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DIPLOMACY

Indy Music Strategy (Phase 1)

Indy Music Strategy Committee

Benchmarking and Regulatory Assessment/ June 5th 2019

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1. Introduction

The following document is a compilation of the qualitative research that Sound Diplomacy has completed in the past four months for Phase I - Indy Music Strategy Benchmark and Regulatory Assessment.

The document includes:

1. An overview of the policies and regulations analyzed in Indianapolis' music ecosystem and how they compare to other cities benchmarked in the report.
2. A Literature Review comprised of general information on Indianapolis and an analysis of different sources on the arts and creative sectors in Indianapolis and Indiana, as well as some neighbouring sectors like tourism.
3. A Music Ecosystem section containing an overview and analysis of Indy's music education infrastructure and support system, such as grants and incentives.
4. A Regulatory Ecosystem section analyzing the administrative and governing environment affecting the music sector in Indianapolis. It is divided into licensing and regulations (i.e. liquor licensing, special events licences, noise, health & safety, busking, outdoor advertising) and operations and zoning, including music uses (i.e. zoning) and infrastructures that exist or are lacking in the city (i.e. night transport, parking, Music Office).
5. A SWOT regulatory assessment provided to summarize the findings in the report. It compares and assesses how the strengths and weaknesses identified for Indianapolis perform against the opportunities and threats on its way to become a globally-recognized music city.

For benchmarking purposes, the report also includes best practices found in other US and international cities and a comparison of them against Indianapolis. These case studies are attached at the end of each section throughout the report.

This final deliverable for Phase I of the Indy Music Strategy serves as the foundation for the research and analysis that Sound Diplomacy will carry out during the following months as part of Phase II. Most of the information that is presented here in detail will be shortened and summarised in further reports in the final strategy report for Phase III.

1.1 About the Project

In February 2019, Sound Diplomacy began work on an extensive music strategy for the City of Indianapolis, working with the Indy Music Strategy Committee, an economic development initiative focused on the city's diverse and growing music industry. We hosted our first-ever U.S. Music Cities Forum in Indianapolis in 2018, centering Indianapolis

in the Music Cities conversation and providing both a catalyst and foundation for bringing this project to life.

This report concludes Phase I of the Indy Music Strategy. This phase focused on the creation of a music vision for the city, followed by the present ecological impact assessment, which includes a regulatory assessment (an in-depth exploration of current local policies impacting music) and a benchmarking of Indianapolis against like-minded cities in the U.S. and abroad.

Phase II will bring the Sound Diplomacy team to Indianapolis for a week of roundtable conversations, site visits and interviews, which will be complemented with an online survey to involve the breadth and depth of the Indianapolis music sector to better understand, gauge and measure its music ecosystem. We will also identify music-related uses in Indianapolis in a music ecosystem map.

1.2 About Sound Diplomacy

Sound Diplomacy is the leader of the global music cities movement. As strategists for cities, developers, large private sector organizations and governments, Sound Diplomacy provides cutting edge research and market expertise in placing music and night time economy strategy in city, urban and development plans. Sound Diplomacy works in over 20 countries and counts the Mayor of London, City of San Francisco, Lendlease, Walton Family Foundation and the City of Brisbane as clients. They also run Music Cities Events, the global leading series of conferences of music and public policy.

2. Indianapolis at a Glance

2.1 Overview of Local Regulations and Policies

TOPIC	IN PLACE?	INDY'S POLICY	BEST CASE
Night transport	X	IndyGo buses cease service at 10pm (selected lines until midnight)	Philadelphia has 24-hour bus lines.
Agent of Change	X	n/a	San Francisco - 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.
Music Office	X	n/a	Nashville, TN - The Music City Music Council is a collaboration between the Mayor's Office, Chamber of Commerce and Convention & Visitors Corp. Its focus is economic development, working to expand local business while attracting new businesses.
City-led grants	✓	The Indianapolis Arts Council (supported through the city budget) art grants and Create Indy's grants provide funding for the music sector and other creative industries.	Georgia - The Georgia Music Investment acts provides an income tax credit equal to 15 percent of a music production company's qualified production expenditures in the state. The program is capped annually at \$15 million.
Event permitting	✓	Events happening or impacting city property require a special event permit (\$75-268); temporary beer and wine applications must	Seattle, WA - The Seattle Special Events Office's website lays out all permitting and event regulations, with a full guide on considerations such as paperwork to prepare,

		be requested from the Indiana Alcohol and Tobacco Commission (\$50).	fees and infrastructural needs organized per topic.
Liquor permitting	✓	There is a limited number of licences for each county and multiple types of permits available for licensed establishments (\$750-1,000/year). Food must be available at all times and minors are not allowed at bars. There is a 3 a.m. curfew on all alcohol sales.	Lafayette, LA - Beer/wine from 6am-2am every day, liquor 6am-2am Monday-Saturday and noon-midnight on Sundays. The best practice here is that alcohol licences and permitting procedures are all explained clearly online, from city to State requirements.
Noise laws	✓	“Unreasonable noise” is forbidden between 10pm and 7am; there is no dB limit or measurement procedure in place.	Austin, TX - Their noise regulation establishes clear dB limits and curfews in the designated Entertainment Districts. They have pioneered a curfew extension for music venues in their Red River Entertainment district.
Busking	✓	Street performance is allowed on public property without any permit required if there isn't a donation requested vocally (signs are allowed).	N/A The Indianapolis busking policy is a best case in itself.
Entertainment district	X	Although there are six Cultural Districts branded, there isn't an Entertainment District defined through special policy.	Austin, TX - There are six entertainment districts, each with unique laws regarding extended curfews for live music outdoors.
Music workspace/hub	X	Indianapolis does not currently have a music industry-specific hub.	Fort Collins, CO - The Music District in Fort Collins has 10 music-related businesses, and its offices are 80% music-related. Tenants have below-market rent. The district has a rehearsal space,

			educational resources, networking opportunities and an Airbnb for touring artists.
Music tourism policy	X	No music tourism strategy is in place, but two organizations are leveraging music as a tourism asset: Visit Indy features music places and activities; MusicCrossroads brings in music-related tourism through competitions.	Austin, TX - branded itself as ‘The Live Music Capital of The World’, and has a cultural tourism plan that is implemented alongside a music marketing strategy from the City’s tourism agency. City-led music programs include concert series, local artist performances at trade shows, a comprehensive website with gig listings and professional contacts and support with regulatory challenges via the Austin Music Office.

Table 1. Indianapolis at a glance

2.2 How Indianapolis Compares to other Cities

Overall, Indianapolis is in standard with developing music cities analysed across the US, with the advantage of having a stronger music education sector and organizations than many other cities. Plenty of music education opportunities are available, including school courses, after-school programs, academies and colleges. Although most courses are centered around instrument learning, music theory and performance, this is a common theme in US cities, with only a few universities and programs offering a more diverse range of music education options, e.g. the analyzed case of CU Denver in Colorado. Music education is currently under threat in most US schools due to budget cuts that tend to hurt Fine Arts education the most. Indianapolis cannot completely avoid this, but it could invest in fostering different initiatives to encourage young women and at-risk demographics to get involved in music, such as the Beats By Girlz curriculum, or a similar program to the Music Makes Us partnership between Nashville’s public schools, the Mayor’s Office and the music community.

The city’s efforts to promote music activities to tourists and develop a music city brand are still in early stages when compared to aspirational cities such as Austin or Seattle. Visit Indy’s website features a live music events calendar and sections to experience the city and its culture like a local, which encourages a similar type of tourism approach as Austin’s - one to experience the more authentic side of the city and its events. However, Indy lacks a tourism policy and music marketing resources that can compete with Austin,

but its example can serve as a foundation to develop further partnerships and activities for music tourism in Indy. For instance, Indy's Cultural Trail route could include more music-branded elements than it currently does, tying them in to more music heritage storytelling in a similar way to what Mississippi does with its Blues Trail.

Indianapolis has a brand name currently well-known in the sports sector, and this could set a foundation to build partnerships and create a music city identity. Seattle has been used recurrently for comparison against Indianapolis because of their similar size and characteristics, but Seattle has invested greatly in its music infrastructure through its Music + Film Office and the development of its 2020 City of Music Vision. As the music city strategy unfolds and the city builds upon its existing partnerships, music infrastructure, promotion and other support systems, Indy would be soon able to catch up with Seattle and become a music-first city.

Indy still has some regulations that hurdle audience development in music and create additional expenses for music venues, such as the Dancehall Ordinance. Although this type of policy is still in place in some parts of the US, music-first cities such as New York City have already abolished them not only for practical reasons, but also to position the city as an open-minded, everyone-is-welcome music scene. Establishing an Entertainment District with specific policies and branding, or transforming at least one of the Cultural Districts into an Entertainment Zone, could help promote the value of music venues and activities to the Indy community at large. Because most US cities do not have them in place yet, Indy would step itself up by having special regulations for music venues in Indy (e.g. the analyzed case for longer curfews in certain Austin venues) and creating sound limit guidelines for music places and events that also assist with health and safety standards. Ultimately, people of all ages should be able to enjoy live music in Indianapolis, which will be one of the biggest challenges to overcome in implementing the Indy Music Strategy.

3. Literature Review

3.1 City Statistics

Population (Indianapolis City): 863,002¹

Population (Indianapolis-Carmel-Muncie, IN): 2,411,086²

Median Age: 34.1³

Sex ratio: 51.7% female⁴

Per Capita Income: \$26,232⁵

Median Household Income: \$44,709⁶

Unemployment (Indianapolis Area): 3.5%⁷

Ethnicity: White (61.8%), Black/African American (28.1%), Hispanic (10.1%), Asian (3%), biracial (3%)⁸

Persons with a High School Diploma or Higher: 85.5%⁹

Persons with a Bachelor's Degree or Higher: 29.7%¹⁰

Households with a Broadband Internet Subscription (2013-2017): 74.3%¹¹

Number of Companies: 41,483 (Indianapolis-Carmel-Anderson MSA)¹²

Major Employers: St. Vincent Hospitals, IU Health, Eli Lilly & Co, Community Health Network, State & Local Government.¹³

Cost of Living index: 92.5 (100 = US average)¹⁴

Indianapolis is the state capital of Indiana and the economic driver of both the state and Marion County. The capital registered notable economic success in 2018 with the attraction of \$558 million in capital investment and the retention and/or addition of over

¹ U.S. Census Bureau (2019a)

² Stats Indiana (2019)

³ U.S. Census Bureau (2019b)

⁴ U.S. Census Bureau (2019a)

⁵ *Íbid.*

⁶ *Íbid.*

⁷ U.S. Bureau of Labor Statistics (2019)

⁸ U.S. Census Bureau (2019a)

⁹ *Íbid.*

¹⁰ U.S. Census Bureau (2019a)

¹¹ *Íbid.*

¹² Indy Chamber (2019a)

¹³ Indy Chamber (2019b)

¹⁴ Indy Chamber (2019a)

13,000 jobs¹⁵. Overall, Indianapolis nonfarm jobs reached 1,073,900 in March 2018, a 1.1% growth compared to the previous year. The area with the biggest employment growth between March 2018 and March 2019 was Manufacturing (+3.5%, or 3,200 new jobs), and the most losses were registered in Information (-6.4%, or 900 jobs lost)¹⁶.

Furthermore, Indy ranked #55 in the 2018 U.S. News ranking of Best Places to Live in the USA¹⁷, highlighting its outdoors and sports culture, connectivity and employment opportunities. Although the review is largely positive, the ranking also highlights the city's higher crime rates compared to similar US cities. With 694.5 violent crimes per 100,000 people in 2017, it is more dangerous than peer cities Orlando, FL (443 crimes/100,000 people); Charlotte, NC (416 crimes/100,000 people) and Portland, OR (283 crimes/100,000 people)¹⁸. An estimated 20.1% of Indianapolis residents live below the poverty level¹⁹. Average hourly wages in Indianapolis are \$1.24 lower than the U.S. average at \$23.74/hour²⁰.

The walkability and cultural offer of the city is an added value to visitors and the quality of life of Indy residents, boasting a diverse scene in the culinary, sports and live entertainment sectors. The city was shortlisted to host Amazon's new second US headquarters alongside larger metropolitan areas, highlighting future development and collaboration possibilities between the Indy region and the state of Indiana²¹.

Sports play a big role in the city's economy and tourism sector. Indianapolis boasts national sports institutions such as the Indy 500, the NCAA and other college sports-related assets and is home to major national teams such as the Indianapolis Colts and the Indiana Pacers. It also hosted the Super Bowl in 2012. But at the highest sports rung, the city is known as the Racing Capital of the World thanks to the Indianapolis Motor Speedway and its racing events. Over 500,000 attendees participated in the 50 events that are part of Indy's 500 Festival of sports and entertainment²², which is estimated to generate an economic impact of \$600 million. There are several music activities complementing the event, such a concert series dedicated to a different genre every day (rock, country, EDM) with prices starting at \$30/day for concerts and \$90 for bundles of the Indy 500 race and one day of concerts. The Purdue University marching band also celebrated its 100th performance at the Indy 500 in 2019²³.

¹⁵ Indy Chamber (2019c)

¹⁶ U.S. Bureau of Labor Statistics (2019)

¹⁷ U.S. News & World Report (2019)

¹⁸ *Ibid.*

¹⁹ U.S. Census Bureau (2019b)

²⁰ U.S. Census Bureau (2019b)

²¹ Indy Chamber (2019d)

²² 500 Festival (2019)

²³ Ryan, J. (2019)

3.2 The Creative Industries in Indianapolis

Indiana Arts Commission - 2016 Creative Economy Report²⁴

This report, delivered by the Community Research Institute at Indiana University-Purdue University Fort Wayne and commissioned by both the Indiana Arts Commission and Arts United of Greater Fort Wayne, Inc., is the most up-to-date study on the creative economy of the region. The Indiana Arts Commission is a state government agency that funds, encourages, promotes and expands the arts in Indiana²⁵. Arts United of Greater Fort Wayne is a non-profit organization advancing the creative sector of Northeast Indiana to elevate the community's quality of life²⁶.

The report establishes a baseline profile of Indiana's Creative Economy by distinguishing between two types of jobs that include the definition of the Creative Economy:

1. *Creative Industry Jobs*: This definition focuses on organizations that are coded as creative. Jobs created by these organizations can be coded as creative occupations or as non-creative occupations. Self-employed creative workers are included here, since they are creative occupations in their own creative enterprise.
2. *Creative Occupations*: This definition focuses on occupations coded as creative, regardless of the code of their organization. Self-employed creative workers are also included here.

Creative Industry and Creative Occupation descriptions are defined by the North American Industry Classification System (NAICS) and measured by the Standard Occupation Classification (SOC) system respectively. These include, but are not limited to, everything from digital and printed media and publications, music and performing arts, broadcasting, advertisement, marketing and PR, sports, cultural institutions, libraries and museums. Some of the categories that researchers included that are not typically linked to Creative Industries are Wired Telecommunication Careers, Zoos and Botanical Gardens and Nature Parks.

At the time of the report there were 62,150 Creative Economy (CE) jobs and 1,691 Creative Business Establishments in Greater Indianapolis. Indianapolis's CE jobs represent over one third of Indiana's total CE jobs (160,621 statewide) and its Creative Business Establishments also represent one third of the state's total (5,132 statewide). Job growth in the Creative Industries registered a slower growth in Indiana than in the US as a whole.

²⁴ Indiana Arts Commission (2017)

²⁵ IndyArtsGuide (2019)

²⁶ Arts United of Greater Fort Wayne (2019)

Key findings show how the Central Indiana region and the City of Indianapolis stand out from other areas in the state, consolidating the city as the major creative economy hub in the state for Creative Industries jobs and Creative Occupation jobs in non-Creative industries:

- Most of the Greater Indianapolis CE jobs (27,850) are non-creative occupations in Creative Industries
- 19,781 Greater Indianapolis CE jobs are Creative Occupations in non-Creative Industries
- 14,519 Greater Indianapolis CE jobs are Creative Occupations in Creative Industries
- The Creative Industries' average annual wage (of Creative and Non-Creative Occupations) in Greater Indianapolis is \$39,788
- The Creative Occupations (of Creative and Non-Creative Industries) average annual wage in Greater Indianapolis is \$41,080
- The most common CE jobs in Indianapolis include Wired Telecommunications Carriers, Commercial Printing, Graphic Design Services, Architectural Services and Advertising Agencies.
- Greater Indianapolis' top creative jobs are occupied by self-employed individuals, namely Photographers (5,080 Creative Occupations), Musicians/Singers (2,724) and Ad Writers/Authors (2,385).
- Independent Artists, Writers and Performers account for 5,322 jobs in Greater Indianapolis and registered a 13.9% growth between 2010 and 2015, with 98% of this workforce being self-employed.
- Marketing, Advertising and Promotions-related jobs earn the highest average wages. The highest Creative Industry wage for payroll employment is for 'Agents and Managers for Artists, Athletes, Entertainers and Other Public Figures' at \$105,401 on average per employee.

Almost 60% of the Creative Occupations in Indiana are self-employed, whereas the average among US Creative Occupations is 20%. According to the report, all of Indiana's top payroll jobs in Creative Industries experienced declines from 2010 to 2015. However, Greater

Indianapolis performed better than the region, with overall payroll employment dropping 6% in Indiana (as opposed to only 1.3% in Greater Indianapolis) between 2010-2015.

Although the study does not specify the number of establishments, jobs or wages for Music-related Industries in isolation, there are positive insights for Indianapolis' Creative Occupations in music:

- Musicians and singers are the Creative Occupation category with 2nd highest amount of people employed in Indianapolis (2,724), 71% of which are self-employed jobs.
- The number of jobs coded as Musicians/Singers increased by 9.7% between 2010 and 2015
- Self-employed musicians and singers' jobs increased by 19.4% between 2010 and 2015, at a pace only behind the growth of Freelance Writers and Authors in Indianapolis (up 20.1%).

Americans for the Arts - Arts and Economic Prosperity 5 (AEP5)²⁷

The study was led by Americans for the Arts, a national nonprofit which works to ensure every citizen has access to artistic endeavours. It is the most extensive study on the impact of nonprofit arts and cultural organizations featuring customized findings for 341 study regions, including the City of Indianapolis.

Nonprofits arts and cultural organizations in Indianapolis generate \$440.5 million in total economic activity every year, supporting more than 14,729 full-time equivalent jobs. Collectively, the 93 participating nonprofit arts and cultural organizations in Indianapolis reported receiving the equivalent of \$3.2 million in in-kind contributions during the 2015 fiscal year. Volunteer labour in the City of Indianapolis for the same year accounted for 403,832 hours by 9,848 volunteers in those organizations. It is estimated that the aggregated value of this donated work surpassed \$9.5 million.

The nonprofit Arts and Cultural organizations analyzed must be registered with the Urban Institute's National Taxonomy of Exempt Entity and either:

- a) Have the primary purpose to promote appreciation for and understanding of the visual, performing, folk and media arts, or
- b) Be part of a non-profit that has a substantial role in the cultural life of the community.

²⁷ Americans for the Arts (2017)

Although this report is valuable to understand the overall economy of the Indianapolis non-profit arts and culture sector and its audiences, it does not provide specific information on music non-profit organizations and audiences. Overall results include the economic impact of Indianapolis' non-profit music organizations (e.g. musicians' salaries in nonprofit organizations, direct expenditures), their events (e.g. festivals, concerts, gatherings) and their audiences, but they are not presented separately.

The study helps profile the nonprofit arts audience in Indianapolis:

- Largely made up of individuals aged 55 and older (56% of nonresident audiences and 53% of residents)
- Around 85% hold a Bachelor's degree or higher (compared to 29.7% of the general Indy population²⁸)
- 45% of nonresident audiences have an annual household income of \$100,000 or more; 38% in the case of resident audiences (Indy's median household income is \$44,709²⁹)

In 2015, Local and tourist audiences of nonprofit arts and cultural organizations spent more than \$213 million in Indianapolis, 200% above the average of other US regions with similar populations. Patrons spent an average of \$30.67 per person on event attendance, excluding admission cost (i.e. meals/snacks during and after the event, souvenirs, clothing, ground transportation, event-related childcare, overnight lodging and other expenses).

Indianapolis residents represent almost two-thirds of all nonprofit arts and culture event attendees analyzed (63.9%), but the economic impact of nonresident audiences (36.1%) almost doubles that of locals. Lodging is an expenditure higher among visitors (8.2% of visitors paid for overnight lodging in Indianapolis), along with meals and transportation expenditures. The total per person, per event spent by resident audiences is \$23.67, whereas nonresident audiences spent \$43.06.

Specific events were the main reason to visit Indianapolis for 60% of the surveyed audience: 42% of these visitors would have travelled to a different community to attend a similar cultural event. Furthermore, 38% of the resident audiences also said they would have traveled elsewhere to attend a similar event.

²⁸ U.S. Census Bureau (2019a)

²⁹ U.S. Census Bureau (2019a)

Visit Indy - 2019 Community Report³⁰

Written by Visit Indy, the not-for-profit organization that promotes the City of Indianapolis, the report serves as a vision for 2019 while evaluating the goals achieved in 2018. It reflects the importance of the conventions and events as large tourism drivers in the city, as well as the aim of the organization to enhance city brand through strategic partnerships, product development and improving customer service delivery. The report also acknowledges the key achievements from 2018, including surpassing 100% of several indicators on room-nights occupation, fundraising and online stats.

This report also echoes the results of the 2017 Economic Impact of Tourism in Indianapolis report produced by Rockport Analytics in regards to tourism statistics, visitor spending and job creation. Tourism is now the 8th largest industry in Indianapolis in terms of employment, supporting 81,600 full-time equivalent jobs and \$2.7 billion in wages. The city surpassed its own records in 2017, both in terms of visitors (28.8 million tourists) and visitor spending (\$5.4 billion), with an average of \$186 spent per visitor, per trip. The majority of those visitors come for leisure (84%) and stay only during the day (57%). It is particularly relevant that 21% of the average amount spent per visitor is in Entertainment, a higher expense than Lodging (17%) but lesser than Shopping (22%) or Food & Beverage (26%).

The report highlights ‘Foster positive stakeholder relationships’ as a goal for the next year, including more thoroughly linking state, city and civic organizations’ programs to similar tourism strategies, reviewing asset inventory and updating the partnership model to reflect the current market. Currently, one fourth of these partners are in the Entertainment business (2nd most common Visit Indy partner), which highlights possible growth opportunities for two-way partnerships with music organizations and artists.

3.3 Cultural Policy/Strategy

The Indiana Arts Commission is the state government agency that funds, encourages, promotes and expands the arts in Indiana³¹. It is currently implementing its Strategic Plan 2017-2021³², working together with Regional Arts Partners and state agency partners in arts and education.

³⁰ Visit Indy (2019a)

³¹ Indy Arts Guide (2019)

³² Indiana Arts Commission (2016a)

The four short-term priorities for the five years are:

- Directing strategic investment into the arts and culture
- Investing in research and evaluation to drive effectiveness
- Ensuring inclusiveness and fairness in the arts by and in communities
- Building capacity to create transformative relationships in the arts in Indiana.

The main long-term changes that it aims to affect include:

- Deepening the relationship between arts practitioners and the communities, increasing their perceived value and the engagement in the arts for positive transformation
- Supporting accessibility to the arts among less represented communities, and enabling arts practitioners and educators to be more represented and influential
- Using the arts as a catalyst for the economic, educational, social and cultural development of communities in Indiana.

The IAC's strategic working plan for 2017-2021³³ is structured among the four aforementioned main goals, with actions established around four priorities within each goal. Outcomes and Impacts are projected to measure the success in achieving the defined goals, which are generally projected for the 5-year period. The actions specified in this working plan refer to the arts, arts practitioners, audiences and communities in general, without any particular measure or reference to music.

Although there is not a structured cultural policy on a local level, culture is highlighted as a quality of life asset in the campaign No Mean City³⁴ led by IndyHub, Indy Chamber and the Central Indiana Community Foundation to showcase life in Indianapolis. The campaign includes a biannual magazine and a website³⁵ with a host of freelance writers that showcase life in Indianapolis through individual stories. Articles and media feature organizations and events that reinforce the identity of the city for current and prospective residents in several projects: Cultural Destinations, Education, Love Indy, Neighbourhoods, Talent Retention & Attraction and Third Places³⁶.

NoMeanCity.com allows users to choose a neighbourhood or an interest to browse different articles and video interviews on Indy's cultural scene. However, the articles and maps are organized by geographical area, without the possibility of browsing entries on local music

³³ Indiana Arts Commission (2016b)

³⁴ Greater Indianapolis Progress Committee (2019)

³⁵ No Mean City (2019a)

³⁶ Greater Indianapolis Progress Committee (2019)

other than under the general “Culture” label, despite having several articles dedicated to music (e.g. live music scene, house concerts, music shops).

City of Music Program, Seattle³⁷

The Seattle Music Commission and the Office of Film + Music created a strategy and City of Music 2020 Vision to propel Seattle into the forefront of the creative industries by 2020. The strategy and its following programs are all supported by the Seattle Music Commission and produced in partnership with many local public, nonprofit and independent organizations. The three main initiatives in the vision include³⁸:

- **Seattle City of Musicians:** This chapter aims to include K through 12 music education programs in Seattle’s public schools, community centers and independent initiatives, as well as in local colleges. The Music Office offers professional mentorship to musicians who want to make a living-wage career playing music in Seattle and advocates for affordable housing and health care for local musicians. A campaign related to the chapter is The Creative Advantage³⁹, a partnership between the Music Commission and the Arts Commission that funds arts education in public schools with tourist tax revenues.
- **Seattle City of Live Music:** This branch seeks to offer residents and visitors increased opportunities to experience live performance and make Seattle a premier site for performers. They promote music festivals, use unconventional and public spaces for live music performances and encourage music as a means for community building. Programs related to the branch include the SeaTac Airport’s live performance and showcase program⁴⁰ and the Seattle Music Commission’s community outreach events.
- **Seattle City of Music Business:** This branch supports the creative makers in the city with surrounding effective and sustainable local infrastructure. Programs related to the branch include Musicians Priority Load Zones in five music venues and the City of Music Career Day⁴¹, which links students with music industry professionals to expose them to wide career opportunities.

How it compares to Indianapolis:

³⁷ City of Seattle (2019a)

³⁸ City of Seattle (n.d.)

³⁹ The Creative Advantage (2019)

⁴⁰ Port of Seattle (2019)

⁴¹ One Reel (2019)

Indianapolis is currently developing its own comprehensive music strategy that includes the education sector, the professional sector, live music and audience development initiatives. Although Seattle is also known for its music heritage, a solid argument for Seattle as a leading music city is the City's support to its local music sector and its investment in developing music programs, services and infrastructure. Indianapolis should maintain this multi-level approach in the implementation of its music strategy so the whole ecosystem of artists, professionals and audiences benefits from its investment.

3.4 Music Tourism

Visit Indy and music tourism

Visit Indy commissioned a Regional Indianapolis Tourism Master Plan⁴² in 2016 to articulate a placemaking strategy to enhance the city for visitors and residents until 2020. The plan oversees several investments in developing and redeveloping several areas in Indianapolis to increase the number of visitors, visitor spending and tourism jobs by 2025. Visit Indy also ensures that the strategy is aligned with the community and promotes diversity and sustainability throughout the implementation.

The master plan envisions the creation of unique, authentic experiences such as festivals, which are important for tourists coming to the city. Indy Chamber's Music Cities initiative is also mentioned in the report as part of the product development work that Visit Indy will unroll in 2019. The goal set in the report is to 'Leverage Visit Indy's MusicCrossroads equity' and align their MusicCrossroads NEXT strategy with the new Music Cities strategy and implementation. No further details about this partnership are publicly available.

VisitIndy.com features different sections to promote music places and activities to reinforce the connection with music experiences and its city brand:

- One of the main topics in the online city guides suggested by Visit Indy is 'Music & Culture', featuring several articles and sub-pages including listings for Live Music⁴³, LGBTQ Nightlife⁴⁴ and African-American Culture⁴⁵ that all feature prominent venues and nightclubs in Indianapolis.

⁴² Visit Indy (2019b)

⁴³ Visit Indy (2019c)

⁴⁴ Visit Indy (2019d)

⁴⁵ Visit Indy (2019e)

- The section “Indy like a local”⁴⁶ also features recommended places to visit and things to do by several actors of the music ecosystem, including music creatives, entrepreneurs, etc. reflecting on the local music scene.
- An up-to-date events calendar allows users to filter events by date, location and category, including “Live Music Events”⁴⁷.

MusicCrossroads, a non-profit conglomerate of organizations hosted under Visit Indy, led the efforts to attract large national music education and performance organizations to mirror the success achieved with sports during the 1990s⁴⁸. Their first success was the relocation of Music For All to Indianapolis in 2003, followed by the successful relocation of Drum Corps International (DCI) and the Percussive Arts Society (PAS) later in 2007⁴⁹.

The efforts of MusicCrossroads also brought in popular events from the three large organizations, including band competitions, national and international championships, conventions and festivals, while PAS also relocated its Rhythm! Music Discovery Center. MusicCrossroads continues to work on advocacy and the attraction of music-related events as part of the management team at Visit Indy. The relocation of these organizations has positively impacted the city’s music culture and tourism economy with more than \$1 billion worth of business since 2007⁵⁰.

Other initiatives

The Indy Cultural Trail is an 8-mile itinerary connecting five vibrant neighbourhoods branded as Downtown Cultural Districts, with Broad Ripple Village (through the Monon Trail) and the historic Fletcher Place neighbourhood:

- The route is a physical path that has been promoted since 2007 to explore the city on foot, bike or wheelchair mainly as a self-guided tour, although guided tours can be scheduled on demand⁵¹.
- Although the Cultural Trail is currently managed and maintained by the nonprofit ICT, Inc., Indy’s Cultural Districts are also promoted through Visit Indy and on its website⁵².
- The trail integrates music places in some of the neighbourhoods, such as the Old National Centre and the Madame Walker Theatre Center, but it does not offer a specific route or highlights for music tourists.

⁴⁶ Visit Indy (2019f)

⁴⁷ Visit Indy (2019g)

⁴⁸ Whitson, J (2006)

⁴⁹ Boo, M. (2007)

⁵⁰ Visit Indy (2019h)

⁵¹ Indy Cultural Trail (2019)

⁵² Visit Indy (2019i)

Visit Indiana’s website features the Indiana Music Heritage trip⁵³, a suggested multi-region route highlighting six key music places in the State. The only stop in Indianapolis is the Indiana Historical Society, a membership organization containing a research library and archive on the history of Indiana, including music archives. Visit Indiana also features the yearly ranking ‘Best of Indiana’ with a selection of tourist attractions, including a list of the ‘Best Music Festivals’ in Indiana, without any mention of Indy’s events⁵⁴.

Mississippi Blues Commission and the Mississippi Blues Trail, Mississippi⁵⁵

The Mississippi Blues Commission and Mississippi Blues Foundation operate many initiatives to support and preserve the blues scene, including the Mississippi Blues Trail and the Benevolent Fund. The Blues Commission is a body of 18 appointed commissioners representing major organizations and geographic/political regions in Mississippi supporting blues music initiatives. The Commission is chaired by an appointee of the State Governor. The Foundation is its support organization, helping secure funds and programming for the work of the Blues Commission.⁵⁶

The Mississippi Blues Trail, spearheaded by the Blues Commission, is a collection of sites bearing historic significance to the local blues scene (and further, the global blues scene). Although primarily centred around the state of Mississippi, there are a few out-of-state sites in places such as Chicago, Cleveland and Muscle Shoals.⁵⁷ The trail is accessible via iOS and Android apps, on the official website⁵⁸ or by requesting a physical map brochure online. Each platform directs users to the sites and gives them a summary of their significance. There is also a calendar available which collects blues-related events happening along the trail for users to coordinate their travel dates with.

How it compares to Indianapolis:

Indianapolis currently has a Cultural Trail and designated Cultural Districts with vibrant activity and interesting heritage that could be further leveraged to promote local music. The Indy Music Strategy committee or a new representative organization could tie in existing initiatives, such as the Music Heritage Festival and its organizer Indiana Black Expo, and bring other stakeholders to enhance music highlights along the routes. The goal is to develop new activities to celebrate and share the story of Indy’s musical heritage through its spaces and places, like Mississippi does. The trails/routes could be linked to other out-of-state sites like in the Mississippi Blues Trail, which would also

⁵³ Visit Indiana (2019a)

⁵⁴ Visit Indiana (2019b)

⁵⁵ Mississippi Blues Trail (2019a)

⁵⁶ Mississippi Blues Trail (2019b)

⁵⁷ Mississippi Blues Trail (2019b)

⁵⁸ Mississippi Blues Trail (2019c)

help create a larger network of cities connected to Indy by their music artists and heritage.

Music Tourism Plan, Austin⁵⁹

Cultural tourism in Austin, TX is driven by a Cultural Tourism Plan, a strategy commissioned by the city's Cultural Arts Division in 2015. Implementation of the plan did not begin until the publication of the "Music and Creative Ecosystem Stabilization Recommendations" in 2016, which identified Cultural Tourism as a priority area among other sectors⁶⁰.

Since 2017, the city has developed several initiatives in response to the recommendations outlined in the Cultural Tourism Plan, including the support of music-focused initiatives such as:

- Daybird Music Series⁶¹, a multi-venue live music series of local musicians on Saturday afternoon during the month of June.
- One Road Austin Festival⁶², a city-wide cultural program developed by the Parks and Recreation department. Over two weeks, local events and organizations produce community-oriented events mostly featuring Austin musicians.
- Creative Ambassadors Program⁶³, a partnership between Austin's Music and Entertainment Division and the Economic Development Department. The program selects a cohort of local creatives that meet with leaders in other cities to promote Austin's creative community (4 out of 10 work in music). Ambassadors are given a \$1,000 stipend.

Furthermore, Visit Austin (the City's tourism and city marketing office) leverages the city's trademark as the "Live Music Capital of the World". Since 2010⁶⁴, its comprehensive marketing strategy aims to support and showcase its local music scene. As part of this plan, Visit Austin works closely with the city's Music Office and has hired more than 120 local musicians between 2015 - 2018 to represent the city and perform at conferences, trade missions, trade shows and media in the US and internationally.

VisitAustin.com includes links to the Music Office and its programs within the site to facilitate exposure to visitors and out-of-town stakeholders. The website also has a specific section targeting visitors dedicated to the local music scene featuring a music

⁵⁹ Austin Economic Development Department (2019)

⁶⁰ Austin Economic Development Department (2016)

⁶¹ Visit Austin (2019a)

⁶² 3Ten (2018)

⁶³ City of Austin (2019)

⁶⁴ Austin Convention & Visitors Bureau (2010)

venue and music festivals guide, a listing of local music stores and themed local music playlists⁶⁵.

Some of the music tourism programs supported by the Music Office and Visit Austin are:

- Hire Austin Musicians, a one-stop-shop online portal to book Austin bands in every genre or budget⁶⁶.
- Get a Gig, a listing of music spaces and booking agents to help non-Austin musicians get a gig in town⁶⁷.
- Austin Music Media and Austin Music Groups & Organizations, a list of local organizations, music publications, websites and radio stations to help locals and visitors navigate the local music scene.

Thanks to a vibrant offer and successful promotion and brand positioning, the city's output for music tourism in 2014 was \$1,105.32 million.⁶⁸

How it compares to Indianapolis:

The successful example of Austin's self-promotion as a music city can serve as a blueprint for designing a marketing and communication strategy that enhances Indianapolis' music assets. First, Indy lacks a strategy on a city level that engages so many different partners within city office and the music community at large (e.g. Austin's Cultural Arts Division + Economic Development Department + Tourism Department + Music Office). Having a shared vision and implementing it with the support of all parties has benefitted Austin's music tourism and strengthens local music and promotion via a one-stop-shop - in this case, the VisitAustin.com site.

This strategic and collaborative drive via a Cultural/Music City Strategy and Music Tourism Marketing Strategy allows Austin to implement activities that help the music sector and create alliances with local festival producers, music venues, artists and the music ecosystem at large - collaborations that Indy will also be able to secure in the near future for the promotion of its music to the world.

⁶⁵ Visit Austin (2019b)

⁶⁶ Visit Austin (2019c)

⁶⁷ Visit Austin (2019d)

⁶⁸ Titan Music Group, LLC (2015)

4. Music Ecosystem

4.1 Music Education

4.1.1 K-12 Music Curriculum in Indiana Schools

Music Education Policies

By law, Indiana schools must provide fine arts education in their curriculum, including music and music ensembles (Senate Bill 276, IC 20-30⁶⁹). Despite this, the current State Law can be interpreted in a way that is detrimental to music education. The Indiana Arts Education Network (IAEN) is particularly concerned by the combination of House Bills 1398, 1426 and Senate Bill 177, which allow schools to eliminate music courses for curriculum flexibility (arts and music subjects are currently not required for graduation)⁷⁰.

Since 2015, the Indiana General Assembly has acknowledged March as “Music in Our Schools Month”, a music education initiative spearheaded by the National Association for Music Education to raise awareness of the importance of music education for all children. Schools, music teachers and supporters can join in by using common resources such as lesson plans, purchasing items for the classroom, creating specific concert programs, posting on social media, etc.⁷¹ There is no data available on how many Indianapolis schools participated in the event in 2018.

The Academic Standards for Music Education

In 2017 and 2018, the Indiana Department of Education (IDOE) published a document with a set of Music Education Standards⁷². These standards serve as a conceptual framework for the design and implementation of well rounded education programs in the state, including music education. It also serves as evidence of IDOE’s interest in improving the educational level of music programs. They distinguish three areas in music education:

- Academic Standards for Music Ensembles
- Academic Standards for High School Instrumental Music
- Academic Standards for High School Choral or Instrumental Music

IDOE does not share data on how many schools adhere to the Music Education Standards, results of the implemented music courses or proposals for new courses⁷³. Each music

⁶⁹ Indiana General Assembly (2014)

⁷⁰ Indiana Arts Education Network (2018)

⁷¹ National Association for Music Education (2019)

⁷² Indiana Department of Education (2017) & (2018a)

⁷³ Indiana Department of Education (2019)

course has its specific focus, usually well described by the title, yet there are many common threads present in almost all music courses⁷⁴:

- Developing performance and musicianship through individual and small group classes
- Enhancing general musicianship through solo practice
- Not limiting the musical repertoire to a single genre (for courses which are not genre-specific)
- Making, playing, listening and analyzing music
- Improvising, conducting, playing by ear and sight-reading
- Understanding musical scores and the author's intent
- Rehearsing outside of the school day
- Performing in public
- Participating in performances outside of the school day.

Available Music Courses in Indiana Schools

The following music courses and ensembles can be implemented at a kindergarten to middle school level:

- **Exploring Music (Kindergarten to grade 3, grade 4 to 6, Middle Level):** The objective of this course in its different levels is to teach students how to perform, create and respond to music, as well as how to integrate these abilities into other areas and develop an appreciation for music and its role in society and history.
- **Instrumental Music (Grades 4 to Middle Level):** This course is focused primarily on learning the following instruments: strings, woodwinds, brass, percussion, guitar, recorder, keyboard and electronic instruments.
- **Vocal Music (Grades 4 to Middle level):** Students engage in vocal music in solo and choral settings.

The following music courses and ensembles can be implemented at a high school level:

- **AP Music Theory:** Equivalent to a two-semester introductory course for university, which covers mainly musicianship and theory.
- **Advanced, Intermediate and Beginning Chorus:** Study of choral repertoire in different styles. Performance skills through solo singing.
- **Advanced, Intermediate and Beginning Concert Band:** Music reading, musicianship, analyzing music and studying different styles.
- **Advanced, Intermediate and Beginning Orchestra:** Study of music as played by an orchestra in its different forms.

⁷⁴ Indiana Department of Education (2018b)

- **Applied Music:** Oriented towards performing, creating and responding to music.
- **Choral Chamber Ensemble:** Choir practice in a chamber ensemble format.
- **Electronic Music:** Developing skills through electronic music, using technologies to express themselves and create music.
- **Instrumental Ensemble:** Instrumental practice in a chamber ensemble format.
- **Jazz Ensemble:** Study and performance of different styles of jazz, in both group and individual settings. Students learn the history of jazz, how it was formed and the stylistic elements that differentiate it.
- **Music History and Appreciation:** Study and exploration of the major musical styles, both Western and Non-Western. This includes analyzing musical pieces, evaluating performances and understanding the relation between music and other arts.
- **Music Theory and Composition:** Training in the analysis of music and its theoretical concepts. This includes developing skills such as ear training and dictation, learning about harmonic structures, scales and modes, different musical styles and music notation.
- **Piano and Electric Keyboard:** Students learn the ergonomics and technical aspects of adequate playing.
- **Vocal Jazz:** Jazz practice oriented towards singing. Study the history of jazz, how it was formed and what makes it distinctive in terms of style. Elementary and middle level courses and descriptions
- It is noted that a **Music Technology** course existed until 2010⁷⁵, but it is no longer included in IDOE's music education courses.

Music Makes Us, Nashville⁷⁶

This initiative is a public/private 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. Policy & Advocacy partners of the project include the SupportMusic Coalition, the National Association for Music Education, Americans for the Arts and Music For All.

The program, which is both privately and publicly funded, offers music in all zoned K-12 Metro Nashville Public Schools. Elementary music is standards-based and provided during the school day to all students by certified music specialists. At the middle school level, music instruction is offered at all schools as an elective. High school music courses are co-curricular electives and may fulfill fine arts graduation requirements.

⁷⁵ Indiana Department of Education (2010)

⁷⁶ Music Makes Us (2019a)

Courses vary by school and offer diverse programming such as Production/Recording, Mariachi, Hip-Hop, Bluegrass, Music Theory, Songwriting Rock, and World Percussion. This variety helps support the next generation of songwriters coming from the city by introducing them to the skills early on in their education.

Partnerships and program selection are enabled via an Online Hub of professional artists and organizations that acts as a marketplace for students and teachers in the Metro Nashville Schools. Artists and professionals can publish their courses to the platform, providing details on the program, populations and fees, as well as contact information. The Online Hub not only promotes the music programs, but also helps facilitate communication, scheduling and assists teachers with the cost of programs by providing subsidies. Schools may request for funds assistance online for several programs at a time. The mounts awarded by Music Makes Us vary based on available funds and the cost of the selected programs.

How it compares to Indianapolis:

This example, spearheaded by the Metro Nashville Public Schools and the Mayor’s Office, leverages the power of multi-level partnerships to overcome the access to funding for quality and diverse music education. As an aspirational city-led initiative, Indy can look at Nashville and Music Makes Us to assess the implementation of a similar program that would not only increase the number of schools undertaking music education and raising awareness about its importance, but also diversify the music curriculum. Indy-based national organization Music For All is one of the main advocacy partners in Nashville, and it would be key in the development of this kind of program for Indy’s young students in the future.

4.1.2 After-school Music Programs

Indianapolis offers a variety of after-school music academies and programs, mainly for children and youth, with proper infrastructure and qualified teachers. The following list illustrates the program diversity in Indianapolis, although more music schools and programs are available in the city:

INSTITUTION	PROGRAM	LOCATION	STUDENTS
Indianapolis Children’s Choir (ICC)	A nonprofit offering choir programs, the ICC has a central role in the cultural life of the city, performing at important events	Facilities are located in the Butler University campus. Music classes bring together students from nearly 20 counties	Children ages 18 months to 18 years.

	including major sporting events.	in Central Indiana.	
The Metropolitan Youth Orchestra (MYO)	The Metropolitan Youth Orchestra (MYO) is an all-string orchestra program which is part of the youth and family development program of the Indianapolis Symphony Orchestra. It focuses on developing life skills through the rehearsal and performance of music.	MYO reaches 235 students, focusing on challenged Indianapolis neighbourhoods.	Students can begin in the Debut Ensemble (K-5th grade) and move on to another of MYO's 5 orchestras as they gain experience. High school students who get into the most advanced (audition-only) orchestras also receive professional mentoring from the Indianapolis Symphony Orchestra.
The Symphonic Youth Orchestra of Greater Indianapolis (SYO)	A non-profit summer youth orchestra program founded in 2008, it is audition-based and provides a learning environment for students in instrumentation as well as teamwork; students assume responsibilities within the organization to encourage leadership skills.	Greater Indianapolis	SYO maintains between 60-80 members each summer. The non-profit also offers a college internship program and connects students with college professors and professional musicians in master classes and field trips.
The New World Youth Orchestras (NWYO)	3 non-profit youth orchestras (Symphony, Philharmonic, Concert) founded in 1982. NWYO provides additional courses on music theory, music history and concert orchestra mentoring for students performing in the ensembles. The organization also has a training program for young conductors (no age restrictions) connecting students with the 3 orchestras.	Rehearsals are held at Butler University, while the Orchestras give 3 concerts per year at the Hilbert Circle Theatre.	Most students are ages 8-18. Tuition is paid, although there is tuition assistance available for those in need.
Kindermusik music education	Kindermusik music education is taught across Indianapolis in three churches. The Kindermusik teaching method focuses on movement and dancing activities from birth until the age of 7.	Friedens United Church of Christ, Joy of All Who Sorrow Orthodox Church, St. Paul Hermitage, the Village Montessori school and the fully licensed music school Kindermusik of	There is no publicly available number of students enrolled in Kindermusik music education across Indianapolis.

		Indianapolis.	
Suzuki Method music education	A privately-driven program overseen by the Suzuki Association of Indiana. The Suzuki teaching method approaches learning an instrument like a mother tongue, by listening and imitating sounds.	Indianapolis and North Indianapolis.	There is no publicly available number of students enrolled in Suzuki music education across Indianapolis, but there are 9 Indianapolis teachers registered in the association, as well as a Suzuki Academy located in North Indianapolis.
IBE (Indiana Black Expo)	An African-American nonprofit association focused on supporting social and economic development for Indiana's youth. Part of their educational program includes the Performing Arts Academy (PAA), which offers weekly classes and academic support in dance, music production and videography/photography since 2019.	Historic Meridian Park and North Indianapolis	Aimed at youth between 13-19 years old and includes Black History as a backdrop to their lessons. 100 students started at the performing arts academy in January 2019.
Meridian Music School	A privately-managed school that has been offering music lessons since 1988 and is the second largest music school in the State. It has seventeen private studios for individual classes, one hall for group class and a hall that seats fifty people for concerts. They teach students brass, woodwind, piano, voice, guitar and string instruments.	Carmel, Indiana.	Over 1300 students aged 18 months to adult.

Table 2. Examples of after-school music programs in Indianapolis

Beats by Girlz, US-wide⁷⁷

⁷⁷ Beats By Girlz (2019)

Beats by Girlz (BBG) is a community-focused music technology curriculum designed by the eponymous organization to empower young women (girls, non-binary gender and/or trans youth aged 8-18) in music technology, namely music production, composition and engineering. BBG uses a non-traditional creative approach providing tools, guidance and role-support to empower young women in music technology, connecting to community infrastructures. Although the central organization provides the BBG curriculum and supports the implementation in local chapters, each BBG chapter is independently managed and self-funded. Anyone can apply to create a chapter in their city and add content to the BBG curriculum, managing their classes and teachers independently.

The BBG curriculum has a free licence to schools and community centres to encourage implementation in spaces that would offer the space for free during classes. Learning hardware and software equipment are also provided for free by BBG through partnerships with manufacturers. It is encouraged that classes are provided for free in underserved communities, although the organizations suggests introducing some paid seats for those who can afford to.

Participating educators on the local level connect the students to local and regional showcase opportunities and partnerships, such as music festivals, contests and competitions and discounts for other educational workshops. To date, BBG has been successfully implemented in several regions in the US and internationally: Boston, Denmark, Duluth, Los Angeles, Lisbon, Minnesota, New York City and Pennsylvania.

How it compares to Indianapolis:

Despite the good intentions and the resources allocated to secure music education in schools, supporting extra-curricular music activities can be a first step in the journey to promoting the value of music education in Indianapolis. A diversified, free and technology-focused program like the one proposed by the nonprofit Beats by Girls would be a great solution to encourage more students to be involved in music, since music production, engineering and digital music composition courses for youth are lacking in Indy. Because the BBG curriculum has a free licence, raising awareness of this and other similar initiatives could encourage music schools and community centers to implement it in Indianapolis.

4.1.3 Tertiary Education

There are many different options to pursue tertiary education in music in Indianapolis and Indiana, with the following table serving as a guide to some of the programs available:

INSTITUTION	PROGRAMS	ENROLLED STUDENTS
Indianapolis campus		
Butler University, Jordan College of the Arts, School of Music (private not-for-profit university)	<p>19 music programs:</p> <p>Minor in Jazz Studies, Minor in Music, BA Music, BM Composition, BM Jazz Studies, BM Music Education (4 years), BM Music Education (5 years), BM Performance, BM Performance and Music Education, BMA Musical Arts, BS Science in Arts Administration, - Music, MM in Composition, MM in Conducting (Choral or Instrumental tracks), MM in Music Education, MM in Performance, MM in Piano Pedagogy, MM of Music Degree with a Double Major, MA in Musicology, and a non-degree graduate program for Music Teacher Certification.</p>	5,095 enrolled students; music students N/A
Indiana Wesleyan University, Division of Music (private not-for-profit university)	<p>10 music programs:</p> <p>Minor in Church Music, Minor in Music, Major in Music Education, AB Applied Music, AB Church Music, AB Music Therapy, AB Songwriting, AB Worship Arts and Music Ministry, BM Composition, BM Performance</p>	3,000 enrolled students; music students N/A
Indiana University - Purdue University of Indianapolis (public university)	<p>6 music programs:</p> <p>Music Minor, BS Music Technology, BS Music Therapy, MS Music Technology, MS Music Therapy, PhD Music Technology</p>	29,791 enrolled students; music students N/A

University of Indianapolis (UINDY), Department of Music (private not-for-profit university)	5 music programs: BA or BS in Music, BM Music Education, BM Performance, BM Music Therapy, Music Minor, MA in Social Practice Art	5,500 enrolled students on the main campus in Indianapolis; music students N/A
Marian University (private not-for-profit university)	5 music programs: B.A. in Music, B.A. in Music Education, Minor in Theatre, Minor in Music, Minor in Pastoral Music Ministry	3,590 enrolled students; music students N/A
J. Everett Light Career Center (public college)	Music & Sound Production	40 undergraduate students; music students N/A
Indiana Bible College (private not-for-profit college)	Worship Studies Program (musicianship; worship; bible and theology; and media and technology)	132 enrolled students in Worship Studies
TRCOA Externship Placement, The Recording Conservatory	Independent Recording Arts program with online music production classes & apprenticeships with a working audio engineer, music producer or music industry professional in Indianapolis. 8 music course focuses: Audio Engineering, Hip Hop Beat Production, Live Sound Engineering, Electronic Music - EDM, Live DJ Production, Music Business - Start a Label, Audio Post for Film/TV/Gaming, Independent Artist. Has partnerships with 20 recording studios in Indianapolis for internship placements	N/A

Deckademics (private for-profit school)	DJ school with 2 separate courses: Music Production and DJing (vinyl and digital) on different levels: Novice (6 weeks), Amateur (12 weeks), Intermediate (12 weeks) and Advanced (6 weeks).	N/A
Azmyth (private for-profit school)	Audio engineering + Music production (20 weeks) Advanced Beat Production Course (3 months) Short 1-day courses: Urban Production 808, Pro Tools 101, Pro Tools Advanced	N/A
Indiana, non-Indianapolis campus		
Indiana University Bloomington, Jacobs School of Music (public university)	9 minors for non-music degree students: Music Composition, Conducting, Historical Performance, Electronic Music, Jazz Studies, Music Scoring for Visual Media, Music Education, Music Theory, Music Theory and History. Undergraduate Certificates in: Analog Audio Electronics, Rock History. Graduate Certificates in: Analog Audio Electronics, Music Education, Vocology for Vocalists. A Kelley School of Business Certificate In Entrepreneurship is available to all Jacobs School of Music undergraduate students. 17 Bachelor degrees: BM in Composition, BM in Early Music (instrumental or vocal emphasis), BM in Jazz Studies, BM in Performance (orchestral instrument or guitar, organ, piano, voice or multiple woodwind instruments), BME in Choral Teaching, BME in General Music Teaching, BME in Instrumental Teaching (Band or	1,600 students enrolled at the Jacobs School of Music; approx. 800 undergraduates and 800 graduates.

	<p>Strings), BSc in Music + an outside field (possibility to have Composition or Jazz Studies emphasis), BSc in Audio Engineering and Sound Production, ASc in Audio Engineering and Sound Production.</p> <p>13 Master's degrees: MM in Music Performance, MM in Conducting (choral, orchestral, wind), MM in Early Music, MM in Jazz Studies, MM in Organ and Sacred Music, MM in Composition, MM in Computer Music Composition, MM in Music Theory, Master of Music Education, MSc in Music Education.</p> <p>21 Doctoral Minors: Brass Instruments, Choral Conducting, Composition, Early Music, Electronic Music, Guitar, Harp, Jazz Studies, Music Education, Music History and Literature, Music Scoring for Visual Media, Music Theory, Musicology, Organ, Percussion, Piano, Sacred Music, Vocology, Voice, Wind Conducting, Woodwind Instruments</p>	
Indiana University Southeast (IUS), New Albany (public university)	2 music degrees: BA in Music (concentrations in Composition, Music Industry, Performance, Pre-Music Therapy) and BSc in Music (concentrations in Audio Production and Music Education).	7,178 enrolled students; music students N/A
Indiana State University, Terre Haute School of Music (public university)	<p>Music minor for non-music students, Piano Pedagogy Certificate.</p> <p>8 music degrees: BA and BSc in Music Business (concentrations in Merchandising or Business Administration), Bachelor of Music Education, BM in Performance, BM in Composition, BA and BSc in Music, Master of Music (concentrations in Conducting, Music Education, Performance)</p> <p>Students can earn credits abroad, but the opportunity to do so is unstructured and based on availability (e.g. touring opportunity with the ensemble, historic</p>	13,565 enrolled students; music students N/A

	site visits).	
University of Notre Dame, Department of Music (private not-for-profit university)	1 music degree: BA in Music (concentrations in Music Theory and History, Performance)	8,576 enrolled students; music students N/A
DePauw University, School of Music (private not-for-profit university)	Bachelor of Music, Bachelor of Music Education, Bachelor of Musical Arts	2,158 enrolled students; music students N/A
Valparaiso University (private not-for-profit university)	6 music degrees: BA in Music (available concentrations in Church music, Music Industry), Bachelor of Music Education, BM in Church Music, BM in Composition, BM in Performances, BM in Music Therapy	555 enrolled students in the College of Arts and Sciences; music students N/A
Anderson University, School of Music, Theatre and Dance (private not-for-profit university)	Majors in Music, Music Education, Music Performance (instrumental or voice), Songwriting, Worship Arts, Music Business, Musical Theatre. BA in Music, Interdisciplinary program in Music Business (concentrations in Entertainment Business, Commercial Music), Master of Music Education.	1,800 enrolled students; music students N/A
Ball State University, School of Music (public university)	8 minors for non-music students: Sacred Music, Jazz/Commercial Music, Symphonic Instruments or Guitar, Piano, Voice, Music History, Music Theory, Music Literature. Other studies: Entrepreneurial Studies in Music (Undergraduate certificate, graduate certificate, doctoral secondary area), Artist Diploma. 8 music degrees: BSc in Music Media Production, BA/BSc in Music Education, BM in Music Performance (concentration in Jazz available), BM in Music Composition, Master of Music, MA in Music, Doctor of	17,000 enrolled on-campus students; music students N/A

	Arts in Music.	
University of Evansville, Department of Music (private not-for-profit university)	5 music degrees: BM in Music Education, BSc with an Emphasis in Music Management, BM in Performance, BM in Music Therapy, BSc in Music 2 certificates: Suzuki Pedagogy, Jazz Studies	2,342 enrolled students; music students N/A

Table 3. Tertiary education music courses in Indianapolis and Indiana

CU Denver Music Industry Courses, Denver

The College of Arts & Media at CU Denver offers several undergraduate and graduate courses in music-related subjects under the program Music & Entertainment Industry Studies (MEIS). The Bachelor of Science in Music offers four emphasis areas: Music Business, Music Performance, Recording Arts and Singer/Songwriter. Its Music Business emphasis program is the only non-auditioned program offered, although music foundation courses are required to earn this degree. Graduate programs available in MEIS are a Master of Science in Recording Arts, Media Forensics; and a Master of Science in Recording Arts.⁷⁸

The CU Denver course catalog⁷⁹ includes a wide variety of music courses to prepare students for the wide variety of jobs and opportunities that await them after graduation. Some of the uncommon courses offered include Introduction to/Advanced Music Cities, Non Profit Entities in Music and Creative Economies, Music Tourism and Music Industry Entrepreneurship, among others.

Audition-based music majors can also access Performance Music courses and ensembles, including innovative approaches to music creation such as Commercial Piano/Guitar/Singing, Applied Synthesizer, Mobile Device Ensemble (comprised of students using laptops and mobile devices) or the New Electronics Orchestra Ensemble (which also includes live video and game sound design). Music studies can also opt for Study Abroad courses, including International Music Business and International Recording Arts.

Non-music itineraries also integrate music in several courses, including Cultural/Media Analysis, Sports/Entertainment Law and Music & Media Marketing, among other subjects restricted to certain majors (eg. the Music & Media Marketing course is taught differently to Business majors than to Music majors).

⁷⁸ UCDenver (2019)

⁷⁹ UCDenver (2018)

How it compares to Indianapolis:

There is a wide variety of public universities in Indiana offering music degrees and the enrollment figures across campuses (with the Jacobs School of Music at IU standing out). However, there is very little representation of Sound Engineering and Music Production careers, the latter being of particular importance in today's technology driven music front, and the former necessary to provide professionals who can produce high quality recordings in Indianapolis. Including more diverse courses in non-traditional areas such as the content at CU Denver would help attract more students to Indiana and create diversified job opportunities in the Indianapolis music industry.

4.1.4 Further Resources for Music Artists and Professionals

Associations

There is a good amount of local and regional professional associations and unions, which is evidence of a good degree of social coordination within the different music communities making up Indianapolis' music scene. Some of these associations include:

- The Indy Music Strategy - the organization leading the development and implementation of the music city strategy for the city. This effort is led by Indy Chamber and a committee of stakeholders including Visit Indy, Central Indiana Community Foundation, City of Indianapolis, MusicCrossroads, MOKB Presents, Live Nation, Indianapolis Symphony Orchestra, Big Car, Musical Family Tree, MIBOR, Create Fountain Square, Chreece Presents and other stakeholders who are prioritizing investment in the music industry. The committee was founded in 2018 after the industry event Music Cities Forum outlined the need for a music strategy for Indianapolis. It represents the interests of its members and the local music industry and also organizes the monthly Indy Music Social gatherings (see section "Professional Development" below)⁸⁰.
- Indianapolis Musicians - Local 3 is the Indy union of musicians affiliated with the American Federation of Musicians (AFM). It represents the interests of Indianapolis' and other Indiana counties' musicians, currently serving over 900 members. By being a part of AFM, members of Indianapolis Musicians benefit from the union's legal protection and contract enforcement, minimum wage scales, access to instruments and equipment insurance, access to a members' rehearsal hall, and

⁸⁰ Indy Music Strategy (2019)

access to the AFM's Emergency Travelling Assistance Program for on-the-road assistance to musicians⁸¹.

- The Indiana Music Education Association (IMEA) - an organization for music teachers of all levels, aiming to improve music education in Indiana. It serves as a unified body which represents the interests of its 1,900 members (1,100 active teachers, 100 retired members and 700 collegiate members) and is also the state unit of the NAFME (National Association for Music Education). IMEA is responsible for the MIOSM (Music in Our Schools Month), a nationwide celebration in March, created by the different members of the NAFME in each State to promote the benefits of high quality music education in schools⁸².
- The Indiana State School Music Association (ISSMA) - serves as a bridge between schools, universities and colleges offering music in their curriculums. It is mainly responsible for organizing evaluated musical performances, such as contests, that occur in different parts of the State. It also aims to promote the inclusion of music ensembles in schools⁸³.
- The Indiana Gospel Music Association (IGMA) - dedicated to supporting the community of Gospel artists in Indianapolis. Their focus is on the development of their members through fellowship, support and networking; all of this with the purpose of encouraging and supporting the Christian gospel⁸⁴.
- The Indiana Percussion Association (IPA) - dedicated to supporting and advancing the practice of marching bands in the state. Its main event is an inter-high-school competition of percussion bands. They also offer clinics and shows at high schools across Indiana.⁸⁵

Columbus Music Commission, Ohio

Founded in 2016, the Columbus Music Commission (CMC) emerged through a community movement in Ohio's capital city⁸⁶. The private non-profit organization receives funding from the City of Columbus as well as other public and private entities. Involved in the statewide music industry and beyond, its professional board consists of different advisors, directors and further supporting organizations. By functioning like a networking platform, the commission brings

⁸¹ Indianapolis Musicians (2019)

⁸² Indianapolis Music Association (2019)

⁸³ Indiana State School Music Association (2019)

⁸⁴ Indiana Gospel Music Association (2019)

⁸⁵ Indiana Percussion Association (2019)

⁸⁶ Evans, Walker (2015)

together various industry stakeholders and other community members to strengthen music’s cultural and economic impact for the city. The commission’s core values include keywords such as transparency, inclusivity, diversity, collaboration, nurturance and accountability⁸⁷.

The community movement leading to the creation of the CMC was nurtured by several organizations such as the Columbus Songwriters Association and the How To Build A Music City initiative⁸⁸.

How it compares to Indianapolis:

Representative organizations of the Indianapolis music sector have a fragmented approach, with each group advocating for themselves with the exception of the Indy Music Strategy, the most diversified organization. A good step forward would be to create an association dedicated to looking over music in the city as a whole, serving as a bridge between these different associations and creating a space for dialogue in order to propose and achieve combined objectives. Such an organization would encourage public-private collaboration and strengthen the allocation of resources from different angles.

Professional Development

Most of the available professional development opportunities are for training sessions or master-classes. The following are examples of professional development activities led by local music organizations or developed in Indianapolis:

ORGANIZATION	INITIATIVE	DESCRIPTION
Indiana University Bloomington, Jacobs School of Music	Summer adult workshops: Chamber Music, Natural Horn Workshop, Fearless Performance Workshop, Retreat for Violin and Viola Teachers, Mindfulness in Teaching and Learning, Organ Academy, Piano Workshop, Percussion	1- and 2-week intensive study programs in performance or teaching. Various locations.

⁸⁷ Columbus Music Commission (2019)

⁸⁸ Nelson, Ashley (2016)

	Workshop, Sacred Music Intensive	
Indy Music Socials	Indy Music Strategy	Monthly networking event for musicians, people in the music industry, or just people who are passionate about music. Rotating locations.
Indiana Music Educators Association (IMEA)	Marching Music Academy (Indianapolis)	Workshop aimed at marching band directors and instructors to help their skills before the summer season starts.
Indiana Music Educators Association (IMEA)	General Music Fall Workshop (Indianapolis)	Workshop aimed at general music teachers to help them refine their teaching skills before the academic year starts.
Indiana Music Educators Association (IMEA)	Beginning and Developing Teachers Workshop (Indianapolis)	Workshop intended for teachers who are starting out: help is given for practical applications of teaching.
Indiana Music Educators Association (IMEA)	Collegiate Leadership Symposium (Indianapolis)	A gathering exclusively for CNAfME ⁸⁹ chapter leaders where they discuss plans and objectives for the next year.
Indiana Music Educators Association (IMEA)	IMEA Recognition Awards	Ceremony in which the association gives recognition to members who have contributed to the development of music education in the state of Indiana. A conference is held in Fort Wayne,

⁸⁹ Collegiate National Association for Music Education

		and winners are announced and published in their website. ⁹⁰
Nashville Songwriters Association International (NSAI)		Event for its members in Indianapolis. It consists of song sharing between members to get feedback, but it is also intended for networking. Participants vote on whose song was the best for each session; the winners of each session or chapter are then announced.

Table 4. Professional development opportunities for music professionals in Indianapolis

Fort Collins Musicians Association (FOCOMA), Fort Collins⁹¹

A group of local musicians from Fort Collins, Colorado converted a local bar into a venue for the music community to play in. The effects of this venue and the resulting community led to the 2007 creation of FoCoMA, a nonprofit musicians association that celebrates, cultivates, and showcases local musicians. The main activities carried out by this organization include The Peer Awards, FoCoMX and FoCoMA: ProDev.

The Peer Awards recognize local musicians through a regional “Grammy-style” award show. This event was what Fort Collins Music Experiment evolved from, as the group developed a mini-festival in order to showcase all talent before the awarding process.

In 2018, FoCoMX (Fort Collins Music eXperiment) saw 300+ different performers playing 30+ venues. Everything about this festival is volunteer-based, which enables the artists to make 100% profit from door sales. Pro Development courses take place throughout the festival, informing and educating the community about issues affecting musicians.

This community has also launched initiatives like Artist in Residence, which allows a touring musician passing through Fort Collins to stay in an Airbnb-like apartment for free. In return, the artist contributes via a community program such as a workshop. Another program launched by locals in this district is a 48-film fest for musicians which is free to attend. This festival teaches musicians how to use video as a marketing tool.

⁹⁰ Indiana Music Educators Association (2019b). IMEA Recognition Awards. Online at <https://imeamusic.org/news-resources/imea-recognition-awards/> Accessed 04-04-2019

⁹¹ Fort Collins Musicians Association (2019)

How it compares to Indianapolis:

As mentioned in the previous section, individual organizations and associations in Indy are making efforts to provide opportunities for professional development in music, yet they are still too few. A lot of the existing opportunities are also currently limited to certain groups, such as music teachers, or are led by non-local organizations. Although the Fort Collins Musicians Association focuses on the artistic sector, their actions seek to involve the ecosystem at large through their awards show and the FoCoMX festival. A similar organization, encompassing the music industry at large and growing the efforts currently led by the Indy Music Strategy, would benefit the local ecosystem in Indy, organizing activities that celebrate the local music scene and engaging all stakeholders together through initiatives such as awards ceremonies, community festivals and place-based artist residencies.

4.2. Grants

GRANT / ORGANIZATION	FOR WHOM	OBJECTIVES	WHEN	AMOUNT	REQUISITES
<p>Create Indy Fund (CREATE INDY)</p> <p>Total funding consists of \$350,000 (\$200,000 of which is given by the Capital Improvement Board and \$150,000 by the Central Indiana Community Foundation)</p>	<p>1. Organizations and individuals in Marion County that participate in design, film and media, music and food and beverage</p> <p>2. Cultural districts of Indianapolis</p>	<p>To enrich and expand innovative and inclusive cultural engagement in Indianapolis;</p> <p>To provide cultural activities with economic resources to help them develop and increase engagement with the public.</p>	<p>Two-rounds of awards; one-time grant program in 2019</p>	<p>1. Each participant can apply for a maximum of \$10,000</p> <p>2. \$110,000 is given to the five cultural districts</p>	<p>To be a creative project, community programmer and/or public event with a component that engages Marion County residents.</p> <p>Applicants must complete an online form explaining what the project will be and the organization's mission.</p>

<p>Project Support Program</p>	<p>For organizations with annual budgets below \$250,000. This program is ideal for emerging arts organizations or well-established institutions seeking funding for specific projects.</p>	<p>To provide annual operating support for ongoing artistic and administrative functions of eligible arts organizations in Indianapolis.</p> <p>Additionally, this program hopes to benefit arts and cultural organizations working directly in communities and neighborhoods.</p>	<p>November: Applications released</p> <p>November to January: grant workshops offered by Arts Council to review application process</p> <p>April: Grant review panel</p> <p>May/June: Announcement of grant awards</p>	<p>Grants awarded are between \$1,000 and \$10,000, depending on the review criteria:</p> <p>50% Project Strength</p> <p>25% Organizational Capacity</p> <p>25% Public Impact and Outreach</p>	<p>Organizations must be Indiana-based and physically headquartered in Marion county. Projects must demonstrate a clear benefit to the community and bring a significant percentage of their programming to Marion County. Organizations must be able to match grant on a dollar for dollar basis. This match may be 100% income, or a combination of at least 50% cash plus-in contributions.</p> <p>Grant applications are submitted online via the Art Councils online grant system.</p>
<p>Cultural Advancement Support Program</p>	<p>For organizations with annual operating budgets between \$250,000 - \$5 million.</p> <p>Organizations supported through this category represent arts and cultural entities of high artistic merit, regularly</p>	<p>Unrestricted operating support towards building the capacity and sustaining operations of mid-sized arts and cultural institutions.</p>	<p>November: Application released</p> <p>November to January: grant workshops offered by Arts Council to review application process</p> <p>April: Grant Review Panel</p>	<p>The maximum grant award in this category is \$50,000, depending on the review criteria:</p> <p>25% Arts and Programming Artistic Quality</p> <p>25% Administration and</p>	<p>Organizations must be Indiana-based and physically headquartered in Marion county. Organizations must be dedicated principally to the performance, exhibition and/or presentation of arts and/or cultural programming. In accordance, organizations must demonstrate financial responsibility and use</p>

	employing artists and creating new and relevant work for the benefit of Indianapolis' residents and visitors alike.		May/June: Announcement of grant awards	Organizational Excellence 25% Arts Education and/or Lifelong Learning 25% Public Benefit: Outreach/New Audiences	the majority of their budget for performing, presenting or exhibiting the arts. Organizations must be a non-profit entity with a determination letter from the Internal Revenue Service declaring the organization exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code. (No Fiscal Agents). Grant applications are submitted online via the Art Councils online grant system.
Legacy Support Program	An investment strategy for Legacy cultural institutions. A Legacy organization is defined as an arts and cultural institution with an annual operating budget of over \$5 million and a majority of total audience engagement occurring in Marion County. Organizations supported through this	The 3-year investment program aims to support community engagement, increase diversity of audiences and feature creative programming. Additionally, the program hopes to bolster citywide efforts to strengthen neighborhoods and communities.	Not accepting applications through 2018/2019. Year 1 Interim Report: March 2018 Year 2 Interim Report: March 2019 Year 3 Final Report: March 2020 Support Period January	Required to fill out an interim report following end of 2017 and 2018. Funding for 2018 and 2019 is dependent upon approval of arts funding in the city and the following review criteria: 40% Public Impact: Outreach/New Audiences	Organizations with an operating budget of over \$5 million are eligible for this program. New applicants are only eligible to apply for the Project Support Program.

	category represent the largest cultural institutions that have the largest local audience impact.		2017-December 2019.	30% Arts Programming and Administration 30% Arts Education and/or Lifelong Learning	
Beckman Emerging Artist Fellowship	This fellowship is for an artist who shows exceptional promise, who has mastered the basic techniques in their art form, and who is attempting to launch a professional career in the arts.	The fellowship program seeks to introduce and provide experiences, connections and relationships with professional arts institutions and professional artists in central Indiana.	April: Application Release June: Application Deadline	2 fellowships of \$3,500 each to artists. Used to cover rehearsal and studio space, supplies, instruction, etc. Fellows also receive professional development through the Arts Council.	Eligible artists must currently reside in one of the following counties: Marion, Morgan, Boone, Hamilton, Hendricks, Hancock, Johnson or Shelby County. Eligible artists must be pursuing a professional career in the arts and have been working the arts for at least one year.
Creative Renewal Arts Fellowship	This grant is designed for an applicant to address the pursuit of creative renewal without the constraints of budget or structure.	This fellowship is focused on the personal renewal of an artist and their individual contribution to the community. The fellowship can be used for funding research, instruction, travel, conference attendance,	May 2019: Application Release August 2019: Application Deadline October/November 2019: Adjudication of Fellowship Applications	40 fellowships of \$10,000 will be awarded. Grants are determined by the following criteria: Quality of Artist Work Strength of Proposed Fellowship	Applicants must have at least three years of consecutive residence and/or work in one of the following Indiana counties: Marion, Morgan, Boone, Hamilton, Hendricks, Hancock, Johnson or Shelby. Applicants source of income is derived from work in dance,

		<p>apprenticeship and other experiences that will help explore creativity.</p>	<p>December 2019: Announcement of Fellowship Awards</p> <p>The fellowship activities can occur between January 2020 and June 2021.</p>	<p>Activities and Relevance</p> <p>Connection of Applicant's Proposed Renewal Experience and Past/Future Work</p> <p>Impact on Applicant's Personal/Professional Renewal</p>	<p>theatre, media arts, music, literature, visual art or multidisciplinary art forms.</p> <p>Applicants must have at least 10 years of experience in the arts and at least three years in which the applicant's primary source of income was employment in the arts.</p> <p>Recipients must agree to share, by way of a public presentation called the "Retrospective," the results of their fellowship with the community.</p>
IndyArtsEd	<p>Funding for schools to encourage the employment of local professional artists and other cultural providers in grades Pre-K-12.</p>	<p>IndyArtsEd School Funding Opportunities are meant to support the placement of professional artists, scientists, historians and other cultural providers in Grades Pre-K-12 (public and independent schools) for curriculum-based residencies, workshops, day trips,</p>	<p>Grants range in variety of timeline and deadlines.</p>	<p>Grants range in variety of funding.</p>	<p>All accredited schools in Central Indiana's eight-county region are eligible to request a set amount of funding, on a first-come, first-served basis.</p>

		assemblies/performances out of school experiences and/or professional development for teachers.			
PACE (Partnering Arts, Communities and Education)	PACE is designed to unite schools and artists by providing year-long artist residencies. Chosen artists provide twenty or more visits to an elementary school in need, while IAC collects data to show the impact of these visits on students.	PACE's main objective to ensure everyone involved from the school, students, artists and State will benefit.	<p>November 2018: Application deadline</p> <p>November 2018: Advisory Review Pane</p> <p>December 2018: Awards Announcement</p> <p>Grant is a 3-year process dependent on annual reporting and approval.</p>	<p>Requests of up to \$10,000 of funding can be made.</p> <p>January-June 2019: Planning phase grants up to \$2,500.</p> <p>June 2019-June 2020: Implementation phase grants up to \$7,500.</p>	<p>Qualified applicants will be asked to develop a balanced and effective partnership plan and implement the program with the intention to continue and expand the initiative in successive academic years.</p> <p>School requisites:</p> <p>Indiana elementary public, private, parochial or charter schools. Performing below the state average passing rate on spring 2015/2016 state standardized assessments in English/Language Arts and Math (51.6%) and having a Free/Reduced Meal rate above 45%.</p> <p>Artist/Art organization requisites:</p> <p>A strong arts organization</p>

					nonprofit (including an arts division of a college or university). The arts organization also identifies and manages the teaching artist throughout the process and manages the assessment responsibilities.
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Table 5. Music-related grants in Indianapolis

Music Sector Grants, Sydney⁹²

Sydney has several grants and sponsorships for different economic sectors, including music-related programs. The following city grants are open to not-for-profit and for-profit organizations and businesses in music and cultural sectors. Auspice is required for the application of sole traders, individuals and unincorporated community groups, but they are also eligible for the programs described below. Beneficiaries must be based within the City of Sydney’s local government area.

- The **Live Music and Performance Grants** take place two times per year, offering up to AU\$30,000 matched cash funding for projects of not-for-profit and for-profit organisations as well as businesses. Eligible funding is available for capital investments that will help the venues manage sound transfer, improve their health and safety measures and improve or expand their existing programming. Proposals must be clear in their strategies that the funds will help implement and provide evidence of the issues they are facing such as reports, previous incidents, audience or neighbourhood complaints, market research, etc.
- The **Festivals and Events Sponsorship** program takes place every year in two rounds, offering funding for a 1 year program or a program of up to 3 years. New village and community festivals and events can apply for up to AU\$30,000. Amounts awarded to other applicants with requests of AU\$20,000 or established events and festivals are individually assessed and negotiated upon consultation by City staff.
- **Cultural and Creative Grants and Sponsorships** are available for projects and initiatives that enable creative participation, enhance creativity in the public domain and strengthen the sustainability and capacity of the City’s cultural and

⁹² City of Sydney (2019)

creative industries. Examples in music include music activations in public spaces, access to live and performance activity and increased visibility and understanding of Sydney and its history through a musical project.

- **Street banner sponsorships** are also available to request advertising space from the City’s 2000 banners available for hire around the city. Only not-for-profits can access these sponsorships, which are limited to 150 banner poles, 2 weeks per year, with at least 50% of the banners used in the Commercial Business District and Urban areas.

How it compares to Indianapolis:

Sydney is a world-class music city that represents an international best practice for Indianapolis to look up to. Indy currently does not support the music sector with specific grants and incentives, since music is considered as important as other strategic sectors, but the music sector would benefit from receiving support to overcome their current challenges. Similar to Sydney, the City should be involved in assessing the sector’s needs and type of support most needed, whether these are in-kind sponsorships, monetary grants or matched funding. Having a specific stream of funding for the music sector would explicit the commitment of the City of Indianapolis to become a music city while supporting key development organizations in music (e.g. associations, grassroots organizations, small venues, festivals) that feed into a healthy music ecosystem.

4.3. Incentives

Indianapolis prides itself on being a business-friendly city, with plenty of local incentives to attract companies to relocate and/or invest there, as well as incentives for entrepreneurs, workforce training, project-based loans, community development and many more. The following are incentives that would benefit music organizations:

INCENTIVE / ORGANIZATION	FOR WHOM	OBJECTIVES	WHEN	AMOUNT	REQUISITES
EARN Indiana	Program created for eligible students and employers to facilitate a beneficial internship match for	EARN is a revamp of the state work-study program, aimed to provide work opportunities	EARN is an ongoing program that participants can apply to on a rolling basis.	Employers: up to 50% reimbursement of eligible wages per internship.	Employers: Provide a paid internship a minimum of 8 weeks and no longer than a year. Students: Be an Indiana resident.

	students and good fit for employers' teams.	for students while giving companies the necessary financial support to create resume-building internships.		Students: receive state financial aid and paid internship.	Not have a bachelor's degree prior to the term the student plans to work.
Microlending	Provides business coaching and microloans to entrepreneurs and small businesses (less than 5 employees) that may not qualify for traditional bank lending	Help Central Indiana small businesses, including start ups or existing business.	On demand. Applicants are asked to complete the free business coaching and complete a feasible business plan to be reviewed by a committee before receiving the loan.	Microloans from \$1,000 to \$50,000 Interest Rate = Prime + 3% to 8% Application fee is based on the size of loan	Applicant must be at least 18 years old and reside and operate a business in Central Indiana. Available for all kinds of businesses that may not be eligible for a bank loan, e.g. new businesses without a long credit history, businesses that can't provide adequate collateral, or businesses requesting a small loan (less than \$50,000)
Vacant building abatement	Companies according to local qualifications, such as occupancy of a previously vacant building for commercial or industrial purposes.	N/A	On demand. Approval of the Metropolitan Development Commission and, in designated TIF Districts, City County Council must occur before occupying the facility.	Property tax deduction based on the occupation of a qualifying vacant building	Building must be zoned for commercial or industrial purposes and be unoccupied for one (1) year. The tax abatement does not include land.

NextLevel Jobs	Provides eligible Indiana residents with free state-wide training in high demand industries and employers with financial support to train employees.	The employer training grant is focused on training employees for high-priority industries and in-demand high paying jobs to drive Indiana's economy forward.	NextLevel Jobs is an ongoing program that participants can apply to on a rolling basis.	Reimburses employers up to \$5,000 per employee who is trained, hired, and retained for 6+ months to fill in-demand positions. Employee receives compensation based on specific job certification training.	Employee: Be an Indiana resident or U.S. citizen. Have a high school diploma. Enroll in qualifying training program at an approved training provider. Employer: Occupational skills training in one of the approved in-demand occupations. Greater than 40 hours.
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Table 6. Examples of incentives for Indianapolis businesses

Music Investment Act, Georgia⁹³

The HB-347 act provides for a Georgia income tax credit equal to 15 percent of a music production company's qualified production expenditures in the state. For expenses incurred in Georgia's least developed counties, there is an extra income tax credit of 5 percent, bringing the maximum possible credit up to 20 percent. Unlike the film tax credit, it is capped annually at \$15 million from 2020 until the end of the credit in 2025.

The Georgia Music Investment Act is currently on hold, waiting for an amendment that would make the credit more accessible for companies, including the elimination of time restrictions for touring performances debuting in Georgia and the lowering of thresholds for applicable companies, to reflect the following amendments⁹⁴:

The tax credit would apply to A) Touring musical or theatrical productions premiering in

⁹³ Georgia Music Partners (2019)

⁹⁴ Georgia General Assembly (2019)

Georgia with a spending threshold of at least \$100,000 during a taxable year; B) Recorded musical performances for film scoring with a spending threshold of at least \$50,000 during a taxable year; C) Other recorded musical performances (spending at least \$50,000 during a taxable year); D) Qualified expenditures can be aggregated from one production company to meet or exceed the spending threshold.

How it compares to Indianapolis:

The State of Georgia created the Music Investment Act to leverage the music economy and attraction power of Atlanta so that it trickles down to other parts of the state. These kind of incentives are popular to attract film companies - the State of Indiana recently filed a House Bill for a Media Tax Incentive that will include a set of tax credits for productions with Indiana production expenses greater than \$35,000⁹⁵. However, no similar incentivisation for music companies and/or music touring is being led by Develop Indy or the State of Indiana. Indiana would likely benefit from implementing a music business incentivisation program like the Georgia Music Investment Act to stimulate the regional music economic sectors (eg. live performance, recording) and stand out from the competition, since there are only a handful of US states currently offering those incentives (among them Oklahoma, Georgia, Tennessee, Louisiana and New York).

⁹⁵ FilmIndy (2019)

5. Regulatory Ecosystem

5.1 Licensing and Regulations

5.1.1 Liquor Licensing

The Indiana Code 7.1⁹⁶ regulates alcohol in Indianapolis and the Indiana Alcohol, and Tobacco Commission (ATC) is the entity responsible for issuing the relevant certifications and permits. Alcohol laws in Indiana have been considered contradictory and obsolete. For instance, it was only in March 2018 that the ban on alcohol sales on Sundays was lifted⁹⁷.

There are no restrictions on carrying open containers of alcohol in public spaces in Indiana, but Indianapolis bans alcoholic beverages in parks. Public places in Indiana such as stadiums, theatres and civic centers can apply for and hold liquor permits.

Liquor licenses are limited based on the area's population, which means the demand may be greater than the available permits within a county. Some license quotas are filled up to 99% inside city limits, so applicants must call the ATC to check if there is any available licence in that area of the state⁹⁸. License holders are allowed to privately transfer their current licence to another person, and the ATC also auctions permits when available, reportedly being sold for up to \$200,000⁹⁹.

The following procedures are common to all applicants for a liquor licence in Indiana¹⁰⁰:

- Permit applications can take more than 90 days to be reviewed
- Although the paperwork can be filled and submitted online, applicants for a new or transferred permit have the obligation to inform of the details of the licence requested and its public board hearing, where the application will be reviewed by the ATC Local Board.
- Applicants must communicate this hearing at least 15 days in advance to neighboring property owners (within 500 feet of the future licensed premises), the Department of Metropolitan Development, the area's neighbourhood associations and every school and church located within 1,000 feet of the applicant's property.

⁹⁶ Indiana Code Title 7.1 - Alcohol and Tobacco

⁹⁷ King, R., Haneline, A. (2018)

⁹⁸ Indiana Alcohol & Tobacco Commission (2019)

⁹⁹ King, R., Haneline, A. (2018)

¹⁰⁰ Indiana Alcohol and Tobacco Commission (2019)

- Participants in the public hearing are able speak for or against the granting of the permit, but the ATC Local Board meeting makes the ultimate decision to grant the permit. ATC’s website includes a chart to describe the possible outcomes during a license issuance, renewal and transfer¹⁰¹.
- Permits can be issued in Indianapolis for one or two years, after which they expire; the permit holder must apply for a permit renewal within a year or it will be reverted to the commission.
- Temporary permits for Beer and Wine sales can be requested at least five days prior to the event¹⁰². Marion County applicants must submit a form to ATC online containing the signatures of the Indianapolis Police Department and the Excise Police Officer, attach a floor plan of the event and pay the \$50 fee¹⁰³.

Licensed premises must comply with the following regulations¹⁰⁴:

- Alcohol cannot be sold between 3am and 7am
- Any licensed premises where alcohol is sold by the drink must have food service available at all times. ATC specifically requires licensees to have hot soups and sandwiches, coffee, milk and soft drinks.
- Minors between 18 and 21 are allowed at bars if chaperoned by a family member over 21.
- The presence of minors under 18 is forbidden at taverns and bars.
- Chaperoned minors under 18 are allowed in public places and licensed premises if the principal purpose of the business is the sale of food (e.g. a restaurant or dining car) or a recreational activity (e.g. a sports arena, bowling center or entertainment complex). Chaperoned minors are also allowed in an artisan distillery if the facilities also hold a farm winery permit.
- Liquor licence holders do not have to apply for a dancing permit in Indianapolis (see section “Dancehall Ordinance” below)

¹⁰¹ Indiana Alcohol and Tobacco Commission (2019b)

¹⁰² More information on temporary event permits in the following section “Events”

¹⁰³ Indiana Alcohol and Tobacco Commission (2015)

¹⁰⁴ Indiana Code Title 7.1 - Alcohol and Tobacco

- All those employed in a licensed premises, including managers, bartenders and waiters, must have completed state-certified training and hold a valid employee permit (renewed every three years).
- Liquor permits can be revoked or suspended if the license holder allows minors inside the premises or employs untrained servers, among other violations. B.Y.O.B. premises are also forbidden by law.

The most relevant types of permits that a music venue can apply to for on-premises consumption of alcohol are¹⁰⁵:

TYPE OF PERMIT	DURATION	PRICE (IN \$)	DESCRIPTION	RELATED LICENCES FOR MUSIC SPACES
One-way permits	1-2 years with annual renewal	\$500 annual fee	Allows for sales and consumption of either beer or wine	<ul style="list-style-type: none"> • Beer retailer - restaurant • Beer retailer - social club • Wine retailer
Two-way permits	1-2 years with annual renewal	\$750 annual fee	Allows for sales and consumption of beer and wine	<ul style="list-style-type: none"> • Beer & wine retailer - restaurant • Beer & wine retailer - social club
Three-way permits	1-2 years with annual renewal	\$1,000 annual fee If located in historic district, \$6,000 initial license fee and \$1,000 renewal fee	Allows for sales and consumption of beer, wine and liquor	<ul style="list-style-type: none"> • Beer, wine & liquor retailer - 209 • Beer, wine & liquor retailer - 210 • Beer, wine & liquor retailer - 210-1 • Beer, wine & liquor retailer - social club • Beer, wine & liquor retailer - economic redevelopment • Beer, wine & liquor retailer - civic center • Beer, wine & liquor retailer - historic district

¹⁰⁵ Indiana Alcohol and Tobacco Commission (2019c)

Temporary permit	Single event	\$50	Allows for beer and wine sales and consumption during a single event ¹⁰⁶	Beer & wine temporary
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Table 7. Indiana liquor permit categories relevant to music spaces

Indiana’s alcohol taxes are imposed according to the volume and strength of the drink and are paid by alcohol sellers:

VOLUME AND STRENGTH OF ALCOHOL	TAXES
21% or more alcohol	\$2.68 per gallon of liquor and wine
21% or more alcohol	\$0.115 per gallon of beer or hard cider
21% or less alcohol	\$0.47 per gallon of wine

Table 8. Indiana taxes on alcohol sales

After collecting alcohol-related taxes, excise funds collected are paid as follows¹⁰⁷:

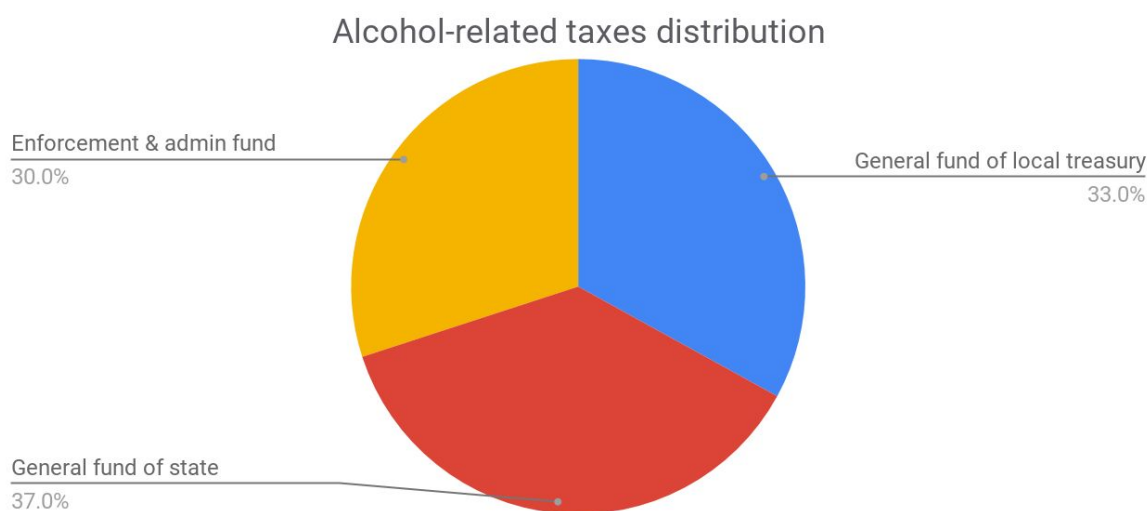


Figure 1. Alcohol-related taxes distribution by the ATC

¹⁰⁶ There are no temporary permits for liquor sales available

¹⁰⁷ Indiana Code Title 7.1 - Alcohol and Tobacco

Liquor Permitting, Lafayette

Lafayette's Consolidated Government website has a specific section for alcohol and noise control permits, clearly explaining the requirements for license holders and those interested in obtaining a special event permit. Applicants must submit the information to Lafayette to obtain a local permit, then apply for a state permit afterwards.¹⁰⁸

Beer and wine sales are permitted from 6am-2am, every day of the week. Liquor sales are permitted between 6am-2am on Monday-Saturday, and noon-midnight on Sundays (except on New Year's Eve, in which case liquor is also permitted to be served until 2am).

Alcoholic Beverage Permits bear an application fee of \$250. All application and supplementary documents must be submitted in a window of 35 days. Those with Class A permits must have an authorized manager/owner onsite during all operational hours.

The local permit fees are dependent on the type of alcohol a venue wishes to serve, and range from \$60 for a Class B (Beer Only) license to \$575 for a Class A (Bar, Saloon or Tavern) all-types license.

State licenses must also be obtained. There are two on-site consumption permits: a Class AG for Bars, with which no one under 18 is permitted on premises, and a Class AR for restaurants, with which more than 50% of the business's sales must be derived from food and/or non-alcoholic drinks (the Class AG permit is closest to a music venue's sales). Many of the supplementary documents are the same as those required by the city, although the state also requires fingerprints to be taken and proof that the area surrounding the premises has been notified of the intent to permit the premises (through posters onsite and/or a newspaper ad). The fees collected include \$38 for a criminal background check (plus \$10 if doing electronic fingerprinting) and the application fees. The fees are set at \$120 for beer only, \$150 for beer and wine, \$220 for beer and liquor inside a village/town/unincorporated area and \$320 for beer and liquor inside a city.

Special event alcohol permits must also be obtained from both the city and state. A city permit is needed to apply for the state permit, and the state permit must then be submitted to the city within 24 hours of the event. The city permit costs \$125 per event, or \$50 if run by a non-profit. Applications must include a letter of permission from the owner of the property on which the event will be held.

¹⁰⁸ Lafayette Consolidated Government (2019) Alcohol and Noise Control. Online at <http://www.lafayettela.gov/ATAC/Pages/default.aspx> accessed 29-5-2019

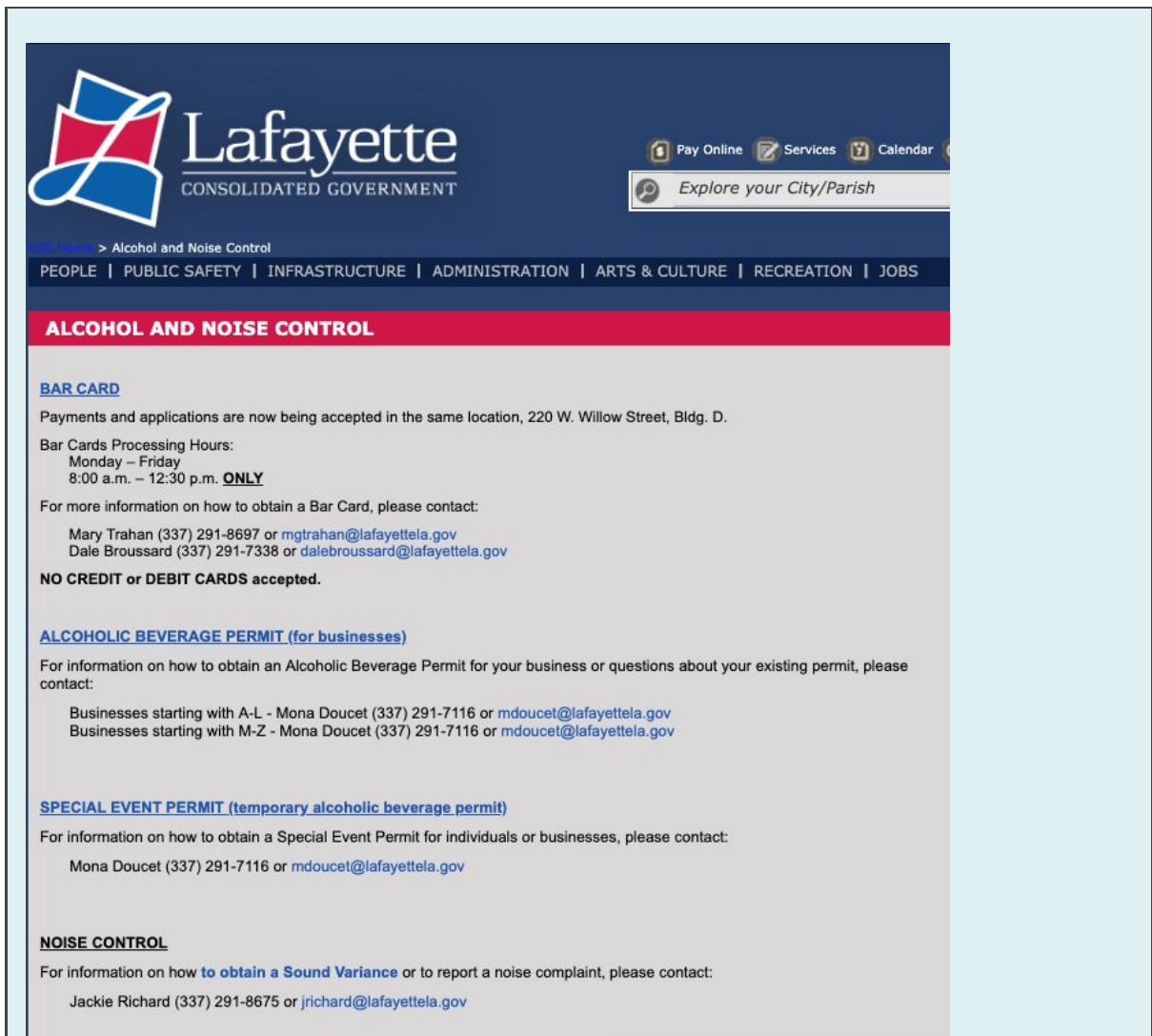


Figure 2. Screenshot of Lafayette’s Alcohol and Noise Control website (29-5-2019)¹⁰⁹

How it compares to Indianapolis:

Obtaining a liquor license is a complex process in all US states. Although the requirement for two types of permits (local and state) adds bureaucracy and fees for license holders in Lafayette, 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 licence for their needs. Although the website’s design is outdated compared to Indiana’s ATC

¹⁰⁹ Lafayette Consolidated Government (2019)

website, it does the job of informing on and providing the necessary online forms for applicants (see picture above).

Licenses are not limited in Lafayette like in Indianapolis, and therefore it is possible and affordable for new small music venues to develop a programming with income from bar sales in Lafayette. Because of their double permit request, Lafayette authorities still have the power to reject new applications for certain areas to avoid negative consequences (eg. a street that already has a concentration of licensed premises) before they can be submitted to the State of Louisiana. There is a lack of data to identify the ways in which the current limitation on licences is affecting music spaces in Marion County, but the experience in other US cities is that the easier and cheaper it is to obtain a liquor licence, the more venues can rely on bar sales and host frequent music programming.

5.1.2 Events

Special Events Permit

The City of Indianapolis requires a special event permit for activities that anticipate attendance over 250 and use or have an impact on city property (except block parties, which have a different permit)¹¹⁰:

PERMITS	DESCRIPTION	APPLICATION PROCESS	REQUIREMENTS	FEES	ALCOHOL
Special Events Permit	The City of Indianapolis requires a special event permit for activities that use or have an impact on city property (except block parties, which have a different permit), as well as events in private properties where the anticipated attendance surpasses 250.	The application process can be started online at least 60 days prior to the event and requires setting up a user account to provide personal information and other information available on the event (address, capacity, etc.). The duration and geographic boundaries of each special event zone must be established in writing.	Special Events Permit must be requested to the board of Parks and Recreation through an individual special request, either in person or over the phone. The board may request a security deposit or bond to cover the expenses for cleanups, repairs or providing police protection.	Fees for special events permits can vary, from \$75 (less than 2,500 anticipated participants) to \$268 (over 2,500 participants) Additional \$100 fee if fire services are required	An additional temporary liquor permit is required (see below). Smoking is forbidden in public places, which also affects events held on public property.

¹¹⁰ City of Indianapolis (2019a)

		Applicants must attend a meeting of the Events Advisory Board (happening once a month) to present their event, prior to its approval.	Event organizers requesting a permit must comply with “Good neighbor rules” (see description after table)		
Park use permit	Some areas in city parks can be closed for a concert or other special event.	Requested to the board of Parks and Recreation through an individual special request, either in person or over the phone	Vague description of the requirements.		Alcohol is forbidden at parks, and organizers must ensure that adequate services and facilities are arranged, including toilet services, parking and security.
Temporary Alcohol Sale permits	Temporary beer and wine permit applications for on-site consumption must abide by similar rules as permanent licensees i.e. the physical separation of minors present at the event and the bar area, the mandatory valid ATC permit for alcohol-related jobs, alcohol sales hours, etc.	Temporary permits can be submitted online at least 5 days prior to the event.	Application shall include information on the event, a floor plan, and the signature of the Chief of Police.	If submitted 5 days prior, temporary permits require a \$50 fee per day. Temporary beer permits issued to a brewer for a festival or event (with 7,500 or more attendance and where minors are not allowed) can also be requested for \$2,500.	Liquor permits are not available for one-off events, but organizers can contract a licensed alcoholic beverage caterer to serve liquor at the event and request a special permit to the Indiana ATC.

Table 9. Permits for special events in Indianapolis

Indianapolis policy explicitly encourages holding special events within the city, and time deadlines may be reduced or waived for special events at the discretion of the license administrator¹¹¹.

Event organizers must comply with “Good neighbor rules”, which include¹¹²:

- Notifying residents and businesses in the area two weeks before the event takes place

¹¹¹ Indianapolis Code of Ordinances. Chapter 986 - Special Events

¹¹² City of Indianapolis (2019a)

- Respecting a 10pm noise curfew
- Using the appropriate street blocking barricades
- Having a representative at the barricades to move them for residents or vehicles that need to get through, among other requirements.
- The event must be accessible to people with reduced mobility
- The use of amplified music is allowed as long as it is specified in the application and respects the curfew

Special Event Permitting Process, Seattle

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 Special Events Committee, operating since 1991, is a group of City, County and State experts that supports and coordinates the events happening in Seattle.

The main website for the Special Events Office includes clear application instructions in its online forms, the Public Safety requirements, a calendar of approved events and a Special Event Handbook to refer to further questions through the process. Forms attached include¹¹³ the actual permit application (including templates and instructions), a permit fee estimator (administrative fees start at \$275 per permit) and an online handbook.

The online handbook¹¹⁴ is a practical tool providing potential applicants with all the information relevant to an event split into themed chapters, and what the city requirements are for such themes (e.g. restroom facilities, police staffing, alcohol regulations, recycling and so forth). Included in the handbook is the 'Permitting process and timelines' page, which details the steps and responsibilities that the applicant must take during the application process as well as the responsibilities of the Special Events office¹¹⁵.

The Special Events application form¹¹⁶ is straightforward and includes clarifications on what the requirements and additional permits are to avoid misunderstandings (e.g. providing the link to obtain a Temporary Noise Variance next to the mandatory description of the amplified sound at the event).

¹¹³ Seattle Special Events Office (2019a)

¹¹⁴ Seattle Special Events Office (2019b)

¹¹⁵ Seattle Special Events Office (2019c)

¹¹⁶ Seattle Special Events Office (2019d)

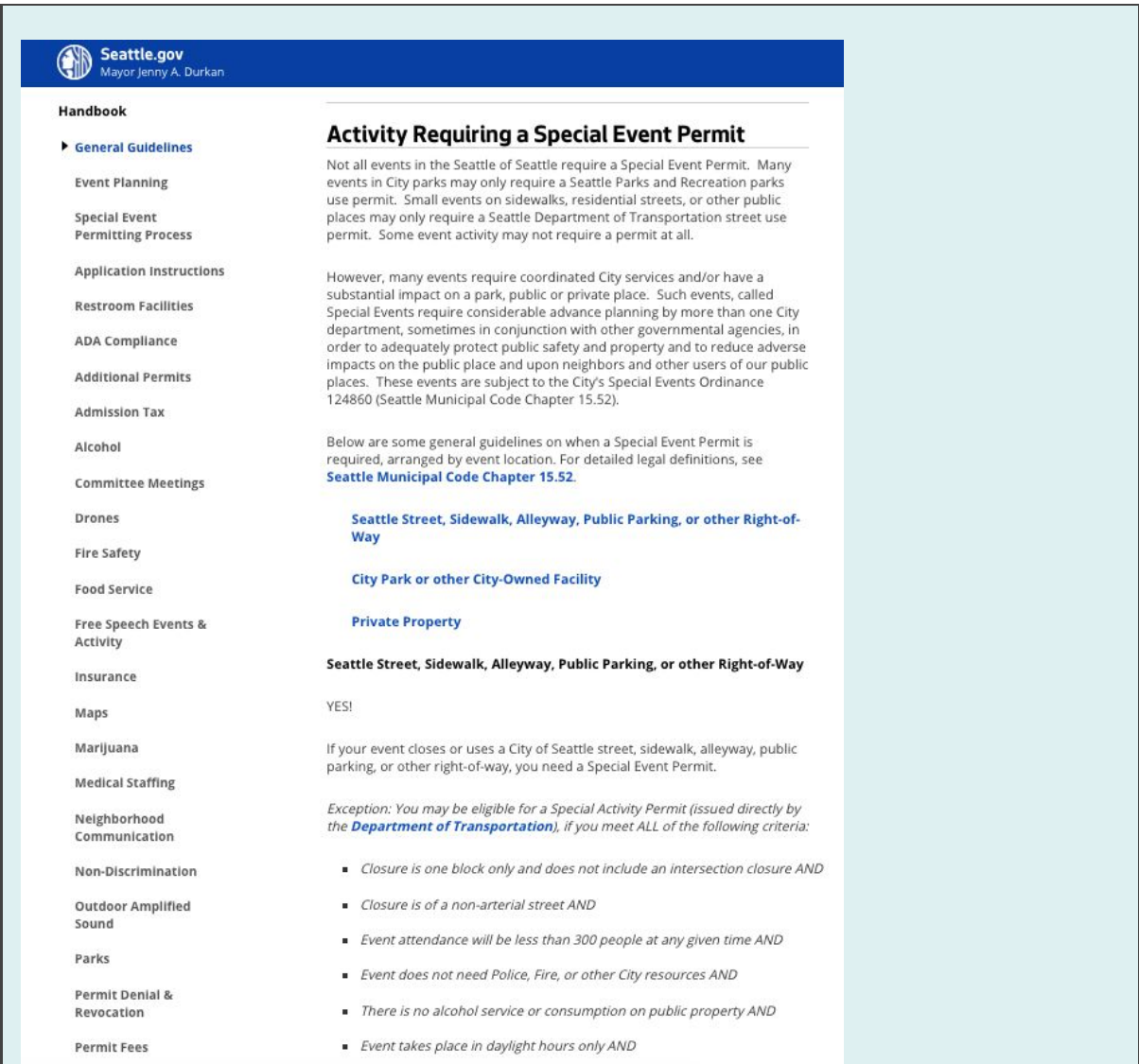


Figure 3. Screenshot of Seattle’ Special Events Permits website as of May 28, 2019

How it compares to Indianapolis:

Seattle’s Special Events Office website facilitates the complex bureaucratic process and requirements to produce an event by including clear sections divided by theme, links to application forms and technical regulations, descriptions on what to expect during the review process and a tentative timeline. The Indianapolis Special Events Permits website currently includes useful information such as “good neighbor rules”, but it would be helpful to include specific application advice, requirements and guidelines organized by topic and on different pages, as the Seattle website does (eg. fire safety, food service, outdoor amplified sound, public transportation, recycling, composting & waste, etc. - see image above).

Indy's Special Events Permits website and application form could provide more helpful links and/or further information on additional permits that may be required for an event and organize them by topic, such as a link to liquor vendor/caterer permit requirements (via the ATC) or a permit request form from Parks & Recreation. These are not currently included in the special events links at the bottom of the page and could be integrated in the online version of the Special Events application form.

All-ages and the Dancehall Ordinance

Indianapolis imposes curfews on unchaperoned minors, depending on their age. These are based on safety reasons and apply to public places (e.g. streets, alleys)¹¹⁷:

- 15- to 17 year-olds can be in a public place until 11pm Sunday to Thursday, and until 1am on weekends. They can be in a public place again after 5am
- Under-15s can be in a public place until 11pm any day of the week. They can be in a public place again after 5am.

Indianapolis' Dancehall Ordinance¹¹⁸ establishes that an annual licence or individual permit (a "dance permit") is required for music venues and any other premises where music is "performed live or reproduced" or where dancing is "indulged in or permitted". Hotels and establishments with a liquor licence are exempted from this requirement.

The following requirements must be met in the application¹¹⁹:

- Applications can be submitted online by filling in certain information about the business that will be conducted in the venue (hours of operation, age range of attendees, ticket price, access restrictions, etc.)
- Applications must be submitted at least 3 business days prior to the time of the musical activity
- Annual dance applications must include the location, hours and maximum number of days per week that dances will be held ("dances" also include music performances and music reproduction)

¹¹⁷ Indianapolis Code of Ordinances. Chapter 381 - Minors

¹¹⁸ Indianapolis Code of Ordinances. Chapter 881 - Dance permits and Licenses

¹¹⁹ City of Indianapolis (2019b)

- Individual dance permit applications must include the date, hours and address for each activity that the permit is being requested for.
- The price of an annual dance licence is \$419, regardless of the size of the venue.
- An individual dance permit costs \$293 (i.e. to host additional music activities by a dance licence holder)

The main regulations that apply to activities and premises under the dance licence/permit are¹²⁰:

- Dance permit holders are allowed to host music activities only on specific dates and times, as specified in their annual license or individual permit.
- Annual license holders can request additional permits to host music activities outside of the specific days covered in the licence (see above: “individual dance permit”)
- Under-21s cannot be admitted to the activity if the venue is located within 500 feet of licensed premises (e.g. a venue next to a bar)
- A 2am curfew is imposed on licensed activities (e.g. a concert, background music), which effectively bans music from any place without a liquor licence after that time.
- A midnight curfew applies if under-18s are allowed in the music activity.

The main issues with the dancing ordinance are the restrictions and financial burden imposed on all-ages venues and shows in Indy. For example, it is cheaper to host a concert in a bar, since it does not require a dancing permit (because it holds a liquor licence) and it can profit from bar sales, but under-18s would be banned from the event. In another example, a licensed restaurant can host an all-ages concert without a dancing permit, too, but its primary business should be food sales - meaning music performances would be held in the background. Dancehall ordinances have been abolished in some US cities, such as New York City and Milwaukee, but they are still prevalent in other states.

Cabaret Law, New York City

¹²⁰ Indianapolis Code of Ordinances. Chapter 881 - Dance permits and Licenses

New York City’s Cabaret Law, known as a dancing ban, was established in 1926 during Prohibition and revoked in 2017. The law required owners of 200+ capacity venues with musical entertainment, singing or social participatory dancing (such as cabarets and entertainment venues, restaurants, bars, etc) to obtain a special license¹²¹. The law also included the “three-musician rule”, which allowed a maximum of three musicians to perform at an unlicensed club. In 1971, it further established that only piano, organ, accordion, guitar or stringed instruments were allowed to perform (preventing jazz musicians from playing).

The special dancing licence was costly and time-consuming to obtain (it required the approval of several agencies), and only businesses in certain areas with commercial or manufacturing zoning could obtain it. Only 97 out of roughly 25,000 eating and drinking establishments effectively held the licence when it was revoked¹²². In the end, the Cabaret Law was abolished by Mayor Bill de Blasio in October 2017, but by then it had already damaged plenty of small music venues which couldn’t afford and/or manage to meet all of the law’s requirements.

How it compares to Indianapolis:

Dancehall laws and ordinances have a religious background that is still prevalent in some cities and regions in the US, but the case of New York City is notoriously famous since it was a symbolic but costly red tape for the hospitality and entertainment sectors.

The intersection of the dancehall ordinance with the three-musician rule and instrument limitation directly addressed music venues. This was explicitly harmful to the music sector and is not the case in Indy’s dancehall ordinance, which focuses more on collecting exhaustive information on events and regulating access to minors. Although there is a lack of data that measures the specific impact that Indy’s ordinance has on all-ages venues and shows, revoking the ordinance in Indianapolis will likely facilitate the production of all-ages shows by eliminating the additional cost and red tape for promoters of alcohol-free venues.

5.1.3 Noise

The Indianapolis Code of Ordinances Sec. 391-302 - Unlawful Noises¹²³ prohibits the production or reproduction of sound (including amplified and acoustic instruments) if it makes “unreasonable noise”:

- This classification applies to anyone listening to sound emitted between 10pm and 7am that is heard from a different property from where the sound source is

¹²¹ Creative Footprint (2018)

¹²² Correal, A. (2017)

¹²³ Indianapolis Code of Ordinances. Chapter 391 - Nuisances

located, or more than 75 feet away from the sound source if emitted in the public realm.

- Noise violations are policed, filed through and processed by the Indianapolis Metropolitan Police Department.
- As of March 2019, there is no decibel limit distinguished in the different zoning districts in Indianapolis nor a publicly-known classification of certain sound levels as unlawful.
- It is also unclear whether the sound ordinance and the “unreasonable noises” classification apply to indoor music spaces in the same way as open-air concerts since it is based on a perception.

The lack of specificity in Indianapolis’ noise ordinance leaves room for interpretation that can be detrimental to music spaces since what one person considers “unreasonable noise” may not be so for another. For instance, the adopted Code of Ordinances Sec. 391-302 eliminated the previously explicit “use of drums” as an unlawful noise, an important section that was amended from the previous Code (adopted 1951 - 1993¹²⁴) with the growing importance of marching championships in the city. Still, the general “musical instrument” and “sound amplifier” terms are still used in the ordinance as possible unreasonable noises.

Sound Ordinance, Boulder

Boulder, Colorado’s sound ordinance policy is publicly available¹²⁵ and contains information on how to measure the noise, permitted levels (50 dBA at night for non-vehicular sources), a graduated fine for repeated offences, and considerations of exceptions such as concerts and music festivals. Special events must cease noise by 11pm¹²⁶.

The enforcing approach of the Police/City of Boulder is to mediate between complainers and events since all events would typically have a self-imposed 11pm curfew. Because the limits are reasonable for events (at 65 dBA for mixed-use areas until 11pm), even if neighbours complain, the police won’t issue a fine for a noise ordinance violation to a concert/festival. The organisers would need to be responsible and make sure they stay in the limits to good neighbours and maintain good relationships in the long term.

How it compares to Indianapolis:

¹²⁴ City of Indianapolis (1995)

¹²⁵ County of Boulder (n.d.)

¹²⁶ City of Boulder (2018)

Boulder has around 107,000 inhabitants, so its smaller size allows it to address noise complaints and special event noise enforcement on a one-to-one basis. Indianapolis does not currently have a sound ordinance policy that specifies permitted levels, noise measurements procedures and penalties for offenders. Implementing a comprehensive sound ordinance like this one in Indy would require a collaborative approach between the City, the Metropolitan Police Department, the music sector and neighbours in high-activity music areas to succeed. Indy should unroll a set of best practices, similar to Boulder's, as well as informative sessions for event producers to present the new regulation and how it will be implemented. The City should also encourage venues and event producers to liaise with the neighborhood beforehand to minimize nuisances during concerts and festivals, in line with the current "Good Neighbor Rules" required of event permit holders.

5.1.4 Health & Safety Regulations

The Indiana Department of Homeland Security requires an Amusement & Entertainment Permit for certain facilities and events, including concerts, to ensure compliance of fire safety laws. It must be requested by facilities whose primary business is the provision of entertainment, including music entertainment of any kind (live, recorded or karaoke)¹²⁷:

- Examples of facilities that shall require a permit include Theaters, Dance Halls and Night Clubs, among others.
- The permit excludes by nature restaurants or bars that host music activities, since it does not consider them places of Amusement/Entertainment (their primary business is the sale of food and beverages, and alcoholic beverages in the case of bars).
- Indiana is the only US State that requires this permit from the State's Department of Homeland Security to be approved by the fire and building divisions.

The following requirements apply to the facilities applying for an Amusement & Entertainment Permit¹²⁸ :

- The permit can be an annual permit or a one-off "Special Endorsement" for Special Events (e.g. a concert in an art gallery without a permit)

¹²⁷ Indiana Code of Ordinances IC 22-14-3 - Regulated Places of Amusement or Entertainment

¹²⁸ Indiana Department of Homeland Security (2019)

- Annual permit fees are calculated depending on the occupancy load and the number of seating configurations or arrangements:
 - \$99 if fixed seating occupation is under 99 people
 - \$134 if fixed seating occupation is 100 - 499 persons
 - \$168 if fixed seating occupation is 500 - 999 persons
 - \$203 if fixed seating occupation is 1,000 - 4,999 persons
 - \$237 if fixed seating occupation is 5,000 - 9,999 persons
 - \$272 if capacity is 10,000 or more
- If the facility has more than one seating configuration or arrangements, the fee will be the facility's capacity multiplied by \$99.
- Special event endorsements have a \$99 fee, regardless of capacity.
- Concerts that take place in a church, university, college or lodge are exempt from paying the fee, but they must apply for a permit nonetheless.
- Outdoor events with tents and other structures must provide additional documentation in their application to ensure compliance with fire safety.

The Nuisance Abatement Section (Department of Business and Neighborhood Services, City of Indianapolis) coordinates sweeps in Indianapolis for business licensing, neighborhoods and nuisance properties; the department also conducts special event enforcement sweeps for large-attendance events such as the Indy 500 and Indiana Black Expo, among others. Sweep partners include the Indianapolis Metropolitan Police Department, Marion County Public Health Department, Indianapolis Fire Department, Indiana Department of Homeland Security, State Excise and Indianapolis Animal Care Services¹²⁹.

Live Music License Conditions Matrix, Victoria (Australia)¹³⁰

An agreement regarding alcohol licences for live music venues was reached on 6 October, 2010 between representatives of the live music industry, the Victorian Government and the Victorian Commission for Gambling and Liquor Regulation (VCGLR). The parties involved agreed that “live music does not cause violence” and committed

¹²⁹ City of Indianapolis (2019c)

¹³⁰ Victorian Commission for Gambling and Liquor Regulation (2013)

to implementing the Agent of Change principle in 2011 and reviewing the restrictions imposed on live music performance by existing licensing and alcohol regulations. Other measures implemented included a help desk with dedicated licensing officers to assist licensees providing live music in navigating the alcohol licensing system and, since 2013, a 'Live Music Licence Conditions Matrix' (the Matrix).

Owners of a live music venue can apply to remove the requirement of crowd controllers and CCTV free of charge, assessed by the Matrix, which sets out standard licence security conditions. Venues providing live music and trading after 1am should submit a management plan to VCGLR complying with their guidelines, which is then provided to the Victoria Police for comment. The management plan takes into account varying conditions, depending on the venue's planning permit, trading hours, capacity and history of compliance.

How it compares to Indianapolis:

Indianapolis regulations do not consider "music venue" as a licensing or business use category, with music-related uses falling under different categories such as bar, restaurant, theatre, entertainment complex and so forth. Having a specific category for music venues would be an explicit commitment from the City to support establishments with that core mission of presenting live music, as was the case in Victoria.

Having a special licensing category for music venues would allow new and existing venues to comply with standard policies related to licensing, liquor regulation, age restrictions and health & safety principles, which would also facilitate policing and enforcement. Victoria's Matrix model would involve a collaborative approach between Indy's venues, the Police and the local government to be successful, as well as the participation of ATC licensing officials to ensure compliance with state requirements.

5.1.5 Environmental Sustainability & Recycling

The 'Green Factor' is a scoring system technique developed by the City of Indianapolis that can be applied by companies as a tool to incentivize energy efficiency and low impact development techniques. The system/tool mostly relates to landscaping and sustainability: a minimum Green Factor value is established after assessing the type of development with

the aim to introduce Low Impact Development techniques and benefits in the city.¹³¹ No music company has announced its implementation of a Green Factor scoring yet.

There are no specific sustainability or recycling guidelines or programs that apply to music venues or festivals from the City of Indianapolis or the State of Indiana. The specific criteria for special events licences in Indy makes the organizer responsible for having “adequate recycling or waste collection services (...) in or adjacent to the special event zone” in a general way¹³².

The Pop Im Kiez Toolbox, Berlin¹³³

Berlin’s population increased its density over the past few years, with a population increase of over 100,000 inhabitants between 2014 and 2016. Launched in 2013 by the Berlin Clubcommission and funded by the city’s music office Musicboard Berlin, the Pop im Kiez (‘Pop in the neighbourhood’) toolbox targets open-air event organisers and club operators to actively prevent and manage conflicts around the topic of noise, garbage and nuisance in a neighbourhood. The tool aims to assist event promoters, venues and neighbours with mediation and action procedures to address the increased residential density and how it affects the nightlife in a certain area, and provides information on how to finance the possible solutions.

The online toolbox includes clearly labeled tips to deal with ‘Audible’, ‘Visible’ and, since 2015, ‘Environmental and Sustainability’ matters. It features best practices in how to prevent nuisances, increase cooperation with neighbours and deal with different aspects of organising an event, all presented alongside descriptions of the law on noise and waste management, as well as handy checklists. The toolbox supports other initiatives that event organisers in Berlin must adhere to, such as the self-imposed obligations of the event promoters in Berlin¹³⁴, or the ‘Open Air Checklist’,¹³⁵ which includes protocols, regulations and procedures for outdoor events.

How it compares to Indianapolis:

The environmental impact of concerts and music festivals in the city not only relates to adequate waste management, but also how to manage sound, crowds and operations that can become a nuisance for neighbors and residents. Indy would be at the forefront of the music cities movement by implementing a set of guidelines similar to Berlin’s so that music events and companies can be more green and minimize their negative impact on the environment.

¹³¹ City of Indianapolis (2019d)

¹³² Indianapolis Code of Ordinances. Chapter 986 - Special Events

¹³³ Pop im Kiez Toolbox (2019)

¹³⁴ Model space project (2019)

¹³⁵ ClubCommission (2019)

5.1.6 Busking

Busking is allowed on public property in Indianapolis. The Code of Ordinances for Indianapolis, Section 407-102¹³⁶ explicitly prohibits requesting a donation in a public place, street or park by vocal appeal or for music, singing or other street performance. However, it is allowed to passively perform music or sing with a sign indicating that donations are accepted, so long as there are no vocal requests for a donation.

In the summer of 2014, Downtown Indy Inc. launched a 5-week pilot initiative called Downtown Indy Buskers Project in collaboration with theatre organization IndyFringe. The pilot project was developed with a \$6,500 budget from privately raised funds¹³⁷. Buskers who would like to participate in the project would commit to a 4-hour performance block (6pm-10pm), and could raise cash through gratuities and merchandise sales and be eligible for a stipend from the city of up to \$60. Although the project aimed to encourage a culture of busking downtown, there has been no published evaluation of the project's impact on the buskers or the perception of Downtown as a consequence. It was not communicated why the project had not been continued by Downtown Indy, but the participation of IndyFringe was linked to the promotion of their annual street festival Fringe Fest¹³⁸.

Busking Guide, Liverpool¹³⁹

In 2015, a best practice guide for busking was produced in Liverpool, UK. Believed to be the first guidance of its kind in the UK, it was developed by the Musicians' Union, the Keep Streets Live Campaign, the Business Improvement District and the city council. Busking is seen as an important part of the city's cultural life and as an asset that adds colour and animation to public places.

The guide is intended for buskers, residents, businesses, police and the local authority, and contains some key recommendations to promote and foster positive relations between users of shared public spaces in the city. It focuses on dialogue, consideration and compromise on all sides. The approach aims to engage the respective parties in a constructive dialogue to resolve any potential conflicts amicably without the need for a formal complaint. Only as a last resort where performers have repeatedly failed to follow the guidance will enforcement action be taken.

¹³⁶ Indianapolis Code of Ordinances. Chapter 407 - Offenses against public order and safety

¹³⁷ Adams, M.A. (2014)

¹³⁸ AP, IBJ Staff (2014)

¹³⁹ Musicians' Union (2015)

The guide also initiates regular open meetings between buskers in Liverpool to discuss any issues that arise and to maintain positive relationships. It is also possible for buskers to meet regularly with the council to maintain an ongoing dialogue.

How it compares to Indianapolis:

Indianapolis' busking policy is a good policy example in itself, but more incentives and tools could be developed to support street musicians in particular. The Liverpool Guide to Busking doesn't interfere with the current regulation, doesn't limit buskers to a particular area and encourages collaboration between buskers, residents, businesses and the authorities on the use of shared spaces.

Indianapolis could leverage the relationships developed with the music sector through the Downtown Indy Buskers Project and the Indy Music Strategy to set up a best practices manual for local street musicians as well as incoming musicians interested in busking in the city. Having regular meetings like in Liverpool would help develop positive relationships and identify challenges with the different buskers in Indianapolis.

Busking Guide, Asheville¹⁴⁰

Made by the Asheville Buskers Collective, this guide looks to give any busker or potential busker the dos and don'ts of busking in the city of Asheville. It starts off by mentioning the most important thing in order to avoid trouble: what constitutes a noise disturbance. It also features a busking etiquette - how long you can play in one spot, cleanliness, leaving enough space for pedestrians to go by, not playing repetitive songs and keeping the volume at a reasonable level.

It also features a paragraph stating the right of a busker to perform on public property, and the positive role it has for identity and atmosphere of the city.

The guide features a list of rules and laws that must be followed, which reiterates some of the ones mentioned in the etiquette list, and adds the following: not drinking alcoholic beverages or taking drugs, permitted times of 10am to 10pm, considerations on high impact areas, not using dangerous objects such as axes and saws for performances and not busking in a space designated for a community event.

¹⁴⁰ Asheville Buskers Collective (2019)

How it compares to Indianapolis:

Unlike the Liverpool Busking Guide, the Asheville Busking Guide was developed by the local buskers collective and did not receive input from the Downtown district or the authorities. However, Indianapolis can look at the Asheville Busking Guide for inspiration on the type of language and proactive approach that addresses busking in the city, as well as to set best practices for busking. An adaptation of this busking guide can be used as a starting point in Indianapolis before evolving into a more comprehensive busking alliance and program more similar to the Liverpool initiative.

5.1.7 Regulations for Outdoors Advertising and others

Privately-owned and -managed billboards and marquees are available throughout the city, and on- and off-premises advertising signs are allowed with certain conditions (sizes, number, area, height, illumination, location and type vary depending on the zoning district where they will be located)¹⁴¹. Signs and sign structures can be placed on private property with the expressed written consent of the owner¹⁴².

The Business & Neighbourhood Services at the City of Indianapolis are responsible for outdoor advertising such as banners and signs. The main regulations that apply to use publicly-owned advertising spaces are¹⁴³:

- Only non-profit organizations with proof of their not-for-profit status can request a banner placement.
- To request a banner placement, applicants must submit the event's name and dates, the dates when the banner will be in place (21 days maximum), a plan and description of the location of the poles and a completed Right-of-Way permit application to use the public realm.
- The request must be submitted by post. The City provides a sample of the decoration guidelines on its website.

¹⁴¹ Indianapolis Code of Ordinances. Chapter 744 - Development Standards

¹⁴² Indianapolis Code of Ordinances. Chapter 744 - Development Standards

¹⁴³ City of Indianapolis (n.d)

- Festival banners and pennants featuring alcoholic beverage brands can be displayed near alcohol retail premises only between 21 days before the event begins and 5 days after the close¹⁴⁴.
- The permit to request a banner placement has a fee of \$194.
- Advertising is only allowed in Indianapolis City Parks with a written permission that must be requested from the Parks and Recreation board indicating the type of sign and its purpose¹⁴⁵.

Advertising signs are only allowed on municipal bus shelters and bus benches in certain areas, including the Central Business District, Commercial Zoning Districts and some Special Use Zoning districts, among other zoning uses¹⁴⁶:

- At the time of this report, the private for-profit company Fairway Outdoor Advertising manages and sells the advertising space on IndyGo’s buses and bus stops.
- The Indianapolis Public Transport Corporation can review non-paid advertising of “public service nature” requested by government agencies and/or not-for-profits, but it does not include specific guidelines or the conditions that apply.

Transit Shelter Advertising Program, Vancouver¹⁴⁷

The City of Vancouver, Canada, through the Transit Shelter Advertising Program, offers free access to transit shelter advertising space for non-profit arts and culture organizations. The organizations pay for and arrange the posters, and the City of Vancouver’s Cultural Services Department provides them with space at transit shelters allotted by Outfront Media.

A request for this space is made via email to the coordinator at the Cultural Services Department. Deadlines occur monthly and are generally four calendar months in advance. Outfront Media provides the advertising space as part of its contract with the City. The advertising spaces are allotted throughout the city of Vancouver by Outfront Media on a continually changing basis (not dedicated spaces). Generally, it is not possible to request specific locations or areas.

¹⁴⁴ Indiana Code Title 7.1 - Alcohol and Tobacco

¹⁴⁵ Indianapolis Code of Ordinances. Chapter 631 - Parks and Recreation.

¹⁴⁶ IndyGo (2019)

¹⁴⁷ City of Vancouver (n.d.)

Qualifying Vancouver-based, non-profit, arts or culture or community service organizations must provide programming, activities or services that are:

- Open to the public
- Publicized city-wide
- Held within the City of Vancouver itself

An organization may apply for up to 20 faces in transit shelters to run for a period of up to 6 weeks. Organizations funded by the City of Vancouver will receive priority over other non-profit arts or cultural organizations, as well as campaigns which have a specific time frame, show, or event associated with them.

How it compares to Indianapolis:

Vancouver's transit shelter program is a good case of a city supporting its cultural sector with little cost. Although the current regulation in Indianapolis does not restrict the advertisement of music activities with posters or flyers, it could further help the music and cultural sector by developing a specific promotional support program. Buses and bus stop shelter advertising provides great spaces where the city could reserve some advertising periods (if not permanently allocated) for local cultural and music events. In that case, IndyGo would be responsible for communicating such guidelines clearly. It could be assessed whether certain for-profit companies can access this support as a form of incentivisation to produce more festivals and events in Indianapolis and reach a wider audience.

5.2 Operations and Zoning

5.2.1 Music Office

At the moment, there is no Music Office in Indianapolis. A Music Office is a department, usually within the City Council, that works to assist the music ecosystem with the objective to grow and develop the local music sector further, internally and externally. One of the main purposes of such offices is to guarantee and lead the development of the city's music strategy.

Currently, Indy Chamber, in partnership with the City of Indianapolis and the Indy Music Strategy Steering Committee, is the local organization championing the development of the present music strategy¹⁴⁸. The Indy Music Strategy committee also organizes the monthly Indy Music Socials, as detailed in section 4.1.4 of this report.

Music City Music Council, Nashville¹⁴⁹

The Music City Music Council (MC2) is an association of business directors whose goal it is to develop strategies to increase the awareness and development of Nashville's reputation as a Music City. This office was formed in 2009 as a partnership between the Mayor's Office, the Nashville Area Chamber of Commerce and the Nashville Convention & Visitors Corp. In the beginning, the Music Council's formation achieved the symbolic accomplishment of bridging the gap between Music Row and the courthouse. Prior to this office, the music industry and local government didn't know how to interact with each other.

The organization focuses on expanding music-related businesses or facilitating their relocation to Nashville. The office also is working to bring televised music shows and music-related award shows across all genres to the city and is recruiting music-related events and conventions to Nashville. Since its inception, the all-volunteer body has assisted in multiple economic development successes to attract entertainment-related jobs to the city, including Sony/ATV's expansion to downtown and Eventbrite's expansion into Nashville.

How it compares to Indianapolis:

The model of the Music City Music Council can serve as an example to consolidate a structure and goals for the Indy Music Strategy Committee as the strategy moves towards implementation stage. The case of the Council is focused on economic development, including partnerships and programs that help create entertainment jobs and attract companies to Indianapolis, similar to what Indy Chamber does. The advantage of having a volunteer body is that executives can contribute with their expertise and contacts to help the city thrive.

ATX Music, Austin¹⁵⁰

The Music & Entertainment Division is an economic development accelerator and resource for the local music industry in Austin. This group operates as an active partner

¹⁴⁸ Indy Chamber (2018)

¹⁴⁹ City of Nashville (2019)

¹⁵⁰ ATX Music (2019)

in the community, working with community groups and neighborhoods to promote the local music scene. This office is responsible for accelerating the growth of the music industry infrastructure by focusing on job creation, talent export, trade development and industry revenue growth.

Some initiatives spearheaded by this office include: The ATX Musician Compensation Initiative; community engagement initiatives such as The Music Commission Liaison and Love ATX Music Month; ATX Nightlife Initiative; and Music Industry Development, which includes projects such as the Austin-Toronto Music City Alliance and ATX Live! Youth Program.

This office also includes subsidiary entities; The Music Venue Assistance Program (MVAP), which actively supports the music industry via protection and support of local venues and reducing sound complaints; and The Music & Entertainment Division's Entertainment Services Group (ESG), which assists outdoor music venues with the City permit process and works closely with festivals on issues related to special event permits.

How it compares to Indianapolis:

The model of the Austin's music office is also spearheaded by the City's economic department, but, unlike the Nashville MCC, it involves the music community and local residents to deliver programs that help local music thrive. ATX Music delivers services for the music community and supports the production of music events, including assisting with regulatory and permit processes. This model touches on more parts of the ecosystem than the Nashville MCC; it is more supportive to the existing music sector, but it also requires more complex collaborations and a larger commitment of resources. Indianapolis should assess whether it can start by adopting a model like the Nashville MCC and, as the implementation stages move forward, move into a "one-stop-shop" model like ATX's.

5.2.2 Zoning

Entertainment District Policy

Indianapolis does not have a designated Entertainment District with specific policies at the moment. According to the Indianapolis Municipal Police Department, 89 officers serve the Downtown District, which can engage up to 250,000 residents and visitors daily¹⁵¹.

¹⁵¹ City of Indianapolis (2018)

The city has seven designated neighbourhoods known as Cultural Districts¹⁵², but they are not ruled by special policies. These districts are Broad Ripple Village (the only one outside Downtown Indy), The Canal and White River State Park, Fountain Square, Indiana Avenue, Mass Ave (known as the Arts and Theatre District), The Wholesale District and Market East. This designation helps brand the neighbourhoods and attract investments from the public and private sectors; as previously explained in Section 2.2 (Grants) of this report, in 2018, the Mayor announced a \$25,000 investment per Cultural District through the Create Indy program¹⁵³.

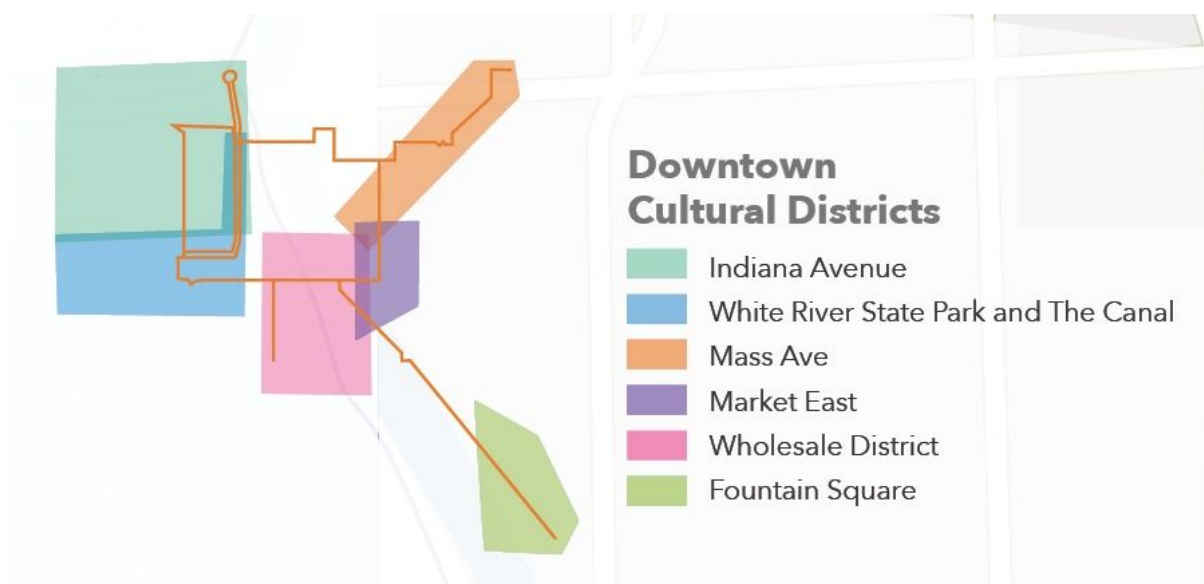


Figure 4. Distribution of the Downtown Cultural Districts by the Indianapolis Cultural Trail¹⁵⁴

Quartier Des Spectacles, Montreal¹⁵⁵

Entertainment Districts are city areas with a high concentration of arts spaces, like movie theatres, music venues, theatres, arts galleries, etc. Due to its idiosyncrasy, they follow a series of specific zoning regulations and policies that do not apply to other zones, allowing for more noise, longer operational hours, later transport, specific safety and health regulations, etc.

¹⁵² Visit Indy (2019i)

¹⁵³ Lindquist, D (2018)

¹⁵⁴ Full map available at https://s3.amazonaws.com/indyculturaltrail.org/wp-content/uploads/2016/04/ICT-Map2016_Final.jpg

¹⁵⁵ Quartier des spectacles Partnership (2017)

The Quartier des Spectacles is downtown Montreal's primary entertainment and arts district. It boasts over 30 performance venues in an area just over 1 square kilometer, as well as public spaces for its over 40 events per year. The district was designed for music and cultural events, with several projectors to bring surrounding infrastructure to life, lamp posts designed for rigging, illuminated walkways and several other urban design features. Although originally intended to support the Montreal International Jazz Festival, it now serves other cultural events. During the summer, the area is pedestrian-only.

The district can host 50,000 people in its various spaces, and organizations can apply to hold events via the Quartier des Spectacles website, which lists each public space alongside their respective specs. Proposed events must be free to the public and must not act as a sales or promotional platform for commercial entities.

How it compares to Indianapolis:

There is potential to transform some of Indianapolis' Cultural Districts into designated Entertainment Districts, since they are not bound by special regulations at the moment. This case study on Montreal's entertainment district shows that it is not only the special regulations or branding that make an entertainment district, but also the concentration of premises and events that are enhanced by urban design (e.g. illuminated walkways). Indy can look at this example to find inspiration in the branding and promotion of one or more Cultural Districts as Entertainment Districts.

Six Entertainment Districts, Austin¹⁵⁶

Austin has six official entertainment districts, each distinct in aesthetic and offer.¹⁵⁷ **Downtown Austin** is the main commercial area, divided into sub-areas (2nd Street, Warehouse District and West Sixth Street) and concentrating a higher profile of entertainment and dining options compared to the rest of the districts. **East Austin** is the fastest growing neighbourhood, famous for its eclectic and alternative offer of entertainment, food options and bars. **Sixth Street** is a popular nightlife district among younger demographics, with licenses operating until 2am and traffic closed on Thursday-Saturday nights. **Rainey Street** is known for its former housing transformed into bungalow bars and restaurants. **South Austin** boasts a variety of music venues and restaurants. The **Red River** district is the main music hub, with different venues showcasing a distinct music programming every day of the week.

The Sixth District Entertainment District and the Warehouse District are the only areas in Austin that permit outdoor music until the bars close at 2am, any day of the week. A

¹⁵⁶ Quartier des spectacles Partnership (2017)

¹⁵⁷ Visit Austin (2018e)

six-month pilot program launched in May 2017 extended the curfew for outdoor music in Red River Street, allowing sound until midnight on Thursdays and 1am on weekends. The pilot was extended to a year, and in April 2018, extended curfews were officially approved for five outdoor music venues in Red River.¹⁵⁸

How it compares to Indianapolis:

Austin’s Entertainment Districts are an aspirational example to inspire Indianapolis on the opportunities that can be leveraged by having differentiated districts, such as the existing Cultural Districts. Although music venues are scattered around the city, Austin has encouraged the concentration of music places in the Red River District to allow for special regulations that affect music venues, such as curfews or other forms of assistance. Current noise restrictions in Indianapolis do not include dB limits or measurement guidelines, but these could contemplate exemptions in designated “music districts” in Indy when implemented. This initiative should be assessed in the future for the inherent benefits it would bring to music spaces, despite the implementation of exemptions for licensed premises that would be challenged by ATC’s liquor license quotas.

Zoning and Use Classification

Indianapolis’ latest zoning ordinance, the “Indy ReZone”¹⁵⁹ project, was implemented by the Department of Metropolitan Development in 2016 with the aim to organize all regulations into 5 chapters, consolidating and simplifying the previous content. The new zoning plan distinguishes and applies different standards for Metro and Compact Context (suburban) areas. Districts were refined in purpose statements describing the dimensional standards and requirements.

With the aim to encourage more (re)development of mixed-use areas and parcels, Indy ReZone introduced a vacant structure provision that allows certain additional uses in certain districts. This represents an opportunity to develop music places in buildings vacant for more than 5 years. Other potential benefits for music places in Indy ReZone are:

- The permission of live-work uses in selected districts
- The elimination of parking requirements on lots under 5,000 sq. ft.
- The inclusion of artisan food/beverage manufacturer uses in non-industrial districts¹⁶⁰ (see table below)

¹⁵⁸ Case study provided for the following section “Noise”

¹⁵⁹ City of Indianapolis (2018b)

¹⁶⁰ City of Indianapolis (2018c)

- Permitted home occupations (eg. Music Instructor) can operate from 7am-10pm

As seen in the table below, some music-related uses can be encouraged through redevelopment projects, such as microbreweries putting on shows (use: Artisan Food and Beverage), a concert series programming in a cultural venue (use: Museum, Library or Art Gallery), or the creation of a new medium-sized music venue (Indoor Recreation & Entertainment). The land use category for Religious Uses, which may include churches hosting choirs and other music activities, is either permitted or allowed by special exception use in all districts.

MUSIC-RELATED USES ALLOWED (INDY REZONE)	
USES	DISTRICTS ALLOWED
Public, Institutional, Religious and Civic uses:	
Schools, including Art School (post-secondary)	<p>Permitted in all Commercial Districts, Mixed-use Districts and Central Business Districts (CBD-2, CBD-3)</p> <p>Permitted if vacant for 5 consecutive years: Industrial (I-1, I-2) and Central Business District (CBD-1)</p> <p>Has its own Special Use District (SU-2)</p>
Museum, Library or Art Gallery	<p>Permitted in all Commercial Districts, Mixed-use Districts (MU-2, MU-3, MU-4) and all Central Business Districts.</p> <p>Permitted if vacant for 5 consecutive years: all Industrial Districts</p> <p>Accessory use allowed in Mixed-use District (MU-1).</p>
Agricultural, Animal Related and Food Production uses:	
Artisan Food and Beverage	<p>Permitted in Commercial Districts (C-3, C-4, C-5, C-7), Mixed-use Districts (MU-2, MU-3, MU-4) and all Central Business Districts.</p> <p>Permitted if vacant for 5 consecutive years: Industrial Districts (I-2, I-3)</p> <p>Accessory use allowed in Mixed-use District (MU-1).</p>
Commercial and Industrial uses:	

Indoor Recreation & Entertainment	<p>Permitted in Commercial Districts (C-4, C-5, C-7), Mixed-use Districts (MU-3, MU-4) and all Central Business Districts.</p> <p>Accessory use allowed in Commercial Districts (C-1, C-3) and Mixed-use Districts (MU-1, MU-2)</p> <p>Permitted if vacant for 5 consecutive years: Industrial Districts (I-1, I-2)</p> <p>Has its own Special Use Districts: SU-16 (Outdoor/Indoor Recreation & Entertainment) and SU-34 (Club Room/Ballroom)</p>
Bar or Tavern (+21)	<p>Permitted in Commercial Districts (C-3, C-4, C-5, C-7), Mixed-use Districts (MU-2, MU-3, MU-4) and all Central Business Districts.</p> <p>Accessory use allowed in Mixed-use District (MU-1).</p>
Eating Establishment or Food Preparation	<p>Permitted in Commercial Districts (C-3, C-4, C-5, C-7), Mixed-use Districts (MU-2, MU-3, MU-4) and all Central Business Districts.</p> <p>Accessory use allowed in Dwelling Districts (D-9, D-10), Commercial District (C-1), Mixed-use District (MU-1) and all Industrial Districts.</p>
Night Club/Cabaret (+21)	<p>Permitted in Commercial Districts (C-4, C-5, C-7), Mixed-use Districts (MU-3, MU-4) and all Central Business Districts.</p> <p>Accessory use allowed in Mixed-use District (MU-1).</p>
Retail, Light General	<p>Permitted in Commercial Districts (C-3, C-4, C-5, C-7), Mixed-use Districts (MU-2, MU-3, MU-4) and all Central Business Districts.</p> <p>Accessory use allowed in Dwelling Districts (D-8, D-10), Commercial District (C-1), Mixed-use District (MU-1); and all Industrial Districts.</p>
Accessory and Temporary uses:	
Amateur Radio Antenna	Accessory use allowed in all Districts
Antenna, Radio or Television Broadcasting	Accessory use allowed in Industrial Districts (I-3, I-4) and all Central Business Districts.
Temporary Outdoor Event	Temporary use allowed in all Districts

Table 10. Music-related uses contemplated in Indy ReZone¹⁶¹

The table shows that virtually all music uses are enabled in Downtown Indy, while other commercial and mixed-use areas in Indianapolis can potentially help develop a wide-spread music offer as the city and its music activity grows. Indy ReZone also indicates the minimum distance that use types should have from other use types/districts, such as the prohibition to install a Nightclub, Bar or Tavern 500 feet from any Indoor Recreation & Entertainment that mostly caters to the underaged.

Developments in Mixed-use and Commercial districts are not bounded by dB limits, making it difficult to assess what are the particular limitations that a “noisy place” (e.g. venue, rehearsal space, recording studio, live/work units for musicians) can have in different city districts. This could lead to conflict with neighbors, especially in mixed-use districts, where such spaces may exist within a residential building.

Extending Music Venue Operating Hours, Austin

The Red River Extended Hours Pilot Program was a one-year initiative by the City of Austin that assessed the impact of extending the sound curfew by one hour on Thursday, Friday and Saturday nights for five outdoor music venues in the Red River entertainment area.

The City of Austin held nine neighbourhood meetings and three stakeholder meetings with representatives from venues and residents during the pilot program, which took place between May 2017 - April 2018. City staff also set up a hotline for residents in the area concerned about noise. Venues committed to submitting strict sound monitoring throughout the process, and sound monitors were placed to measure noise levels inside the participating venues, as well as at hotels and homes in the area.¹⁶²

The pilot ended with satisfactory results: the program evaluation showed the extension resulted in a consistent year-over-year increase across all venues on bar sales, ticket sales, salaries paid to staff, number of local acts booked and fees paid to local acts, all while having no significant impact on nearby neighbourhoods and reducing the number of noise complaints registered.¹⁶³

The successful pilot was passed into an ordinance in 2018, and the participating Red River venues now benefit from extended curfews of 12am on Thursdays and 1am on Fridays and Saturdays. Stakeholder meetings take place four times per year to ensure compliance with sound regulations, discuss ways to enhance the program and ensure the quality of life for nearby residents is not negatively impacted¹⁶⁴.

¹⁶¹ Indianapolis-Marion County (2016)

¹⁶² Sengupta Stith, D. (2018)

¹⁶³ Ibid.

¹⁶⁴ Neely, C. (2018)

How it compares to Indianapolis:

As explained in the previous Austin case study for designated Entertainment District special policies, it is beneficial for music venues to have clear laws and standards that address their potential nuisances as well as the benefits they bring to the area, such as economic development. Zoning uses in Indianapolis¹⁶⁵ allow music places such as restaurants, bars, entertainment complexes or theatres to exist in most places around the city, which allows for clusterization and special policies for existing venues and new developments. However, there are current hurdles to this implementation, including the lack of a comprehensive noise ordinance, the saturation in quotas for liquor licences and the limitations for all-ages events conditioned by the dancehall ordinance. These should be addressed first and foremost to set the foundation for special music districts in Indianapolis.

5.2.3 Agent of Change

Agent of Change is not in place in Indianapolis. The Agent of Change Principle holds the entity that creates a change in an area responsible for the impact this change can have in that area. In the case of music, usually the Agent of Change either requires the building that arrives the latest (be it the music venue or the residential development) to soundproof adequately to avoid nuisances and complaints, and/or to inform the new residents that they are moving next to a music venue or within an entertainment area which permeates noise.

Agent of Change Applications, Worldwide

The Victoria state government in Australia was the pioneer in passing the ‘Agent of Change’ planning policy in 2014. This Agent of Change integration does not change the legal noise limits, but rather ensures new developers pay to soundproof against the legal limits if needed¹⁶⁶.

San Francisco’s Agent of Change Law (“London Breed Amendment”) was approved in December 2015¹⁶⁷ and requires venues to maintain the sound levels they operate at within the limit of their entertainment permits in order to remain under legal protection. It is the responsibility of the 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 venue¹⁶⁸.

¹⁶⁵ City of Indianapolis (2019e)

¹⁶⁶ Music Victoria (2019)

¹⁶⁷ Green, E. (2015)

¹⁶⁸ Sawyer, N. (2017)

In April 2019, the Music and Entertainment Division of the City of Austin presented a set of recommendations addressing the “Agent of Change” and its possible implementation in Austin, including a revision to the sound ordinance and more strict enforcement of noise disturbances, looking at building code requirements for new developments within a 600-foot radius of an existing venue.¹⁶⁹

How it compares to Indianapolis:

As previously mentioned, a comprehensive Noise Ordinance is needed to set clear guidelines and expectations for music venues, events and other music activities in Indianapolis as a first step. The Agent of Change principle would be a helpful policy to protect music venues and residents once a noise ordinance is in place, since it will legally bind venues and developers to comply with quality standards for noise insulation. This policy is being adopted by most music cities around the world, since the increase of residential properties in urban areas can threaten venues that were allowed to exist and “be loud” until that point.

5.2.4 Parking Regulations

Music venues in Downtown Indy do not have special regulations and/or loading-unloading zones. Downtown has 73,000 paid parking spaces in garages, lots and on-street spots with rates starting at \$2-10 for the first hour, depending on the area. Metered parking is available through a public-private partnership between the City of Indianapolis and ParkIndy, LCC. All rates are \$1.50/hour, and metered parking is free on Sundays. Meters operate from 7am until 6, 8 or 9pm, depending on the zone.¹⁷⁰

Parking prohibitions are set by Indiana Code 9-21-16. The municipality prohibits surface parking in most of Downtown to promote walkability and promote beautification¹⁷¹. Parking regulations are municipal responsibilities, and the Indianapolis Metropolitan Police is responsible for traffic and parking enforcement.

Musician Loading/Unloading Zones, Austin¹⁷²

The Austin Transportation Department has worked with the Economic Development Music Office and local venues to distribute permits allowing performers to load and unload in designated Musician Loading/Unloading zones. Musician loading permits are USD \$25 each and are requested and paid for by the venue. The permit will allow

¹⁶⁹ Swlatecki, C. (2019)

¹⁷⁰ Downtown Indy (2019)

¹⁷¹ City of Indianapolis (2018b)

¹⁷² City of Austin (2019b)

musicians/performers to load/unload in any designated musician loading zone for 30 minutes. It is up to the venue to keep track of their permit and get it back from performers when loading/unloading is complete. Permits can only be requested by venues that host live performances.



Figure 5. Musician Loading and Unloading Signage in Austin¹⁷³

How it compares to Indianapolis:

Downtown Indianapolis and other venues located outside of the city centre would benefit from having specific musician load/unload zones that cannot be obstructed by street parking or other loading vehicles. Establishing a permit system will also help how often these areas are used by music venues in Indy and how loading/unloading space availability affects the venues that do not have musician zones. By implementing this scheme, Indianapolis would be following the steps of Austin and other cities that have successfully established Musician Loading and Unloading areas for music venues, such as Seattle, WA and Nashville, TN (Raleigh, NC also trialled them for four months in 2015).

5.2.5 Transport

The Indianapolis International Airport (IND) oversees 730 million passengers annually, averaging 145 flights per day to 50 nonstop destinations for business and leisure travel. It has consistently ranked among the top airports in North America. Nonstop international

¹⁷³ Ozstravels.com (2017)

destinations served by IND include Caribbean destinations (Punta Cana, Cancun), Toronto and Paris.¹⁷⁴

Downtown Indy is easily walkable, and the city boasts more than 200 miles of bike lanes, greenways and cycling tracks. As previously detailed, the Indianapolis Cultural Trail is an 8-mile urban-planned pedestrian and bike pathway that connects neighbourhoods and cultural districts, offering access to multiple entertainment venues, public arts, restaurants and shops along the way. The Indiana Pacers Bikeshare offers rental bikes for locals and visitors in 29 stations scattered on or near the Indianapolis Cultural Trail.¹⁷⁵

IndyGo is the metropolitan corporation managing public transport in Indianapolis. It operates a grid-based bus network of 33 bus lines which extensively cover the city and connect the Airport with Downtown. An ADA paratransit service is also available for certified riders. Individual trips start at \$1.75 or \$4 for a 1-day pass. Persons with disabilities, students and persons 65 and older can request a Half Fare ID card.¹⁷⁶

New changes are going to be implemented to increase transit capacity and efficiency in 2019, such as the rapid transit Red Line and a new fleet of electric buses, but no comments have been made on an extension of the hours of service or implementation of night transit¹⁷⁷. IndyGo buses cease service at 10pm (selected lines run until midnight), starting again at 5am on weekdays and 6am on weekends.

On-demand Yellow Cabs and other private taxicab services are available by hailing a vehicle on the street or requesting a cab through the app. Ride-sharing services are also available in Indianapolis: BlueIndy offers more than 200 stations with vehicles and electric cars or one-way rental. Private services such as Uber and Lyft are other affordable alternatives to return home after a night out or to travel around the city.

Night Transport, Philadelphia

Philadelphia has had all-night transit options since 1927, when ridership demanded selected bus and trolley coach line services be extended to all night. By 1949, two subway all-night lines were added to the then 52 all-night transit routes operating. The Southeastern Pennsylvania Transportation Authority (SEPTA), serving Philadelphia and other surrounding counties, currently operates 27 routes providing Nite Owl Bus Service to connect the region through the night.¹⁷⁸

¹⁷⁴ Indianapolis International Airport (2019)

¹⁷⁵ Indiana Pacers Bikeshare (2019)

¹⁷⁶ IndyGo (2019b)

¹⁷⁷ IndyGo (2019c)

¹⁷⁸ SEPTA (n.d.)

SEPTA launched a pilot program in 2014 to assess weekend overnight rail service on the Broad Street and Market-Frankford Lines to complement the weekend Nite Owl bus service on the same route. The high demand for nighttime transport by Philly residents and visitors had led to criticism of over-crowded and delayed Nite Owl buses, while bus stops are also considered less safe than subway stations, therefore welcoming the extension of subway service¹⁷⁹.

During the pilot, train ridership during the extended hours of service exceeded the number of trips taken during the nocturnal bus service. Therefore, the program was permanently adopted, and it was determined that both subway lines would be the only late night travel option on Friday and Saturday nights, whereas the Owl Bus Service would cover the lines from Sunday through Thursday. The weekend night subway lines run approximately every 20 minutes and their equivalent buses run every 15 minutes throughout the night, with nighttime fares equal to daytime fares (starting at \$2.50 for single ride and \$1 for transfers).¹⁸⁰

How it compares to Indianapolis:

Having nocturnal public transit options in Indianapolis would align with the city's priorities to improve mobility in the city, affordably helping residents and visitors connect with the main night activity hotspots. Night trams and buses are beneficial for the night time economy and live music since patrons do not have to worry about parking or drinking, and workers are also able to get home safely after a night shift. Creating a pilot program of night bus routes after midnight, similar to what Philadelphia did with its overnight rail service, is a good starting point to assess the positive impact that a permanent night transit service could have on Indianapolis' night time economy.

The Wave, Houston

Although jitneys are typically used as on-demand and daytime transport forms in many cities in the US, The Wave adapted its shuttle service to connect Houston residents and visitors with local nighttime entertainment. The Wave is a private company that took advantage of Houston's jitney ordinance to create a fixed-route, fixed-rate transport service that serves as public transportation, covering the areas where buses are not available after dark. The service was launched in 2009, prior to the arrival of ridesharing services, and is still in operation. The company also offers private rentals and private tours such as culinary, brewery and art tours. The Wave is a member of the Houston CVB - VisitHouston.¹⁸¹

¹⁷⁹ Benner, C. (2014)

¹⁸⁰ SEPTA (2019)

¹⁸¹ Seattle Transit Master Plan Briefing Book (n.d.)

As of 2019, The Wave covers all areas inside Loop 610 & the Galleria in Houston through 10 regular routes. Service starts at 6pm on Thursdays, Fridays & Saturdays and 4pm on Sundays; jitneys stop at 3am Fridays and Saturdays and at midnight on Thursdays and Sundays. It offers a variety of rates for its in-route pickup locations: \$8 for a one-way trip, \$15 for an all-night pass with unlimited pickups and \$60 for a monthly membership.¹⁸²

Safety and pricing are the main competitive advantages of the jitneys compared to private ridesharing services: the company has proudly never had a ticket of violation during its operation, there is no surge pricing and jitneys can be requested by phone, text or through an app.¹⁸³

How it compares to Indianapolis:

Houston's large size and population is not completely covered by its public transit, including nocturnal lines. Their proactive solution to this problem could also be easily tested by Indianapolis to assess the demand of night transport between certain routes and areas of the city, creating a similar jitney scheme. Overall, having a City-supported system in place that allows residents and visitors to travel safely and affordably at night would benefit the night time economy and the live music industry in Indianapolis, making it more inviting for patrons.

¹⁸² The Wave (2019)

¹⁸³ Voyage Houston (2017)

6. SWOT Regulatory Assessment of Indianapolis

Indianapolis is a city with many strengths that will be important in the creation of a supportive music ecosystem. The city's tourism sector is thriving. It has so far excelled at "big picture" achievements like developing and attracting large sports events such as the Indy 500 and the Super Bowl 2012 and has set its mark to mirror this success in the music sector. The city is alive with concerts and music festivals, but the value of music and its actors to the city has not been previously measured until now. The present music strategy aims to build on the city's strengths, opportunities and well-known brand to structure a music-first plan for the wholesome development of its music ecosystem, guided by the efforts of the Indy Music Strategy Committee and other stakeholders.

This regulatory assessment has identified vast music education options for youth in Indianapolis and across Indiana, but there is no public site that explains which schools (public, magnet, charter, etc.) have music programs in the city. Funding shortages are a threat to arts programs, and the current legislation in Indiana does not protect music courses as a fundamental part of the learning curriculum. Rich options of after-school music programs and ensembles in Indianapolis help fill up this gap in music education supply, but it is a necessity to protect and promote music studies in schools to maintain a healthy and growing music ecosystem.

Education and youth are core to the identity of Indianapolis' music ecosystem. Thanks to the efforts led by the non-profit organization MusicCrossroads and other stakeholders, national music organizations such as Music for All, Drum Corps International and the Percussive Arts Society set home in Indianapolis in the early 2000s, mostly focused on children and youth. Besides the countless organizations working with youth in music that cannot be comprehended in this regulatory assessment, we have identified plenty of tertiary education options to pursue a degree in a music field in Indianapolis and Indiana, including music colleges at public universities such as Butler University, Indiana Wesleyan University, Purdue University of Indianapolis and the Indiana University Bloomington, to name a few. Despite this wide offer, almost all of the programs in the state are focused on instrument performance, composition and music theory, with only a handful of degrees in music technology, sound production or music business. Courses in Artist Management, Entertainment/Music Law, Music Marketing, Music Technology/Software development and Music Tourism are currently lacking in the region, despite being key professions in demand in the global music industry, thus limiting the opportunities for the hundreds of music graduates each year in Indiana.

This review has also identified a shortage in industry associations and collaborations between the city and non-education music sectors. There have been some tentative programs to encourage this, such as the Downtown Indy Buskers Project pilot in 2014 or the more recent Indy Music Socials organized by the Music Strategy Committee, but it

seems that Indy's music ecosystem tends to work in silos, each group within its sector. Similarly, there are not any music-specific grants or incentives in place for music companies to set up shop in Indianapolis. Just by not having any music-specific program of grants and incentives, the city is not only behind established music industry hubs (eg. Nashville, LA, New York) but it is also behind states that have set up music offices and music-centered incentives to attract productions and companies (eg. Georgia, Oklahoma, Tennessee, Louisiana). There is a major opportunity to create a united music industry front, one-stop-shop that not only unites and celebrates the music community, but that can further help attract music productions and companies to diversify and grow Indy's music industry.

All of the investment in the music community would be in vain until Indianapolis develops a music-friendly set of policies and regulations. The analysis has identified a complex regulatory infrastructure that, in some cases, is a major hurdle for the development of the local music sector. Even though Indy has artist-first regulations like a permissive busking law and its artists are unionized, they coexist with outdated policies like the Dancehall Ordinance, which effectively bans all-ages access to most small music venues and creates additional fees for operators. The current Noise Ordinance does not address sound level limits and mentions music instrument and amplified music as potential nuisances, leaving music spaces unprotected from noise complaints and operating without accountability for health and safety regarding noise. Moving forward, the city has the opportunity to amend this and build a robust infrastructure that allows businesses to grow, artists to thrive, and people of all ages to enjoy live music in an Indianapolis whether it is a music venue, a music festival or Mile Square.

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