

## MUSIC

### Definition of Music Segment

- Live performance
  - Recorded Product
  - Publishing
  - Copyright
  - Distribution
  - Marketing
  - Management
  - Historical Preservation
  - Education Music Drives Tourism
  - Cultural
  - Artists
  - Songwriting & Composing
  - Festival
- Orchestras may not fit in this category because we are not unique to LA (most communities have an orchestra). Orchestras can still participate, and should, with other “traditional” art forms (dance, theater) that have a significant economic impact in the state, but may not have a consistent tourism draw. LA Orchestra→\$9M budget; approximately 250 LA musicians.
- Partnership between traditional and commercial/folk should be explored, especially in educational programs, that show the influence of one or the other (I.e. Savoy family bank with the BRSO in February).

### Strengths

- Diversity People and music genres
- Rooted in culture
- Unique musical history
- Strong Entrepreneurial Spirit
- Unique & Original Artists
- Authenticity
- Easily duplicated

### Competition

- Austin, TX
- Among ourselves (resist change)
- Jackson, MS
- National (more in classical music)
- Other modes of entertainment
- Weak Workforce
- Tourism

### Barriers

- Corporate Music entities
- Out priced by national industry
- No support structure
- Lack of collaboration among artists
- Lack of legislation to protect and encourage growth of the industry
- Racism and racial disparity

### Infrastructure for Economic Capitalization

- Business
  - Legislation, government, schools, and the community are not properly aware of music as an integral part of the economy
  - need public awareness campaign
  - lack of funding

### **Infrastructure Regarding the Workforce**

- Lack of vo-tech training in the schools/government
- Lack of professional organization for artists and music industry professionals
- Lack of business training for musicians
- Little encouragement of youth to pursue professions in music

### **Successful Projects**

- WWOZ – Public Relations
- Success is limited to New Orleans' identity in the world as music Mecca
- Marketing New Orleans cultural aspects
- University programs (UNO, Delgado, NOCCA, Dillard)
- Recording Studios
- Shreveport school system funds symphony music performances in schools
- Centralized arts funding (grants)
- New Orleans Jazz and Heritage Festival
- Preservation Hall
- CAC Special Concerts
- N.O. Jazz Orchestra in schools
- Basin Street Records—Chicago
- French Quarter Festival
- Satchmo Fest
- Musicians' Co-Op
- LA Experience on Toud-Festival International
- Festival Acadienne in Lafayette
- Voodoo Festival
- Ultrasonic
- International Arts Festival
- Festival Internationale
- LASO brought managers of orchestras together to commission music from LA composer
- New Orleans Blues Project
- LA Crossroads—regional so far

### **Successful Projects**

#### **What factors contributed to the success?**

##### **Food, Music, & Culture**

- National attention/press
- Corporate sponsorship
- Decentralized Arts Funding has provided funding to bring music to every parish
- Early financial backing—Music Performance Fund
- Marketing
- Entrepreneurship
- Kept focus on mission & identity
- Word of mouth
- Cohesive brand image
- Authentic experience
- Interactive (dance)

#### **Social/Economic Impact:**

- Increased tourism
- Community pride and identity
- Diversity
- Additional record sales

**Workgroup Notes**

- Exposure for local artists
- Fee structures established (to protect individual artists)
- Racial tolerance—"Music is the weapon of the future."-Fela Kuti
- Cultural continuum

**Opportunities and Strategies for Growth & Development****Specific Opportunities**

- Education
  - bring in outside experts to train locals
  - technology
  - industry norms
  - secondary education—educational campaign promoting LA music
- Court branch offices
- Keep producers here—Dave Fortman stages and brings business in
- Bring big names back home
- Make it easier to do work here in music
- Additional incentives and more business opportunities
- Institutional support
- Increased advocacy with increased collaboration

**Strategies to address barriers**

- Increased tax advantage for live performance
- Exposure for artist
- Educating venture capitalists about technology
- Articulate impact regionally to lobby legislature to spur growth and awareness

**Who should develop and implement strategies**

- The state, the regional organizations, business/corporate community, academic community, and the artists
- Artist Co-op, artists must become their own advocates

**Reports, Models, and Contracts**

- Center for Arts and Culture [www.culturalpolicy.org](http://www.culturalpolicy.org)
- 1980 Music Industry Study in N.O.
  - A Diffusion study: Zydeco Beyond LA by Andrew Cornett in the :UNO library
  - 2003 Survey of the Economic development Impact of the Arts in N.O.
  - Off Beat Magazine
- Best Practices: Kennedy Center & Lincoln Center; models
- Austin City Model
- Country of Austria
- New Orleans Jazz Orchestra Model
- SC Johnson Study
- Super Fly productions

**Reports, Models, and Contracts**

- Nashville model
  - put up \$200,000 fund, professional development \$
  - picked 20-30 artists to develop, take to next level, and get signed
  - If one signed, they break even. If two signed, they get ahead.
  - Became like a mutual fund for the investors
- Americana Music Association

## **MUSIC**

### **KEY POINTS:**

- Collaboration between education, business, government, and artists
- Well educated workforce to include the business training
- Needs to be a heightened awareness of the significance of the music industry to the LA state economy
- Successful festivals that have incorporated LA culture (French Quarter Festival, Food festivals, etc.)
- Venues and live music support the art on a daily basis
- Stimulate awareness of actual and potential economic impact among businesses
- Educate policy makers and spur legislation
- Take this bull by the horns and connect existing organizations and resources—superstructure for infrastructure
- Under-represented in government, education, and corporate
- Both nonprofit and commercial music need help with marketing (local, statewide, national, & international)
- Internship works
- Educational outreach helps
- Collaboration between education, business, creative needed
- There is an abundance of music education/training while virtually no music business education/training
- Peer mentoring with validation that encourages artists
- New Orleans leadership (Loyola Music Biz program, TIPS Co-op, Delgado) that has put these workforce issues on the radar

### **OPPORTUNITIES AND STRATEGIES FOR GROWING THE SEGMENT:**

- Creation of a strong arts and business counsel that brings the two segments together
- Economic incentives
- Exposing people, especially children, to the music and culture of the state will keep them coming back
- Top down leadership and legislation, incentives
- Court big players and names to the state in ancillary businesses such as agents, publishers, lawyers, etc.
- Media assistance
- New plan for music industry
- Study models, create presence at conferences, meetings
- Enforcement of existing music education required by state law
- Government help bring funders/producers together, perhaps through economic incentives
- Partnership or creation with/of a music business program with nonprofit and commercial tracks
- Ongoing, logical system of research, communication, and action with strategic plan capitalizing on current willingness and desire for change
- Government and business are eager to assist and participate but need guidance
- Educational systems are open to these efforts
- Framework for these successful models to parlay into other regions in the state
- Collaboration with all stakeholders—partnerships with industry, traditional education (primary-higher), and professional development
- State grants, scholarships, arts funding for artist/support industry, higher education, training, professional development

## MUSIC PLENARY SESSION

### HEADLINES FOR POWER POINT

- Artists must also be businessmen. Understand and implement marketing and promotion, and hire competent management, agency representation and a lawyer that understands the entertainment industry.
- Focus on long-term career in addition to short-term financial gains.
- There is a shortage of competent managers, agents and entertainment attorneys.
- State government needs to get involved, and laws need to be created and/or revised to help artists.

**Panelists:** Joel High, VP, Lion Gate Entertainment; Dino Gankendorff, attorney; Mark Smith, ICM-New York; Dan Storper, Putumayo Records; Jon Hornyak, NARAS; Jonathan McHugh, Jive Records.

**Storper** leads. 12 points he feels are key elements “that can be amplified” – some examples as follows...

- Marketing efforts – weaker as you get away from New Orleans. Recommends an experienced marketer be hired to market the music abroad.
- Better branding – permanent presence in national music retailers (end cap displays)
- Trade fair participation – booth presence, “Louisiana Music Night.”
- Annual music conference and/or expansive cultural trade conference in New Orleans.
- A Latin/Caribbean music festival in New Orleans would attract interest from a large region.
- Louisiana music stages at festivals

**High** follows. He identifies and secures music for films and television.

**Gankendorff** follows. Entertainment attorney, N.O., represents approximately 40 artists. Legal impediments for the industry –

- Laws or lack of laws pertaining to this industry. Many laws are in place in other states that protect artists that don’t exist in Louisiana (ex. Publicity rights, image use, conditions of being agents or managers). Also, “we’re still way behind in the music industry,” referring to Louisiana’s credits/incentives offered to the film industry.
- Need more entertainment attorneys. Most folks are relegated to hiring a New York or Los Angeles-based attorney. Also need for attorneys who aren’t specialists to gain education in the field of entertainment law. Recommendation: partnering between attorneys, sharing of contacts and connections.
- Judges need to learn more about the industry for fair interpretation of pertinent laws.

**Smith** follows. National talent management agency spokesman, live performance emphasis. The industry has “branded appeal nationwide and the world, and it’s both its strength and weakness.

- Marketing is a key element. Communication and partnerships.
- Government support needed, specifically state government.
- Most important to be aware of: How you take the culture and get people to understand the unique nature, and how you make it be a consistent part of the cultural scene in the U.S.

**Hornyak** follows. Similarities in the industry in other cities – there are consistencies as far as industry having needs that are not being met. Artists that put Louisiana music on the map are

**Workgroup Notes**

getting older, and newcomers are needed. And typically, talent has to leave to major entertainment markets to make it, to places like NYC, LA, Nashville.

- Positives: OffBeat Magazine, plentiful venues, links to the national industry.
- Need: Recruit Louisiana residents who are acclaimed in the industry to come back home. Cited example of musician and studio in Oxford, Mississippi.

**McHugh** follows. Key to bridging gaps in the industry is passion in work ethic (cited his passion for Louisiana music since college).

- Increased professionalism on behalf of the artist. Strong management, legal representation are crucial to build momentum, build long-term careers instead of short-term good deals. Cited importance of promotional efforts. All aspects of professionalism – be on time, be on point.
- Networking. Support your star and institutions, and see how you can help them and they can help you.

**QUESTIONS:****Should the \$\$ come from the public or private sector?**

- State should be involved. Partnerships between government and private sector, multiple private entities.

**To attorney on panel: Have you lobbied Legislature for the needed changes in law.**

- Indicated continuing efforts to work with lawmakers, but many do not understand the issues or fear political repercussions.

**How can I get to a company that will take my work to a higher level?**

- Create your own opportunities. Hustle out of your trunk if you have to! Cited Mystikal's impact on the local market.
- Cutting the record is just the first step. You have to do the work. The label wants the sure thing that's been tested in the marketplace. That's the artist's job.
- **Putumayo**: You have to identify the world that wants you and find the way to get it to them.
- You are an artist. You are also a business.

**How does your industry receive government who are advocates for our artists?**

- Utilize these officials; they have the lobbying power, information and the financial resources. Bring the artists with them (showcase in new markets).
- Cite examples of Canadian government intervention
- Subsidies for trips to expose Canadian artists to new markets, showcases.

**Union or non-union (issue of long-term versus "cheap labor")**

- Union can be cost-prohibitive to films, record companies.
- Ideas to recruit
- Films and record companies will go where the business is.
- There is a big void for good managers, agents, and entertainment attorneys. There is money and business to be made here.