small Business Economic Plan. Discover the overlaps and opportunities for collaboration between efforts.
- Draft ideas for future strategic plans, including tourism and a broader cultural ecosystem one.
- Consider strategic plans as living documents, regularly updating them and adding action points when new opportunities arise.
- Keep music and the arts at the forefront of any plans, even when they do not appear to be obvious topics of conversation.
- Undertake regular stakeholder and community engagement to ensure that strategies include relevant recommendations and plans to keep abreast of what is needed for Monroe.
- Where possible, include the Music Officer or Task Force in stakeholder engagement in future strategic reports, regardless of the topic, to ensure that music is always represented.

**SUSTAINABLE DEVELOPMENT GOAL:** Strengthen the Means of Implementation and Revitalize the Global Partnership for Sustainable Development

- Target 17.H: Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships.



## Recommendation 5. Inform Agents in the Ecosystem of Funding and Investment Opportunities for the Music Industry

**Initiators:** City of Monroe, Monroe Chamber of Commerce, West Monroe-West Ouachita Chamber of Commerce, Northeast Louisiana Arts Council, Louisiana Division of the Arts.

**Timeframe:** Short Term (0-12 months)

Investment programs (or grants) are an important method of financing innovations and professional and industry development. Given that the City is unable to produce sustainable grant opportunities itself, it is advisable that it informs actors in its music ecosystem of the financial support that is available from regional, state-wide and national organizations. Additionally, it would also be beneficial for the City to provide support for artists and businesses in writing applications.

### Implementation actions

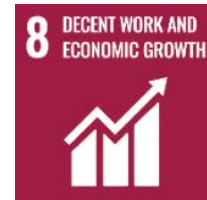
- Identify key areas that the local ecosystem needs assistance with improving, for example: training for professionalization; support for digitalization; support for professional recording and mastering; support for networking and attending industry events.
- Research places that provide support and resources for these topics.
- Host an index of relevant resources on the Monroe Music site and distribute it throughout the music ecosystem.
- Update these lists on a regular basis, ensure constant communication with relevant grant/incentive providers, and share best practices.
- Develop strategic partnerships with and create a list of private investors who are interested in supporting music in the city.
- Support musicians and music businesses with investment opportunities by linking them with relevant private sponsors.
- Provide administrative support which assists inexperienced artists and businesses with applications and understanding tax benefits.

**SUSTAINABLE DEVELOPMENT GOAL:** Build Resilient Infrastructure, Promote Inclusive and Sustainable Industrialization and Foster Innovation



- Target 9.1: Develop quality, reliable, sustainable and resilient infrastructure, including regional and transborder infrastructure, to support economic development and human well-being, with a focus on affordable and equitable access for all.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All



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

## 3.2 Licensing and Regulations

Information regarding the permits required for hosting a special event are diffuse and uncentralized, although the permit applications that do exist can largely be completed online. For instance, there is no information on how to apply for an alcohol permit on the City of Monroe website. Obtaining a special events permit is marginally easier as the City provides a web page under the Community Affairs Department containing general guidelines for holding a special event. The web page supplies the phone numbers for the relevant departments and states “you must contact the proper officials and obtain necessary permits, rental information and learn the rules and regulations concerning the use of specific sites.”<sup>147</sup> However, each step contains multiple phone numbers and there is no clear guide on how to apply. As with the alcoholic beverages license, the City website does not supply a link to the application which is instead located on the Monroe Police Department website. The City of Monroe has the opportunity to simplify and consolidate the permit and licensing process in Monroe.

The difficulty in applying for a permit was reflected in the survey responses, as 22% of musicians and artists listed obtaining event permits as some of the most challenging procedures they face. This presents a liability problem to the City and the promoter as often there are instances where events take place without full permission and clearance. A more centralized and simplified special event application process would encourage more and safer events in Monroe.

Moreover, while there is a strong culture of live music performances in Monroe, the City does not have an ordinance for busking, which would otherwise suit general efforts to create more engagement downtown. Whilst this provides a level of freedom and flexibility for street performers, without regulation it can lead to complaints and dispersal. A busking ordinance

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<sup>147</sup> City of Monroe (n.d., i)

would formalize the role of buskers in the city, and recognise the benefits that they can provide to an area, whilst responding to a demand from the Downtown Strategic Plan community survey findings where 63% of participants feel more cultural events will entice more people/tourists to visit Downtown Monroe.

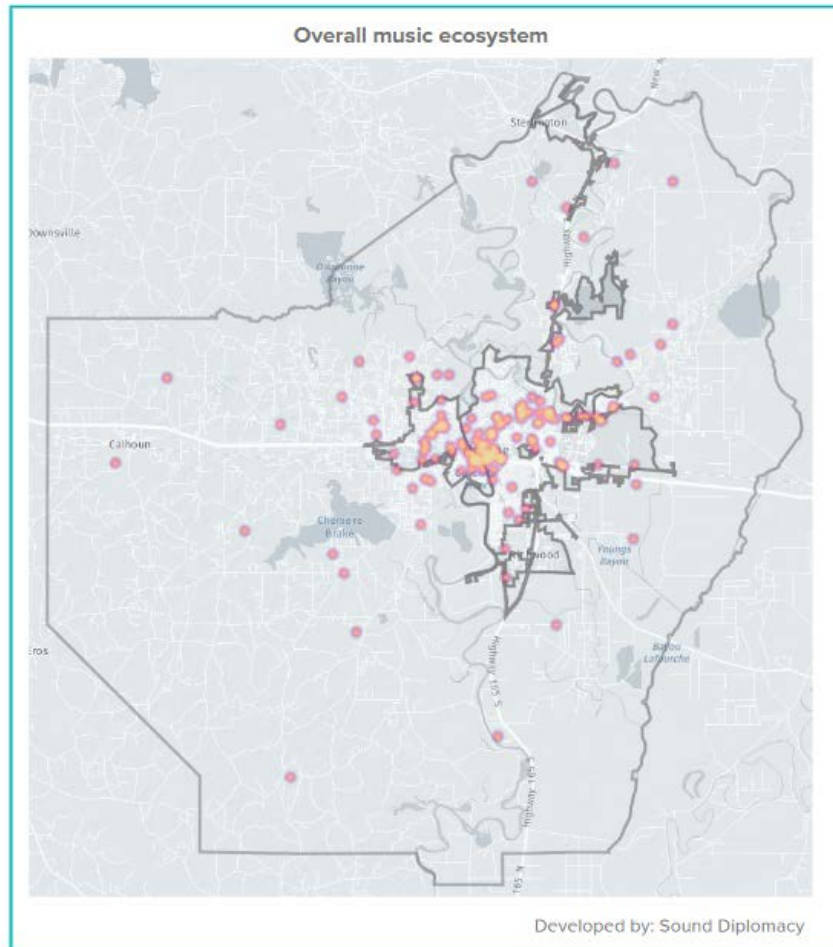
In relation to music and live music in particular, there are no guidelines for ensuring that events are as sustainable as possible, although there are community oriented initiatives that deal with green spaces and sustainability in the Parish, such as Keep Monroe Beautiful. The State of Louisiana has published a Climate Action Plan with a primary objective to reduce net greenhouse gas emissions to zero by 2050 to protect the state's natural and cultural heritage.<sup>148</sup> This creates an opportunity for the Monroe cultural sector to align with state-wide initiatives and position the city as a forward-thinking regional leader in sustainable events.

With regards to downtown and improving footfall, general atmosphere and community spirit, stakeholders mentioned a desire to see an open cup container policy implemented in the city. Encouraging dwell time in areas with high levels of cultural activities, such as the Downtown District (where the mapping found clusters of music-related assets. See Figure 14), helps to increase local revenue whilst animating certain areas of the city by attracting cultural events and entertainment, facilitating outdoor dining options and promoting local arts and culture. Furthermore, ensuring that the local live music scene is sustainable and can grow is vital to protect the continued success of Monroe's music ecosystem, especially considering that the local music ecosystem is dominated by the exhibition link, as demonstrated by Sound Diplomacy's economic impact assessment findings: 45%, or \$37.73 million, of all direct economic impact is due to performances and events.

Figure 14. Clusters: music assets in Ouachita Parish, LA

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<sup>148</sup> State of Louisiana (2022)



## Recommendation 6. Develop a One-Stop Shop for Special Events

**Initiators:** City of Monroe.

**Timeframe:** Short term (0-12 months)

A one-stop shop is a digital platform that those wanting to organize and promote special events will use in order to apply for the correct permit and also browse financial support. A one-stop portal centralizes and simplifies the permit application process, allowing organizers and promoters to apply for an event permit, liquor license, and informing transit, police and fire department officers in one place. There should also be a clear step-by-step guide on how to request permits via the platform available on the site. The portal can also include local, regional and state-wide and national financial incentives such as grants and tax rebates that event organizers may be eligible for.

In addition to obtaining a special event permit, organizers will also need information on alcohol, busking, emergency planning, trash/recycling, health regulations, restrooms, security, sales, insurance, noise, parking, utilities, road closures, park or public facility rentals, etc. Each bureaucratic system across the city, parish and region should be easily accessible and communicated and in-person sessions also need to be made available to better address the individual doubts and questions of inquirers, as each business or artist has unique needs and effective approaches, and a bespoke advisory system will ease the bureaucratic process, encouraging more events to take place while building networks.

## Implementation actions

- Collate all information and applications relevant to special events, working with city and parish departments to ensure everything is covered.
- Run a user experience test on the existing system and processes, understanding where organizers might struggle, and areas for improvement and streamlining.
- Build an online platform via which people can access the applications as part of the Monroe Music site and with the assistance of a developer.
- Create interactive and engaging ways of displaying information, exploring options such as yes/no flow charts, maps of districts, maps of venues, etc.
- Promote the One Stop Shop to the local, regional, state-wide and national music ecosystems using social media, networks and contacts.
- Ensure district-specific regulations/policies are included (such as connected to the Certified Cultural Districts across the City).
- Ensure that information is always up to date, and work from user feedback to improve the platform.

### Benchmark: One Stop Shop – New Orleans, LA (USA)<sup>149</sup>

**What Is It:** Events and liquor licensing in New Orleans are run by their One Stop Shop for Permits and Licensing. In addition to a dedicated webpage, complete with search engine to ease user navigation to different licensing information and forms, the One Stop Shop is also available via an app which allows users to find licensing information and apply for permits from their mobile devices. Each permit type has its own drop-down menu including:

- Business Permits and Licenses

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<sup>149</sup> City of New Orleans (2022)

- Event/Film Permits and Licenses
- Building Permits and Licenses
- Residential Permits
- Hazard Permits

Beneath each specific permit or license, there is information regarding what the document is for, who should apply for it, how to successfully complete the application process, and what to expect following submission. The summary also indicates whether or not the permit or license can be completed online.

**Who Is Responsible:** The City of New Orleans

**What Has It Done:** In 2021, 50 new permits were issued, 23 building permits were acquired, and almost \$1.7 million in construction value has been partially attributed to the ease of the One Stop Shop. In addition, the Shop is available in app form to allow for easier navigation on mobile devices. Fillable PDF applications can be downloaded directly from the app.

**Relevance:** A one-stop shop for permits and licenses can be a cost-effective way of facilitating application processes and making city officials' work more efficient (due to their being less inquiries and wrongly completed applications). Creating one place for all relevant information ensures that all actors and departments are in alignment with the regulations and expectations for events, and encourages more music and cultural activities in the city - something that the local community would like to see as revealed during community engagement for the Downtown Strategic Plan.

**SUSTAINABLE DEVELOPMENT GOAL:** Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable

- 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.



## Recommendation 7. Introduce a Busking Ordinance for Downtown Monroe

**Initiators:** The City of Monroe, Downtown District, City of West Monroe.

**Timeframe:** Medium Term (1-2 years)

This is an opportunity to brand the city as a music friendly place and showcase Monroe's diverse music scene and give a platform to artists from various backgrounds and genres. Working with local businesses to ensure that a busking program works in harmony with what is already Downtown, a busking policy can help make a neighborhood more lively, creating more engagement with the downtown area. A Busking Ordinance sets out all the rules, regulations and etiquette that is expected of street performers.

### Implementation actions

- Liaise with local businesses, residents and musicians to ensure proposals fit the local context.
- Organize meetings with relevant representatives in the City of West Monroe to identify public spaces that can be designated as busking zones.
- Identify busking zones and times of day.
- Determine permitting processes and fees, etiquette, amplification and sound rules, code of conduct for buskers to adhere to, etc.
- Create maps of approved busking zones.
- Release the guidelines and market this to the local community.
- Refer to busking policies introduced by other similar cities, like Melbourne, to find best practices.
- To further promote Monroe, a special busking event could be held each year, similar to France's [Fête de la musique](#) and [Busk in London](#), and possibly tied into International Busking Day.

### Further considerations:

Work with the Civic Center to create busking zones and a program in the outside spaces on site, working to draw footfall up from the Downtown area, and providing entertainment before/after events held at the venue. This could be further developed for other areas of density and cultural focus in the City.

### Benchmark: Melbourne Busking Regulations and Handbook (Australia)<sup>150</sup>

**What Is It:** Melbourne promotes busking as a key strength of the city's cultural offering. It has developed a set of processes that encourage diverse street performances whilst ensuring it is regulated effectively to protect performers, residents and local businesses.

**Who Is Responsible:** The City of Melbourne

**What Has It Done:** Following the creation of the Melbourne Street Activity Policy 2011, the City of Melbourne undertook a consultation piece in 2017 with buskers, residents, traders and the local community to understand what improvements were needed in the policy.<sup>151</sup> This led to the creation of the Busking Regulations and Handbook. Work included the creation of designated busking locations, divided into 'general' and 'premium' and areas where amplified music is allowed, and where it's not. Premium locations are only available to professional buskers, classified by Melbourne as a performer who busks as their main income source, has a repertoire that would enable performing for at least 30 minutes without repeating a song and has a website or social media channel.

All the information that is needed to understand terminology, rules, prices, processes and legislation about busking is compiled in Melbourne's Busking Handbook. This also includes information on guidelines on how to sell merchandise, what types of merchandise are allowed to be sold, and accepted methods of marketing, as well as how to perform with consideration to local businesses and residents.<sup>152</sup>

**Relevance:** Busking is a simple and effective way to activate public spaces, and to engage residents, businesses and visitors with the city's music scene. Melbourne demonstrates that, through effective regulations, a city can provide alternative opportunities to local performers, and promote itself as a music-friendly place.

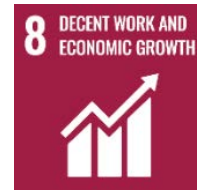
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<sup>150</sup> City of Melbourne (n.d., a)

<sup>151</sup> City of Melbourne (n.d., b)

<sup>152</sup> City of Melbourne (2018)

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All



- Target 8.9: By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products.

## Recommendation 8. Create a Sustainable Events Guide for City-run and Sponsored Events

**Initiators:** The City of Monroe with music industry stakeholders and sustainability businesses.

**Timeframe:** Medium term (1-2 years)

As Monroe continues to host more entertainment events in its streets and parks, it will be important to mitigate the environmental impact that they have both on the city itself but also the wider environment. Given that events, especially festivals, can be the cause of a significant amount of litter and carbon emissions, a Sustainable Events Guide can help event organizers, both public and private, reduce the impact they have on the people of Monroe and elsewhere, and ensure that Monroe remains up to date with topical issues and its role in influencing others to follow suit. A Sustainability Guide can also include social sustainability topics, such as suggesting a quota of local artists to be programmed at festivals, or quotas for diversity (e.g. diversity of genre, performer, style, etc.).

### Implementation actions

- Research initiatives taking place across the region and state and learn best practices from them.
- Form a special committee composed of music professionals, including live music event organizers, and local sustainability experts to draft the guide. This can be a sub-committee of the proposed Regional Music Task Force (Recommendation 1).
- Ensure that the guidelines are actionable and also relevant for those who will be encouraged to follow them.
- Refer to best case examples from around the world.
- When complete, ensure that the Guide is seen by event organizers. It should be part of the permit application process, only approving and sponsoring events that prove this is

taken into consideration in their business/events plan, and added to the proposed One Stop Shop (Recommendation 6).

## Further considerations

- The long term goal would be to encourage all events (not just public ones) to adhere to the sustainable events guide.

### Benchmark: Handbook for a Zero-Waste Festival, Amsterdam (Netherlands)<sup>153</sup>

**What Is It:** A comprehensive and accessible handbook on how to strategize and implement waste-free festivals.

Driven by the emergence of sustainable policies and the growing number of festivals, the Handbook aims to provide a guide for before, during, and after a music festival. It emphasizes the importance of accurately mapping the material flows and identifying all waste streams surrounding the organization of a festival, with the goal of achieving circularity and sustainability.<sup>154</sup> This resource can be utilized by festival organizers prior to and after the event, as well as by volunteers during the festival, enhancing waste management practices and promoting sustainability.

This handbook aims to present a systematic guide that establishes the standard procedure for mapping all relevant waste streams related to festivals. Within the guide, various checklists and tables are provided to facilitate the creation of a detailed overview of waste streams originating from festival visitors, catering companies, and bars, as well as waste generated during stage assembly, tent installation, and decorative arrangements.<sup>155</sup>

**Who Is Responsible:** Green Events, a private event services company, and Metabolic, a “cleantech” consulting firm.

**What Has It Done:** Beginning in 2015, six prominent Dutch festival organizers joined the Green Deal for Waste-free Festivals initiative,<sup>156</sup> which later evolved into the Circular Festivals concept.<sup>157</sup> This collaborative effort, led by Green Events and co-funded by the Erasmus+ Programme of the European Union, has brought together over 40 festivals across 14 countries, all united in their commitment to pursue circularity until 2025.<sup>158</sup> The core focus areas encompass food and drink, water, energy, transport, mobility, and material and plastic usage. Within each category, a

<sup>153</sup> Metabolic NL. (n.d., b)

<sup>154</sup> Ibid.

<sup>155</sup> Metabolic NL. (n.d., a)

<sup>156</sup> Green Events (n.d., d)

<sup>157</sup> Green Events (n.d., a)

<sup>158</sup> Green Events (n.d., c)

range of festival case studies showcase diverse approaches undertaken to embrace the principles of circular festivals.<sup>159</sup>

Festivals such as Amsterdam Dance Event, Awakenings Festival, EXIT Festival, Roskilde Festival and many more were a Green Deal Circular Festival (GDCF) affiliate in 2022.<sup>160</sup>

**Relevance:** A Sustainable Events Guide or Handbook, such as this, led by the City of Monroe is a necessary step to provide the strategic and regulatory framework to ensure sustainability is on the local agenda, making the city a leader on the field. It encourages event organizers to be mindful and considerate of their approaches and rethink their business models to be sustainable, and places importance on the music industry and how it can be a leader in events-based sustainable infrastructure.

**SUSTAINABLE DEVELOPMENT GOAL:** Ensure Sustainable Consumption and Production Patterns

- Target 12.5: By 2030, substantially reduce waste generation through prevention, reduction, recycling and reuse.
- Target 12.6: Encourage companies, especially large and transnational companies, to adopt sustainable practices and to integrate sustainability information into their reporting cycle.



## Recommendation 9. Introduce an Open Cup Policy in the Downtown District

**Initiators:** City of Monroe, City of West Monroe, Downtown Economic Development District, relevant city licensing departments.

**Timeframe:** Medium term (1-2 years)

An Open Cup or Open Container Policy would allow patrons of the Downtown District to purchase an alcoholic beverage in city-branded, recyclable or reusable cups from participating food and beverage establishments or at city-run public events, and leave the premises walking

<sup>159</sup> Green Events (n.d., b)

<sup>160</sup> Green Events (n.d., c)

around the area, taking in entertainment and cultural activities within the boundaries of the designated district.

#### Implementation considerations:

- Work with relevant departments to figure out how to implement this policy throughout the 25 blocks of the Downtown District.
- Establish rules around what is and what isn't acceptable - e.g. drinks cannot be bought at one establishment and taken into another except during specific hours or for special events.
- Consider whether this will be a policy weeklong and year-round, or whether it will be limited to special occasions.
- Once determined, create interactive maps that clearly display the zones and rules. Using Sound Diplomacy's music asset mapping and further research, consider adding cultural and food and beverage establishments so that residents and visitors can explore what's on offer and where they can go.
- Collaborate with the City of West Monroe for its downtown district initiatives.

#### Further considerations:

- To make the policy unique to Monroe, cups could be branded in the City's branding palette, with potential consideration for special event branding highlighting that of the University of Louisiana Monroe.
- To make the policy supportive of sustainability in the city, the cups should be reusable and taken for a deposit that is returned to the patron on return of the cup to any establishment or designated recycling station in the district.
- Active efforts by police to stop drunk driving and/or prevention for alcohol abuse campaigns should be tied to this campaign to mitigate some of the issues that can arise from such a policy.

#### Benchmark: Purple Cup Districts - Huntsville, AL (USA)<sup>161</sup>

**What Is It:** The City of Huntsville, Alabama has five Arts and Entertainment Districts. These districts help to animate certain areas of the city by attracting cultural events and entertainment, facilitating outdoor dining options and promoting local arts and culture. To complement the outdoor activities within these districts the City established an open

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<sup>161</sup> Huntsville City Blog (n.d.)

container law in 2013 that allows patrons to purchase an alcoholic beverage from a participating, licensed establishment and carry it around within the district.<sup>162</sup>

The districts are often referred to as “purple cup districts” because alcoholic beverages must be served in distinctive purple cups. According to the City’s Code of Ordinances, the cup may only be provided by a seller who is an arts and entertainment district permittee. It must be purple-colored, non-glass, bear the name or logo of the district or permittee and not exceed a volume of 16 fluid ounces.<sup>163</sup>

All on-premise alcoholic beverage licensed retailers in the arts and entertainment districts may apply for a permit to sell drinks “to go” in the special district purple plastic cups. Patrons are then able to explore the district while carrying their drink but are not able to enter any other licensed establishment with their beverage, including the original place of purchase. Businesses that do not serve alcoholic beverages may elect to allow patrons to carry a beverage into their establishment. Patrons are not allowed to bring their own alcohol into the district and no alcohol is permitted in parking lots and parking garages. Participating establishments must clearly display signs near their entrance and district boundary lines are indicated by painted signage on the sidewalks.<sup>164</sup>

**Who Is Responsible:** The Huntsville City Council

**What Has It Done:** The arts and entertainment districts coupled with the open container policy have created a more vibrant city by encouraging more people onto the streets to enjoy communal events and activities, such as art trails, and support local businesses.<sup>165</sup>

The purple cup policy originally ran from Thursday to Sunday in accordance with the Arts and Entertainment District hours of operation. In 2019, with public support, the district opening hours and the purple cup policy were extended to Monday to Sunday 12 p.m. to 11 p.m.

**Relevance:** Huntsville’s Purple Cup project demonstrates how making a more flexible framework for alcohol licensing can encourage greater participation with arts events, help create a ‘community’ atmosphere, and embed city branding into its policies. By using reusable cups a similar project can also encourage more sustainable habits, and people who reuse their cups rather than take a new one could be awarded with points or small discounts on drinks.

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<sup>162</sup> City of Huntsville (n.d.)

<sup>163</sup> Huntsville, Alabama - Code of Ordinances (2023)

<sup>164</sup> City of Huntsville (n.d.)

<sup>165</sup> Smith, A. (2021)

**SUSTAINABLE DEVELOPMENT GOAL:** Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable



- 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.

### 3.3 City Positioning and Music Tourism

Roundtables and interviews revealed concern across stakeholders that Monroe lacks a clear brand for its music industry and a cultural mindset that values music in the area. This makes it difficult for the city to attract artists and visitors to the area, leads to a disconnect between what is happening and what people are aware of and a disparity in how individuals in the industry and across city departments talk about and promote Monroe. There are already music-related tourism and development efforts, such as the Northeast Louisiana Music Trail, KEDM Public Radio's Parish Playlists, Discover Monroe-West Monroe, and the recent creation of the [monroe.city/music](http://monroe.city/music) webpage but no centralized strategy for music or music tourism exists in the city or parish, and traditionally there has not been a Monroe Music website or centralized calendar of events. Increasing Monroe's popularity with music fans living in visiting distance to the city is an attractive prospect as increased music tourism would provide new opportunities for the local music ecosystem and grow the direct economic impact that it makes on the local economy.

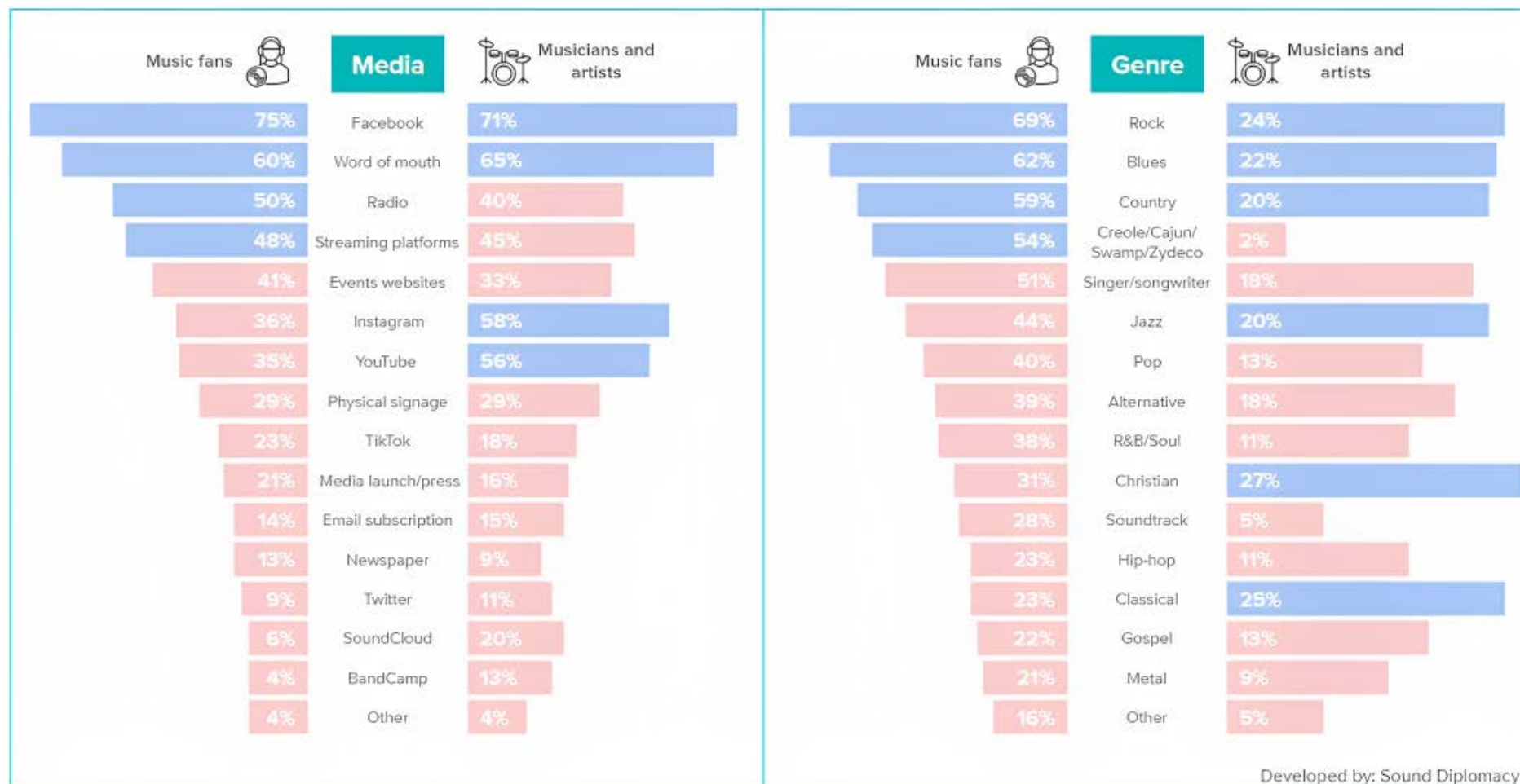
While music in Monroe does not have a clear identity in the city and region, there are a number of foundational aspects that will play a significant role in future branding and tourism efforts. For example, the area's music heritage is being conserved and promoted by local grassroots initiatives and active artists are promoted through local radio stations, although these efforts are piecemeal and not structurally supported by the government. Additionally, Louisiana's tourism office also runs the Louisiana Festival & Events Recovery Grant (FERG) which is available for tourism events (including festivals) that take place in Louisiana and attract and retain visitors to the state. Faith-based organizations play a major role in cultivating Monroe's artists, and faith music is an important part of Monroe's music culture. In terms of what stakeholders would like to see more of and be part of, conversations revealed a strong demand for a multi-genre music festival that showcases Monroe's diverse talent pool, and the opportunity to perform in and support the development of more music programming in Monroe's Civic Center, a space that's

seen as underutilized yet holds significant potential to attract more national and international talent, and grow the performance side of the value chain in Monroe.

The survey showed that the local music fans don't have a high perception of the quality of musicians (being rated 3.29 out of 5). Moreover, there is a slight disparity in how music fans are accessing information about and listening to the local music scene, and how musicians and promoters are reaching out to audiences, and the genres that fans are interested in compared to what is being programmed. See Figure 15.

Aligning the industry with the audiences in some ways would help Monroe foster a brand to help it become a music city, with an identity that is unique to the area and truly reflects the local scene rather than attempting to imitate established music scenes elsewhere. As the economic assessment revealed, Ouachita Parish is above the national average when it comes to the contribution of music to general employment, suggesting that the area is in a good position to develop itself as a music destination.

Figure 15. Musicians and artists: media and music genres



## Recommendation 10. Define and Promote Monroe's Music Brand and Identity

**Initiators:** City of Monroe and the proposed Regional Music Task Force and Music Officer, with support from Discover Monroe-West Monroe, Monroe Chamber of Commerce, Monroe Civic Center, West Monroe-West Ouachita Chamber of Commerce.

**Timeframe:** Medium term (1-2 years)

Developing a music brand and strategy for a city involves leveraging its musical heritage, local talent, venues, and cultural offerings to attract visitors and tourists who are interested in experiencing the city's vibrant music scene, attract investment, retain and attract talent, and boost the overall reputation of the city. To promote Monroe and its music scene, it is necessary to have a recognizable "brand" which is unique to the city and effectively communicates what Monroe has to offer and encourages people to visit. For Monroe, its brand would connect the dots between its rich music heritage and its recent and ongoing efforts to grow the music ecosystem.

### Implementation Actions

- Sound Diplomacy recommends that Monroe considers engaging a brand and marketing specialist, one with experience in the music sector, who can lead this project and bring their expertise to the table.
- Bring together the relevant initiators and stakeholders (e.g music businesses, musicians, faith-based spaces and venues etc.) and hold workshops to develop and plan Monroe's music branding. This process would include:
  - Identifying the unique aspects of the music culture that differentiate the city, parish and region.
  - Establishing a distinct brand identity for the city's music tourism. Determine the key themes, emotions, and experiences that the brand will evoke. Consider the city's musical heritage, genres, and cultural diversity.
- Undertake a music tourism market evaluation through audience data collection to understand the key markets for Monroe, Ouachita Parish and the Northeast Louisiana region. This would involve looking at local spending patterns, interests and engagement, and the same with visitors that also looks at where people are visiting from.
- Build partnerships to create a united front in promoting the City's music brand. This would include local musicians, venues, festivals and cultural institutions.
- Develop a comprehensive marketing strategy to promote the City's music brand. Utilize digital channels, social media, websites, and online travel platforms to reach a wider audience. Create engaging content, including videos, interviews, and playlists, to highlight the City's music culture.

- Coordinate efforts with regional and state tourism authorities to align the music brand and strategy with the overall destination marketing.
- Implement local music in all promotional materials, both digital marketing efforts and also at physical sites such as hotels, transit foyers, etc.

### Further considerations:

It is important to note that marketing generally works best when it is from the inside out, not the other way around. Whatever strategy that is developed should be informed by the context and get local buy-in. In short, it needs to be authentic to Monroe. A tagline and marketing frame should be based on how locals understand and see the region and city, and what makes it special. Monroe will need to ensure it is supporting its music ecosystem in a holistic way if it wants music to be a draw for visitors.

Be aware that tourism efforts do not exist in a vacuum, and the other recommendations listed here, particularly improving programming and hosting more Downtown events (Recommendation 24), will inevitably play a role in music tourism marketing efforts and encouraging more people to visit the city.

### Benchmark: Explore Asheville's Music Scene - Asheville, NC (USA)

**What Is It:** Explore Asheville ran a strategic marketing campaign over the course of several years in order to promote Asheville's music scene and history. The campaign received much media attention, boosting tourism and increasing overall interest in and support for the local music industry.<sup>166</sup>

Asheville's music scene is showcased on the Explore Asheville website, alongside other visitor recommendations on things to do, iconic sights, places to eat, accommodation and package deals themed by interest.<sup>167</sup>

The music webpage includes:

- A music events calendar<sup>168</sup>
- A festivals page with the story of Asheville's festivals<sup>169</sup>
- Lists of the local music shops,<sup>170</sup> and venues<sup>171</sup>

<sup>166</sup> Explore Asheville (2023, b)

<sup>167</sup> Ibid.

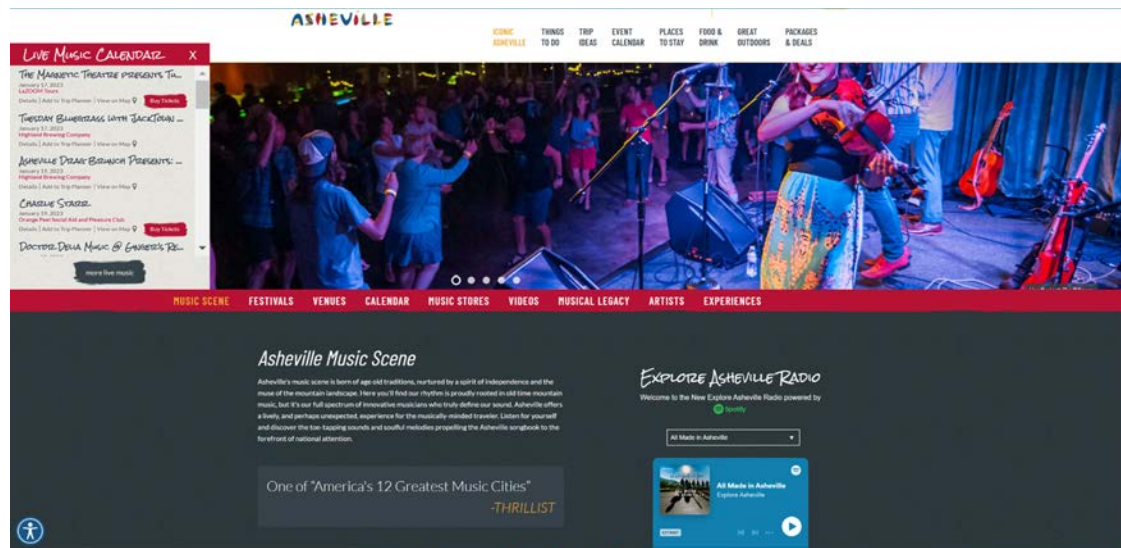
<sup>168</sup> Explore Asheville (2023, c)

<sup>169</sup> Explore Asheville (2023, a)

<sup>170</sup> Explore Asheville (n.d., a)

<sup>171</sup> Explore Asheville (n.d., b)

- Artist profiles<sup>172</sup>
- Spotify radio
- Live performances and experiences videos



Asheville's Music Scene webpage<sup>173</sup>

**Who Is Responsible:** The Explore Asheville Convention & Visitors Bureau is responsible for the campaign.<sup>174</sup>

**What Has It Done:** Explore Asheville utilized a comprehensive approach to map the contributions of the city's music scene to its economy and cultural influence, identifying existing assets and historical milestones. To ensure a fair representation of the music scene and address industry needs in marketing, a task force was formed. This task force engaged in conversations with a diverse range of industry stakeholders, including musicians, venue owners, and promoters.<sup>175</sup>

**Relevance:** Asheville's music initiative was the strategic marketing campaign that succeeded in developing the city's national music reputation and promoting it as a music destination. While Asheville has a bigger population, there are similarities between there and Monroe, not least the fact that they both have a long music heritage to draw upon that they do so through trails and other initiatives. With the current strategy and Civic Center Audit, Monroe has the opportunity to further develop a music identity or brand for the city that showcases what is unique and special about Monroe in a way that gets buy in from local residents, music industry

<sup>172</sup> Explore Asheville (n.d., c)

<sup>173</sup> Explore Asheville (2023)

<sup>174</sup> Explore Asheville (n.d., d)

<sup>175</sup> Asheville Music Initiative (n.d.)

stakeholders and government, whilst also attracting investment, visitors and music industry members from other locations.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.



- Target 3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services
- Target 9: By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products

## Recommendation 11. Further Develop the [Oneroe.city/music](https://oneroe.city/music) Website

**Initiators:** The City of Monroe Economic Development team, with support from proposed Music Officer/Task Force

**Timeframe:** Short term (0-12 months)

The City's music page on the #OneRoe site should be curated to be the place for marketing the music ecosystem, showcasing all promotional and branding materials, and acting as a platform for sharing relevant and important news with the local music scene.

### Implementation Actions

The site should be regularly updated and include various elements, such as:

- A page explaining what music business development resources are available.
- A directory of local resources (such as musicians and venues).

- The proposed One Stop Shop for special event permits (Recommendation 6).
- A centralized calendar of events.
- Up to date strategic reports and guides (e.g the proposed Sustainable Events Guide in Recommendation 8, the Busking Ordinance in Recommendation 7, etc.)
- Information on local music heritage.
- Job opportunities and spotlights on industry members.
- A living, interactive map of all music related infrastructure (using Sound Diplomacy's database to begin with).
- Links to relevant websites (local radio stations, venues, etc.) and playlists.
- Identify who will be responsible for the day to day maintenance of this website (such as the proposed Music Officer - Recommendation 2).

### Benchmark: Texas Music Office / Website - Texas (USA)<sup>176</sup>

**What Is It:** The Texas Music Office (TMO) was established in 1990 as the sister office to the Texas Film Commission. It is state-funded and sits within the Office of the Governor's Economic Development and Tourism Division. To date, it is the only state music office in the nation.

The Office aims to connect music industry businesses and individuals across the state and enhance their creative and professional opportunities. It serves as an information center and as a liaison between Texas music industry stakeholders and government offices and agencies.<sup>177</sup>

The Texas Music Office website provides information, resources and programs to the Texas music community, and those interested in working, visiting and/or investing in the music industry in the state.

**Who Is Responsible:** Texas Music Office (TMO).

#### **What Has It Done:**

Its website includes:

- A music events calendar<sup>178</sup>

<sup>176</sup> Arts Council England (n.d., c)

<sup>177</sup> Texas Music Office (n.d., a)

<sup>178</sup> Texas Music Office (n.d., c)

- Search tools to find Texas music businesses, musicians and radio stations<sup>179</sup>
- Many Music Business Guides for music industry stakeholders<sup>180</sup>
- State incentives & programs<sup>181</sup>
- A concert safety report & event production guide<sup>182</sup>
- Music licensing requirements for businesses<sup>183</sup>
- An Education Directory<sup>184</sup>

The Texas Music Industry Directory & Resources search tool allows users to connect with more than 15,000 music businesses and music industry professionals working in the state, 100 music industry professionals, 8,000 recording artists, musicians, and bands that are based or were born in Texas, and 1,000 radio stations that broadcast in and across Texas.<sup>185</sup>

The Business Guides provide information and guidelines to help music industry professionals navigate regulations, tax exemptions, procedures and professional development opportunities.<sup>186</sup>

The Education section is divided under The Texas Music Industry Directory for Music Education Programs with specific information on universities and colleges music degrees, scholarships, recording facilities and registration deadlines. A list of Music Libraries and Archives in Texas and a list for Private Music Instruction offers.

**Relevance:** The City of Monroe is demonstrating a strategic interest in strengthening and fostering growth in the local music industry but aspects like a website provide a key opportunity to promote what is happening not just to the immediate area, but worldwide. A website would become a platform for the local industry and interested parties to turn to, whilst also announcing outside of the region that the City of Monroe has a music industry that's worth investing in and paying attention to.

<sup>179</sup> Texas Music Office (n.d., i)

<sup>180</sup> Texas Music Office (n.d., e)

<sup>181</sup> Texas Music Office (n.d., d)

<sup>182</sup> Texas Music Office (n.d., h)

<sup>183</sup> Texas Music Office (n.d., f)

<sup>184</sup> Texas Music Office (n.d., b)

<sup>185</sup> Texas Music Office (n.d., g)

<sup>186</sup> Ibid.

**SUSTAINABLE DEVELOPMENT GOAL:** Build Resilient Infrastructure, Promote Inclusive and Sustainable Industrialization and Foster Innovation



- Target 9.1: Develop quality, reliable, sustainable and resilient infrastructure, including regional and transborder infrastructure, to support economic development and human well-being, with a focus on affordable and equitable access for all.

## Recommendation 12. Program an Annual Multi-genre Weekend Festival

**Initiators:** City of Monroe Economic Development department, with support from the proposed Music Officer and Regional Music Task Force, faith-based groups, NELAC, Monroe Civic Center, Discover Monroe-West Monroe, Downtown Economic Development District.

**Timeframe:** Medium term (1-2 years)

As part of its branding strategy, Monroe needs an iconic music festival that programs local performers alongside national talent. It should aim to become an annual weekend event that is held in various venues and spaces including the Riverfront, the various areas that comprise cultural density in the City like its Certified Cultural Districts, the Civic Center, outdoor spaces, and venues in the city/downtown area, and include partnerships with local businesses from connected industries, such as food and beverage, retail, and accommodation.

### Implementation Actions

- The City would need to lead this project in order to bring the stakeholders together and also provide the necessary administrative support.
- Work with relevant partners to identify appropriate grants and funding opportunities to (at least partially) cover the costs associated with hosting the event.
- Allocate a City budget to sponsor the development and hosting of this event.
- Engage a professional program manager/promoter to assist with the booking of national/international artists.
- Set a quota of local artists to be included in programming, taking into consideration a range of genres.
- Create a program of concerts and activities that can be enjoyed by all ages and groups.

- Ensure all musicians, artists, venues and contributors to the festival are properly remunerated for their work.
- Communicate all marketing materials with state-wide tourism and cultural leaders (such as the Louisiana Office of Tourism) to gain support and promotion.
- Diversity of artists, workers, and genres needs to be taken into consideration. The whole Monroe community should be represented on the stages of this event.
- Sustainability practices such as recycling stations and implementing shared transport links should also be developed and implemented.

#### Further considerations:

- Curate a busking program that activates spaces in between each venue and concert.
- Launch the proposed Open Cup policy at the same time (Recommendation 9).

#### Benchmark: North by Northeast (NXNE) Music Festival – Toronto (Canada)<sup>187</sup>

**What Is It:** Since 1995, NXNE has become Canada's leading music festival for discovering and showcasing emerging artists. It consistently provides a platform for talented musicians from Canada and around the world, often propelling them to widespread recognition.

Leveraging a model developed in collaboration with South by SouthWest (SXSW), NXNE orchestrates curated shows that adhere to a precise schedule, encouraging club hopping across over more than 40 Toronto's music venues while ensuring that advertised artists perform as scheduled.<sup>188</sup>

NXNE offers low-cost festival passes and single venue tickets for admission, prioritizing accessibility. The festival is dedicated to removing financial obstacles for artists, as they are not required to pay any application fees, and all participating bands are compensated for their performances.

**Who Is Responsible:** The Toronto Music Office, North by Northeast (NXNE) and South by SouthWest (SXSW).

**What Has It Done:** The NXNE Festival has been growing ever since its inception in 1995, showcasing over 1,000 music performers. It has expanded to include not only music

<sup>187</sup> NXNE (2023)

<sup>188</sup> Doole, Kerry. (2016, June 21).

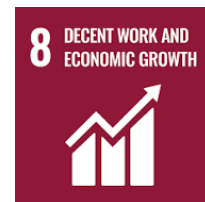
shows but also film festivals and comedy, featuring a variety of stand-ups, sketches, and improvisatory acts. Furthermore, art exhibits, projections, installations, performances, and art fairs have been part of the festival since 2013.<sup>189</sup>

In 2016, the festival underwent a change in its approach and moved away from its original multi-venue format. It relocated to a new space in the Port Lands area, allowing for larger attendance at performances. The new NXNE hub boasts a 40,000-capacity space and introduces 'Game Land,' a new video gaming component that explores the interaction between gaming and music.<sup>190</sup>

**Relevance:** Whilst this example is on a scale greater than Monroe could host, it gives a glimpse at what can be done and how a festival can grow in concept and size year on year. Monroe has venues and outdoor spaces that have the capacity to hold large scale performances, conventions and events, as well as a pool of skilled musicians that have the talent to perform multiple genres, and with connections to music scenes outside of the region. A music festival has multiple benefits: providing work and a platform for local talent, promoting the existence of a music scene, bridging the gap between genres and secular/faith-based genres/audiences, and developing audiences both local and from other cities/countries. If curated successfully, it could help Monroe's music scene to feel more supported by and engaged with locals.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All

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



<sup>189</sup> Ibid.

<sup>190</sup> Rayner, Ben. (2016, March 19).

## Recommendation 13. Create and Implement an Official Programming Strategy at the Civic Center

**Initiators:** Monroe Civic Center (Head of Programming) and other relevant Civic Center departments.

**Timeframe:** Short Term (0-12 months)

Create, curate, and implement a seasonal program of music events at the Civic Center that responds to local, regional and national demand, attracts national and international acts, places music as the driving force behind the development and growth of the venue as a business, places the Civic Center at the heart of the local community and music scene, and provides a space for emerging and established musicians in Monroe to perform. The programming should be diverse, representing a full range of genres, and also attracting everyone from the local community at least once during a season. Efforts should also be made to improve the sustainability of the Center's operations, including use of electronic vehicles, renewable energies, and reusable materials.

### Further Considerations

- Assess the desired target market.
- Assess Sound Diplomacy's research from the survey to understand what local music fans want to listen to, and how they source music information.
- Utilize Sound Diplomacy's Venue Audit of the Civic Center to understand the opportunities that are available to the space.
- Create a programming schedule that has more of an emphasis on booking music events and concerts than it does currently.
- Align with local events so that the Civic Center can support them, program events in connection to them and embed itself in the community.
- Offer opportunities for local musicians to perform on a regular basis, taking into consideration showcasing multiple genres.
- Engage with local, national and international promoters.

### Further Considerations

Monroe stakeholders mentioned that they would like to organize a series of acoustic fundraising sessions at the Civic Center prior to its renovation. This would involve local artists and be a way to promote the legacy of the Center and performers. It could also act as an effective way to re-engage the local community with the Center and be a starting point to help the city build a

formal music network. These sessions could also be recorded and streamed on social media, local radio, and could be recorded and made into a professional album/single tracks that can be used for further fundraising, promotion of artists, and provided to them to support artist development in return for performing (in connection to Recommendation 16).

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All



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

## Recommendation 14. Continue to Support Existing Initiatives to Ensure their Longevity

**Initiators:** The City of Monroe, Northeast Louisiana Arts Council

**Timeframe:** Short Term (0-12 months)

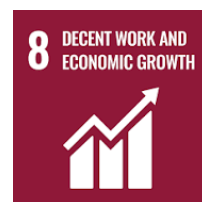
Continue to support existing initiatives and identify upcoming and new activities and initiatives that are working to develop the city's music ecosystem and would benefit from city-led support. Active initiatives that could be supported include Fort Sumner's youth development program, Music City Studio's radio show, KEDM's Parish Playlist, Unity Jam Sessions, and the Northeast Louisiana Music Trail. Support could be financial, marketing, network and contact development, or partnerships. Give special attention and support to projects that make music accessible to those who may be excluded from access to music in schools or are from low income backgrounds, for example.

### Implementation actions

- Identify existing initiatives that benefit Monroe's music ecosystem .
- Find out what assistance these initiatives need in order to sustain themselves and grow to provide tailored support.

- Look to the City or Northeast Louisiana Arts Council, for example, for both human and financial resources (KEDM currently relies on student interns from ULM to ensure that the Parish Playlist can be put out each week).
- Where possible, ensure that these projects are part of tourism and marketing efforts.
- Seek opportunities to expand and diversify these initiatives, and encourage other community-oriented music initiatives from local residents.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All



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

### 3.4 Creative and Artistic Development

Outside of the performance segment there are opportunities to improve artist development. Currently, there are no formal music career support or career pathway development opportunities such as mentorships, work experience, training and courses, for example. Survey data and roundtable discussions revealed that there is a lack of business education and knowledge amongst artists, as well as industry skills such as fundraising and building national and international contacts.

One of the results of this lack of education in professionalization is that local musicians and artists do not rate managers, bookers, record labels, or copyright management organizations as having a high level of impact on their success in the local music ecosystem. Given that the production link (i.e. recording studios and rehearsal rooms, record labels, music publishers, etc) only accounts for 3% of Ouachita Parish's music sector value chain there is room for growth in this area. It is important to note that due to Monroe's size it is unlikely to ever be home to every part of the chain, especially not in large numbers, and so building networks with neighbors will be of particular importance.

In addition, as the economic analysis shows, a majority (47%) of music sector-based employment in Monroe takes place in the exhibition link (i.e. music venues, festivals). As musicians mentioned

in roundtable discussions, those involved in the music ecosystem tend to support each other in the form of attending each others' concerts and also helping to maintain the informal networks that exist between them and musicians in other parts of the country. Even so, occasional music venues (which make up 15% of the venues for live music in the Parish) and bars and restaurants that host live music (which make up 27% of the venues for live music in the Parish) typically do not have the equipment for live music performance, and instead the onus is on musicians and artists to provide their own when performing, which can be expensive to purchase/maintain and difficult to transport.

Additionally, stakeholder engagement revealed an obstacle for organizations and radio stations that want to play the music of local artists as most are not producing quality studio recordings, which is stunting the development of artists in the area as well as significant opportunities for promotion. Furthermore, research shows that the contribution from streaming and downloads and other digital recorded music accounted for 49% of the overall music industry revenue (including recorded and live music) in 2019 worldwide,<sup>191</sup> and 26% in the US in 2023.<sup>192</sup> Yet Sound Diplomacy's survey showed that local musicians provided a low rating of 2.74 out of 5 when asked about digital technology's importance as a source of income, whilst semi-professionals provided the even lower rating of 2.29.

Even though revenue from digital formats has increased globally and nationally, the local music ecosystem, made up of mainly independent artists, is not perceiving the increase. This is visible when breaking down the sources of revenue for local professional musicians and artists. According to the survey, the contribution of digital sources was 20% to the overall recorded and live music revenue in Ouachita Parish.<sup>193</sup>

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<sup>191</sup> Allen, B. (2022, April 7).

<sup>192</sup> Washenko, A. (2017, June 8).

<sup>193</sup> This excludes the income derived from non-music related activities, and other music-related sources such as the sale of merchandising.

Figure 16. Skills or Knowledge Gaps in the Local Music Ecosystem

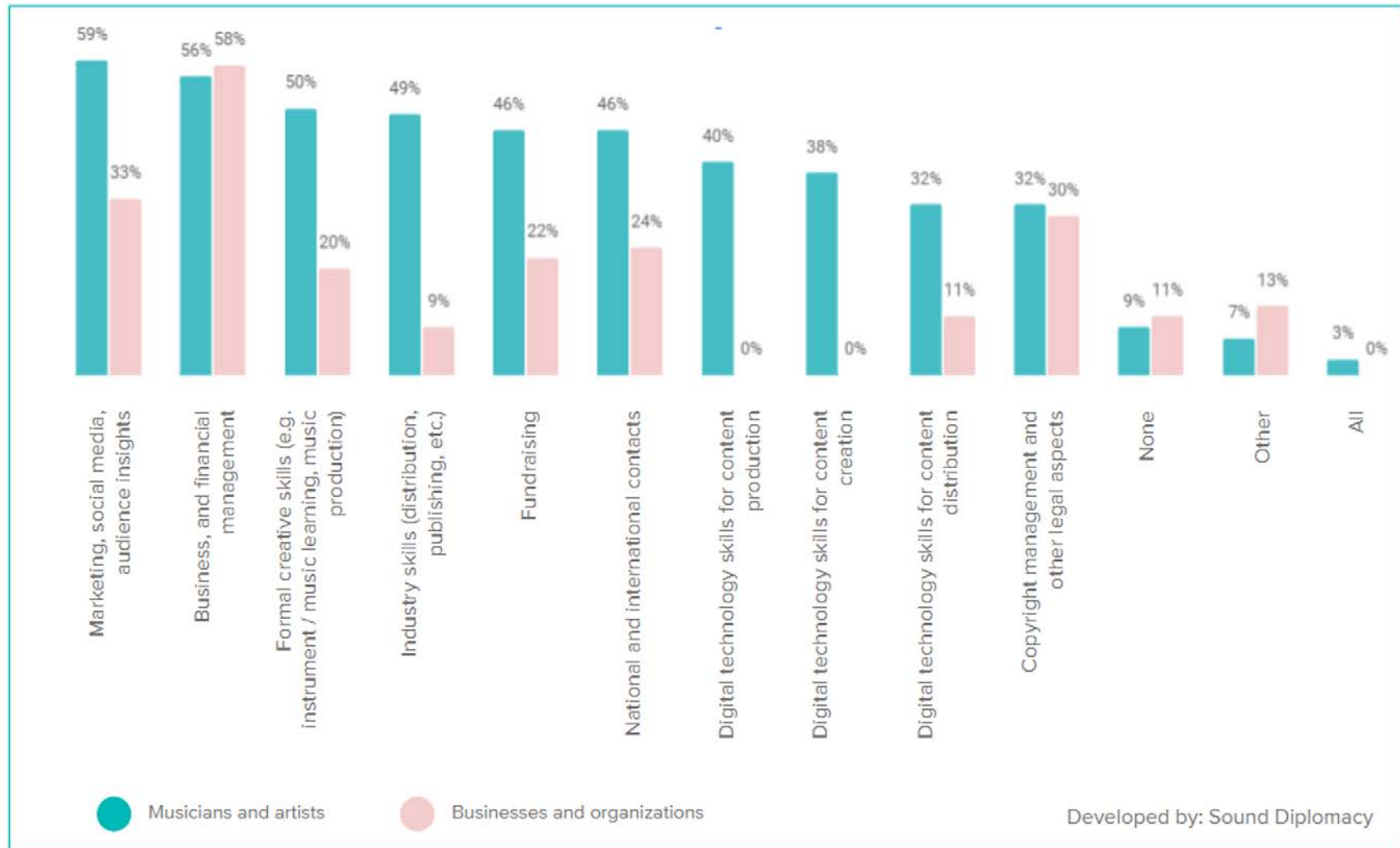
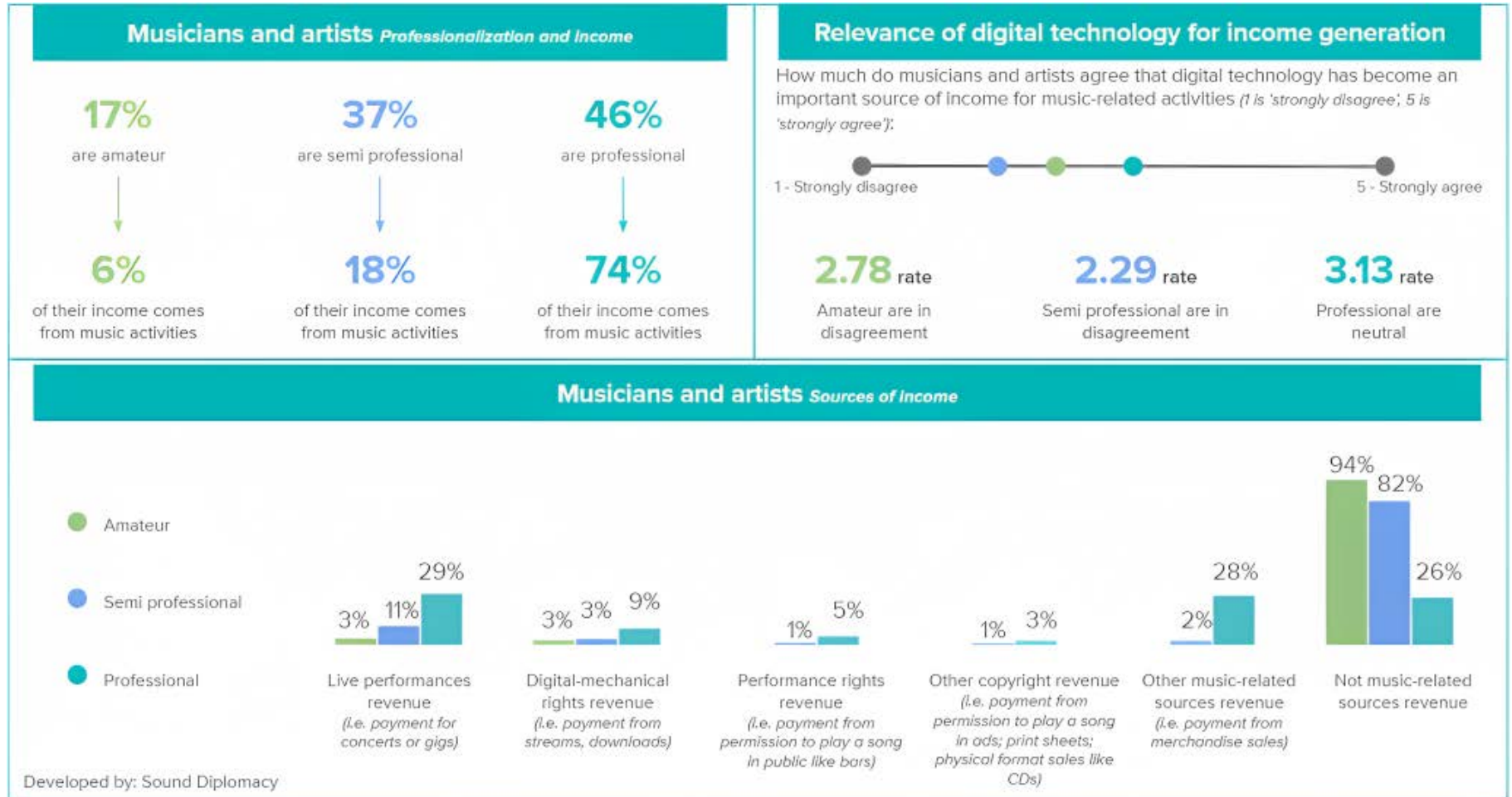


Figure 17. Musicians and artists: Professionalization, income, and use of digital technologies



## Recommendation 15. Open a “Performance Equipment Library” to Improve The Quality of Local Live Music

**Initiators:** City of Monroe, proposed Music Task Force, Civic Center, University of Louisiana Monroe.

**Timeframe:** Long term (3+ years)

Given the unlikelihood of venues which only irregularly host music investing in better equipment, and the cost of funding them to do so, it is recommended that a Performance Equipment Library is established, which would be a home to a PA system, soundboard, monitors, and microphones, that musicians could hire for performances. This would be available for all residents of Ouachita Parish, emerging musicians, and offered as a way to attract musicians from other locations.

### Implementation actions

- Identify what equipment is needed in occasional venues (taking into account their size and noise restrictions, as well as what type of artists typically play there).
- Identify what equipment is already potentially available from existing institutions such as the Civic Center and the University.
- The City will have to invest in a small amount of new equipment for hire so that the library meets the community’s needs.
- Find an institution, likely either the Civic Center or ULM, that can manage such an equipment library. It would require a manager who could look after bookings and the equipment. This would not be a full time role.
- Equipment rental costs will need to be low, otherwise artists will not make use of it.
- Regular users of the library could access the equipment at a discounted rate via a biannual or yearly subscription fee.
- Users may need to have an upper limit on how often they can use the equipment so that there is a fair distribution of usage amongst the local music scene.

### Benchmark: The Instrument Lending Library - University of York (UK) <sup>194</sup>

**What Is It:** The instrument library is a lending system designed to cater to a wide range of individuals, for a small fee. Whether an international student without the means to transport their instruments, a student who belongs to a band and requires equipment for

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<sup>194</sup> University of York (n.d., a)

a performance, or someone aspiring to learn an instrument but hesitant to make an immediate purchase, the library serves as a valuable resource. Additionally, the library offers gig equipment hire that includes pre-amplified equipment, drums and a limited backline (instrument amps, microphones, etc).

**Who Is Responsible:** University of York, Vanbrugh College Music Department <sup>195</sup>

**What Has It Done:**

Instrument Lending Catalog:

- Brass and wind instruments
- Guitars and accessories
- Keys and accessories
- Other stringed instruments
- Percussion
- Amplifiers
- Pro-Audio Equipment

Gig Equipment Hire:

- DJ Rig (£20/48 hrs)
- Band Rig (£30/48 hrs)
- The 'Big' Rig (£40/48 hrs: X32 Full Desk)
- Drum Kits (£10/48 hrs)
- Backline (guitar amps, bass amp and foot-pedals) (£5/48 hrs)
- Microphones; XLR leads; Extension Power Cables; Stage Snake Cables; Guitar Leads; DI Boxes (price on request)
- Mapex Double Kick Pedal (price on request)
- Performance Digital Piano in hard case (price on request)

The University also offers access to a diverse range of pianos, including upright, grand, and electric, as well as electric drum kits that are distributed across various locations on campus. These instruments can be found in university bars, halls, and open spaces, and each location has its own specific usage policy, which includes playing schedules and the requirement for advance booking.

To participate in the lending service, with the exception of gig equipment hire, individuals are required to sign up for the 'College Music Program' and purchase a termly or yearly membership at the lending library through its online shop.

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<sup>195</sup> University of York (n.d., b)

**Relevance:** An instrument and equipment library can make a significant impact on cultivating a music industry while acknowledging the costs that musicians, bands, etc. incur as part of a freelance workforce. This repository allows for amateurs to expand their craft at low cost, helps venues to program music events without sacrificing quality, places the city as a sponsor of the music industry, and improves the overall standard of live music in the Parish.

**SUSTAINABLE DEVELOPMENT GOAL:** Build Resilient Infrastructure, Promote Inclusive and Sustainable Industrialization and Foster Innovation

- Target 9.1: Develop quality, reliable, sustainable and resilient infrastructure, including regional and transborder infrastructure, to support economic development and human well-being, with a focus on affordable and equitable access for all.



## Recommendation 16. Encourage the Creation of Artist Recordings

**Initiators:** Proposed Music Task Force, Louisiana Entertainment (where relevant)

**Timeframe:** Medium term (1-2 years)

High quality audio recordings are an essential part of an artist's career, especially for those that write and perform their own music. It can be an alternative source of revenue and help them to market themselves. Sound Diplomacy has found that artists in Monroe do not typically have high quality studio recordings and do not see recording music as part of their work. While it will not be necessary for every artist to professionally record songs, improving the amount of quality and quantity of music that Monroe can export via digital channels and physical media, will increase the chances of artists being booked for shows elsewhere, being given other opportunities, and also create demand for more parts of the production link of the value chain in the area.

## Implementation actions

- Organized as a special project by the Task Force, identify artists in the city that are suitable to record their material, and create interest in this idea.
- Take advantage of the Sound Recording Incentive Program offered by Louisiana Entertainment - promoting it locally and connecting artists with local recording studios.
- Connect with local musicians to share the importance of and benefits to creating professional recordings.
- Work with established musicians who already have studio recordings to share experience and offer advice and guidance to those interested in creating their own.
- Distribute new releases from Monroe based artists via official social media channels and local radio stations.
- Liaise with recording studios, local radio stations, musicians/artists/bands and music managers to arrange live studio sessions that are professionally recorded.
- Ensure that local musicians are members of a PRO (like the American Society of Composers, Authors and Publishers, BMI and SESAC), so that they do not miss out on opportunities hosted by these organizations.

## Further Considerations

The proposed sessions at the Civic Center (see Recommendation 13) could also provide artists with an opportunity to get a good quality live recording and also a video which they can use for marketing purposes. Additionally, professionally recorded live shows at radio stations would also be beneficial.

### Benchmark: Artist Development Program - The Foundation Assisting Canadian Talent On Recordings (FACTOR) (Canada)<sup>196</sup>

**What Is It:** FACTOR is a public/private partnership supporting the production of sound recordings by Canadian musicians and helping Canadian music companies make recordings available to a wider public through its Artist Development Program.

**Who Is Responsible:** FACTOR, a private non-profit foundation. The main funding comes from the Department of Canadian Heritage through the Canada Music Fund, as well as from Canada's private radio broadcasters.<sup>197</sup>

<sup>196</sup> FACTOR, CA. (n.d., a)

<sup>197</sup> FACTOR, CA. (n.d., c)

**What Has It Done:** Grants are offered to recording artists, songwriters, artist managers, record labels, music publishers, distributors and event producers. To be eligible, you must make predominantly English-language, independent sound recordings (there is a French counterpart called Musicaction). The funds from this program can go towards the new recording of an album, the marketing and promotion of an existing album, tour costs or music video costs. These funds are supplementary and do not cover all costs.<sup>198</sup>

Grants are given according to the following categories:

- Comprehensive Music Company
- Juried Sound Recording
- Live Performance
- Artist Development
- Collective Initiatives
- Comprehensive Artist

FACTOR offers up to \$5,000 subsidy for one year of artist development activities such as sound recording, touring & showcasing, video production, marketing and promotion. These subsidies are given out via a competitive application process. In return for the funding, all artists are required to deliver one new, previously unreleased, professional quality sound recording to FACTOR.<sup>199</sup>

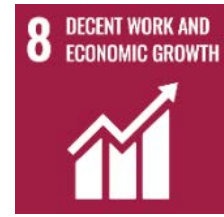
**Relevance:** As we've seen, a lack of music recordings amongst local artists creates obstacles to artist development, promotion and professionalization of the industry. An initiative such as the one run by FACTOR recognizes and raises awareness of the importance of recording, removing the barriers for artists that might otherwise face. Monroe has a lot of quality talent but currently lacks widespread professionalization in the industry. Supporting the creation of recordings would help to tackle part of this issue locally.

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<sup>198</sup> FACTOR, CA. (n.d., a)

<sup>199</sup> FACTOR, CA. (n.d., b)

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All



- Target 8.2: Achieve higher levels of economic productivity through diversification, technological upgrading and innovation, including through a focus on high-value added and labor-intensive sectors.
- Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

## Recommendation 17. Implement Local Songwriting Camps

**Initiators:** City of Monroe, proposed Regional Music Task Force, Strauss Theater, the Civic Center, the Recording Academy

**Timeframe:** Medium term (1-2 years)

A songwriting camp brings together artists and producers to collaborate. Usually, the purpose of these sessions is to develop ideas (or full songs) for recording in professional studios. A camp is not only a way for artists to write new material, but also an opportunity for songwriters to collaborate and earn money via royalties. They can be organized in partnership with performance rights organizations and other membership organizations and also by publishers.

Songwriting and composition are core skills in the artistic development of musicians, as well as sources of income through the creation of intellectual property. In the U.S. as in the rest of the world, songwriting camps have been extremely popular and some have resulted in worldwide hits. Songwriting camps also expand the networks and abilities of participating writers and producers. Meanwhile, many labels and publishers invest in songwriting camps in order to secure the rights on the songs produced during attendance.

## Implementation actions

- Allocate a time and location for a pilot program
- A songwriting camp could be hosted at the Civic Center or a venue such as the Strauss Theatre and could conclude with performances open to the public from the musicians involved in the camp.
- Seek partnership opportunities, with particular consideration of empowering the Recording Academy network that already exists within the state and encourage them to create more activities and opportunities in Monroe and Ouachita Parish.
- Also partner with PROs and other music organizations to provide mentoring opportunities for artists to refine their work (some workshops go into detail on increasing the marketability of songs and offer minor business advice/insight on publishing and marketing procedures, etc.).
- Output from these sessions could also be tied in with the idea of a series of Civic Center Sessions, where local artists are recorded performing in and around the Center as a way to promote the venue.

## Further Considerations

- Ensure that local musicians are members of a PRO (like the American Society of Composers, Authors and Publishers, BMI and SESAC), so that they do not miss out on opportunities hosted by these organizations.
- In 2023, the Strauss Theatre, a community theater based in Monroe, held a singer-songwriter series that focused on artists from North Louisiana and focused on local and non-local artists that have gone on to bigger markets. For 2024, organizers plan to add in existing local musicians to play and open before the headliner. There are also plans to add an education component for young musicians. A future songwriting camp could be tied into this series in 2024, potentially with all the local artists participating in a camp together, and the results being recorded professionally during the proceeding live shows.

Benchmark: Ozark Regional Songwriters Association & The Power of Music Festival (US)<sup>200</sup>

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<sup>200</sup> I'll Fly Away Foundation (2019)

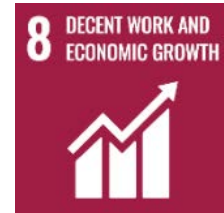
**What Is It:** Pre-COVID, the Ozark Regional Songwriters Association (ORSA) was a community of songwriters working together to further the opportunities for all songwriters in the area. It was hosted under the I'll Fly Away Foundation, a regional sector stakeholder that funds songwriting programs to unlock children's creative potential. The ORSA organized songwriter events for both the public and association members, namely a monthly songwriter showcase (open for members and non-members) and a monthly song-share event for members. The song-share event helped members gain feedback from their peers: every participant got to play one of their songs while the rest listened and engaged in a positive discussion afterwards to help the writer improve the song that was presented. Meanwhile, the monthly songwriter showcase helped up to 8 songwriters (members and non-members) present an original song in front of an audience, who voted for their favorite song. The winner from each month performed at the Power of Music Festival in front of national music industry professionals who provided feedback.

**Who Is Responsible:** I'll Fly Away Foundation and The Ozark Regional Songwriters Association (ORSA)

**What Has It Done:** In 2019, the Power of Music Festival included a retreat for two songwriters from Nashville, Tennessee. This was made possible through a new partnership with BMG Nashville, the third-largest music publisher in the world. Writers relocated for one week to Northwest Arkansas to find inspiration to write new hits for current country artists, and the songwriters presented a show at the Power of Music Festival. The festival itself lasts for a weekend and includes concerts and activities for the general public as well as masterclasses from active musicians. The event is a nonprofit initiative, and access to most activities is free of charge, with the exception of the updated masterclasses and the ORSA songwriters showcase.

**Relevance:** Although this project is no longer running due to pandemic related issues, it still provides an effective example of how a local body of songwriters can collaborate to improve their craft and create professional opportunities. Tying in with local and national events also brings songwriters closer to audiences and industry professionals, as well as providing artists with the opportunity to perform. It is also an example of how efforts to professionalize songwriters, for example, can be tied in with broader educational efforts in a region. The pandemic interrupted many projects, and so an important lesson from this case study is how to make a project sustainable even through such a major change in circumstances.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All

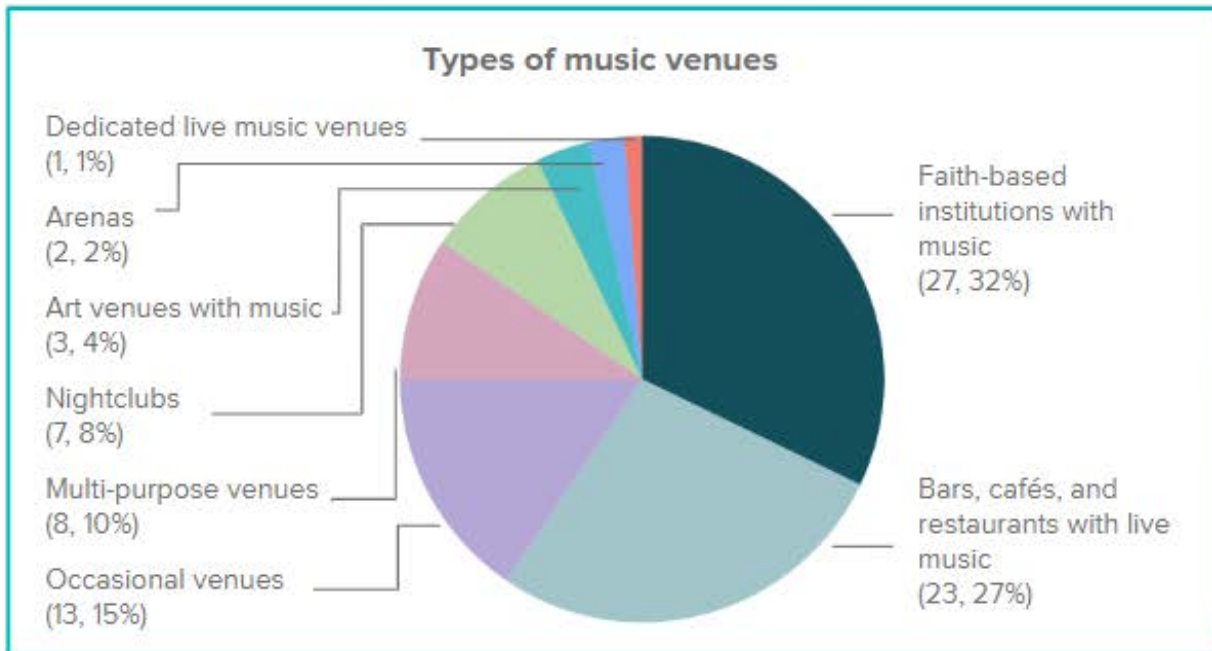


- Target 8.2: Achieve higher levels of economic productivity through diversification, technological upgrading and innovation, including through a focus on high-value added and labor-intensive sectors.
- Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

## 3.5 Infrastructure

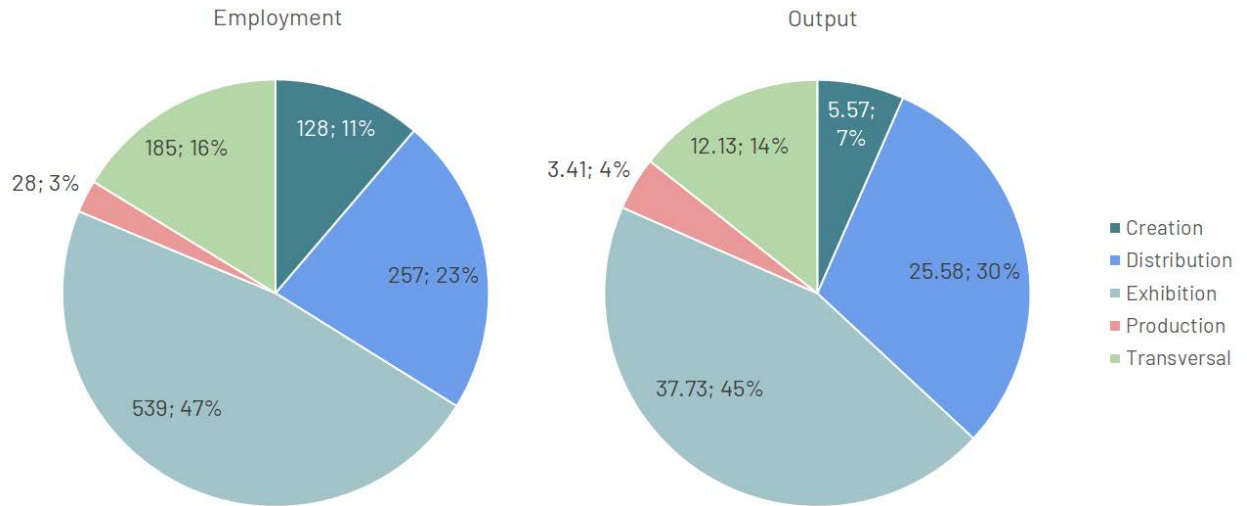
Sound Diplomacy's survey revealed a feeling among music fans that venues in the area aren't currently of a quality or standard a defined 'music city' would expect to have. Venues were rated 2.75 out of 5, which may be due to there only being 11 that have the infrastructure suitable for live music, while most of live music is performed in bars, cafés, and restaurants that are not always properly equipped. By far, faith-based institutions supply the majority of venues where music is performed in the Parish, which confirms what stakeholders said about the importance of these institutions for the area's music ecosystem. Yet, research and stakeholder engagement once again highlighted a lack of sound and lighting equipment in faith-based spaces too.

Figure 18. Overview of types of music venues in Ouachita Parish, LA



In regards to employment within Ouachita Parish's music sector value chain, the exhibition link (i.e. music venues, festivals) accounts for the highest number of jobs with 539 (47%). Regarding output, the ranking of links remains consistent. The exhibition link has the most significant contribution with \$37.73 million (45%). This confirms the importance of performance and live music for the local music ecosystem. Sustaining and, where possible, improving the live music scene in Monroe, will be important for its future success with growing its music ecosystem.

Figure 19. Employment and output by value chain link



## Recommendation 18. Identify and Promote Spaces That Can Be Used for Music Performances and Events

**Initiators:** City of Monroe, proposed Regional Music Task Force/Music Officer.

**Timeframe:** Medium term (1-2 years)

There are venues throughout Monroe which are underutilized by the Monroe music scene. With the help of Sound Diplomacy's mapping, and tied in with the list of resources supplied via the proposed Monroe Music site, it will be important to identify which venues are available but not typically utilized by musicians, artists and promoters, local and national. Monroe venues that stakeholders feel could be used more are Emy-Lou Biedenharn Recital Hall, Brown Auditorium and Strauss Theatre.

### Implementation actions

- Utilizing Sound Diplomacy's mapping, create a comprehensive list and interactive and engaging map of Monroe's music venues, both permanent and meanwhile.
- Work with cultural venues to ensure all dimensions, facilities and equipment are recorded.

- Host the list and map on the Music Monroe site and also sit them alongside a directory of music professionals and other related services in the city and area.
- Each listing must include all contact details and basic venue information. This includes a link to their website and socials, a phone number, an email address and a small paragraph describing the space. In addition, it should also include a venue's:
  - Location
  - Size
  - Basic layout plans
  - Services available together with photographs for each site (similar to a real estate agent's sales pack)
- The Music Officer should be in charge of sharing this resource to those in- and outside of Monroe to encourage greater use of these venues.
- The Task Force should also share this resource with its networks for the same reason.

### Further considerations:

Any information related to how to hire the space, whether there are any discounts for specific user groups/uses, what the legal requirements of bookers are, and where possible, what the costs for hire are should be made clear on the site alongside the map, or it should link through to external sites which explain this fully.

### Benchmark: London Cultural Infrastructure Map (UK)<sup>201</sup>

**What Is It:** The Mayor of London created a Cultural Infrastructure Map, which located spaces for Creative Industries in all London boroughs divided into these categories: Archives; Artists' workspaces; Arts centers; Cinemas; Commercial/private galleries; Community centers; Creative coworking desk space; Creative workspaces; Dance performance venues; Dance rehearsal studios.

**Who Is Responsible:** City of London

**What Has It Done:** The map is fully interactive, and users can browse by borough and by sector. There is a suggested facility option so that people can add unlisted projects and institutions. The map also features transport links and also statistics such as household spending on cultural events. Users can also compare boroughs to one another. The map has a "Suggest a facility" button via which users can submit something for inclusion.

<sup>201</sup> Mayor of London (n.d., a)

**Relevance:** An interactive map which allows people to browse by area and use, among other categories, makes it very easy for different agents in the music ecosystem to identify relevant spaces and create other opportunities within the local music ecosystem. Giving people access to knowledge about what exists and how it can be used, alongside contact details, etc., creates a smooth, welcoming process which decreases the barriers people have in order to host events or action projects. It also opens local stakeholders up to potential work. In short, an index or map such as this can make people aware of the diversity and quality of an area's assets.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All

- Target 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.
- Target 8.4: Improve progressively, through 2030, global resource efficiency in consumption and production and endeavor to decouple economic growth from environmental degradation, in accordance with the 10-Year Framework of Programmes on Sustainable Consumption and Production, with developed countries taking the lead.



## 3.6 Music Education

While there isn't a standardized universal curriculum in Monroe City Schools or Ouachita Parish School System, band, orchestra, choir, and music classes are available in the school system at each location. These classes and opportunities begin in elementary school in the Monroe City School system and carry through high school. While there could always be more alignment, more consistency, and more structure, music is available to students.

The Louisiana Department of Education has arts content standards for K-12 Louisiana students which includes music, but these standards were published in 1997 and do not appear to have been updated since. It is also important to note that music classes are not evaluated for school performance scores. This means that schools are not incentivized to produce quality music education, therefore often leading to it falling off the curriculum. Instead, music education provision is stronger via informal routes, such as faith-based organizations through which high numbers of musicians in the Parish begin their journeys.

The stakeholder engagement revealed that education providers are concerned that there is not a unified vision or government lead for music education, with many teachers training in the area and then moving on to better established and supportive cities for music education provision. Education stakeholders noted a disconnect between the standards that the State expects and what is actually happening. To rectify this, schools need help understanding what the standards are and should be. In the survey analysis we see that the quality of educational institutions are not rated highly by musicians, businesses or fans (3.2, 3.34 and 2.43 respectively). This is perhaps why artists and organizations do not rate educational institutions as being relevant to the music ecosystem (2.87 and 2.73 respectively). The mapping analysis shows that music education establishments account for only 4% of the local music ecosystem.

There are extracurricular opportunities, such as the summer music camps run by ULM for high school students, as well as a number of music related courses at the university. However, it is felt that the local industry isn't tapping into the potential of being a College City, that there isn't an underground music scene emerging from ULM, and that in general more could be done to increase links with ULM. Stakeholders from ULM said that they are trying to better connect with downtown and the City, but explained that this is an area they are keen to develop.

## Recommendation 19. Advocate for the Improvement of Music Education at the Parish and State Level

**Initiators:** Louisiana Department of Education (DoE), Louisiana State Board of Elementary and Secondary Education (BESE), Monroe City Schools, Ouachita Parish Schools, Louisiana Music Educators Association.

**Timeframe:** Long term (3+ years)

Given that education needs to be tackled at the parish and state level, the City and its stakeholders will need to undertake an advocacy project to improve music education access for its young people.

As its guiding light, Monroe could be inspired by the Music Education Hubs case study we provide below, and seek to ensure that:

- All children and young people receive a high-quality music education in the early years and in schools.
- All music educators work in partnership, with children and young people's needs and interests at their heart.
- All children and young people with musical interests and talents have the opportunity to progress, including professionally.

### Implementation actions

- Create a sub-committee in the proposed Task Force (Recommendation 1) that tackles music education. This sub-committee should be composed of the Music Education Development Officer, music educators, local representatives, education specialists, and other key stakeholders.
- Work with the proposed Task Force, music educators, and school districts to develop a set of Parish guidelines detailing a unified vision for music education, what that looks like, and how it can be implemented in schools or supported by other organizations and stakeholders such as faith-based spaces (a long term goal would be for this to be adopted and expanded by BESE and the DoE).
- Work with stakeholders to identify all benefits of music education (supporting learning in other fields such as STEAM, social and cognitive development, career pathways, transferable skill development, wellbeing, etc.).
- Raise awareness about the broader benefits of music education to the local community. This could be done by collecting already composed research on the benefits of music education and distributing these findings through the press, through meetings with constituents, and amongst the music ecosystem.
- Raise awareness of the benefits to the Louisiana State Board of Elementary and Secondary Education (BESE) and the Department of Education (DoE), ensuring that conversations are centered around advocating for music education to be included on schools' performance scores metrics.
- In partnership with teachers, create projects across the City and Parish school systems that could be eligible for the Louisiana Project Grants.
- Petition for music education to be added as a line item in the education budget to keep Ouachita in line with nearby school systems (such as in Caddo Parish).
- Advocate for increased dialogue between the Department of Education and the Louisiana Division of the Arts, so that music and arts education provisions are increased.

## Benchmark: Music Education Hubs (UK)<sup>202</sup>

**What Is It:** The Music Education Hubs (MEH) programme, initially established in 2012, revolves around collaborative partnerships with key local schools, community groups and art organizations dedicated to providing music education across England. These partnerships operate under the guidance of a designated Hub Lead Organisation.

The government's recently updated National Plan for Music Education (2020-2030)<sup>203</sup> outlines a vision, aiming to ensure that all children and young people have the opportunity to engage in singing, music creation, and the development of their musical interests and talents.

The three main goals are:

- All children and young people receive a high-quality music education in the early years and in schools.
- All music educators work in partnership, with children and young people's needs and interests at their heart.
- All children and young people with musical interests and talents have the opportunity to progress, including professionally.<sup>204</sup>

To achieve this vision, the Plan emphasizes the need for strategic enhancements within the Hubs. This involves a restructuring process whereby the number of Hub Lead Organisations will be reduced, enabling the establishment of partnerships across broader geographic areas. The objective is to foster diverse and dynamic collaborations that enhance the quality and consistency of music education.

**Who Is Responsible:** The British Department of Education and Arts Council England

**What Has It Done:** According to the 2021/22 report, a total of 16,782 primary schools, 3,248 secondary schools, 1,577 community groups and art organizations, and 296 16-plus organizations have participated in the Music Education Hubs Programme. Additionally, the report highlights that the combined number of students engaging in individual lessons, as well as large and small group lessons, has reached 450,000.<sup>205</sup>

**Relevance:** We know that Monroe's students have barriers to awareness of music education and issues with interesting music programming, complicated by lack of

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<sup>202</sup> Arts Council England (n.d.)

<sup>203</sup> Gov. UK. (2022)

<sup>204</sup> Ibid. p.10-11.

<sup>205</sup> Arts Council England (n.d., b)

structure and consistency in the school system. The Music Education Hub programme from the UK provides an example of the sort of multi-organizational initiative that can increase students' access to music education. By bringing the education department together with experts in the arts and education via the Arts Council, MEHs have addressed a number of gaps as well as continue to adapt and respond to the changing needs of music education provision, supporting teachers through localized help to improve and continue classes and learning.

**SUSTAINABLE DEVELOPMENT GOAL:** Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning Opportunities for All



- Target 4.1: By 2030, ensure that all girls and boys complete free, equitable and quality primary and secondary education leading to relevant and effective learning outcomes.
- 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.

## Recommendation 20. Advocate for the Introduction of a Music Education Development Officer Role in Ouachita Parish

**Initiators:** Louisiana Department of Education (DoE), Louisiana State Board of Elementary and Secondary Education (BESE), City of Monroe, Ouachita Parish.

**Timeframe:** Long term ( 3+ years)

Music education can be greatly empowered with a “boots on the ground” advocate that works across the Parish like a Music Education Development Officer. They directly support music educators, share information, and advocate for increased and improved music education in

schools. This will support the creation of a unified focus across both school systems in the area. A Music Education Development Officer would, amongst other things:

- Increase the supply of professional musicians who have teaching certificates, to help plug the gap left by a lack of full time music education professionals.
- In collaboration with stakeholders such as students, parents, and music teachers, help to create a unified vision across all school providers.
- Advocate for a line item budget for the music education school system.
- Provide clear guidance for what a successful music education curriculum looks like for schools and teachers.
- Provide support for schools to understand the standards for music education they should be meeting.
- Ensure that music education is being distributed equitably.
- Be the main point of reference for Recommendation 19, to: “advocate for the improvement of music and arts provisions at the state level.”
- Work with school districts to show them the worth and value of music for other areas of education, including STEAM and social development benefits.

### Implementation actions

- Advocate for this role with the City of Monroe leading on the initiative, cementing its position as a strategic supporter of the music ecosystem across the region.
- Work with the sub-committee of the proposed Task Force (Recommendation 19) to create a job description.
- With other relevant stakeholders, determine options for funding this role.
- Determine the key priorities for this role, taking into consideration that the ideal candidate will be someone with a music education background, and an understanding of education policies and government procedures.
- In the short term, evaluate the possibility of incorporating music education support and advocacy into an existing role.
- In the long term, identify and allocate a budget for the creation of a Music Education Development Officer.

Benchmark: Florida Music Supervision Association - FMSA, Florida (USA)<sup>206</sup>

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<sup>206</sup> FMEA Org. (n.d., a)

**What Is It:** The Florida Music Supervision Association (FMSA), operating as a department within the Florida Music Education Association (FMEA),<sup>207</sup> a not-for-profit 501(c)(3) charitable organization dedicated to promoting and supporting music education throughout Florida, places a strong emphasis on meeting the needs of music educators statewide. With representatives in each county, the FMSA plays the role of boots on the ground advocates for music. Through their active presence, these representatives actively engage with stakeholders, fostering collaboration and communication in the creation, support, and maintenance of high-quality music learning environments for all children. Additionally, the FMSA serves as a valuable support network, sharing relevant information and effective strategies pertaining to music education programs in schools across different counties in Florida.<sup>208</sup>

**Who Is Responsible:** Florida Music Education Association (FMEA), a not-for-profit 501(c)(3) charitable organization.

**What Has It Done:** FMSA has established its presence in over 20 counties across Florida, actively engaging with music educators and stakeholders in these regions. The association's program encompasses a wide range of fine arts curricula, catering to students from elementary, middle, and high schools. It not only focuses on music-related programs such as jazz and concert bands, chorus, and instrumental ensembles but also extends its support to other fine arts disciplines, including visual arts, theater, and dance.<sup>209</sup>

Furthermore, depending on the district, the FMSA program incorporates mentorship and professional development initiatives designed to empower and enhance the skills of music educators.<sup>210</sup>

**Relevance:** Monroe is lacking a unified vision when it comes to music education, and it does not have a person or people in place who would promote and guide others in such a vision. The example from Florida shows the difference that having people dedicated to this topic can make on the quality of music education in a region or district, as well as the importance of having a developed and structured music education system.

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<sup>207</sup> FMEA Org. (n.d., b)

<sup>208</sup> FMEA Org. (n.d., a)

<sup>209</sup> FMEA Org. (n.d., c)

<sup>210</sup> Ibid

**SUSTAINABLE DEVELOPMENT GOAL:** Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning Opportunities for All



- Target 4.1: By 2030, ensure that all girls and boys complete free, equitable and quality primary and secondary education leading to relevant and effective learning outcomes.
- 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.

## Recommendation 21. Create a Strategic Partnership with ULM and Other Local Higher Education Institutions

**Initiators:** Proposed Regional Music Task Force, University of Louisiana Monroe.

**Timeframe:** Medium term (1-2 years)

There is an opportunity to grow the music ecosystem by strengthening the link between the Downtown and professional music scene in Monroe and the student body of the nearby university. A strategic partnership that attracts more students to attend events in the city and also encourages more performances from university students and special events would help with this.

### Implementation actions

- Create a University Music sub-committee that sits under the proposed Regional Music Task Force (Recommendation 1). This would be a formal link between Downtown stakeholders and ULM's music community (which would include both student representatives and staff).
- Help build relationships between students and local music venues, bars, cafes, and community centers. Encourage the programming of events specifically for university students or discounted entry fees for students. This collaboration can also create a platform for student musicians to perform and gain exposure, potentially through the creation of open mic nights, etc.

- Actively promote student bands and performers, including by booking them for City-run events and promoting them to event organizers that have booked City-owned property. As part of this, ensure that university groups are included on the database of local musicians and bands featured on the website.
- Pair experienced musicians or music business professionals from the local scene with university students who are interested in pursuing music as a career. These mentors can provide guidance, advice, and support in areas such as songwriting, performance, networking, and career development.
- Utilize KEDM's work with student interns that create the Parish Playlist by supporting more long lasting links between them and the local music industry - this could include interviewing artists and musicians for "artist profiles" that can be promoted on the website/used by radio DJs when announcing music/events.
- Devise internship programs with local music businesses for university students.
- Connect faith-based spaces with the University's audiovisual department to create cross-pollination between musicians in that space with students who are looking for opportunities to film, edit, etc.
- Encourage the University to hire local musicians for student-oriented events, and offer rehearsal rooms and other spaces at the University to them.
- Encourage the University to employ local musicians and professionals where possible for classes, being mindful of ensuring diversity of genres and acts are considered at all times.
- Encourage the University to promote events taking place around the city to their staff and students.

### Further considerations

- Develop a promotional strategy for making both students and city residents aware of the ways in which the City and the University are collaborating.
- Students may also benefit from having access to a shuttle bus that can transport them to and from campus. Sound Diplomacy understands that this has been tried before but was not popular. Tying it in with a holistic project will be important.

### Benchmark: Undergraduate & Graduate Student Tickets - Pittsburgh, PA (US)<sup>211</sup>

**What Is It:** The Pittsburgh Cultural Trust,<sup>212</sup> a local nonprofit organization, plays a central role in the cultural and economic development of Pittsburgh's Cultural District. In line with their dedication to community engagement and education, they offer student

<sup>211</sup> Trust Arts Org. (n.d., b)

<sup>212</sup> Trust Arts Org. (n.d., a)

discounts of up to 50%, encouraging a diverse and youthful visitor population to partake in the wide range of cultural offerings available in the city's Cultural District.<sup>213</sup>

**Who Is Responsible:** The Pittsburgh Cultural Trust

**What Has It Done:** Student ticket discounts encompass a variety of events, including lectures, talks, live music performances, art showcases, ballet shows, dance performances, magic and comedy shows.

The tickets can be accessed through the official website of the Pittsburgh Cultural Trust by navigating to the "Tickets & Events" section. Within the "University Student Tickets" category, one will find all the necessary instructions and can choose their respective university to avail the discount for the selected show.

**Relevance:** As the Pittsburgh example shows, engaging and attracting students to events in a Downtown area or elsewhere does not have to be a complicated project. Indeed, simple discounts and season tickets, and running marketing efforts addressed directly to them can already help to create more of a link between a University population and a city.

**SUSTAINABLE DEVELOPMENT GOAL:** Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable

- Target 11.8: Support positive economic, social and environmental links between urban, peri-urban and rural areas by strengthening national and regional development planning.



## 3.7 Professional Development

As the economic impact assessment of the music ecosystem uncovered, production (i.e. recording studios, rehearsal rooms, music labels, etc) accounts for 3% of the music value chain

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<sup>213</sup> Global Cultural Districts Network (n.d.)

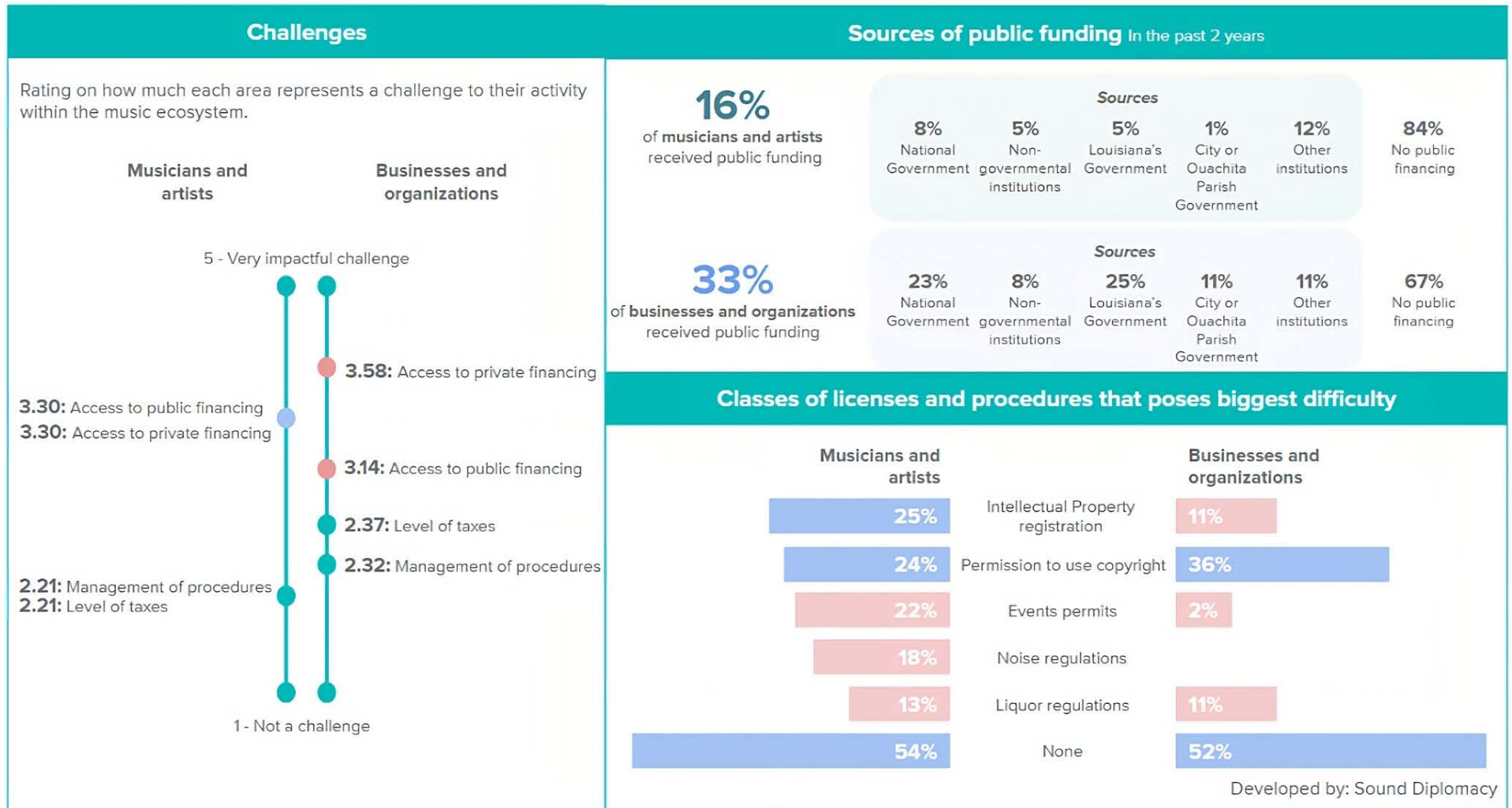
and distribution (i.e. radio networks and stations) accounts for 15%. There is already some appetite for improving the production and distribution links of the value chain, with 35% of musicians aiming for more governmental co-financing or provision of production infrastructure, and 26% hoping that the government promotes exchange and co-production within the local music ecosystem. In general, there is a need for a greater diversification of income streams for those in Monroe's music ecosystem.

There is limited formal music career support or career pathway development opportunities and there is a general lack of business knowledge amongst artists. This is perhaps why local musicians and artists do not rate managers and bookers as having a high level of impact on their success in the local music ecosystem (scoring them only 1.82 out of 5). NELAC does provide entrepreneurial training and "[lunch and learns](#)" for artists in the state. These lunches are interdisciplinary; music-specific ones would help support current issues that directly impact the music industry.

When it comes to professional musicians, on average 9% of their revenue comes from digital rights revenues, 5% comes from performance rights revenues, and only 3% comes from other copyright revenue. 29% comes from live performances, 28% from "other" (such as merchandise), and 26% comes from non music related sources. This shows a lack of maturity when it comes to royalty revenue management and other income streams. Non-musicians in the ecosystem also have the need to improve their knowledge of this as roundtable discussions revealed that a common obstacle to playing music in occasional venues and other businesses comes from a lack of understanding and confidence in the correct process of licensing music for their premises or how to ensure they are paying the correct amount.

It is important to note that given its population, it might not be realistic for Monroe to plan to have all roles within the value chain represented in its ecosystem, but regardless of this, artists and professionals in the area will need opportunities to develop professionally if they are to strengthen the music ecosystem in the city and build networks with relevant figures outside of it.

Figure 20. Music ecosystem challenges: key findings



## Recommendation 22. Develop and Facilitate a Music Professionalization Training and Workshop Programme

**Initiators:** Proposed Regional Music Task Force, proposed Music Officer, City of Monroe, Chamber of Commerce, Northeast Louisiana Arts Council.

**Timeframe:** Medium term (1-2 years)

A music professionalization program is a structured initiative designed to enhance the skills, knowledge, and career opportunities of musicians and music professionals. Musicians and music professionals in Monroe would benefit from a greater understanding of the mechanics of all links in the music value chain. A training and workshop program would be a way for them to gain insight into these vital topics and make connections with professionals in other parts of the state and country.

### Implementation actions

- The proposed Task Force (Recommendation 1) and Music Officer (Recommendation 2) should seek funding opportunities for programming and producing workshops on relevant topics for the local music ecosystem.
- The University should be engaged to see how expertise from its staff (and students) could also benefit local musicians and music professionals.
- Develop a program of topics that a series of workshops should cover, and use networks to find guest speakers and presenters on these topics. Topics may include legal support, grant application writing workshops, cross-sector working, developing digital tools, self-promotion, music publishing, sustainability in the music sector.
- The program could be developed in partnership with local and national music organizations and guilds (this could be tied in with our recommendation to improve relationships with PROs in Recommendation 23).
- The program should involve faith-based institutions, which is where many people obtain their music education and also perform regularly.
- Short, sector-specific learning resources can be made available online at the Monroe Music site and updated when necessary to promote continued education.
- The themes that the program covers should be assessed by engaging the organizations' networks of musicians and music industry professionals to identify their most pressing needs at that time.
- Collaborate with Monroe and West Monroe's Chamber of Commerce and promote any work they are already undertaking/developing for music entrepreneurs in the region.

- The City of Monroe & Task Force should also promote all existing opportunities for training (such as those provided by NELAC).

### Further considerations

- This series of workshops can be expanded to include an informal mentoring program for musicians and music industry professionals in the area with professionals from outside of it.
- When developing this program it will be important that it is also targeted towards and inclusive of younger artists in the area. Young artists could have specific workshops designed for them, based on their specific inexperience (such as a lack of touring experience, for example). The young artist aspect of the program could be produced and marketed in collaboration with ULM.
- Increased professionalization will also take place with the implementation of other recommendations in this document, especially assistance with grant applications and increasing the amount of networking opportunities for artists and music professionals in the area.
- The Monroe Chamber of Commerce (CoC) is already discussing the notion of “artists as entrepreneurs” with different partners. It should be investigated whether it is possible to introduce Musicians and Artists Membership into the CoC framework and have the CoC as the primary provider of professionalization workshops and opportunities in the future.

### Benchmark: The Ella Project - New Orleans (US)<sup>214</sup>

**What Is It:** The Ella Project is a non-profit organization founded in 2004 as a partnership of the Arts Council of New Orleans, Tipitina’s Foundation, and Tulane Law School. It aims to support the arts and culture of New Orleans by providing legal Support, Business Assistance, and Advocacy to moderate income Louisiana artists, musicians and grass roots non profits.<sup>215</sup>

**Who Is Responsible:** The organization’s team and Board of Directors.<sup>216</sup> Also, the Arts Council of New Orleans, Tipitina’s Foundation, and Tulane Law School.

**What It Has Done:** The Ella Project offers:

<sup>214</sup> Ella Project (n.d., b)

<sup>215</sup> Ella Project (n.d., a)

<sup>216</sup> Ella Project (n.d., c)

- **Pro bono legal services** to low to moderate income artists and musicians, including assistance with copyright, trademark, contracts, licensing, business formation, nonprofit formation, and other relevant matters.
- Pro bono legal assistance to low to moderate income inventors through the **Louisiana Invents Program**, which matches low to moderate income Louisiana inventors with patent practitioners who can help them draft, file and prosecute their patent application.
- **Workshops, forums, and multi-session entrepreneurial training** to help creators compete in the modern economy.
- One-on-one business consulting with industry experts through the **Tete a Tete** consultancy network designed to provide valuable business development resources to early- and mid-career artists by facilitating mentoring sessions with experienced, well-established artists equipped to provide guidance and share their expertise.
- **Advocacy for the cultural community** by seeking proactive solutions to issues that affect Louisiana artists and the cultural landscape.

**Relevance:** Alongside the content of the work that the Ella Project provides inspiration for, what is also relevant here is that this project is the result of a collaboration between various organizations, both public and private. By bringing together each others' skills and resources, the Ella Project has been able to create more of an impact than if these organizations had worked individually. This is an important example for Monroe and the actors in its music ecosystem.

### Benchmark: Music Career Day - Seattle (US)<sup>217</sup>

**What Is It:** The City of Music Career Day<sup>218</sup> is an educational programme. It provides young people aged 16–24 with direct access to music industry professionals through networking, experiential learning, engaging workshops and performances.

**Who Is Responsible:** The program has been developed by the Seattle Music Commission and produced in partnership with One Reel, Office of Film + Music, Office of Arts & Culture, MoPop, The Vera Project and KEXP.

<sup>217</sup> City of Seattle (2022)

<sup>218</sup> Seattle Gov. (n.d.)

**What Has It Done:** The day programme consists of a Keynote Conversation, one Breakout Session, the Meet & Eat Lunch Fair and Table Fair, plus a Networking Party and Mentor Sessions to finish out the day. 'Breakout Sessions' cover specific topics such as Technology, D.I.Y., Money, Knowledge, Cross-Disciplinary and Artist. The sessions are free to attend thanks to partnerships with sponsors and speakers.

The purpose of the program is to expand attendees' ideas of the various career paths available within the vibrant Seattle music industry. Participants are exposed to a wide range of career opportunities in music including performance, management, concert production, arts administration, record label operations, retail, licensing, journalism, broadcasting and more.

**Relevance:** Monroe has informal yet significant routes for emerging artists to develop an interest and skills in the music industry that often provide more consistent educational opportunities than the local school systems. Dedicated programs that focus on young artists with an interest in the music industry create formal career pathways, fostering the next generation of an industry, recognizing the value of having a resilient music ecosystem, and encouraging talent retention and attraction.

**SUSTAINABLE DEVELOPMENT GOAL:** Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning Opportunities for All



- Target 4.3: By 2030, ensure equal access for all women and men to affordable and quality technical, vocational and tertiary education, including university.

## Recommendation 23. Strengthen Relationship Between Local Music Ecosystem and Performance Rights Organizations (PROs)

**Initiators:** Proposed Music Officer Monroe Chamber of Commerce, Northeast Louisiana Arts Council.

**Timeframe:** Short term (0-12 months)

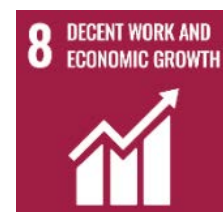
Performance Rights Organizations such as ASCAP and BMI collect royalties on behalf of their artist members and distribute these royalties to them. They play an important role in the music ecosystem at a national and international level, have a lot of influence over the whole industry, and can also offer artists opportunities for career development. In addition, venue managers, promoters, radio stations, and others who use musical works for commercial purposes need good understanding and relationships with these organizations, as they are reliant on them for their music performance licenses. Therefore, it is recommended that information gathering and dissemination is done through conversations with PROs to ensure that the entire ecosystem connected to music understands the role, rules and regulations of PROs.

### Implementation actions

- The proposed Music Officer (Recommendation 2) should organize a call with representatives from PROs to ask questions/collate information that can be disseminated to stakeholders.
- Create a set of clear instructions and guidance for music users on how licenses work and which apply to them, and make them available on the Monroe Music site (Recommendation 11).
- Encourage artists to register with PROs to claim royalties when and where relevant.
- Also for artists, facilitate networking opportunities with the PROs via the Task Force / Music Officer (Recommendations 1 and 2). This is mostly useful to have artists invited to songwriting sessions and also to build up connections with music publishers who deal with the PROs.
- Gather information relevant to bars, restaurants and cafés, and organize meetings for owners and managers in these establishments to ensure they are aware of the regulations and encourage them to start or continue to play music in their venue.

**SUSTAINABLE DEVELOPMENT GOAL:** Promote Sustained, Inclusive and Sustainable Economic Growth, Full and Productive Employment and Decent Work for All

- Target 8.2: Achieve higher levels of economic productivity through diversification, technological upgrading and innovation, including through a focus on high-value added and labour-intensive sectors.



## 3.8 Audience Development


























Stakeholders involved in the music scene say that the caliber of local artists and musicians is high and diverse. There is no shortage of musicians wishing to play live, given that there were 646 community events involving music in 2022.<sup>219</sup> Unfortunately, this is not translating to an engaged audience. Audiences are not regularly attending local gigs, and oftentimes persuading potential audiences to pay an entry fee can be hard. There is a strong sense from stakeholders that audiences don't see the value in live music enough to be willing to pay to attend gigs. In general, there is a disconnect between how artists view the music scene and how the general public views it. As Sound Diplomacy's survey revealed, local musicians, artists and music-related businesses/organizations believe musicians and artists are of high quality, while the local audience believes they are of mid-level quality.

The music value added per capita metric represents the economic resources generated relative to the population size of a city, county, or region. In Ouachita Parish, this figure is approximately \$380, indicating a lower level of development in the local music ecosystem. In cities such as New Orleans, New York, or Nashville, that have well-established music industries and attract high levels of music tourism, this metric reaches values such as \$1,246, \$1,433, and \$3,412, although the per capita amount for the United States is \$541. Building more of an audience, both locally and generally, for concerts, and increasing the extent to which music is embedded in other community and audience oriented events in the Parish, would increase the output of the exhibition link (i.e. music venues, festivals), which would then also lead to a higher music output per capita in Monroe.

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<sup>219</sup> Based on anecdotal evidence from the Monroe Chamber of Commerce

Figure 21. Music ecosystem value chain: relevance, quality and availability

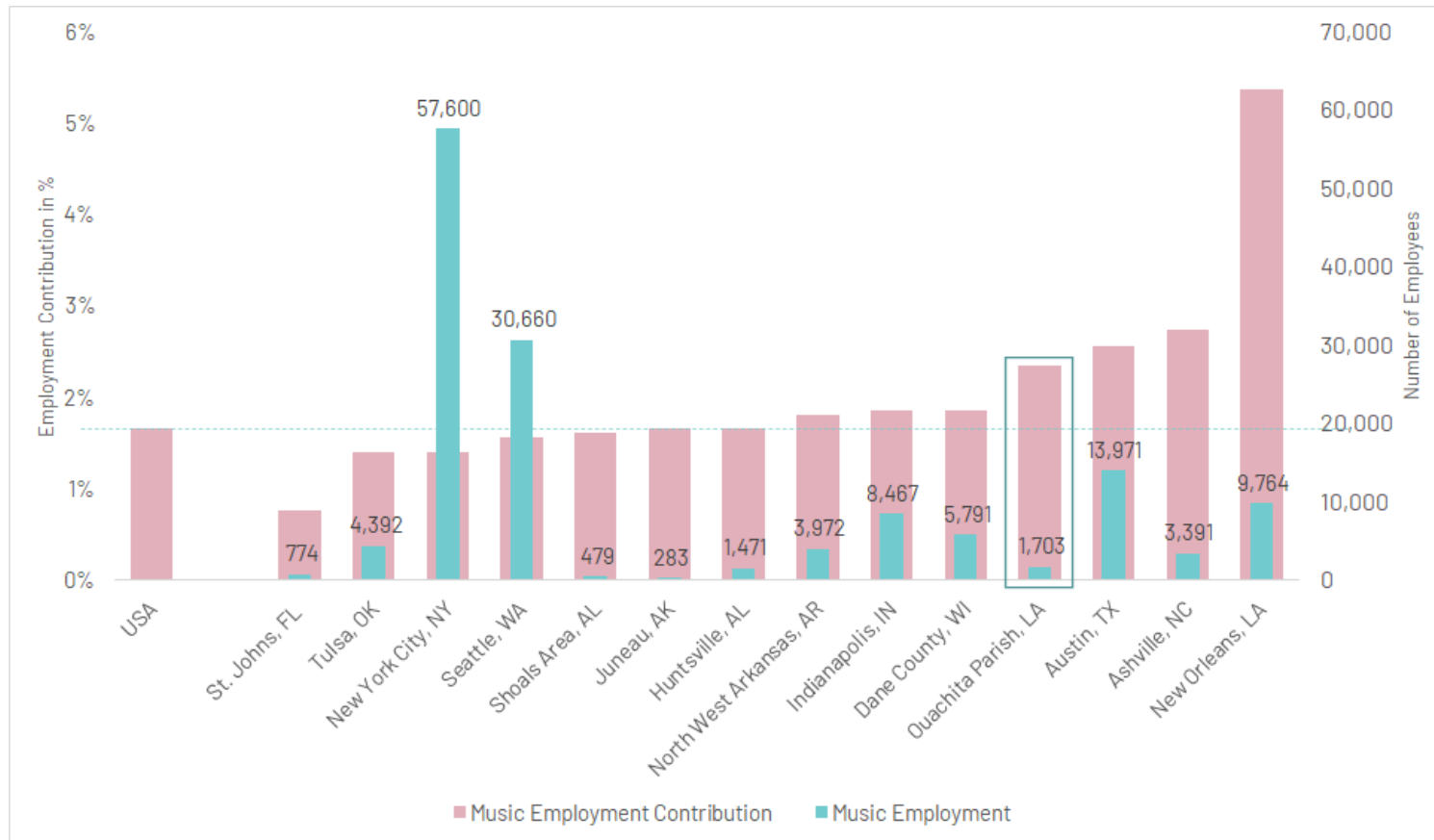
Local suppliers of the music ecosystem	Ratings by musicians and artists			Ratings by businesses and organizations			Ratings by music fans	
	Relevance	Quality	Availability	Relevance	Quality	Availability	Quality	Availability
 Musicians and artists	 3.63	3.78 	3.57 	 3.99	4.02 	4.05 	3.29	2.82
 Rehearsal spaces	2.84	2.27 	2.29 	1.85	3.87	3.50		
 Recording studios	2.53	3.27	2.99	2.22	4.54 	4.61 		
 Music producers (incl. engineers)	2.64	3.25	2.84	2.72	3.84 	3.97 		
 Record labels	1.88	1.83 	1.63 	2.44	1.93 	1.69 		
 Digital distributors	2.27	3.02	3.00	1.91	3.25	5.00 		
 Physical distributors	1.94	2.10 	1.91 	1.65	3.34	3.28		
 Digital stores or streaming services	2.71	3.49	3.72 	2.21	3.87	3.35		
 Physical record stores	2.03	2.49 	2.16 	1.54	1.90 	1.77 	2.23 	1.92 
 Media (incl. radio, TV, magazines)	 3.54	3.08	2.90	 3.75	3.07	3.39	2.95	2.96
 Music venues	 3.98	2.98	2.55	 3.85	3.66 	3.30	2.75	2.45 
 Managers and bookers	2.53	1.82 	1.69 	2.55	2.89	2.50		
 Equipment providers	2.73	3.26	2.79	2.87	3.96 	3.67 		
 Local/National government	2.38	2.45 	2.51 	3.07	2.89	3.09 		
 Copyright management orgs.	2.37	2.86	2.81	2.89	2.53	2.21 		
 Educational institutions	2.87	3.20	2.75	2.73	3.34	3.69 	2.43 	2.19 

Developed by: Sound Diplomacy

#### Conventions

 Creation 
  Production 
  Distribution 
  Exhibition 
  Transversal 
  Low rating (<2.5) 
  High rating (>3.5) 
  High dependency (>3.25)

Figure 22. Music ecosystem total employment, US Cities<sup>220</sup>



<sup>220</sup> "Music Employment" shows the amount of jobs provided by the ecosystem, while the "Contribution" shows the % of the overall job market this accounts for.

## Recommendation 24. Support the Expansion of Downtown Music Programming and Other Community-led and Oriented Events

**Initiators:** Proposed Regional Music Task Force, Downtown Economic Development District, City of Monroe, Monroe Chamber of Commerce, West Monroe Chamber of Commerce, supported by Monroe Civic Center, Northeast Louisiana Arts Council, Faith-based organizations.

**Timeframe:** Medium term (1-2 years)

In line with the recommendations in the Downtown Strategic Plan Phase 2 to create a themed pedestrianized alley which is a point of interest for visitors, as well as active plans to host a Food & Wine festival, for example, Sound Diplomacy recommends the creation of a regular Downtown Entertainment Program, which would involve concerts in venues and also outdoor music (such as buskers). Such a program would be an effective way to introduce the recommended Open Cup Policy (Recommendation 9), build the proposed Monroe Music brand (Recommendation 10), and increase audience awareness of the city's music ecosystem.

### Implementation actions

- Create a board that would involve those from the music ecosystem and also the Downtown Development team, local businesses and residents, as well as a representative from the City. However, someone in the City should be in charge of the curation and management of the Downtown activities.
- Sustainability efforts such as using reusable cups and encouraging shared transport options should be encouraged.
- Programming of these events needs to be representative of the entire Monroe community.
- Identify specific areas Downtown where such events could happen. One possibility is all of the 25 blocks of Downtown.
- Based on Sound Diplomacy's mapping, build an interactive map, hosted on the Music Monroe site, and the Discover Monroe-West Monroe site, of the Downtown area for people to browse. This would feature not just upcoming events but also index spaces where people can program events.
- Program events that involve not just music but also local food suppliers, breweries, artists and galleries, and other businesses, and have representatives from these industries involved in the planning of the events.
- Tie in with the proposed Busking Program and connect with the Civic Center. Also partner with ULM to provide potential performance opportunities to students and encourage footfall from the University's community.

- Collaborate with the City and relevant Offices that deal with licensing to make licensing for special permits etc. easier on days designated for Downtown Entertainment Afternoons.
- Identify already active events in Monroe (such as food oriented ones), and encourage music to be programmed at them.
- A public piano, like ones that exist [around the world](#), could be placed somewhere Downtown to be used by visitors and musicians.

## Further considerations

As part of these efforts to create more community events Downtown, efforts can also be taken to address general and night-time safety in the city. A voluntary Safety Board (perhaps a sub committee of the Downtown Entertainment Board) could be in charge of heading up safety awareness campaigns in the area. As mentioned in the regulatory analysis, there are active safety campaigns in other cities and countries that could be a point of inspiration for Monroe. For example:

- The Women's Night Safety Charter<sup>221</sup> was launched in 2018 by the Mayor of London in partnership with the city's Night Czar. The Women's Safety Charter brings organizations together to create safer places for women, girls and everyone in the multi-city region. The Charter supports businesses, government agencies, local councils, peak groups and not-for-profit organizations to take collective action to make cities safer, more welcoming and inclusive for all women and girls.
- Good Night Out campaign active in Vancouver runs a street team (funded by the City of Vancouver) and an education program (funded by the Government of British Columbia). The project provides workshops on sexual violence prevention for restaurants, bars, pubs, festivals, art spaces and more, the aim being to support partners to build and improve their own prevention and response capacities.<sup>222</sup>
- Ask for Angela campaign is used by bars, pubs and other licensed venues across the UK to allow people who feel unsafe to discreetly ask a staff member for help by using the code 'Angela.'<sup>223</sup>

Keep abreast of plans for the Divine Nine Cultural District to ensure that any activities and programming are in alignment with and not in competition with its offer.

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<sup>221</sup> Mayor of London (n.d., b)

<sup>222</sup> Good Night Out (n.d.)

<sup>223</sup> Ask For Angela (n.d.)

It is also recommended that the boundaries of the Downtown area are extended to encompass the Monroe Civic Center to better align activations and events taking place in both locations, and to recognize the cultural significance that a re-programmed Civic Center will bring to the area.

### Benchmark: Downtown Summer Music Series - Winston Salem (US)<sup>224</sup>

**What Is It:** The Summer Music Series is an open-air music program that hosts concerts in the streets and parks of downtown Winston-Salem from June through August. Established in 1998 by the Downtown Winston-Salem Partnership, this initiative has been instrumental in the ongoing revitalization efforts of the downtown area, attracting both locals and visitors.<sup>225</sup>

**Who Is Responsible:** The Downtown Winston-Salem Partnership, a public/private advocacy organization and the City of Winston-Salem.

**What Has It Done:** The Downtown Music Series has firmly established itself as a cultural cornerstone, offering free concerts on Friday and Saturday nights that have become an integral part of the city's fabric. As the program celebrates its 25th season in 2023, these concerts bring together attendees from the local community and beyond to foster a shared appreciation for music and dancing.<sup>226</sup>

Taking place in the streets and parks of downtown, Downtown Jazz at Corpening Plaza showcases various bands and artists performing in a jazzy musical style. Similarly, Summer On Fourth brings together both local and foreign bands of diverse genres, including blues, country, rock, and latin music. With over 45 thousand followers across its main social media channels (Instagram and Facebook), the Downtown Summer Music Series serves as a dynamic platform to highlight the city's unique architecture, shops, restaurants, and galleries.<sup>227</sup>

**Relevance:** Winston-Salem provides a great example of how a regular entertainment and community oriented project in a downtown district can become a vital part of a community's identity. It not only celebrates and benefits local musicians, who are given opportunities to perform, but also brings national artists into contact with the local ecosystem as well. In addition, as well as improving the quality of life for residents, it also encourages out of town visitors who then contribute to the local economy through purchases.

<sup>224</sup> Downtown Winston-Salem (n.d., a)

<sup>225</sup> Ibid.

<sup>226</sup> Downtown Winston-Salem (n.d., b)

<sup>227</sup> Ibid.

**SUSTAINABLE DEVELOPMENT GOAL:** Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable

- 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.



### 3.9 Implementation Timeline

Table 4. Implementation Timeline

	Short term	Medium term	Long term
<b>Governance and Economic Development</b>			
1. Set Up a Regional Music Task Force			
2. Advocate for a Regional Music Officer			
3. Advocate for and Create a Fair Play Model			
4. Align the Music Strategy with other recent economic strategies to ensure Arts and Culture remain on the agenda			
5. Inform agents in the ecosystem of funding and investment opportunities for the music industry			
<b>Licensing and Regulations</b>			
6. Develop a One-Stop Shop for Special Events			
7. Introduce a Busking Ordinance for Downtown Monroe			

8. Create a Sustainable Events Guide for City-run and sponsored events			
9. Introduce an Open Cup Policy in the Downtown District			
City Positioning and Music Tourism			
10. Define and Promote Monroe's Music Brand and Identity			
11. Further develop the oneroe.city/music website			
12. Program an annual multi-genre weekend festival			
13. Create and implement an official programming strategy at the Civic Center			
14. Continue to support existing initiatives to ensure their longevity			
Creative and Artistic Development			
15. Open a "Performance Equipment Library" to improve the quality of local live music			
16. Encourage the creation of artist recordings			
17. Implement local songwriting camps			
Infrastructure			
18. Identify and promote spaces that can be used for music performances and events			
Music Education			
19. Advocate for the improvement of music education at the Parish and State level			
20. Advocate for the introduction of a Music Education Development Officer role in Ouachita Parish			
21. Create a Strategic Partnership with ULM and Other Local Higher Education Institutions			
Professional Development			

22. Develop and facilitate a music professionalization training and workshop programme			
23. Strengthen relationship between local music ecosystem and Performance Rights Organizations (PROs)			
Audience Development			
24. Support the expansion of Downtown music programming and other community-led and oriented events			

## 4. Conclusion

The research proves what Monroe has believed all along, that there is an abundance of talent, individual characteristics, unique cultures, a passionate community, the benefit of being located in a state that recognizes the value of music, and the foundation to develop a unique, successful and resilient music industry. However, conversations and research also revealed a music education system that is in dire need of rehabilitation, an industry of musicians and performers that requires opportunities and support for professionalization, and a city that is missing out on better community engagement with the music industry, visitor attraction, and a cohesive and varied music ecosystem due to the lack of a strong, clear and effective identity.

With more strategic focus, utilizing the existing and strong contacts across the region and state, the City of Monroe can position itself as a leader in effective music ecosystem development. This report provides the City of Monroe with the data to demonstrate the value of music, and to advocate for and focus strategic planning to facilitate improvements and growth. The path forward includes further developing the city, parish and region's current assets and implementing some that are new. Continued work to strengthen the music industry and acknowledge its worth as an economic, social and cultural driver for Monroe will mean that that path forward will lead the city and its stakeholders towards the success and recognition they are deserving of.

## 5. Detailed Methodology

### 5.1 Economic Impact Assessment

#### Methodology

The economic impact analysis is based on official secondary sources and statistics, complemented by primary research conducted by Sound Diplomacy. It provides a reliable

measure of the economic importance of the music ecosystem in Ouachita Parish LA on three different scales: direct, indirect, and induced impact.

The results in this report correspond with data from 2020. This is due to most official data sources having a three-year delay. During the research process, the most up-to-date data available from the County Business Patterns and RIMS II multipliers was from 2020.

Important note: Due to the availability of official data at the time of making this report, the results correspond to the year 2020 and may be affected by the effect of COVID-19.

**Table 5. Economic Impact Dimensions**

ECONOMIC IMPACT	DEFINITION
<b>Direct Economic Impact</b>	The direct impact is the economic value and employment directly generated by the economic activities belonging to the links of the music ecosystem in Ouachita Parish, LA.
<b>Indirect Economic Impact</b>	The indirect impact is the economic value and employment generated by the suppliers of the music ecosystem because of its demand. As such it is related to local businesses that provide goods and services to the local music ecosystem, such as advertising, legal affairs, food and beverage suppliers.
<b>Induced Economic Impact</b>	Induced impact is created when the workers of the direct and indirect music ecosystem spend their wages on food, transportation, entertainment, etc. in their daily life.

The variables evaluated as part of the Economic Impact Assessment are the music ecosystem's output, employment and gross value added (GVA).

**Table 6. Variables evaluated in the Economic Impact**

VARIABLE	DEFINITION
<b>Output<sup>228</sup></b>	The economic value produced by the sales of goods and services of the music ecosystem. For example, concert ticket sales, recording studios services, etc.

<sup>228</sup> Bureau of Economic Analysis (2020)

<b>Employment</b> <sup>229</sup>	The number of active jobs in the production of music ecosystem goods and services.
<b>Gross value added (GVA)</b> <sup>230</sup>	The output minus intermediate consumption (the costs of all inputs – for example, food and beverage suppliers, legal services, transportation costs, equipment, etc).

## Classifications

To define and frame the music economy according to the official data available we use **The Classification of Economic Activities of the North American Industrial Code 2017 (NAICS)**, which is the standard used by federal statistical agencies in classifying business establishments to collect, analyze, and publish statistical data related to the U.S. business economy. We have used it to calculate the value of the economic activity in Ouachita Parish LA, that can be attributed to the music ecosystem (see Appendix 2).

## Geographical Scope

The geographic scope of this assessment includes Ouachita Parish, LA.

## Data Sources

Five main data sources have been used to conduct the economic impact analysis:

Table 7. List of Data Sources

DATA SOURCE	DETAILS
<b>County Business Patterns: 2020</b>	This source allows the calculation of the number of establishments and employees of the music ecosystem
<b>Quarterly Census of Employment and Wages 2019, 2020</b>	This source allows a complementary source on the number of employees in the music ecosystem
<b>BEA Regional Economic Accounts GDP by State 2001 - 2020</b>	This source provides GDP data according to the big industries at state and metropolitan levels.

<sup>229</sup> Ibid.

<sup>230</sup> Ibid.

<b>Regional Input-Output Modeling System (RIMS II)</b> <sup>231</sup>	<p>RIMS II provides both Type I and Type II regional input-output multipliers to estimate the indirect and induced economic impact of the NAICS economic activities.</p> <p>Type I multipliers account for the direct and indirect impacts based on the economic dynamics of the music ecosystem supply chain. Type II multipliers account for both indirect and induced impacts based on the purchases made by employees of the music ecosystem</p>
<b>Mapping dataset</b>	<p>This mapping dataset enables us to identify missing data points.</p>

## 5.2 Mapping

### Overview

This mapping identified music ecosystem assets in Ouachita Parish, LA. The mapping was produced using a database built from secondary sources and georeferenced with Sound Diplomacy's mapping tool.

### Asset Definitions

Below is the classification of **music ecosystem** assets (see Table 8).

Table 8. Classification of music ecosystem assets

VALUE CHAIN LINK	CATEGORY	AGENT	DESCRIPTION
Creation	Music creation <sup>232</sup>	Independent musicians, artists or composers	Independent musicians, artists or composers with physical presence
		Bands, orchestras & choirs	Professional and community bands and orchestras, professional and

<sup>231</sup> See definitions in Appendix 2.

<sup>232</sup> It is important to note assets that are generally linked to music creation can be identified but no georeference can be provided as these assets usually don't require/have one defined geographical space to conduct their activities. Therefore, these assets are included in the count of assets but are not included as part of the interactive map.

			community choirs and singing groups, including church choirs with physical presence
Production	Recorded music	Music publishers	Person (or organization) responsible for licensing and administering the composition copyright of songwriters
		Recording studios & rehearsal rooms	Registered music and audio studios offering music recording, mastering and rehearsal services
		Record labels	Music labels with physical presence
		Pre-recording producers, reproduction & distributors	Establishments that provide sound recording services (except record production, distribution, music publishing, and sound recording in a studio), like producing and distributing pre-recorded music programs or radio shows
Distribution		Record stores	Retail outlets that sell recorded music
		Radio networks	Public, community and commercial music radio networks
		Radio stations	Public, community and commercial music radio stations
Exhibition	Live music	Dedicated live music venues	Establishments where live music performance is the main focus and with dedicated live music programming
		Multi-purpose venues	Venues for hire, performing arts theaters, corporate event spaces, smaller sports facilities that host music at least two times a year
		Occasional venues	Spaces different to venues, that occasionally host live music (e.g. parks, churches)

		Art venues with music	Galleries, museums and other ‘art’ spaces that occasionally host live music
		Arenas	Large capacity venues (over 2,000 seats) that primarily host sports and live music
		Nightclubs	Nightlife establishments with regular DJ nights and occasional live music performances
		Bars, cafés, restaurants with music	Establishments where live music is performed regularly although their prime function is the sale of food and beverages
		Faith-based institutions with music	Charitable organizations or nonprofits affiliated with a religious group or inspired by religious beliefs that have a physical location and a significant music offering
		Bookers & programmers	Registered, tax-paying businesses working in music talent booking and event promotion
		Live Events producers	Organizations that present and/or produce artistic performances and events
		Festivals	Ticketed or free to attend special events and concert series focusing on, or featuring live music programs and happening over one or multiple days
Transversal	Support	Music managers	Person (or organization) who oversees the business affairs of a musician or band
		Instrument manufacturers	Musical instrument manufacturers
		Musical instruments & equipment Stores	Musical instruments, equipment, and record stores, including rentals

		Academies/schools with music programmes	Public and private music schools, and programs
		Conservatories/ universities with music programmes	
		Universities/colleges with music business programmes	
		Traineeship programs in the music field	Traineeship programs in the music field
		Music publications & newspapers	Publications, magazines and periodicals specialized in music
		Music PR & marketers	Registered, tax-paying businesses working in music marketing and social media
		Other commercial and administrative support organizations for the music sector	Individual music companies ranging from accounting or content creation, to photography, event production, sync, publishing and licensing
		Music associations and nonprofits	Music associations and nonprofits - associations of artists and/or music industry, music nonprofits and charities

### Instructions to use the music ecosystem interactive asset map

All asset categories are included and mapped on this [interactive map](#) tool developed specifically for Ouachita Parish in Louisiana.

On this zoomable tool, users can see a heat map of assets, by type of location (Monroe, West Monroe, Richwood, or outside of the urban area) within the Parish or by ward and click on individual assets to see more information about each one. Each agent (dedicated live music

venues, music managers, radio stations, etc.) is color-coded and can be singled out or aggregated for a wider view.

The interactive map can be filtered by value chain link, agent, location, and ward, by clicking on the name in the menu on the right. To filter items that do not appear on that menu (grouped as “other”), click on “search in....” and then type the name you want to filter. It is also possible to filter several categories simultaneously.<sup>233</sup>

The interactive map contains five types of heat maps, each of which can be activated with the check box:

- **Cluster heat map:** This is a visual aid that shows the clusters or groups of assets across the map. This allows us to identify specific points of concentration of assets within the Parish.
- **Urban/non-urban number of assets heat map:** Shows the concentration of assets by location (Monroe, West Monroe, Richwood, or outside of the urban area) within the Parish. The darker the blue, the higher the concentration of assets in the location.
- **Number of assets heat map by ward:** Shows the concentration of assets by ward within the Parish. The darker the blue, the higher the concentration of assets in the ward.
- **Urban/non-urban assets density heat map:** This shows the concentration of assets per square mile of each location (Monroe, West Monroe, Richwood, or outside of the urban area). The darker the red, the higher the concentration of assets in the location.
- **Assets density heat map by ward:** This shows the concentration of assets per square mile of each ward. The darker the red, the higher the concentration of assets in the ward.

### 5.3 Survey

Sound Diplomacy and the City of Monroe developed an online survey, distributed to local musicians and artists, music-related businesses and organizations, and music fans in Ouachita Parish. The sampling method was non-probabilistic by volunteers.<sup>234</sup> These results serve as a complement to the qualitative findings within the overall study.

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<sup>233</sup> If you are facing any issues when opening the map in Carto, please try to eliminate all the cookies from your browser. Alternatively, try copying the link and opening it in a different tab or browser.

<sup>234</sup> Individuals were selected based on non-random criteria, and not every individual had a chance to be included due to the approach being an online survey, where people volunteer themselves to respond. As a result there is a higher risk of bias in the sampling. Nonetheless, each survey respondent was classified as part of one of the 3 segments: musicians and artists, music-related businesses and organizations, and music fans. Each survey response was weighted against the proportion of assets identified in the mapping exercise, which is another element of the overall study (see Ouachita Parish mapping analysis). Music fans' responses were weighted according to the age composition of Ouachita Parish's population.

The survey had an approximate duration of 15 minutes. It was open for responses from March to April of 2023. A total of 820 responses were collected (405 complete, 374 partial, and 41 disqualified). Out of the 374 partial responses, there were 42 that were included in the analysis.<sup>235</sup>

The survey was organized using the following modules:

Table 9: Survey Modules

Section	Description
<b>1. Introduction</b>	The questions included in this section were intended to classify respondents according to the broader role they play in the music ecosystem in Ouachita Parish.
<b>2. Characteristics of musicians and artists</b>	This section was designed exclusively for creation link participants. The questions are intended to better understand the characteristics of their musical activity, such as the musical genre they represent, the percentage of income from music-related activities, and the media used to showcase their music, among others.
<b>3. Characteristics of businesses and organizations</b>	This section was designed exclusively for business or organization owners, CEOs or General Managers (from the production, distribution, exhibition and cross-support links) to better understand the characteristics of their organizations, such as the percentage of revenue coming from activities related to music.
<b>4. Value chain</b>	This section explored the perception of the participants of the links of creation, production, distribution, exhibition and transversal support in terms of the level of relevancy for their success, as well as their perception of the quality and availability of each link.
<b>5. Music ecosystem opinions on regulations and policies</b>	This section inquired into the details of the areas that constitute the greatest challenges for the music ecosystem in terms of procedures, taxes, public and private financing.
<b>6. Music fans</b>	This section explored the perception of the music fan segment, in terms of their taste related to music, and the level of quality and availability of the links in the value chain, among others.

<sup>235</sup> The sample for musicians and artists was made up of 89 observations. The sample of businesses and organizations was made up of 17 observations (even though not representative, these observations, when weighted, are used to give an indication of their trends and characteristics). The sample of music fans was made up of 341 observations.

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