CITY OF HUNTSVILLE

MUSIC AUDIT AND STRATEGY

Executive Summary

Presented by Sound Diplomacy August 2019
ABOUT THE PROJECT

In April 2018, Sound Diplomacy was contracted by Huntsville City Council to deliver an extensive music strategy to kickstart Huntsville’s journey to becoming Alabama’s first Music City.

A ‘Music City’ is defined as a city that embeds music as a tool into its collective governance ethos, across economic development, tourism, education, equity and overall quality of life.

The project, lasting just over a year, has been combined with a music audit of the Muscle Shoals region to create the most extensive music ecosystem survey in the nation. The project was carried out in several phases, launching with visits to Huntsville to speak to key stakeholders and participants in the local music industry. These interviews were followed by a survey and mapping of the current industry to identify the challenges and opportunities in the city, which were further analyzed in order to present a series of recommendations to help propel Huntsville toward its objectives.

This project will mark Huntsville as a leader among global music cities, particularly through galvanizing its local engineers to accelerate music tech innovation and boosting the economic growth of Alabama’s music tourism industry. In addition, the arrival of the landmark MidCity development, complete with a new amphitheatre, music venue, music hub, music retail offer and global partnerships with most major and independent entities, will create a further competitive advantage across Huntsville’s music and overall cultural ecosystem. Alongside the work being carried out simultaneously in the Shoals Region, these findings and recommendations will place Alabama at the forefront of music creation, innovation and tourism. Implementing them will further demonstrate North Alabama’s leadership across music policy into the future.

METHODOLOGY

Sound Diplomacy deployed its unique four-pronged methodological approach to deliver a comprehensive assessment of Huntsville’s music ecosystem. This was pan-genre, pan-sector and diverse across community, culture and geography.

STEP 1: ECOLOGICAL IMPACT ASSESSMENT

We completed comprehensive desk research and a literature review, and delivered an in-depth regulatory assessment to gain an understanding of current policy and regulations. Then, we compared them to best practices all over the world that Huntsville can learn from.

STEP 2: STAKEHOLDER ENGAGEMENT

The survey and industry roundtable interviews acted as an integral source of context. A total of 2,029 respondents from Huntsville and beyond filled out the survey during this period. After an individual examination of all surveys, a total of 1,024 responses with complete or substantially complete status were marked as fit for analysis. We also conducted a series of roundtables and personal interviews with more than 100 stakeholders throughout the process.

STEP 3: QUANTITATIVE RESEARCH

Analysis of official statistics, primary data developed by Sound Diplomacy and results from the survey enabled the creation of an in-depth study of the economic impact and mapping of Huntsville’s music ecosystem.

STEP 4: ANALYSIS OF FINDINGS AND RECOMMENDATIONS

A comprehensive plan for the development of Huntsville’s music ecosystem based on the analytical work previously completed.
Dear Huntsville,

Over the past 14 months, we have accomplished something that has never been done in an American city. We looked deeply at the role of music across all city departments, to think about how music, regardless of genre, culture, discipline or output, can bring us together.

As you can see by the recommendations – wholly adopted by Huntsville’s visionary city administration – the city will see music used more actively across workforce development, tourism and equitable growth. Huntsville will recruit a music officer and appoint a music commission. Local ordinances will be amended to be more music- and performance-friendly, and music education will be re-prioritised to ensure everyone across the city has opportunities to experience, perform and engage with music, no matter where you live and who you are. The city has also committed to reviewing the events permitting process, to create a more simple process to host community gatherings and institute a message where artists are paid fairly for their time.

This is your music strategy, and Huntsville is America’s first city to have one this extensive, this intensive and this diverse. And this is because of you. The engagement we’ve had across the city when asking for information, an opinion or some constructive criticism has been overwhelming, and we’re incredibly thankful of it.

The city is already getting to work on the recommendations. For one, there are new music venues actively programming artists, such as Stovehouse and The Camp. There will be a new amphitheatre, one that is being designed as a performance experience, perform and engage with music, no matter where you live and who you are. The city has also committed to reviewing the events permitting process, to create a more simple process to host community gatherings and institute a message where artists in Huntsville – wherever they play – are paid fairly for their time.

We believe this is the most progressive music strategy thus far in the US and one that will serve as a benchmark for other cities to look at, adopt and learn from. We’ll be reviewing, reassessing and supporting its development throughout, be it in North Huntsville, MidCity or Downtown.

Through this process we interviewed over 100 people, engaged with over 1000 through our survey and had two public forums, one of which I met many of you at. We completed surveys, attended public meetings and participated in interviews so we might have your voices included in this extensive report.

Your voices were heard and grow Huntsville’s music ecosystem.

We’re grateful to Sound Diplomacy for helping us crystallize the music industry’s important role in our economic development strategy. We’re proud to have been the company’s first client in the U.S., now followed by San Francisco, Indianapolis, Northwest Arkansas and New Orleans.

We’re grateful to Sound Diplomacy, presented on the pages that follow, provides Huntsville with a guide to becoming a vibrant music city. We are extremely grateful to the thousands of people who completed surveys, attended public meetings and participated in interviews so we might have this comprehensive roadmap to grow Huntsville’s music ecosystem.

This is the beginning.

Shain Shapiro, PhD Founder and CEO, Sound Diplomacy

Huntsville is a City on the move, drawing billions of dollars in new industry and thousands of new residents. Investing in our music industry helps us capitalize on this momentum and build community. Music is a medium that attracts – whether it’s attracting jobs, music education, or touring acts. As Huntsville takes its place on the worldwide stage, we recognize music is an essential element to maintain our competitive edge.

Huntsville has the job opportunities, the natural beauty, and affordable living to provide a high quality of life. With this report, we acknowledge the significant benefits a robust music industry can contribute to education, tourism, and workforce recruitment, giving our community even more outlets to explore their creative side.

To put it plainly, it’s in Huntsville’s best interest to invest in music.

We’re grateful to Sound Diplomacy for helping us crystallize the music industry’s important role in our economic development strategy.

Mayor Tommy Battle

Nothing of this magnitude happens without the support of the Huntsville City Council. Without their forward-thinking vision and support, this study would not have been possible.

Now, let’s make some music.

Photos (L-R): Dennis Keim, Dennis Keim, Tangled String Studios

Albert Einstein once said, “If I were not a physicist, I would probably be a musician.” There’s something about Einstein’s words that reminds me of Huntsville – the intersection of science and music, the formula-driven and the creative, the left and right brain. We’re a City of rocket scientists and artists, biochemists and designers, engineers and musicians. A City of contrasts woven brilliantly and beautifully together.
## HUNTSVILLE AT A GLANCE

<table>
<thead>
<tr>
<th>TOPIC</th>
<th>IN PLACE?</th>
<th>HUNTSVILLE’S POLICY</th>
<th>BEST CASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT TRANSPORT</td>
<td>No</td>
<td>Shuttle bus system stops service at 6pm. Free Downtown Trolley on Fridays and Saturdays, stops at 10pm.</td>
<td>Philadelphia, PA has 24-hour bus lines. Copenhagen, the smallest of cities with 24-hour transport, has 24-hour metro lines.</td>
</tr>
<tr>
<td>AGENT OF CHANGE</td>
<td>No</td>
<td>n/a</td>
<td>San Francisco, CA – London Breed’s amendment to Chapter 116 of the local ordinances states existing venues, so long as they are in keeping with existing noise laws, are protected from the complaints of any new residences, hotels or motels built nearby.</td>
</tr>
<tr>
<td>MUSIC OFFICE</td>
<td>No</td>
<td>n/a</td>
<td>Austin, TX – office situated under Economic Development Department and acts as intermediary, promoter, and political activist concerning housing, licensing, etc.</td>
</tr>
<tr>
<td>CITY-LED GRANTS</td>
<td>Yes</td>
<td>Huntsville Arts &amp; Cultural Grant Program is funded by the city’s budget and provides up to $100,000 per year.</td>
<td>Colorado – Colorado Music Strategy is a combination funding and tourism body, with $200,000 to give to Colorado-based artists or music businesses that will help raise the state’s profile.</td>
</tr>
<tr>
<td>EVENT PERMITTING</td>
<td>Yes</td>
<td>Permits must be reviewed by city emergency services.</td>
<td>San Francisco, CA – The SFEC outlines all permit types on its website, which also houses the permitting application portal. A 65-page guide, available to download, outlines all considerations event planners must take depending on their event and the departments they must contact for any external permits.</td>
</tr>
<tr>
<td>LIQUOR PERMITTING</td>
<td>Yes</td>
<td>by-the-drink sales between 10am-2am</td>
<td>There isn’t really a city that has a perfect, rounded system, but there are a few initiatives which are good. Vermont’s laws allow applicants to bundle beer/wine and liquor licenses into one application, with no sales cap at a state level. License holders are also given in-house training kits so they don’t need to outsource training new employees.</td>
</tr>
<tr>
<td>NOISE LAWS</td>
<td>Yes</td>
<td>62 dB(A) in commercial zones at all times; 55 dB(A) in residential from 7am-10pm, 50 dB(A) from 10pm-7am.</td>
<td>Chattanooga, TN – Special occasion permits are available for businesses expecting to exceed sound limits along the main road.</td>
</tr>
<tr>
<td>BUSKING</td>
<td>No</td>
<td>No formal laws in place, but many programmes initiated throughout the city, particularly during the summer, to encourage activity.</td>
<td>Huntsville, AL has a smaller (or at least, less discernible) track record of issuing citations or restrictions against buskers, accompanied by a plethora of initiatives. Boulder, CO may be the most comparable city here, as it has a specific area, Pearl Street Mall, which is known for its street performers.</td>
</tr>
<tr>
<td>ENTERTAINMENT DISTRICT</td>
<td>Yes</td>
<td>Four districts with open container laws during certain daytime hours: Quigley, Meridian, Village of Providence and S.R Butler Green.</td>
<td>Austin, TX – six entertainment districts, each with unique laws regarding extended curfews for live music outdoors.</td>
</tr>
<tr>
<td>MUSIC WORKSPACE/HUB</td>
<td>Yes</td>
<td>Not music specific, but Lowe Mill offers arts studios, venues and other creative spaces</td>
<td>Austin, TX – Mosaic Sound Collective is a non-profit 25,000sq ft space with production/studio space, backline rental, vinyl manufacturing, office space, an incubator, a performance space and a gallery.</td>
</tr>
<tr>
<td>MUSIC TOURISM POLICY</td>
<td>No</td>
<td>Not as of yet, but music is mentioned in the comprehensive tourism policy</td>
<td>Nashville, TN – branded itself as ‘The Music City’, with everything from guitar-shaped infrastructure to live performances in the airport, an app of gig listings and international media spots.</td>
</tr>
</tbody>
</table>

The direct output of the music ecosystem in Huntsville grew 104.79% between 2002 and 2016. This figure contrasts with the direct output of Huntsville, which grew only by 75.8%.

Huntsville’s music ecosystem is responsible for generating a total output of $139 million, which represents 0.6% of the total output of the city, and a Value Added (GVA) of $106 million to the local economy in 2016.

The total number of jobs generated and supported by the music sector in the city is 1,471, which accounts for 1.66% of employment in the city. These earnings totaled $43 million.

The music output per capita of the United States is $444, while in Huntsville this figure reaches $736. In the case of cities such as Austin and New York, which have a high flow of music tourism and strongly consolidated industries, this figure is $1,899 and $1,604, respectively.

The music sector generates 1.66% of the area's employment, which exceeds the contribution of music to employment at the national level (1.3%). Nevertheless, it is still far below places such as Austin or Asheville, whose participation were 2.55% and 2.74% of the contribution to local employment.

ECONOMIC IMPACT SUMMARY

MUSIC ECOSYSTEM DIRECT OUTPUT

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HUNTSVILLE’S MUSIC INFRASTRUCTURE

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Night Clubs</td>
<td>22</td>
</tr>
<tr>
<td>Multi-Purpose Venues</td>
<td>7</td>
</tr>
<tr>
<td>Occasional Venues (Open-Air Stages)</td>
<td>4</td>
</tr>
<tr>
<td>Live Music Focus Venues</td>
<td>3</td>
</tr>
<tr>
<td>Concert &amp; Event Producers</td>
<td>8</td>
</tr>
<tr>
<td>Booking and Promoting Agencies</td>
<td>2</td>
</tr>
<tr>
<td>Music Management Business</td>
<td>2</td>
</tr>
<tr>
<td>Record Labels</td>
<td>1</td>
</tr>
<tr>
<td>Recording Studios</td>
<td>11</td>
</tr>
<tr>
<td>Music Record &amp; Equipment Stores</td>
<td>14</td>
</tr>
<tr>
<td>Music Schools</td>
<td>17</td>
</tr>
<tr>
<td>Orchestras (Not Including Church Bands)</td>
<td>9</td>
</tr>
<tr>
<td>Choirs (Not Including Church Choirs)</td>
<td>5</td>
</tr>
<tr>
<td>Online Media Companies (Music &amp; Lifestyle Blogs, Podcasts) Operating in Huntsville</td>
<td>5</td>
</tr>
<tr>
<td>Bars, Pubs and Restaurants with Live Music</td>
<td>11</td>
</tr>
<tr>
<td>Music Non-Profits</td>
<td>6</td>
</tr>
</tbody>
</table>
Bars, pubs and restaurants with live music
Nightclubs
Multi-purpose venues
Occasional venues (open-air stages)
Live music focus venues
Concert & event producers
Booking and promoting agencies
Record labels
Music management business
Recording studios
Music record & equipment stores
Co-working spaces
Music schools
Choirs (not including church choirs)
Orchestras (not including church bands)
Online media companies (music & lifestyle blogs, podcastal operating in Huntsville)
Radio stations
Music non-profits
SWOT

STRENGTHS
- Vibrant live music scene with good venue and festival offering
- Availability of music and cultural organizations
- Good support for emerging artists
- Wide variety of education available
- Great sense of pride and strong sense of community
- Relative proximity to major cities on international touring circuits is incentive for artists to add Huntsville to regional touring circuit
- Municipal support for and engagement with initiatives which raise Huntsville’s profile as a ‘music city’
- Young professionals moving in and students
- Affordability
- Existence of Entertainment Districts.

WEAKNESSES
- Inadequate live music venues for big, national touring acts
- Scarce music industry education
- Lack of adequate promotional channels
- Local media not as involved as it could be
- Existing image of the city as a science & engineering hub, but not music or culture as a whole
- Lack of certain professional roles, such as record labels and artist managers
- The local industry operates in silos, rather than collaborating, creating a fragmented industry
- Lack of genre & artistic diversity in bookings and of audiences
- Poor sound quality in some local venues
- Inadequate public and night transport
- Some outdated regulations affect live music programming
- Music is not generally valued as a service or product that should be paid for.

OPPORTUNITIES
- Growing the international composition of audiences with an integrated music tourism offer
- Tapping into the Shoals area – collaborations between artists, industry & music tourism
- Collaborations with nearby music markets
- Collaborating with the STEM industry, which can put the city at the forefront of music tech innovation
- Creating a vibrant network of artists and using Huntsville as the main hub
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- Creating a vibrant network of artists and using Huntsville as the main hub
- Giving incentives to companies to foster salaried employment in the sector
- Appealing to artists looking to have access to nearby markets while having a more affordable and better quality of life.

THREATS
- Proximity to music industry hubs such as Nashville can pull away artists that reach a certain point in their careers
- US education budget cuts.

BEST/WORST MUSIC ECOSYSTEM ASSETS (ACCORDING TO MUSIC COMPANIES AND PROFESSIONALS)

QUALITY OF LOCAL TALENT, GENERAL AFFORDABILITY, VARIETY OF MUSIC GENRES

LACK OF FUNDING, NOT ENOUGH LABELS AND MANAGERS, LACK OF REPUTATION AS A MUSIC PLACE

3. While the term ‘threat’ carries a negative connotation, it can also be seen as an opportunity which has direct outside competition.
KEY FINDINGS

GOVERNANCE & LEADERSHIP

There is no Music Office or similar entity to champion the music ecosystem in Huntsville. Communication with administration should be improved, and application processes for live music must be eased. Regulations need to be revised and modernized.

While there are currently four designated Arts & Entertainment Districts, within which open containers of alcohol are permitted during certain times of the day, and a few informal areas that act as cultural hubs, public transport at night is insufficient to cover all areas and times. This is rated as one of the worst areas of the music ecosystem by survey respondents, together with the availability of parking around music venues.

Agent of Change is not in place in Huntsville. While this may not be a problem now, it is a good preventative measure and could become an issue as the city continues to expand up and out.

THE MUSIC SCENE NEEDS TO BE VIEWED AS A WHOLE. IT IS ALL IMPORTANT, FROM ELEMENTARY MUSIC EDUCATION, TO DIVE BARS PROMOTING EMERGING ARTISTS, TO SACRED CHORAL FESTIVALS / BRASS BANDS IN THE PARK, ALL THE WAY UP TO WORLD RENOWNED PERFORMERS.

Survey respondent
Availability of music education was among the worst rated areas of the music ecosystem in Huntsville by survey respondents, while the quality of it was rated as one of the best assets. One of the main goals must be to strengthen the foundation of public music education in Huntsville. Huntsville has two magnet schools offering music tracks for K-12 students, some opportunities to participate in choirs, instrumental instruction and stagecraft for K-8 students and courses in music theory, as well as several performance opportunities for students in grades 9-12. Post-secondary music education is offered by Alabama A&M University, Oakwood University, and the University of Alabama in Huntsville, with insufficient opportunities to learn music business skills or music teacher training. There are also no post-graduate courses on offer in the city.

There is room for improvement in the development of careers and opportunities for artists in Huntsville. While quality of local talent is the second best asset, according to survey respondents, the variety of events and diversity of the scene (genres, audiences, etc.) were rated as some of the worst areas.

The average annual income for musicians is around $11,000, and 71% of musicians responded to spending less than 20 hours a week on their music. Only 12% of artists reported to have played shows outside of the US, and 6% at festivals. The average musician played 13 shows and 2 festivals in Huntsville in 2018. The Huntsville Arts & Cultural Grant Program distributed $100,000 to nonprofit members of Arts Huntsville in 2018. The Alabama State Council of the Arts also grants up to $5,000 to individuals across all arts disciplines. There are also state incentives. Nevertheless, funding for music is considered to be one of the biggest issues by music professional survey respondents.
DEVELOPMENT OF THE MUSIC INDUSTRY

The music industry has room for improvement, as there is a lack of music business education, which can lead to DIY artists making poor career decisions. The lack of local music business professionals, such as labels and managers, means many artists have no choice but to go down the DIY route as a next step in their career or leave. Only 5% of survey respondents were music industry professionals or companies. Most of them are self-taught (36%) or have no music industry training at all (34%).

46% of music companies reported an annual turnover between $0 and $2,000. It is unsurprising in this situation that support from labels and managers was rated the second worst area of the Huntsville music ecosystem in the survey.

There are many opportunities for collaboration with nearby markets. However, professional connections with nearby industries – tourism, advertising, gaming, other large local employers – was given a low rating by respondents.

AUDIENCE DEVELOPMENT

Audience diversity and diversity of offering are considered to be significant problems for audience development in Huntsville. The ideal music venue for Huntsville music fans should have: original music, a diversified offer, a quality sound system, a diverse audience, safety, easy transport access, disabled access and air conditioning.

Music fans reported an annual expenditure of $236 on music shows, $140 on music festivals, and $174 on recorded music. This can improve. Some factors limiting attendance to live music for survey respondents are the lack of opportunities to see artists they like (46%) and, to a much lesser extent, a lack of time (16%). Nevertheless, 22% of respondents go to music shows multiple times per month. Many music fans chose to experience live music in neighbouring cities, such as Nashville, leading to leakage in retaining music-related revenue.
We have grouped the recommendations into 3 tiers: TIER 1 recommendations are to be addressed first, within the first two years of implementation. TIER 2 comes next, in the second and third year of implementation. THE FINAL TIER consists of the more complex challenges which may be implementable immediately, but require partnerships or external support to deliver.

HUNTSVILLE MUSIC OFFICE

**RECOMMENDATION 1**
APPOINT A MUSIC OFFICER

**RECOMMENDATION 2**
ESTABLISH A HUNTSVILLE MUSIC OFFICE

**RECOMMENDATION 3**
INTRODUCE AN ADMINISTRATION MANAGER

**RECOMMENDATION 4**
INTRODUCE A COMMUNICATIONS OFFICER

**RECOMMENDATION 5**
BUILD AND MAINTAIN A DIGITAL DATABASE OF THE LOCAL MUSIC ECOSYSTEM

**RECOMMENDATION 6**
PROVIDE ARTISTS AND PROFESSIONALS WITH FREE ASSISTANCE IN KEY AREAS

**RECOMMENDATION 7**
SET UP BI-MONTHLY MEETINGS WITH OTHER CITY DEPARTMENTS

**RECOMMENDATION 8**
MEASURE THE LOCAL MUSIC SECTOR THROUGH A MUSIC OBSERVATORY

**RECOMMENDATION 9**
HOLD TWO OPEN FORUMS PER YEAR FOR THE MUSIC COMMUNITY
STEERING COMMITTEE

RECOMMENDATION 10
ESTABLISH A MUSIC STEERING COMMITTEE

CREATE MUSIC-FRIENDLY POLICIES

RECOMMENDATION 11
STREAMLINE PERMITS AND LICENSES REQUIRED FOR MUSIC ACTIVITY

RECOMMENDATION 12
REASSESS TAXES AND FEES IN THE ENTERTAINMENT SECTOR

RECOMMENDATION 13
SET UP INCENTIVISATION SCHEMES FOCUSED ON INCLUSIVE GROWTH

RECOMMENDATION 14
REVIEW THE NOISE REGULATION

RECOMMENDATION 15
ASSESS THE IMPLEMENTATION OF “AGENT OF CHANGE”

RECOMMENDATION 16
EXPAND ENTERTAINMENT DISTRICT PARAMETERS WITH A CREATIVE DISTRICT

RECOMMENDATION 17
CONSIDER ZONING TO SUPPORT MUSIC VENUES OUT OF MAIN ENTERTAINMENT AREAS

RECOMMENDATION 18
EXTEND NIGHT-TIME TRANSPORT IN KEY ENTERTAINMENT AREAS

RECOMMENDATION 19
CREATE TAX INCENTIVES FOR CREATIVE BUSINESSES

RECOMMENDATION 20
DEDICATE PERCENTAGE OF STATE LODGING TAX INCOME TO MUSIC

RECOMMENDATION 21
CREATE A BUSINESS CLASSIFICATION FOR CULTURE

TIER 1
High Priority (Year 1-2)

TIER 2
Medium Priority (Year 2-3)

THE FINAL TIER
More Complex (or require partnerships or external support)
EDUCATION

RECOMMENDATION 22
STRENGTHEN THE PRIVATE MUSIC EDUCATION SYSTEM

RECOMMENDATION 23
UTILIZE MAGNET PROGRAM RESOURCES TO EXPAND MUSIC EDUCATION

RECOMMENDATION 24
CREATE MORE POINTS OF CONTACT WITH LOCAL MUSIC FROM AN EARLY AGE

RECOMMENDATION 25
DEVELOP A MUSICAL INSTRUMENT LEASE SYSTEM

MARKETING AND BRANDING

RECOMMENDATION 26
CREATE A UNIQUE MUSIC CITY BRAND

RECOMMENDATION 27
RESTART AN OLD EVENT

RECOMMENDATION 28
CREATE A LOCAL EVENTS CALENDAR

RECOMMENDATION 29
PROMOTE LOCAL MUSIC AMONGST VISITORS, YOUNG PROFESSIONALS, LOCALS

PROFESSIONAL DEVELOPMENT

RECOMMENDATION 28
CREATE A LOCAL EVENTS CALENDAR

RECOMMENDATION 29
PROMOTE LOCAL MUSIC AMONGST VISITORS, YOUNG PROFESSIONALS, LOCALS

RECOMMENDATION 30
PROVIDE CONTINUED FORMATION FOR PROFESSIONALS

RECOMMENDATION 31
CREATE INDUSTRY GUIDES FOR MUSIC PROFESSIONALS

RECOMMENDATION 32
DEVELOP PERIODIC NETWORKING EVENTS

RECOMMENDATION 33
USE INDUSTRY GRANTS AND INTERNSHIPS TO PROMOTE YOUTH EMPLOYMENT

RECOMMENDATION 34
INCENTIVIZE START-UPS

RECOMMENDATION 35
SET UP A ‘FAIR PLAY’ CERTIFICATE FOR VENUES

RECOMMENDATION 36
CREATE A HUNTSVILLE MUSIC WEEK

RECOMMENDATION 37
CREATE AN ANNUAL INDUSTRY EVENT

CREATIVE AND ARTISTIC DEVELOPMENT

TIER 1
High Priority (Year 1-2)

TIER 2
Medium Priority (Year 2-3)

THE FINAL TIER
More Complex (or require partnerships or external support)
These recommendations have been expanded upon in the complete strategy, which details how to implement each recommendation, perceived benefit and timeframe of delivery. Each recommendation can also be pegged to a health check and progress report, which can be delivered for up to three years after publication.
CONCLUSION

This is the first and most extensive music ecosystem assessment ever delivered in Alabama and the southeastern most five states (Mississippi, Alabama, Louisiana, Florida & Georgia) and one of the most extensive music policy strategies written anywhere. Huntsville is progressively, intentionally and deliberately harnessing the value of music across economic development, workforce development, tourism, equity and overall quality of life. The city has much to celebrate, but also much work to do.

Not only this strategy is designed to enhance social and economic development in Huntsville through music, it does so in a sustainable, responsible way. Many of the recommendations align with some of the UN’s Sustainable Development Goals, such as #5 (Gender Equality), #8 (Decent Work and Economic Growth) and #11 (Sustainable Cities and Communities), among others. This way, Huntsville will become a leader in taking responsibility for these global challenges through cultural policy, placing sustainable, equitable and prosperous development at the forefront of its actions.

In his December 4, 2018 State of the City speech, Mayor Battle affirmed music has now been recognized as a strategic feature for attracting workforce and improving the quality of life in Huntsville. This is fantastic, and a great start. Since that speech, Huntsville has seen one new venue open, an amphitheatre come to fruition, new music organisations flourish and the community come alive – across the entire city – through music. Now is the time to implement the strategy. In doing so, Huntsville will continue to demonstrate that it is a global leading, forward-thinking city and is now as music-friendly as any city in any state.

ACKNOWLEDGEMENTS

Sound Diplomacy would like to thank every individual who worked with us, took an interest in the report, responded to the survey, attended a roundtable and shared information. Your participation and input has been invaluable and this work could not have been done without you. Thank you.