

"Declaration of Ghent"
In search of a privileged partnership

***Declaration of intent for further cooperation between the
Unesco Creative Cities of Music sub-network.***

Gathered in Ghent on 17 and 18 September, representatives of the - so far - 4 Unesco Creative Cities of Music agreed to further explore and start initiating a collaboration in a variety of commonly identified fields.

Representatives from Bologna, Seville, Glasgow and Ghent identified and discussed four fields where collaboration and exchange between them could be set up.

From the outset we clearly stated that further growth of the network is welcomed and involving other cities as partners is encouraged.

Fields of collaboration within the Unesco Creative City of Music network

1. Collaboration in the field of education

Active offer/promotion of curricula in advanced music education from and in between the 4 conservatories and between Universities (with an emphasis on specialisations).

The exchange of teachers and the organisation of master classes and workshops for teachers and musicians from the 4 cities.

For the conservatories in the respective cities this involves:

- Communication: website and brochure in English
- Education: stronger embedment of the English Master & advanced master soloist in contemporary music
- Intensifying mobility of teachers and students between Creative Cities of Music (apprentices, master classes, etc.)
- Research in the field of the arts: exchange of knowledge and expertise (lectures)

- Besides the above, venues and festivals offer student and young musicians the opportunity to attend workshops with master musicians.

2. Festivals and productions (creation)

Every city has an offer of classical, contemporary, jazz, rock, etc. festivals and venues. This opens the perspective of looking for joint affinities and setting up co-productions, rather collaborations than pure exchanges. (E.g. collaboration between the Bologna Jazz festival, Gent Jazz and the Glasgow Jazz Festival.) Or cooperation on early music between the Bologna Festival, The Festival of Flanders (Gent), Festival de Musica Antigua Femas (Seville) and Glasgow.

This could open perspectives for a joint European positioning and promotion not only of the respective festivals and venues, but also of the cities and regions; hence a concept of “European Cities of Music”, where integration, diversity and knowledge are key elements.

As a result there is a potential for increased exposure in the media (tourism, lifestyle, specialised music press, etc.).

E.g. an exchange of journalists between the 4 cities could be envisaged.

3. Sharing expertise in the field of music participation

The Glasgow Music Festival is a festival for young and non-professional musicians which has a longstanding tradition; the Ghent Festival is one of the biggest European city festivals.

Every city within the network has experience and a tradition in setting up large scale events or festivals, attracting large audiences and involving their own inhabitants. The latter is of outmost importance as it guarantees to be carried by the community.

An exchange of expertise could include: how to set up such large-scale events, how to involve a large (local) audience, how to reach out to disadvantaged groups, etc. On the other hand this could also involve more technical issues such as experience and know how on logistic issues, crowd management, etc.

4. Heritage and tourism

All four cities enjoy, besides music, a rich historical and built heritage. Especially the combination of events and festivals in these historical locations is an extra element in attracting an audience, and thus a key for success.

The musical heritage, referring to the buildings in which many musical institutions are located, is a unique attraction pole for the 4 cities of music.

In order to promote musical activities one cannot ignore their alliance with the institutions, festivals, educational activities and the buildings or places they house in.

Opening up historical buildings and sites for the public will enhance awareness and act as a motivational trigger for repeat visits and musical participation. The accessibility of the heritage could be enhanced by research and development of guided tours (e.g. creative city of music tours through the city) and the promotional support of these activities.

It might be worthwhile to look into how both built and cultural/music heritage could interact and cross-fertilise the development of tourism.

Cities should for the achievement of the above mentioned targets provide networking opportunities for musicians and arts managers.

A way forward in the concretisation of the agreed upon fields for collaboration

Step 1: adoption (ratification) of the declaration by the respective city governments

Step 2: exploring and initiating

September 2010 – September 2011: exploring, developing and initiating projects for collaboration, exchange, mobility of musicians and arts managers and, communication and promotion in the 4 themes suggested above. In this stage this will have to be set up with self-funding from the programmes/budgets of each city, or each organisation.

Step 3: implementation

By September 2011: application(s) for elaborated cooperation projects to the EU-programme Culture 2000 and/or other funding opportunities. Besides the 4 music cities this could also involve other cities within the Unesco creative cities network (?)

As from end 2011: Implementation of cooperation projects.

Step 4 : goals for 2015

Ghent 18 September 2010

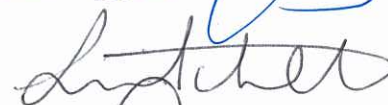
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For Seville PAZ SANCHEZ

