

# Late Backup

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## **CITY OF AUSTIN LIVE MUSIC TASK FORCE OVERVIEW & RECOMMENDATIONS**

### **INTRODUCTION**

On January 31, 2008 the Austin City Council passed a resolution to create the 15-member Live Music Task Force (LMTF). The LMTF convened for the first time on March 24, 2008 and divided into four committees -- Venues, Entertainment Districts, Musician Services, and Sound Enforcement & Control.

Committee members include: Paul Oveisi (Chair), Brandon Aghamalian, Scott Trainer, Jill George, Sandra Kirk, Bobby Garza, Harold McMillian, Don Pitts, Dave W. Sullivan, Rose Reyes, Adrian Quesada, Alex Gonzales, Charles Attal, James Moody, and Steve Wertheimer.

The four committees met regularly throughout 2008, conducted public hearings, listened to testimony, met with stakeholders, consulted with City staff, reviewed best practices, issued surveys, and ultimately developed a broad set of recommendations, which were approved by the full task force on November 10, 2008.

The final recommendations are respectfully presented herein.

## **OVERARCHING RECOMMENDATIONS**

1. Establish a central **Music Department (MD)** within the City of Austin government structure.
  - a. **Structure.** The new MD should report directly to an appropriate Assistant City Manager. The Music Department (MD) should be independent of the existing the Cultural Arts division, in part because of its focus on the 'for profit' nature and activity of live music and the role it plays in economic development.
  - b. **Responsibilities.** The LMTF recommends the MD focus on six (6) primary functions:
    - i. **Implement** the LMTF recommendations.
    - ii. **Develop** the live music industry via a three-pronged strategy:
      1. Recruit industry components outside of Austin, with a specific focus on:
        - a. Attracting more traditional industry elements such as record labels, talent, publicity, booking agents, management, distribution, etc., and
        - b. Attracting future industry elements such as digital, gaming, film, TV, etc.
      2. Incubate new industry components in Austin (i.e. create and finance a local environment that fosters new talent and assets), and
      3. Foster existing components (i.e. support the current and existing local industry).
    - iii. **Facilitate** communication between all music industry stakeholders, including, but not limited to, the City, venues, law enforcement, and neighborhoods.
    - iv. **Advise** policymakers on issues that affect the live music industry.
    - v. **Manage** the live music issues that intersect with appropriate City departments and functions, with a special focus on the

Parks and Recreation Department (PARC), Public Assembly Code Enforcement (PACE), Watershed Protection/Development Review Department (WPDR), Neighborhood Planning and Zoning Department (NPZD), and Austin Police Department (APD), and coordinate with local venues and city neighborhoods on all live music issues. Specifically, the MD should:

1. Ensure that live music venues incorporate qualified sound engineers without placing an undue burden on the venue;
  2. Manage PACE (i.e. PACE should be located in the MD);
  3. Manage all permitting issues associated with live music venues (i.e. permitting for live music issues should be transferred from WPDR to MD);
  4. Consult with NPZD on development issues related to live music;
  5. Consult with PARC on music related issues; and
  6. Implement and collect all city fees associated with operating a live music venue.
- vi. **Market** and develop a "2009 & Beyond - Live Music in Austin" marketing plan, in conjunction with the Austin Convention and Visitors Bureau (ACVB), that specifically develops a campaign to focus on:
- a. Tourists (working with ACVB) to directly promote Austin's live music industry; and
  - b. Local residents by:
    - i. Encouraging local citizens to attend live music venues more often;
    - ii. Promoting live music venues in Austin;
    - iii. Educating local entrepreneurs and local business owners about the value of investing in live music venues; and
    - iv. Encouraging citizens to volunteer with the local music community.

## 2. Interim Plan

Until the creation of the MD is complete, the City should appoint an individual (or team), *outside* of the umbrella of Cultural Arts, who will be tasked with handling the responsibilities outlined in these reports. This position should be filled by someone who has a strong understanding of the history of Austin

live music and experience working with music industry and for-profit development professionals.

## **LIVE MUSIC VENUES SUBCOMMITTEE RECOMMENDATIONS**

1. Charge the Music Department with adopting a **definition** of a "Live Music Venue" (LMV) in Austin that:
  - a. Is dynamic enough to reflect changing styles, and open-ended enough to include all categories of venues, but
  - b. Does not include venues who offer live music without consideration of the law, neighborhood concerns, the necessity for proper gear and engineering, staff, etc., and
  - c. Takes into consideration the following elements:
    - i. Frequency of live music;
    - ii. Payment of musicians either through a cover charge or a guarantee;
    - iii. Consistent investment in advertising;
    - iv. Employment of a sound engineer; and
    - v. Capital investment in professional equipment (proper staging, lighting, PA system, etc.).
2. Qualify "LMV" (as defined by the City) for consideration of the following incentives:
  - a. Reduced tax burdens (Note: more resources and study are necessary to determine the necessity of and the appropriate levels for economic incentives, tax reductions and/or abatements)
  - b. Minimized energy costs (working with the MD and Austin Energy) with an emphasis on discounts for:
    - i. Enhancing soundproofing, and
    - ii. Becoming more energy efficient (including energy efficiency efforts and solar power options, etc).
  - c. Minimized City fees (as possible) imposed on LMVs for issues related to:
    - i. General operations,
    - ii. Sound dampening,
    - iii. Venue renovations,
    - iv. Parking,
    - v. Safety upgrades, and

- vi. Sound/lighting/weather structures.
- d. Building incentive programs for the creation of new LMVs including incentives for:
- i. Density bonuses,
  - ii. Public Improvement Districts,
  - iii. Tax Increment Reinvestment Zones, and
  - iv. 380 agreements.
3. Create a comprehensive parking plan (in coordination with venues, artists, and consumers) that enhances existing parking structures, incentivizes future parking opportunities, and takes into consideration public transportation options that would alleviate existing parking burdens.
4. Authorize permit expeditors to fast-track permit requests from LMV.
5. Fund sound control improvements at LMVs and in public places designed to reduce or eliminate outdoor sound projection.
6. Lobby the State Legislature for enhanced incentives and/or tax reductions (specifically liquor tax reductions) for entertainment venues and districts. The subcommittee recommends the City adopt and include a position in the City's legislative agenda for the 81<sup>st</sup> Legislative Session.

## **MUSICIAN SERVICES SUBCOMMITTEE RECOMMENDATIONS**

### **1. LOW COST HEALTH INSURANCE & HEALTH CARE**

- a. The City should offer help in connecting musicians with insurance needs to the Health Alliance for Austin Musicians (HAAM). This may be carried out through information on the City of Austin Website, or through the physical information clearinghouse presented among our other suggestions, or via help on a 311 call line.
- b. If there are barriers to using HAAM due to the income eligibility requirements or classification as a non-musician, then the City should facilitate access to other means of insurance. For example, the new Central Texas Regional Health Coverage Project is developing low-cost Health Coverage Plans for small Texas employers (2 to 50 employees). See <http://www.healthcarecentraltexas.com/>.
- c. The City should offer financial support to HAAM and the SIMS Foundation both for outreach and service delivery.
- d. The centralized database proposed elsewhere in this report should hold all the information needed for individuals to apply for insurance benefits and other social services.
- e. Research the possibility of creating a physical health facility for musicians similar to that in New Orleans, using the pooled resources of public and private entities such as the Health District, private hospitals, charitable organizations, music industry members, and music festivals.
- f. If the region moves to make a major investment in a medical school, part of its planning could include creating a satellite facility for indigent or working poor families, including members of the music community.

### **2. AFFORDABLE HOUSING**

- a. Add points for artist/musician housing to the scoring matrix used for affordable housing projects.
- b. Offer incentives to builders to preserve or replace existing musician housing stock whenever possible as redevelopment occurs.
- c. Offer density bonuses to developers to create musician housing stock.

- d. Develop ordinances to promote more affordable housing in duplexes, cottages, cohousing projects, and cooperatives.

### **3. PARKING**

- a. Parking lot owners may be interested in donating empty evening parking spaces in their garages to musicians and their crews. In exchange, the owners could promote themselves by advertising as, for example, a "proud sponsor of the Austin Music Foundation" or "proud sponsor of HAAM," where AMF or HAAM or the City's ACVB actually brokers the spaces out to musicians. (Suggested by Mike Clark-Madison, who works at Tate Austin Hahn.)
- b. The City could offer parking vouchers for musicians in entertainment district areas. The City could contract for a number of parking spaces in public lots, offer reserved spaces on City property (e.g. City Hall, the old Municipal Building, One Texas Center), or reserve public on-street parking spaces for working musicians who are performing.
- c. Work with venue owners to identify areas needed for short-term loading and unloading, which can then be preserved as no-parking areas, excepting delivery vehicles and tagged musicians' vehicles. The MD should be charged with conducting a study (working with appropriate stakeholders) regarding loading zones and musician parking, and issue a report to Council.
- d. APD, Public Works, and the Downtown Austin Alliance should conduct an examination of policies to direct enforcement at only the most serious problems of illegal parking such as blocking busy rights of way and compromising public safety, and they should affect changes to other less serious rules so as to better allow business to proceed.

### **4. BUSINESS SERVICES**

#### **a. Job Training:**

- i. Quantify the various types of "job training" resources available within the Austin metro area with the objective of determining what is free, what is not free, the variety, and how the music community is informed of these resources and other pertinent issues.
- ii. Austin Music Foundation is finding great success in its list of programs, and any increased coordination between



government/non-profits/for-profit groups would greatly benefit musicians.

- iii. Raising more awareness of job training availability via a centralized posting board. (i.e. Music 311 on the internet would be beneficial.)
- iv. Encourage legal assistance for the music community.

**b. Centralized Information**

- i. Create a centralized information clearinghouse of links and resources for music industry professionals.

**c. Booking/Management/Professional Services**

- i. Facilitate communication between government/non-profits/for-profit groups and music industry professionals; partner with AMF to insure a comprehensive list of local agents and managers who are interested in helping; encourage workshops and seminars on booking, management and client services.

**d. Loans for Business, Education**

- i. Educate the music community on business and educational loan resources available within the Austin metro area; develop funding opportunities through grants or discounts to "certified musicians".

**e. Miscellaneous**

- i. Raise and promote public awareness of financial etiquette such as musician tipping, paying cover charges, and buying music.
- ii. Develop a program in which "card carrying" musicians would qualify for price breaks at participating studios and retail outlets, as well as parking benefits.
- iii. Educate venue managers regarding ethical business practices for hiring, treating, and paying performers.
- iv. Educate the business community on the benefits of hiring music community professionals.

- v. Develop public service announcements to encourage the public to participate in the Austin live music community.
- vi. Develop rules or policies to boost the number of small venues - e.g., "house concerts."
- vii. Study the infrastructure needs for the local live music industry in terms of electricity, water and waste-water, building structural integrity, rainwater run-off, Internet and bandwidth availability, etc.
- viii. Provide detailed information on the live music scene to hotels, visitors' centers, Capital Metro buses, cabs, tour companies, and convention groups that make it easy to navigate the various entertainment districts.
- ix. Support more resources for ACVB to ensure that more Austin visitors (e.g., convention goers and vacationers) know where live music can be found.
- x. Study the business infrastructure needs for individual musicians and bands such as booking agencies, record labels, advertising, marketing, etc.

## **SOUND ENFORCEMENT & CONTROL SUBCOMMITTEE RECOMMENDATIONS**

1. **CITY STAFF POSITION.** Creation of a staff (or contract) position within the MD responsible for managing outdoor live music sound control and attenuation.
  - a. Structure. The individual selected to fill the position should report to the newly created Music Department and should, ostensibly, possess substantial experience and expertise in live music engineering, acoustics, and sound attenuation.
  - b. Responsibilities:
    - i. Train and qualify sound engineers working at Austin's outdoor live music venues;
    - ii. Work with outdoor venues and neighborhoods to explore ways to attenuate sound;
    - iii. Establish and implement "sound engineer certification program" which will teach and certify sound engineers employed by outdoor music venues; and
    - iv. Explore the most appropriate ways to measure music frequencies (as opposed to the current method of measuring decibel levels).
2. **SOUND ENGINEERS AT OUTDOOR LMVs.** Recommend amending the appropriate ordinances to require all outdoor LMVs offering live, outdoor amplified music to utilize (i.e. hire or otherwise arrange for the services of) a city-approved sound engineer. The MD should determine, based on the size of the venue, the PA system, and other relevant factors including residential complaint history, what the standards for sound engineers should be. On a case-by-case basis, the MD may determine that this requirement may be waived. The ordinance should include penalties that require venues to stop music performances if certified engineers are not on site during performances of amplified music at venues where they are required.
3. **CONSTRUCTION STANDARDS, INCENTIVES & BEST PRACTICES.**
  - a. Recommend appropriate City departments and Austin Energy jointly explore and develop construction methods that reduce and improve sound attenuation at outdoor venues.

- b. Recommend the City require all future Central Business District (CBD) commercial venues to adhere to enhanced construction methods that include improving acoustical insulation and soundproofing.
  - c. Recommend adding sound control to the density bonus list to entice developers in the CBD to construct in a manner that better insulates residential projects from nearby venues.
  - d. Recommend requiring future CBD residential projects to notify all tenants, before execution of lease or sale of property, of all the nearby live music venues and ask tenants to sign an acknowledgement of the nearby venues and to acknowledge that live music might be heard within a residence given their proximity.
4. **CITY ASSISTANCE FOR PUBLIC IMPROVEMENTS.** Recommend City Council budget and appropriate adequate monies for public improvements that will improve soundproofing and sound attenuation at outdoor venues that experience higher than normal complaints and violations. For example, if the construction of an additional wall located in the public right of way or in a privately granted easement improves sound attenuation in a neighborhood, the city should budget for the construction of such a public improvement.
5. **COMPLAINT PROCESS, MANAGEMENT, ENFORCEMENT & RESPONSE.**
- a. Move the sound complaint process and the sound enforcement responsibilities from APD to PACE for all venues outside of the Downtown Entertainment Districts (APD should continue to enforce sound ordinance for venue located downtown).
  - b. All sound complaints phoned to the city (whether 911 or 311 or otherwise) should be routed to PACE (i.e. a "Sound Complaint" clearinghouse within PACE) which will enable PACE to manage all sounds complaints.
  - c. PACE staff should:
    - i. Be well equipped and well trained (i.e. adequately staffed and familiar with the noise ordinance);
    - ii. Be available to answer and respond to calls 24 hours a day;
    - iii. Be clearly authorized to respond to all sound complaints swiftly and should be enabled to dispatch an immediate and

appropriate response so complaints receive immediate attention and resolution;

- iv. Work to validate (or invalidate) sound complaints;
- v. Collect data and document the nature of all sound complaints, document suspected violators, and document geographic areas of all sound complaints, and track offending venues; and
- vi. Share sound compliant data with the appropriate departments to ensure proper issuing of sound permits.

6. **DATA & REPORTING.** Recommend City Council instruct the City Manager to require an annual "Sound Complaint" report that, among other things:

- a. Documents information regarding ALL complaints (music and non-music oriented sound complaints) received by PACE;
- b. Identifies geographic areas that experience higher complaint volumes;
- c. Identifies neighborhoods and venues that experience conflict;
- d. Documents average response time to a sound complaint; and
- e. Makes recommendations for improvements from PACE and the MD.

7. **PROHIBITION OF AUDIBLE NON-LIVE MUSIC.** Recommend the City amend appropriate ordinances to prohibit outdoor non-live music (i.e. pre-recorded music, radios, television, etc.) from being audible to a single family residential property, including penalties for violation. The MD should establish a definition for non-live music, and in the interest of respecting their contribution to the live music community, include DJs within the definition of live music. Also, non-live music must conform to existing sound ordinances that regulate sound audible to residences.

8. **ADMINISTRATIVE PERMIT PROCESS FOR OUTDOOR LIVE MUSIC VENUES.** Recommend transferring the administrative permit process from the WPDR to the MD. All property owners and respective neighborhood associations should be notified of permitting renewals and submissions to the MD.

- a. For permit applications submitted by outdoor LMVs located within 600 feet of SF-6 (or more restrictive zoning), the MD shall notify appropriate neighborhood associations and property owners within 600

feet of the outdoor LMVs of new permit applications and existing permit renewals. The MD will consider the response from those residences and neighborhoods in determining if a new permit or an existing permit renewal is appropriate. For *new* permit applications, the administrative award of a permit should be appealable to Council.

9. **CONTINUED STUDY OF ISSUES REGARDING COMPATIBILITY.**

Recommend that the MD continue to analyze data regarding compatibility with both existing and new Outdoor Live Music Venues and provide recommendations to Council at a future date.

10. **MD STAFF RECOMMENDATION.** A neighborhood ombudsman employed by NPZD should be assigned to the MD.

11. **SANCTIONS.** Recommend the City adopt new penalties for outdoor live music venues that fall outside of the Downtown Entertainment District, that are within 600 feet of SF-6 (or more restrictive zoning), and that are cited for violating the current City sound ordinances as follows:

- a. After three "**violations**" (i.e. citations) in a year issued by PACE, temporarily prohibit live music at outdoor venues (duration of ban to be determined by MD with details that provide for a cure and/or a probationary period); and
- b. After three separate but "**validated complaints**" (i.e. "validated" being a process defined and adopted by PACE and MD) require city facilitated mediation between neighborhoods and venues that is:
  - i. Facilitated through the Music Department;
  - ii. Enforced by PACE;
  - iii. Includes notification to all residences within 600 feet of venue; and
  - iv. Includes terms which sanction venues that fail to attend mediation or fail to adhere to mediation agreements (i.e. temporary prohibition of amplified live music).

## **ENTERTAINMENT DISTRICTS SUBCOMMITTEE RECOMMENDATIONS**

1. **DISTRICTS.** Council should begin the process of creating “entertainment districts” throughout the City where live music venues are encouraged to locate.
2. **DOWNTOWN DISTRICT.** Council should proceed with the creation of a large, centrally located entertainment district that roughly mirrors the current central business district, with certain exceptions for established neighborhoods that are primarily residential. The City should incorporate the plans for a Downtown Entertainment District into the overall Downtown Plan that is currently being contemplated. This new “Downtown Entertainment District” should include the following elements:
  - a. Loading and unloading zones throughout the entertainment district similar to what is available along 6<sup>th</sup> Street;
  - b. Parking plan for musicians and venue staff;
  - c. Designated “busking” areas and changes in applicable ordinances to allow busking;
  - d. Density bonuses that provide affordable live/work space for musicians;
  - e. Retail music businesses and industry components;
  - f. Signage for music venues inside the Downtown Entertainment District;
  - g. Incentives for soundproofing and sound attenuation or enhancement of equipment;
  - h. Utilization of existing parking structures in downtown super district to create affordable “after dark rates” for musicians and venue staff;
  - i. Reduced parking costs at city-owned parking facilities;
  - j. Different staffing focus/increased training for Downtown Tactical Area Command;
  - k. Considerations for pedestrian interaction and road closures; and
  - l. Flexible application of the sound ordinances.

3. **ENTERTAINMENT NODES.** Council should also consider and establish a process for the creation of entertainment district nodes, or satellite districts, that encourage live music but do not contain all of the benefits of the Downtown Entertainment District. Development of these districts should take into account their proximity to residential neighborhoods and should include the following elements:
  - a. Geographically compact;
  - b. Compatibility with the heritage of the districts;
  - c. Emphasis on utilizing Mixed Use locations for live music;
  - d. Significant concentration of live music venues or historical significance to Austin's music scene for designation;
  - e. Designated busking areas and changes in applicable ordinances to allow busking;
  - f. Density bonuses that provide affordable live/work space for musicians;
  - g. Signage for music venues inside the Entertainment Node;
  - h. Loading and unloading zones throughout the entertainment district; and
  - i. Parking plan for musicians and venue staff
4. **PUBLIC FINANCING.** The City should consider utilizing existing Tax Increment Financing (TIF) Zones or Public Improvement Districts (PID) and allocating portions of the increment to enhance live music or relocate live music venues being displaced by development.
5. **PUBLIC TRANSIT.** The City should work with Capital Metro to establish transit hubs inside entertainment districts, as well as centrally located taxi stands. Council should consider negotiating enhanced nighttime routes with Capitol Metro that would service the entire Downtown Entertainment District.
6. **PLANNING.** Council should consider hiring a planner to implement these entertainment districts that has a background in cultural planning or experience with the establishment of cultural districts as well as entertainment districts. In creating an entertainment district satellite/node, Council should consider previous districts and policies for creation with an



eye toward overlap and partnership with existing designations (e.g., Independent Business Investment Zone, Local Historic District, etc.).

7. **FAST TRACK.** The City should fast-track the development process for new buildings that will house live music and for old buildings being retrofit to become or to enhance live music venues.

# City of Austin Live Music Task Force Musicians' Services Survey October 2008

## INTRODUCTION & METHODOLOGY

The Live Music Task Force was created on January 31, 2008 by the Austin City Council. Austin's reputation as the "Live Music Capital of the World" strengthens the community's creative economy and attracts a diverse populace. The City of Austin recognizes the importance of the local music scene; therefore, the City Council, Manager and Mayor have created the Live Music Task Force to address current issues, developments and challenges confronting Austin's musicians and music community.

The Live Music Task Force includes four sub committees, including the Musicians' Services sub committee. The Musicians' Services sub committee conducted a survey of local musicians mid May through July 30, 2008.

The survey was an attempt to identify how well local services/resources support local musicians and what obstacles they face in being successful and earning a living making music in Austin. The survey was also seeking to identify how the city could improve its support of local musicians and the live music scene.

The survey was administered via SurveyMonkey.com, which provided an internet link where respondents could access and fill out the survey. Solicitations for survey participation were promoted via The Live Music Task Force and various local music organizations and media, such as the Austin Music Office, Texas Music Office, Austin Music Foundation, Save Austin Music (aka The Year of Austin Music), Health Alliance for Austin Musicians (HAAM), *The Austin Chronicle*, and others.

A total of 542 respondents completed the online survey, and **responses reported in this summary include only those 378 respondents who specifically identified themselves as musicians** (vs. industry professionals or others) in order to focus on the issues that are most important to Austin's musician population.

Respondents were self-selected, which means they chose to participate in the survey, rather than being a random representative sample of Austin musicians.

A representative sample would mirror the musician population in Austin by age, sex, race, marital status, income, education level, etc. There are no known statistics of what represents an actual representative sample of Austin musicians, and the survey did not query these attributes of respondents.

While it is difficult to determine exact survey validity, based on an estimated musician population of 8,000 - 9,000 people, the survey has a likely margin of error of 5 percentage points at the 95% confidence level. This means that if this survey were to be conducted 100 times, results would vary no more than 5 percentage points from the results reported herein 95 times out of 100.

## KEY INSIGHTS

### Positives

- In a nutshell, there are **tons of musicians, numerous venues, and the community supports live music.** Austin definitely has a “music culture.”
- Musicians appreciate the peer support of other musicians and are awed by the many talented artists to play with and who inspire them. There seems to be a close-knit music community where people look out for each other and are always available to help a musician in need.
- There are a large number of venues to support a wide variety of music, including non-traditional venues (grocery stores, parks, etc.).
- Musicians appreciate Austin music fans. They are perceived to be open to different types of music, appreciative of the art, and actively participate in the live music culture in Austin.
- One can see a talented musical act any night of the week, and there are many opportunities for free or low-cost live music. This is perhaps a positive and a negative. There is no sense of urgency because **it's a buyers' market for live music.**
- There are several musician-support organizations that are appreciated by local musicians, most notably the **Health Alliance for Austin Musicians (HAAM)**. The SIMS Foundation and Austin Music Foundation were also favorably mentioned.
- Musicians find Austin to be an inspiring place for making music. It has a core city center, beautiful surroundings, green spaces, and is a progressive and open community with a strong creative class.
- Musicians seemed to be generally pleased with the number of recording studios, rehearsal spaces, producers, recording engineers, etc. (the technical side of the industry).

### Negatives

- The key challenge for Austin musicians is the one-two punch of **low wages playing live coupled with the rising/high cost of living and lack of affordable housing**, especially in the city center where most gigs occur. This is a MAJOR issue.

**If Austin truly wants to support live music, it will have to help musicians with issues of wages and affordability.**

- **The lack of affordable housing is mentioned time and time again.** Musicians want to live near other musicians and where they rehearse and play. This is a difficult issue since housing prices in the city center are among the highest in Austin.
- Musicians often make nothing or next to nothing when they perform live. Their transportation and parking costs often erase any small amount of money they do make. Many clubs require them to play for free or “pay to play.”

**Musicians would like to see some type of “minimum” wage when playing live.** They would like to be fairly compensated for their work and recognized as having a unique skill that is worthy of fair and decent pay.

- The pay issue is partly the result of the oversaturation of bands/artists in Austin, many of whom will play for free to gain exposure. While a lot of competition raises the bar, it also makes it more difficult for everyone to make a decent living unless one is among the higher-tier of Austin artists.
- **The need for low-cost health insurance and/or healthcare is a primary concern for local musicians.**

**Forty percent of Austin musicians do not have health insurance.** (14% is the national average for uninsured Americans [2005].)

While HAAM seems to have a high profile and community support, perhaps information about their services has yet to reach many musicians. HAAM has reported that their services are not used to full capacity.

- While the Austin music culture is definitely valued by musicians, some wonder why more people don’t support Austin’s live music shows and go out more often. A big question is, **how do we motivate Austin’s citizens to be more supportive of live music (local artists in clubs) on a more regular basis**, and not just for the big events (ACL, SXSW, etc.)?
- **Musicians often cited the difficulty and expense of parking** when playing downtown and how **they are harassed by police when loading/unloading.**

Offering easier and less expensive parking/loading/unloading options to musicians when playing gigs downtown would be a big win.

- **The lack of music-business infrastructure is a hindrance to artists' careers.**

Infrastructure creates career opportunities for artists and can help develop multiple revenue streams, which offsets the lack of income from playing live.

- The affordability and availability of decent studio and rehearsal facilities is a concern to many.

The ideal rehearsal space, for example, would be a 24-hour facility where one could leave their gear (lock the room), have climate control, pleasant surroundings in a central location for under \$300 a month. Many artists found the availability and affordability of such spaces lacking.

While recording studios are plentiful, some complained that "pro" studios with affordable rates are lacking.

### **Other Observations**

- South Austin zip codes **78704 (especially) and 78745 are where Austin musicians are most heavily concentrated** in terms of where they live and work.
- There is the perception among many musicians that **downtown condo development is a primary threat to live music in Austin.**

They perceive that a bunch of rich developers are building condos for wealthy people who will then complain about the noise generated from live music venues downtown.

**It is important to musicians to preserve live music districts, especially the Red River district.**

- **There is a great deal of concern about the sound ordinance and attempts to lower it.**  
Musicians feel strongly that more restrictive sound controls would be a negative influence on the live music scene. They often blame downtown condo development for prompting attempts to lower sound ordinances.
- **There appears to be the need for some type of centralized information** for local musicians' services (non-profits, social agencies) and other services that musicians need (rehearsal spaces, etc.) and greater efforts getting the word out on where musicians can find this info.

- There is somewhat of a dichotomy of opinions on the local powers-that-be (SXSW, ACL, local media) and their support of the local music scene.

There is the perception among some musicians that these entities do not support local artists as much as they could and should include them much more in their efforts.

Other respondents, however, feel that these entities are supportive of and important to enhancing the reputation of Austin's music scene. Being a band from Austin given the city's reputation for music enhances interest in that band in other cities, even internationally.

- While there is no overwhelming consensus about city government's role in Austin's live music industry, the most-mentioned responses are that the city should provide some type of subsidies for musicians, generally support/advocate for local live music, and provide more affordable housing options. Some respondents thought that the city should have no role and would only mess things up.
- Perhaps one question that needs to be addressed is **should musicians be able to make a living solely by playing live music in Austin?** The laws of supply and demand do not tend to support this expectation.

Therefore, **what can the city do to help local musicians make a better living**, given the dynamic changes in the music industry, Austin's economic growth (higher cost of living, downtown development, etc.), and the oversaturation of musicians/bands in Austin?

## SURVEY RESULTS

**From what perspective are you completing this survey? (Check as many as apply.)**

	<u>%</u>	<u>N=378</u>
Musician	100.0	378
Booking agent	13.0	49
Artist mgmt	10.3	39
Producer	21.2	80
Other	3.2	12

Many musicians serve multiple roles, handling the business side of their careers or doing other things on the side to make a living.

**What is the primary purpose of your work in music?**

	<u>%</u>	<u>N=370</u>
Performing locally/regionally	84.9	314
Recording/production	46.2	171
Touring	32.4	120
Teaching	18.1	67
Composition	24.9	92
Other	10.5	39

**Please indicate your present career status. Check all that apply.**

	<u>%</u>	<u>N=354</u>
I work full time as a musician.	50.0	177
I work full time in a non-music job.	30.2	107
I have one or more part-time or occasional jobs in music (including seasonal).	31.9	113
I have one or more part-time or occasional jobs (non music).	26.0	92
I am unemployed.	2.5	9
I am a student.	4.2	15
I volunteer in music.	11.0	39



**How many years have you been involved in music professionally in Austin?**

	<u>%</u>	<u>N=372</u>
1 year or less	4.0	15
2 – 3 years	17.7	66
4 – 6 years	16.4	61
7 – 10 years	16.1	60
11 – 15 years	15.9	59
16 – 20 years	11.3	42
21 – 25 years	7.8	29
26 – 30 years	4.6	17
30 years +	7.5	28

**How much do you earn annually from music?**

	<u>%</u>	<u>N=370</u>
Less than \$10,000	54.3	201
\$10,000 – 14,999	16.8	62
\$15,000 – 24,999	13.0	48
\$25,000 – 49,999	9.5	35
\$50,000 – 99,999	2.2	8
\$100K +	0.3	1
Declined	4.3	16

**What percentage of your income is derived from your music?**

	<u>%</u>	<u>N=360</u>
Less than 10%	34.4	124
11 – 25%	13.9	50
26 – 50%	10.6	38
51 – 75%	9.7	35
76 – 100%	31.9	115

### How much do you earn annually from sources other than music?

	<u>%</u>	<u>N=362</u>
Less than \$10K	43.9	159
\$10 – 25K	23.8	86
\$26 – 50K	19.9	72
\$51 – 100K	8.3	30
\$101K +	1.4	5
Declined	3.9	14

While these questions regarding musicians' income are less than perfectly worded, it is clear that many musicians in Austin are earning near the bottom of the income scale. The national poverty rate for a one-person household is \$10,400.

### What percentage of your music income comes from outside Austin?

	<u>%</u>	<u>N=359</u>
Less than 10%	46.0	165
11 – 25%	15.3	55
26 – 50%	15.6	56
51 – 75%	13.4	48
76 – 100%	10.3	37

### Do you rent or own your home?

	<u>%</u>	<u>N=365</u>
Rent	46.0	168
Own	55.1	201

### Do you own or rent your studio?

	<u>%</u>	<u>N=366</u>
Rent	25.7	94
Own	36.6	134
N/A	39.9	146

## Do you have health insurance?

	<u>%</u>	<u>N=365</u>
Yes	46.8	171
Employer/day job	19.5	71
Self purchase	12.9	47
Partner/family	8.2	30
Non profit	11.5	42
No	40.3	147

## What zip code do you . . . ?

	<u>Live in</u>		<u>Work in</u>		<u>Have office space</u>		<u>Have studio space</u>		<u>Rehearse</u>	
	<u>%</u>	<u>N=377</u>	<u>%</u>	<u>N=311</u>	<u>%</u>	<u>N=200</u>	<u>%</u>	<u>N=209</u>	<u>%</u>	<u>N=265</u>
78701	1.3	5	12.9	40	3.0	6	counted other		1.9	5
78702	6.7	25	7.1	22	7.5	15	8.6	18	8.3	22
78703	2.7	10	3.5	11	3.5	7	3.3	7	2.3	6
<b>78704</b>	<b>19.6</b>	<b>73</b>	<b>19.9</b>	<b>62</b>	<b>19.5</b>	<b>39</b>	<b>23.9</b>	<b>50</b>	<b>26.8</b>	<b>71</b>
78705	3.2	12	1.6	5	1.5	3	counted other		4.1	11
78712	zero		1.3	4	zero		zero		zero	
78721	1.6	6	1.6	5	2.0	4	1.4	3	1.1	3
78722	4.0	15	1.9	6	2.0	4	2.4	5	2.6	7
78723	2.1	8	1.3	4	counted other		counted other		1.1	3
78727	1.1	4	1.3	4	1.5	3	1.4	3	counted other	
78731	1.9	7	1.9	6	2.5	5	3.3	7	1.9	5
78735	1.1	4	counted other		counted other		counted other		counted other	
78736	1.1	4	counted other		counted other		1.4	3	counted other	
78739	1.1	4	counted other		counted other		counted other		zero	
78741	3.7	14	counted other		3.0	6	2.9	6	1.9	5
78744	1.9	7	counted other		2.5	5	2.9	6	3.4	9
<b>78745</b>	<b>10.7</b>	<b>40</b>	<b>5.1</b>	<b>16</b>	<b>13.0</b>	<b>26</b>	<b>13.4</b>	<b>28</b>	<b>15.8</b>	<b>42</b>
78747	1.1	4	counted other		counted other		counted other		1.5	9
78748	4.8	18	3.2	10	5.0	10	3.3	7	3.4	9
78750	1.3	5	zero		counted other		counted other		counted other	
78751	2.1	8	1.3	4	3.5	7	1.4	3	counted other	
78749	1.6	6	counted other		1.5	3	1.9	4	counted other	
78752	1.9	7	1.6	5	counted other		counted other		zero	
78753	1.3	5	counted other		counted other		1.9	4	1.1	3
78756	1.6	6	1.6	5	counted other		counted other		counted other	
78758	2.4	9	2.9	9	3.5	7	1.4	3	1.1	3
78759	1.1	4	counted other		counted other		counted other		counted other	
78620	1.1	4	counted other		counted other		counted other		2.3	6
Other	11.5	43	10.6	33	20.5	41	19.6	41	13.2	35

("Counted other" means that there were very few responses for that zip code and they were counted among "Other" responses at bottom.)

**Does the community offer you the necessary resources to work at, support, and perform and make your music?**

	<u>%</u>	<u>N=314</u>
Yes	38.2	120
No	41.4	130
Somewhat	18.5	58
Don't know	1.9	6

**Why or why not? (multiple responses allowed)**

**Positives/Why?**

	<u>%</u>	<u>N=342</u>
Numerous venues	8.2	28
Health Alliance for Austin Musicians	6.7	23
SIMS Foundation	2.9	10
Austin generally supportive of music	2.9	10
Great musicians here to work with	1.5	5

**Negatives/Why Not?**

	<u>%</u>	<u>N=342</u>
Low wages/live gigs don't pay/can't make a living from music	30.7	105
Housing not affordable	6.7	23
High cost of living	5.3	18
Not enough support for X genre	4.1	14
Lack of industry infrastructure	3.8	13
Negative impact of sound complaints/noise ordinance	3.2	11
Rehearsal spaces not affordable	2.9	10
Parking difficult/expensive	2.0	7
Police harass when loading/unloading	2.0	7
Oversaturation of musicians in Austin	1.7	6
Media doesn't sufficiently cover Austin artists	1.7	6

**What 3 - 5 attributes or strengths of Austin have a positive effect on your music?**

	<u>%</u>	<u>N=342</u>
Number of/quality of musicians/ supportive music community	52.3	179
Number of/quality of/diversity of venues	37.7	129
Supportive music fans/music culture/ enthusiasm for music	31.9	109
HAAM/SIMS Foundation	12.5	43
Austin's music heritage/reputation/cachet	7.9	27
Creative community/atmosphere	7.3	25
Progressive/open culture/diversity	6.4	22
Recording studios	6.1	21
Variety of music/diverse genres	5.3	18
Supportive local radio stations	5.0	17
Support of local media to cover local music	4.4	15
Quality of life	3.5	12
UT/young city	3.2	11
Reasonable cost of living/affordable housing	3.9	13
Great weather/climate	2.9	10
City government support of the arts/music	2.3	8
Venue districts	2.0	7
Many services for musicians	2.0	7
SXSW	2.0	7
Record stores	1.5	5
Rehearsal spaces	1.5	5
Well promoted music scene	1.5	5
Great music widely available	1.5	5
Beauty in city/area	1.5	5
Red River district	1.1	4
Booking agents	1.1	4
The Austin Chronicle	1.1	4
Networking opportunities	1.1	4
Green spaces	1.1	4

Responses mentioned by less than 1% of respondents included: local color for inspiration, technology, music service businesses, local success stories, The Hole in the Wall, size of the city, interest in Austin, the current sound level allowed, thriving local economy, late hours, ACL, outdoor venues (parks, etc.), geographic location, diverse community, educated population, music for free/low cost, Texas Music Office, music schools, easy to get around, ties to international community, METV, Austin Music Foundation, industry infrastructure.

**On a scale of 1 – 5, how satisfied are you with the following community issues that impact our local music community? (1 = very dissatisfied, 5 = very satisfied)**

	<b>Dissatisfied Responses</b> (1 & 2 responses)		<b>Satisfied Responses</b> (4 & 5 responses)	
	<u>%</u>	<u>N=369</u>	<u>%</u>	<u>N=369</u>
Affordable housing	<b>68.6</b>	253	8.4	31
Low cost health insurance	<b>51.0</b>	188	16.5	61
Low cost health care	<b>46.1</b>	170	26.5	98
Job training	32.5	120	10.8	40
Availability of studio space	21.1	78	<b>40.1</b>	151
Educational loans	27.9	103	6.0	22
Business loans	33.3	123	6.0	22
Legal assistance	36.8	136	11.1	41
Parking/permits	<b>70.1</b>	261	5.1	19
Centralized info	<b>42.8</b>	158	17.6	65
Booking/Management/ Professional Services	<b>46.3</b>	171	21.9	81

**Are we missing anything in the above question that you are concerned with or you would like to explain further? Please describe.**

	<u>%</u>	<u>N=155</u>
Musician wages/create minimum wage for musicians	11.6	18
Affordable housing/property tax relief	7.1	11
How urban development affects live music culture	6.4	10
More music business infrastructure	6.4	10
Issues with the sound ordinance	6.4	10
Better publicize local support organizations/ centralized info for musicians	5.8	9
Police hassling when loading/unloading	3.9	6
Sound quality in venues	2.6	4
Better promotion of local music to citizens	2.5	4
Affordable health insurance	1.9	3
Public transportation improvements	1.9	3
Improve AFM (musicians' union)	1.9	3
Financial assistance for musicians (business loans, grants, etc.)	1.9	3
Respect for musicians	1.3	2
Keep Red River a music district	1.3	2
Technical assistance	1.3	2
Better local radio support of local artists	1.3	2

**What do you see as the Austin music community's unique 3 - 5 assets?  
These could be individual or community strengths, resources, capacities,  
or organizations.**

	<u>%</u>	<u>N=299</u>
Health Alliance for Austin Musicians (HAAM)	33.1	99
Quality of/diversity of/number of venues	25.4	76
Quality of/number of musicians/bands	23.1	69
Music culture/audiences/fans/people want to see live music/appreciation for music	17.4	52
SIMS Foundation	14.7	44
Strong music community/peer support	11.4	34
Austin Music Foundation	10.0	30
Variety/diversity of music	8.3	25
City government support of music	6.3	19
SXSW	5.3	16
Support of local radio stations	5.3	16
City's reputation as a music city	5.3	16
Musician-support organizations	5.0	15
Texas Music Office	4.0	12
Creative community/atmosphere	3.7	11
Recording facilities	3.7	11
Internationally recognized music events	3.0	9
Support of local media to cover local music	3.0	9
Musical heritage/history	2.3	7
The Austin Chronicle	2.3	7
ACL	2.0	6
METV	2.0	6
Technical business structure (engineers, producers, etc.)	2.0	6
UT	1.7	5
Entertainment districts	1.7	5
Music-education programs	1.7	5
Austin's openness/diversity	1.7	5
AFM/musicians' union	1.3	4
Red River district	1.3	4
6 <sup>th</sup> Street	1.3	4
Quality of life	1.3	4
Networking opportunities	1.3	4
Small-town feel to city	1.3	4
Geographic location of city	1.3	4

Responses mentioned by less than 1% of respondents included: Musicares, cultural assets (ballet, opera, symphony), community at large, Austin's economy, businesses' support of local music, rehearsal facilities, Austin Convention & Visitors' Bureau, music stores, local record stores, Austin's climate, the live music scene, business infrastructure, beauty/surroundings, opportunities for free or low-cost live music, libraries, Rock n Roll Rentals, availability of music, music at the airport.

**How often do you use technical assistance or support services from outside organizations or individuals - e.g. career and health and social services such as City of Austin, Austin Music Foundation, ACVB and HAAM?**

	<u>%</u>	<u>N=359</u>
Never	30.6	110
Rarely	20.6	74
Occasionally	31.8	114
Often	19.5	70

**Have you used the services of any of the following in the past year?  
Check all that apply.**

	<u>%</u>	<u>N=262</u>
HAAM	59.2	155
Texas Music Office	43.5	114
Austin Music Foundation	26.0	58
SIMS Foundation	21.8	57
Musicians Union	15.3	40
City of Austin Cultural Arts	9.5	25
ACVB Music Office	3.4	9



### What role should government play in supporting Austin's music industry?

	<u>%</u>	<u>N=320</u>
Provide funding/grants/subsidies/tax breaks/low-cost loans for musicians	15.9	51
General support of/advocacy for music	15.0	48
Provide low-cost/affordable housing	10.9	35
The gov't should have no role	10.3	33
Ease sound ordinance restrictions	8.7	28
Establish minimum pay scale for live shows	8.1	26
Preserve entertainment districts	6.8	22
Provide low-cost healthcare/health insurance for musicians	6.2	20
Parking passes downtown for musicians	5.6	18
Be less restrictive (in general)	2.5	8
Provide funding for local musicians' services organizations	2.5	8
Subsidize rehearsal/studio space	2.2	7
Help keep venue rents affordable/incentives/tax breaks for venues	2.2	7
Improve public transportation	1.9	6
Improve law enforcement attitudes towards musicians/ don't hassle when loading/unloading	1.9	6
Liberal zoning restrictions in entertainment districts	1.5	5
Help musicians buy homes	1.5	5

Other responses mentioned include improve downtown parking, create a soundproofing fund for venues/condos, later hours, help venues and development co-exist related to sound issues, job creation for musicians, strengthen arts education in schools.

### Do you have any ideas for ways to improve the vitality of live music in Austin?

	<u>%</u>	<u>N=279</u>
Minimum pay scale for musicians	7.2	20
Better promotion of Austin music to citizens	6.8	19
Ease sound ordinance restrictions	6.8	19
Less downtown development	4.6	13
Preserve entertainment districts	3.2	9
More affordable housing	2.5	7

	<u>%</u>	<u>N=279</u>
Financial help for venues	2.5	7
Centralize info of musicians' resources	2.1	6
Fewer restrictions	1.8	5
Improve industry infrastructure	1.8	5
Fund artists	1.8	5
More diversity of venues	1.8	5
Weed out less talented musicians	1.4	4
Help venues with rising rents	1.4	4
More local acts at festivals	1.4	4
Lift busking restrictions	1.4	4
Job creation for musicians	1.0	3
More industry infrastructure	1.0	3
Protect Red River district	1.0	3

Due to the nature of this question, there was a wide variety of responses. Other mentions included later hours, make it easier to have music events, better support from local media, better parking, sound proof buildings, more music community activism, make it easier to live in Austin on modest incomes, more music diversity on TV, radio, higher cover charges, support musicians services organizations, play more local acts on radio, have an All Austin Fest, have an Austin-only radio station.

**What do you consider to be the 3 most pressing issues facing the music community of Austin?**

	<u>%</u>	<u>N=310</u>
Low pay at live gigs	38.1	118
Lack of affordable housing	28.1	87
High cost of living/poor economy	22.2	69
Sound ordinance restrictions	19.3	60
Downtown development threatening entertainment districts/live music	18.1	56
Need for low-cost healthcare/insurance	14.2	44
Oversaturation/too many bands/artists	9.7	30
Parking challenges downtown	9.0	28
Erosion of quality/lack of venues	8.1	25
Lack of industry infrastructure	7.4	23
Decreasing audiences	3.9	12
Gas prices effect on touring	3.5	11
Red River district development	2.9	9
Need of better public transportation	2.6	8

	<u>%</u>	<u>N=310</u>
No smoking ordinance's negative effects on live music scene	2.2	7
Government/city support	2.2	7
Lack of radio support	1.6	5
Lack of respect from venue owners	1.6	5
SXSW	1.6	5
Funding for artists	1.6	5
Lack of media support	1.3	4
Drug abuse	1.3	4
Music industry changes	1.3	4

**What, if any, facility needs do you have that are not currently being met?**

	<u>%</u>	<u>N=114</u>
More/affordable rehearsal spaces	36.8	42
More/affordable recording studios	16.7	19
Parking near gigs	8.8	10
More community performance spaces	5.3	6
Good listening rooms	3.5	4
Better public transportation	2.6	3
More jazz venues	2.6	3

**What prevents you from securing the facility needs you require?**

	<u>%</u>	<u>N=110</u>
Money/affordability	70.0	77
Availability	10.9	12
Info about	4.5	5

**What question should we have asked and how would you have answered it?**

**Q: Do you feel that people really care enough about the local music scene enough to support it? A:**  
No. We need to create a buzz through a public awareness campaign using all forms of media.

**How many times a week do you as a musician go out to hear live music?** 0-1 Parking, late starting sets, mediocrity of many of the musicians playing on weeknights, poorly written songs.

**How do we get people to see more live music in Austin?** Make is easy to get to by creating a decent transportation system, probably rail, and promote it and the scene so it'd be so easy and worry-free to go

downtown and see music, that you'd be crazy not to. Trust me, if there were crowds in the clubs, musicians would be making what they deserve, but without the audiences, this scene will die.

**How do we create better bands that people will go out and see?**

**How can supporting the Austin music scene support the health and vitality and spirit of the community of Austin?**

**Ask what you can do to get people to go out and see live music,** pay the cover without complaining, buy local CDs, help the last million people that moved here to learn how to get out of their houses and go see something in person.

**You should ask "what's wrong with the Austin music community" and then "what's right..."** We don't need more studios - we need more educated people.

**If it's so bad here why do you stay?** Partially inertia, partially because it's a trade-off anywhere you go. I could make more money in a resort area but I would not be able to showcase my original music anywhere near as much there. Partially because Austin's musical community is second to none and we all benefit from proximity and mutual support. Partially because we all know it can be better, should be better and we never stop hoping it will be better. That's the nature of our beast. However the cynicism that is blooming exponentially among the finest of us here is disheartening.

**Why is the city surprised that the growth of Austin does not coincide with the growth of the local music industry?** There are many other entertainment options now in Austin. Most of the areas where there has been growth (4th St, 2nd St, even the Drag North of 26th) do not cater to the 'live music' crowd. They are mostly high-end restaurants and lounges. They have music as wallpaper and most of the people who go there treat it as such. Sure it's nice but it's not necessary. Most of those places would have people going there anyways. And owners know that. That is why the pay is substandard. The only bands making money and doing music full time in Austin are very established bands and cover bands. And most of the time even the established artists are in multiple bands or do solo gigs so they can make enough money to do it full time. Honestly, let's just leave up to the law of supply and demand. maybe that will get rid of some of the subpar venues and subpar musicians that play in those venues. Raise the quality of music and maybe more people will go see it. This whole scene is watered down.

**"Should the City zone entertainment districts that include volume allowances that reflect the realities of club performance?"**

One other problem is a lack of diversity in the music scene here. Every city has it' signature sound, but Austin is sorely lacking in a lot of genres, such as jazz, soul, and hip-hop. The city should do more to encourage diversity, and also to try to bridge the invisible divide between Black Austin and White Austin.

**How do you think condominium development will affect the entertainment scene downtown?**

Potential for disaster. Especially in the Red River district. For good or ill, the bands that play the Red River district tend to be loud. It is simply an aspect of the genre(s) of music that occur there. When musicians discover that condo owners groups are banding to appropriate the sound levels, we are understandably concerned. They are potentially affecting our art, and must be stopped, either with soundproofing or by moving to another part of the city.

**I have a question for the city council - if they are so proud of claiming Austin to be "weird," have beautiful green spaces downtown, and to be the Live Music Capital of the World, why coddle and appease the developers who are ruining it?** Were the free vacations and other "perks" (aka bribes) really worth it? Why let them overbuild in Austin and put us into the same housing crisis downward spiral that is affecting the other cities ruined by the same developers? Are they trying to make all the cool people move away from Austin?!? Shame on them.

**How many people come to Austin to enjoy the home owners associations? Who plans a vacation to Austin to look at condos?**

**Question: What should be done to ensure that music clubs are happy and working musicians earn a reasonable fee?** Answer: I think some clubs should have slightly higher standards for the bands they allow to play, thus ensuring that the bands bring in people and can earn the money they deserve. I'm not against

free-for-all clubs outside the entertainment district (Red River/6th Street), but I think that tactic could save some heartache on both ends. Not sure if this is a realistic idea...

**Q: Why are all the musicians leaving Austin?** A: because it's too expensive to live here and the Austin vibe is being replaced with Yankee yuppies. **Q: Why is Sixth Street a tourist trap?** A: because Austin is about money now, like Dallas.

**1 - How would you feel about the allowable noise level at venues being lowered from the current rate of 80 db to 70 db?** - I am vehemently against it. **2 - Should the "Live Music Capitol of the World" phrase be removed from the City's paperwork?** - Definitely not

**How do you feel about the sound ordinance?** I feel that the clubs were at the location first if you choose to build a condo or any living structure near a general red light district (easiest term to describe the area) you should not complain about the noise.

**Do you think the current level of 85Db is a fair max level for venues?** No.

**What would happen if the government imposed more noise ordinances on downtown Austin?** The Austin Music scene would be put into a coma and most likely die.

**Is the transient/panhandling situation out of control, aggressive and frightening?** YES! ABSOLUTELY

**Is the City of Austin clear in its live music industry's future? Is the City of Austin clear as to its plans for the downtown music district?**

**Is the cost of living becoming untenable for Austin musicians?** Yes, houses in the city are totally unaffordable. There needs to be far fewer high-end condos and more affordable mixed-use housing.

**Should there be a "living wage" standard set for musicians - just like there is for EVERY OTHER PROFESSION? And how can the City join forces with Federal, State, and non-profit programs to perhaps subsidize (like they do in EVERY CIVILIZED COUNTRY IN EUROPE) that living wage and/or provide economic incentives to venues who commit to the standard so it does not just burden the venues themselves - whose survival is CRUCIAL to a music scene? Tax abatements - like huge corporations get? Breaks on city-owned utility services...oh - ALSO - When will the City finally make it not just possible - but MANDATORY for restaurants & clubs to RECYCLE???**

**In what cities/countries have you seen examples of better support for musicians?** I would have said France.

**Do you think the cover charges in Austin reflect the level of talent on the bills?** No

**Why are clubs still paying bands the same amounts, or less, than they were 30 years ago while all other costs have skyrocketed, including housing?**

**Where are all the musicians?** Musicians continue to be out of the municipal information loop. Austin needs to REALLY make an effort to inform the music community of its intentions. Try posting flyers at venues for a start.

**Why are so many music venues disappearing?** Due to lack of interest and rising costs and development money requirements.

**What is your goal for playing music?** I would love to play music full-time but Austin does not allow a musician to make a good living and afford costs. Also, it is hard to be seen by people who can advance your career. I love music for the sheer enjoyment of it and not necessarily about music, but I also strive to reach the national audience. To do so, most artists need to leave Austin for recognition.

**What could the city do to have a practical impact on the working lives of local working musicians?** Educate the public as to how little bands are actually paid and that not tipping the band is as bad mannered as not tipping a server.

**Are you happy with how Austin treats its music community?** Yes and emphatically no. We have a great community that will support each other. But other than touting it in brochures and a few wonderful but

underfunded programs Austin is not a city that has an infrastructure capable of Supporting the amount of professional musicians In this city.

**Q: Why do you participate in Austin's music economy?** A: I believe in the arts - and in music in particular - as a vehicle for personal and community growth.

**Are you happy as a working musician in Austin?** I love the music, writing, and performing...this makes me happy. But I am frustrated with venues refusing to pay. I hate seeing my professional friends go on tour for a couple weeks and then come back and paint houses. Many of my musician friends have drinking/drug/and depression issues, often related to the fact that not enough \$ for their work is being put into their pockets. **Would you suggest to other musicians outside of Austin that Austin is a desirable place to live for their work?** Yes...if they wanted experience playing live and working in the studio with professionals...but No concerning the ability to "make a living" performing and selling/licensing songs. 3. **Who or what organization has been the most help to you?** The Texas Music Office and SIMS 4. **What is does affordable living look like to you?** Housing within 3-4 miles of downtown for working musicians with rent between \$500-\$800 dollars. As a note: I believe it is in NY city that the city reserves a certain amount of studio spaces downtown--for which artists can apply for certain periods of time--this is a work space for painters/writers/musicians. Note: I'm planning one more trip to nashville and one trip to NY to approach music industry people that have no presence in Austin. This is all family funded. I would love to apply for a scholarship/grant that would help me push my latest release by providing financial help for me to get to these destinations and have the proper meetings. Better yet--**How Can Austin approach models in LA, Nashville, NY that will better serve the "music business"?** Note: **Why isn't the music union of Austin a stronger force?** I never even new we had a union until 5 years into my music career and few if any of my professional music friends and bandmates are a part of it. Thanks for sending out this survey. I really want to see things improve in Austin. Music is not a hobby for many of us--we just have no idea how to better the situation in Austin. Thank you for your time.

**Does the City's current cultural arts funding process actually help or hinder artists?** I explored this process awhile back. Applicants are treated like mental defectives and taught a list of "buzz words" to use in applications. The whole application process is over-bureaucratized and unrealistic. The reason usually given is that they want to know whether applicants are "responsible." Finding that out is very simple. Contact the most recent 2-3 people or venues they've performed for, and get permission for a credit check. If they work well with others and their audiences like their work, and if they pay their bills, they are very likely responsible people. And the fact that someone can't afford professional accounting services doesn't mean that they're financially irresponsible.

**I would like to know where all the money goes from SXSW.** I think this is the sickest exploitation of musicians I have ever seen. The wristbands are obscenely expensive, hundreds of volunteers are hired to do all of the work, the venues make a fortune on liquor sales, and the bands make next to nothing. To add insult, SXSW started out to be "the largest gathering of unsigned talent in the world." HA! NOTHING could be further from the truth! Who makes all the money from the wristband sales? SXSW is so sick and twisted it keeps me up nights. Whomever is pocketing the \$100+ dollars per wristband instead of giving it to the musicians (who are the reason people pay it to begin with) should burn in hell. (Sorry. I get a little cranky when discussing this subject. But thanks for the platform to vent!)

**How do you feel about festivals that invite out of town bands?** Not good. More local music should be booked for local festivals.

**How can the city help make music a commodity?** Marketing. Involve music industry professionals in promoting Austin's tourism.

**Would better access to public transportation help you to sustain yourself economically?** Answer: OF COURSE!

**What does the Austin Federations of Musicians do?**

**How can the City provide more parking, zoning and legal assistance, and city planning to ensure that Austin Music flourishes in the next 25 years?**

**How can we improve the way all scenes are covered by the media?** Pay attention to musicians other than what's already mentioned. Band of Heathens are good, move on to write a story about someone else.

**Q: Do you plan on staying in Austin and why?** A: No, I'm moving to a city that can sustain a professional musician. **Q: What is the best quality of Austin?** A: The growing film community.

**Why doesn't Austin have a place like the Birchmere in Alexandria, VA -- a real high-quality listening room that would cater to folks who want to do more than shout over blasting music and beers ... or a place like Wolf Trap or the Verizon Center.** Yeah, the city should subsidize or offer tax incentives for places like that ...

**If you relocated here to play music, how long ago and do you feel like you've found your home? If not, how long do you see yourself staying and what would be a next move?** Yes, nearly seven years ago. I used to, but now i could see being here forever or leaving at some point for a different market where i can make a living easier such as Chicago.

**Would the Austin music scene benefit from the presence of major record labels?** It would grow exponentially, but lose some sense of community.

**How can we help support you as a musician?** Help me afford to tour regionally!!!

**Does the city help you to market yourself in any way?** No.

**Should the City of Austin help support Austin musicians since the city makes so much annual revenue from music?** Yes.

**Why is Austin called THE LIVE MUSIC CAPITAL OF THE WORLD when the city officials seem to do everything they can to destroy the music scene?**

**How can we make this information more ready and available to the public who are in need?** More/higher involvement in local events to raise public awareness of your facilities and attributes.

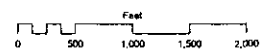
**Ask questions of what you see other musicians going through and what their personal struggle may be.** My answers would be about medical help that is real. We lose too many musicians to heart attacks and this could be prevented.

**Do you want information about all local community support programs for Austin musicians?** Yes.



## Potential Entertainment District

NOTE: The district boundaries depicted on this map have been produced by the City of Austin for the sole purpose of the Downtown Arts Master Plan process, and are not intended for any other use.





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RESOLUTION

WHEREAS, the City of Austin is, indisputably, the Live Music Capital of the World; and

WHEREAS, there are hundreds of venues that offer live music on a regular basis; and

WHEREAS, Austin's musical diversity is legendary, encompassing all conceivable styles of music; and

WHEREAS, Austin's live music venues serve as a major cornerstone for Austin's tourism, hotel and convention business; and

WHEREAS, Austin has achieved international recognition for its live music industry; and

WHEREAS, Austin's live music industry provides the basis for employment, economic development, creative and cultural growth and greatly enhances our quality of life; NOW, THEREFORE,

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF AUSTIN:

That the City Manager or her designee is authorized to adopt "LIVE MUSIC CAPITAL OF THE WORLD" as the official slogan of the City of Austin, to be proudly displayed in connection with all correspondence, promotion, public relations and publicity.

ADOPTED: August 29, 1991

ATTEST: James E. Aldridge  
James E. Aldridge  
City Clerk

29AUG91  
DL:lw