

AUCKLAND

City of Music

BIDDING TO BECOME A UNESCO CREATIVE CITY

PROJECT PARTNERS



APRA
AMCOS



Foreword

There is growing recognition of music as a transformative power, not only as a cultural staple, but also as an economic driver for cities.

Boosting the music economy would bring multiple dividends to Auckland, from advancing artistic and cultural growth, to generating substantial economic impacts from job creation and music tourism spending, thereby increasing GDP.

A vibrant music economy would create the quality of life that makes people want to live and work in a Music City, giving Auckland an added edge in business attraction and retention.

The music sector, in partnership with Auckland Council, will make an application in 2017 to become designated as a **UNESCO* City of Music**

The music sector is being led by APRA|AMCOS and Recorded Music NZ, with support in principle from the NZ Music Commission, NZ Music Hall of Fame and NZ On Air with more supporters to be confirmed in time.

The infrastructure to support the music sector is sited in Auckland, and key players will lead the application process in partnership with Auckland Council and its CCOs (pending approval from the the Council's Governing Body).



Mark Roach (Project Lead), December 2016

021 215 2252 | mark@recordedmusic.co.nz

*United Nations Educational, Scientific & Cultural Organisation, www.unesco.org.

Becoming a UNESCO Creative City would enhance the city's reputation & economy



A GLOBAL NETWORK

The **UNESCO Creative Cities Network** was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

The 116 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level.

Joining the Creative Cities Network will enhance Auckland's creative potential for sustainable urban development, exchange know-how and cooperate on an international level.

CREATIVE CITY CATEGORIES

Crafts & Folk • Art • Design • Film • Gastronomy • Literature • Media Arts • Music

THE 19 GLOBAL CITIES OF MUSIC

Adelaide (Australia) • Brazzaville (DR Congo) • Bogota (Columbia) • Bologna (Italy) • Ghent (Belgium) • Glasgow (UK) • Hannover (Germany) • Hamamatsu (Japan) • Idanha-a-Nova (Portugal) • Katowice (Poland) • Kingston (Jamaica) • Kinshasa (DR Congo) • Liverpool (UK) • Mannheim (Germany) • Medellín (Colombia) • Salvador (Brazil) • Seville (Spain) • Tongyeong (Korea) • Varanasi (India)

A WORLD-CLASS CITY OF CREATIVITY

Auckland has a long and rich musical history, which continues to deliver world-class musicians, events & practitioners, whilst also attracting the very best international events and artists. It is also the music hub for the rest of New Zealand and an important musical tourism destination.

By joining the Network, Auckland would be acknowledging its commitment to sharing best practices, developing partnerships that promote creativity and the cultural industries, strengthening participation in cultural life and integrating culture in urban development plans.

BECOMING A CREATIVE CITY WOULD:

- Strengthen international cooperation between Auckland and other cities that have recognised creativity as a strategic factor of their sustainable development;
- Stimulate and enhance initiatives to make creativity an essential component of urban development, notably through partnerships involving the public and private sectors and civil society;
- Strengthen the creation, production, distribution and dissemination of musical activities, goods and services;
- Allow for the development of hubs of creativity and innovation, and broaden opportunities for creators and professionals in the music sector;
- Improve access to and participation in musical life as well as the enjoyment of musical goods and services, notably for marginalized or vulnerable groups and individuals;
- Fully integrate music, culture and creativity into local development strategies and plans.
- Provide access to a global network of creativity for practitioners from across the music spectrum, e.g. film and dance composers, songwriting at writers festival, contemporary sound installation, classical music, opera and traditional music, etc; as well as provide access and opportunities for other creative pursuits, e.g. design, film, media, visual arts, etc.

“It puts us in an exchange network which is led by probably the most important and influential cultural organisation on the planet. This recognition will help grow our reputation as one of the world's significant creative cities.”

Douglas Gautier, CEO & Artistic Director, Adelaide Festival Centre • Adelaide became a City of Music in December 2015

Why would Auckland be a city of music, as opposed to any other creative discipline?

From Bill Sevesi's Orange Ballroom in the 50's, to Split Enz forming at Auckland University in the 70's, the rise of reggae amongst urban Maori in Grey Lynn and surrounds in the 80's and the explosion of hip-hop in South Auckland in the 90s, through to a certain teenager from the North Shore conquering the globe... Auckland is a cauldron of musical activity, and the nerve centre of New Zealand's music community.

A huge amount of well-known NZ artists originate from Auckland. Due to the population size, the location of the music business and the city's position as a gateway to the world, Auckland has also attracted musicians from all over the country and it can be argued that many made their best known material in Auckland; or that Auckland and its environs & culture at any given time helped to influence musical output.

Split Enz, Lorde, The Muttonbirds, Hello Sailor, Dragon, Blam Blam Blam, Greg Johnson, Strawpeople, Dave Dobbyn, Nathan Haines, Headless Chickens, Th' Dudes, ex-Auckland councilor Gray Bartlett, Jan Hellriegel, Supergroove, Darcy Clay, SJD, Goldenhorse, Goodshirt, Liam Finn and OMC are just a few of the acts to call Auckland home. Ray Columbus, Bic Runga, Straitjacket Fits, JPSE, The Stereo Bus, Moana & the Moa Hunters, DLT, The Feelers and Jordan Luck are amongst those who were born elsewhere but call Auckland home.

Maori and Pacific popular music is almost an exclusively Auckland story. Bill Sevesi, Che Fu, Sol3 Mio, Ladi6, King Kapisi, Aaradhna, Pauly Fuemana and the Otara Millionaires Club, Dei Hamo, Teremoana Rapley, Nesian Mystik, Te Awanui Reader, Savage, Deceptikonz, Ria Hall, Ardijah, The Yandall Sisters, David Dallas, Annie Crummer and Herbs are just some of the amazing talent that have come out of Auckland's music scene.

International record labels have always been located in Auckland, and via motivated local staff have been responsible for signing and nurturing new talent. Many of our notable 'indies' are also Aucklanders: Wildside & Southside, Urban Pacific, Reliable Recordings, Arch Hill, Round Trip Mars, Pagan & Antenna, Kog Transmissions, Zodiac and ex-ARC councilor Phil Warren's Prestige label. And Flying Nun – once a byword for the Dunedin sound – is now run by Aucklanders from offices on Pitt St. There have also been a number of Aucklanders whose industry work has taken them to the world stage, such as Paul Ellis (Sony ATV Publishing, NYC), Brent Hansen (MTV Europe, London), Kirk Harding (Loud Records, NYC) and Zane Lowe (Apple Music, LA & BBC London).

The country's music administrators, the organisations and their events that advocate and showcase the musicians and music businesses of this country all base themselves in Auckland. Songwriters' association APRA, recording artists' association Recorded Music NZ, the NZ Music Commission, Independent Music NZ, the Music Managers' Forum, Play It Strange, the Silver Scroll Awards, the NZ Music Awards, the NZ Music Hall of Fame, the Taite Music Prize, and the Pacific Music Awards all thrive in a city that hungers for music.

Auckland also has a fine tradition of instrument-making & technology innovation including the classic Jansen electric guitars and amplifiers that provided the backbone of many a band. Other Auckland-designed and built technology includes Concord (guitars & amps), Fountain, Gunn and Rockit (amps), One of our more overlooked boffins – to the public at least – is Paul Crowther. Perhaps most well-known as drummer in Split Enz (1974-1976), he has made a name for himself with his internationally renowned distortion pedal, the "Hotcake" and its bass guitar cousin "Prunes & Custard". Innovation is probably nowhere more apparent than Serato software. Developed on Auckland's North Shore and now based in central Auckland, it is the gold-standard in technology for DJs and producers all over the world.

Music often articulates the public's voice in times of social activism and celebration, and the social history of Auckland is almost entirely linked with its soundtrack – from Springbok Tours and French nuclear testing protests to America's Cup and Rugby World Cup victories. When Aucklanders want to mark an occasion, raise a banner or simply say "this is us", we do so in music, more so than any other art form.

And last but not least, there is one simple name to mention when talking about Auckland: Lorde. Music that was written in Devonport, recorded in Morningside, nurtured in Newton and has now turned the pop music world on its head – setting the trend rather than following it.

We have strong practitioners in other art forms, certainly. But music, sweet music, is Auckland's defining, and most cherished, art form. It speaks to the public and practitioners alike about who we were, what we are now and what we might become.

6 key advantages to making Auckland a UNESCO City of Music

1. ECONOMIC IMPACT

Music can be a significant driver of economic activity, employment, exports and tax revenue. These impacts derive mainly from direct spending on the production of live music and ticket purchases by local residents and tourists, as well as music-related spending on such things as food, drink, accommodation and transport. Significant economic activity is also created in recorded music, publishing, music management and other related activities. Beyond these, music generates indirect economic benefits through spending in such areas as promotion and graphic arts.

In Melbourne, Australia, a 2012 census found that live music alone generated more than \$1 billion in spending at small venues, concerts and festivals, supported 116,000 annual full-time equivalent jobs, and produced significant spin-off benefits to restaurants, hotels, transportation companies and other providers. In 2009-2010, an estimated 5.4 million people attended live music performances in the city. This puts music in the top ranks of the city's economic drivers.

More recently, Music Australia (Statistical Snapshot, March 2016) estimated the music sector contributed \$4 to \$6 billion to the Australian economy, and that for every dollar Australians spend on live music, three dollars are circulated back into the local economy.

2. MUSIC TOURISM

For cities looking to generate economic benefits from live music, tourist spending is a key part of the equation. Not only does tourist spending represent "new" money to a city, but it also generates additional spending beyond music. When tourists travel to experience live music, whether a concert, music festival or a favorite band in a basement venue, they will spend significantly more on hotels, restaurant meals, bars and other local attractions. As Lutz Leichsenring of Clubcommission Berlin e.V. notes, "Tourists aren't coming because there are hotels and hostels, but because there is content."

3. CITY BRAND BUILDING

Music can play a powerful role in building a city's brand. For a select group of cities with the strongest music scenes or deep music heritage, music is a big part of who they are. Think "Liverpool," and most people think "The Beatles." Think "Memphis," and music icons like Elvis and Johnny Cash come to mind. Austin's familiar tagline is "Live Music Capital of the World." Nashville is simply, "Music City." Music branding not only helps to draw music tourists, but it adds a "cool" factor to a city that can accelerate other benefits such as attracting and retaining investment and talent. It also forms an important part of a Music City's self-identity.

Austin unveiled its "Live Music Capital of the World" tagline in 1991, and has reaped the benefits ever since. From the moment one lands at the city's airport, the tagline is front and centre on promotional posters. The airport itself lives up to the brand promise by hosting 20-30 live music shows each week. The city interweaves music into its tourism outreach, and aggressively leverages the brand. Jennifer Houlihan, Executive Director, Austin Music People, remarks that for residents of the city, its music brand "is a big part of how people define Austin and how they define themselves." She adds, "People took it to heart as something they could count on in their community. People here have a personal pride in Austin's music positioning, even those not connected to the industry."

4. CULTURAL DEVELOPMENT AND ARTISTIC GROWTH

Beyond economic considerations, a successful Music City also creates the conditions to support artists in their career development. Access to the various supporting professionals, and the training to improve their craft and knowledge of the business enables more artist entrepreneurs to advance from hobby to career. In addition, more live performance opportunities, in high quality venues of the appropriate size for the stage of their career, and in front of engaged audiences, help artists hone their skills.

5. STRENGTHENING THE SOCIAL FABRIC

Coincident with cultural benefits, vibrant music scenes offer social benefits. Music builds bridges between cultures and languages, connecting people within a city, a region and across borders.

David Grice, Managing Director of South Australia's Musitec, an organization that works to foster the state's music industry, describes the cultural power of Music Cities: "Music is an industry like no other because of the way it touches human beings. It's an industry that engages people, that builds cultural expression and community, and adds so much energy to a city."

Music can be a great connector between people of different cultures, ages, ethnicities, economic outlooks, and you name it.

6. ATTRACTING & RETAINING BUSINESS & STAFF

Music plays a role in attracting and retaining talent and investment in a city's broader economy. Damian Cunningham, Director of Audience and Sector Development in Australia's National Live Music Office, explains: "It is commonly understood that the life that the arts brings to a city causes people to move there and attracts industry. There is an enormous movement by local and state governments in Australia to enhance the vibrancy of their cities in order to hang onto youth, and attract entrepreneurs and businesses."