



UNESCO GLOBAL ALLIANCE FOR CULTURAL DIVERSITY CREATIVE CITIES NETWORK MUSIC

Point Persons

Wim Vandendriessche
Head of Departement

Kaat Heirbrant
Executive Officer

City of Ghent

Department of
City Promotion & Sports

Sint-Pietersplein 10

9000 Gent

T +32 (0)9 243 77 40

F +32 (0)9 243 77 49

wim.vandendriessche@gent.be

kaat.heirbrant@gent.be

www.gent.be



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Executive Summary

Anais Nin once said that, *'Music melts all the separate parts of our bodies together'*. All the separate parts of one, single body. Or even better, two bodies. Or why not all the bodies of a whole city? That is what Ghent does with music, and what it has been doing for centuries. It is music and their legendary stubbornness that unites the citizens of Ghent.

Ghent is the culture and music centre of Flanders par excellence. Nowhere else can one find so much history, than in the historical centre of Ghent: castles, churches, gates and musical scores. Under the watchful eye of the Belfry, classified as world heritage by UNESCO, lies a place which once was the most important city north of the Alps, second only to Paris. Because of its strategic position on the confluence of two rivers and two European motorways, this university city with a European allure has attracted students, artists, entrepreneurs and high-tech companies and has therefore been a *melting pot* of cultures for centuries. Ghent is a city where thousands of people have been working on a soundtrack for more than ten centuries, a task for which they are given all the space they need.

Let's talk shop. Since the Middle Ages Ghent has grown from being an economic and religious centre to the centre of classical music. The earliest musical sources date back to the 10th century, great polyphonists such as Jacob Obrecht and Alexander Agricola lived within the city walls, 18th century composers, choirs and carillon players flourished and today the Opera of Ghent enjoys an international reputation. However, Ghent is neither a dry, static museum of history, nor a sound-producing factory. It is a living, breathing organism, a city with eight professional music stages, various world-class music festivals, large and small stages for contemporary classical music, innovative folk, jazz and techno, a city which offers training opportunities to local and international talent (in its Conservatory for classical music, jazz and pop, in its Opera Studio for specialised opera singers and in the Orpheus Institute, for custom-made musical training), as well as a chance to be heard. Ghent is the city with the highest average of shows in Flanders (185 performances per 10,000 inhabitants, i.e. double the Flemish average), a city where 10, 25 million euros of government funds are invested in music every year. *Quite a shop indeed.*

But we were talking about Anais Nin, about Ghent and about music. *So let's talk about passion.* Allow us to take you on a journey through Ghent along the greatest art houses and laboratories from the underground scene, from opera to techno. Ghent blends them all.



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Classical

Let's kick off in evening wear. Next year one of Europe's largest festivals, the **Festival of Flanders**, celebrates its 50th anniversary. The Festival was born in Ghent out of a series of ten town hall concerts and strives to contribute to promoting culture and getting as many people as possible involved into music. Fifty years later the Festival is still based in Ghent, but events are also organised in 82 cities and municipalities all over Belgium. The Festival of Flanders organises more than 420 concerts a year (ancient and contemporary music, jazz, folk music), music theatre shows, dance productions etc. For this purpose, the organisation collaborates closely with the big players in Ghent: Art centre Vooruit, the NTGent theatre, de Bijloke, an internationally praised medieval concert hall and the Handelsbeurs with its polyvalent programme and logistics.

The Festival has always given local artists an international platform, as well as an opportunity to collaborate with foreign musicians, choreographers, composers and conductors: Philippe Herreweghe, Sigiswald Kuyken, Jos Van Immerseel, Alain Platel, Wim VandeKeybus and Paul Van Nevel are just a few examples of artists whose first productions were aired at the Festival of Flanders. Ghent is proud of its Festival and has developed a close collaboration with dozens of educational institutes and the University of Ghent. This has led to original initiatives, such as the annual *Housemusic* (in which 300 classical orchestras of young musicians perform in student houses for a whole day) and OdeGand, the music-by-the-water festival.

Two years ago the largest festival organisation in Europe, the **European Festivals Association (EFA)** moved to Ghent after having been based in Geneva for 51 years. The vicinity of the European institutions, the reputation of the Festival of Flanders, Ghent's cultural dynamism and historical allure all encouraged the organisation to relocate to our city. Moreover, the **Belgian Federation of Music Festivals** has established itself in Ghent. Our country hosts more than 320 festivals, 252 of which are held in Ghent.

But enough about organisation. It's time for music. May we offer you an evening at the **Vlaamse Opera**? In many respects, this Opera has remained an untainted example of a typically 'French' theatre from the first half of the 19th century. The Vlaamse Opera was founded in 1988 by the Flemish Community and the cities of Ghent and Antwerp. Not only is it Flanders' only opera house, with two magnificent buildings in Antwerp and Ghent, it is also a main player on the international scene. The Vlaamse Opera aims to bring contemporary music theatre, dealing with themes that are relevant for people of our day and time. The company's repertoire ranges from unknown works (contemporary and baroque) to the famous classics, always presented in an original and new way. To achieve all this, the Vlaamse Opera works with promising talent from Belgium and abroad. In doing so, the opera is able to captivate the attention of over 120,000 visitors per season from all over Belgium and other European countries.

Another gem of the Ghent classical scene is **de Bijloke**. Its surroundings are breathtaking: the 13th century infirmary of a Medieval convent/hospital hosts one of Europe's most illustrious concert halls. From the 13th century until today the infirmary has never undergone major changes. However, in the past ten years it has been thoroughly restored. This restoration into a modern concert hall was carried out with utmost respect to this world-class monument. The complete concert infrastructure, the stage, the rising seats and the balcony for the audience were not integrated into the Medieval building: everything was placed into the hall as one gigantic piece of furniture that can be removed at any time. De Bijloke seeks to offer contemporary, varied and high-quality music which can compete on

the international scene. The organisation invests in a long-term relationship with its ensembles, organisations and *opinion makers* both in and outside the country, with particular attention to the promotion of new talent and new repertoires.

Cue to the **Flanders International Film Festival – Ghent**. A film festival in-between classical and alternative music stages? Look, that is Ghent for you! From the launch of the main theme ‘The Impact of Music on Film’ during its 1985 anniversary, the Flanders International Film Festival – Ghent has held a unique position on the festival scene. It is the only festival in the world focusing on film music and offering a platform to film music composers. Therefore, the Ghent film festival is more than a traditional series of film projections. In its past it has presented film music concerts with internationally renowned film music composers such as Ennio Morricone, Georges Delerue, Michael Nyman and many more.

To further emphasise the importance of film music, the 2001 film festival and several prominent film composers founded the World Soundtrack Academy. Five years later this academy has more than 250 members, such as top composers Angelso Badalamenti, Elliot Goldenthal and John Williams. Every year the Academy presents the **World Soundtrack Awards (WSA)**, the most important film music prizes in the world.

On the local, national and international scene the Flanders International Film Festival – Ghent also collaborates closely with other cultural players to garner more support for film music. When the festival settles in Ghent, it reaches across the entire city, for example through collaboration with the concert hall de Bijloke, Art centre Vooruit and the Festival of Flanders.

Still dressed in stylish black: the extraordinary number of **choirs** in Ghent. The city has been the centre of amateur, pre-professional and professional choral song for decades. In the 1960’s a new choir movement made its way through Flanders, bringing old music in a historically accurate, but unromantic way. Given its age-long polyphony and church song tradition, Ghent very soon played a leading part in this process. Noël van Wanbeeke, conductor of *Scola Cantorum* of the Sint-Lievensinstituut, and Kamiel Cooremans, conductor of *Cantate*, achieved an international reputation with their choirs.

Of course all this fabulous music has to be recorded. **Sound Recording Centre Steurbaut** in Ghent is widely known in the world of classical music. Its recording studio has amazing space and acoustics and is therefore the first choice of ensembles from the United States and Japan, as well as record labels such as Deutsche Grammophon, Philips and Decca

Time for fresh air and a trip to **OdeGand**. Ghent, formerly known as ‘the island without shores’, has the most beautiful inland waterways in the world. Three years ago this inspired the Festival of Flanders to organise a spectacular opening event which brings all the inhabitants of Ghent closer to the music scene. The concept is simple: during OdeGand the greatest world music and jazz stars join classical music maestros in all of Ghent’s concert halls: from folk songs to flamenco through tango, intimate baroque and musical acrobatics. Every channel, every square, every stage brings you high-standard music. Therefore OdeGand caters for a wider public than the traditional niche. Which other event can gather a paying audience of 8,000 people for classical and traditional world music all on one day? Which other event draws hundreds of thousands of spectators to the city for free concerts in its streets and squares?

What’s more, the UNESCO Institute for Water Education in Delft, the Netherlands, appointed OdeGand as its cultural ambassador.



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Jazz

Let's slip into a more casual outfit: time for jazz. The true jazz factories are the **cafés and clubs**, where musicians try to reinvent themselves on a small stage night after night, where they can experiment and build a crowd. Ghent has various jazz clubs, each of them with their own unique stamp: from traditional New Orleans jazz in the Lazy River Jazz Club to Belgian and European contemporary jazz in Opatuur and avant-garde in the legendary café 't Damberd. All clubs with a renowned international reputation on the jazz scene, but at the same time places where local bands and students of the Jazz Conservatory are given every opportunity.

Let's make it bigger with the annual **Jazz in 't Park**, a four-day festival in the relaxed Zuidpark. For thirteen years, at the end of August, the city has been organising an event hosting the best Belgian jazz has to offer - and that's quite a bit, from harmonica legend Toots Thielemans to guitarist Philip Catherine. Jazz is sometimes said to be elitist, a reputation Jazz in 't Park wants to challenge with its high-quality non-experimental programme, a completely free festival which attracts both experts and the general public thanks to its location in the green lung of city. And as in all music genres Ghent once again gives young Flemish bands – many of which study at the Ghent Jazz Conservatory – a chance.

And now the heavy duty: the yearly **Blue Note Records Festival** – or as piano legend Herbie Hancock called it after his concert: 'probably the best organized jazz festival in the world'. In collaboration with the legendary American jazz label Blue Note (a world first!) the organisation wants to help Ghent become an important player on the national and international jazz scene. This is done with plenty of verve during an eleven-day festival known all over the world in the interior garden of the historical Bijloke convent: six days of Jazz with a capital "J" with the works of great classics in the genre (McCoy Tyner, Charlie Haden) and the absolute pinnacle of contemporary jazz (Branford Marsalis, John Zorn). Furthermore the BNRF focuses on blending jazz with other genres, from top electronic music to dance, from Cuban son (Buena Vista Social Club) to fado (Mariza). It is a mix, a crossover of traditions. Jazz has to reinvent itself time after time and attract new crowds and once again top Belgian musicians and local bands are given the opportunity to perform before a large crowd (25,000 paying spectators a year).

What is more, the crème de la crème of international guests (Dianne Reeves, Wynton Marsalis) organise workshops at the Conservatory during the festival.

The great tenor saxophonist Joe Lovano is full of praise for this festival: 'I have played here on several occasions and I must say that the Blue Note Records Festival in Ghent is absolutely fantastic. Every large city in the world should have such a festival. It offers a stage to contemporary artists and gives them the opportunity to share the bill with living legends!'

Young Jazz talent in Ghent is organised simultaneously with the Blue Note Records Festival. It is a full side stage of the Blue Note Festival which focuses on young groups and all types of jazz. The winner opens the next Blue Note Records Festival and is also awarded a prestigious concert series in Flemish theatres and music clubs. Even the location of Young Jazz talent is exceptional: a square in the historical center of Ghent, under the watchful eye of the gothic Saint Nicholas church, the town hall and the Belfry (UNESCO World Heritage) during the Ghent Festivities.

Dance and Techno

Dress to impress: time for Ghent's dance and beats.

It was clear from day one that **Culture Club**, established in 2001, was not going to be just another club. Its founding fathers started out as party organisers. Their Eskimo Parties, Belmondo and Club 69 are legendary across Europe. After many years, quite a few successful parties and extraordinary party locations, they decided to take the ultimate step. Four years later Culture Club has established itself as one of the most innovative clubs when it comes to fusing music, fashion, design and lifestyle. Architect Glenn Sestig gave Culture Club a state of the art image. Culture Club most definitely classifies as fertile soil for dj talent. 2 Many Djs and The Glimmers, the club's earliest resident djs, now travel the world. They are worldwide headliners in the most stylish clubs and on the biggest festival stages across the planet. Culture Club was listed among the 12 hottest clubs in Europe by *The Face Magazine* (Review 2002, Jan. 2003): 9 clubs are in Great Britain, 1 is located in Ibiza, 1 in Berlin and 1 in Ghent, etc.

10 Days off stands for ten nights of electronic music (house, electro, breakbeats, drum 'n' base, techno etc.) and a touch of rock, hip hop, jazz and lounge. Chart-toppers such as Derrick May, Carl Craig, Luke Slater and Laurent Garnier have played at 10 Days Off more than once. The last few shows attracted 25,000 visitors from all over Europe to Art centre Vooruit and the International Convention Centre. 10 Days Off is not 'just' a dance or clubbing event. Both djs and live acts are non-conformist and progressive with artists like Battles and Whitey (rock), Jaga Jazzist (fusion) and Gilles Peterson (funk and jazz). 10 Days Off aims at creating synergies with multimedia and visual arts through installations, projections and much more.

The first **Kozzmozz** event in 1995 was nothing more than a boat party in the Ghent harbour aimed at promoting the better Belgian techno djs. Some of these early talents from Ghent like Mo & Benoeli have now gained worldwide popularity and respect as The Glimmers. Another of these djs, T-Quest, is responsible for the internationally acclaimed techno-label Music Man Records, also based in Ghent. Kozzmozz enjoyed such great success that the event grew into a series of happenings with top Belgian and international djs who give the best of themselves before 1,400 visitors 14 times a year in Art centre Vooruit. This is a growth of 900% in 11 years, but one thing has never changed: talent from Ghent is still given an opportunity to be heard.

Avant-garde

On the other end of the experimental spectrum Ghent is proud of **LOD**, a joint project of four musicians-composers who share a passion for **music theatre**. Pianist Kris Defoort (internationally praised for his opera *The Woman who Walked into Doors* based on the book by Roddy Doyle), multi-instrumentalist Dick van der Harst, cellist Jan Kuijken and pianist Dominique Pauwels do not explicitly want to create style collages, but are looking for a new language of music through the clash of various musical styles with word painters. They do not want to produce a pure sound: a *contamination* of styles, high and low culture, classical music and so-called 'leisure music' (folk, rock, jazz, etc.), that is what makes their lives interesting! That is what produces a 'contemporary authenticity', for example in the combination of a Spanish shawm, Scottish drums and brass band instruments, or in an accordion orchestra.



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More tradition clashes are to be found in **November Music**, a collaboration between Ghent (Flanders), 's Hertogenbosch (the Netherlands) and Essen (Germany). During a few days in November, these three cities offer a strongly interrelated programme of contemporary music which travels from one city to the other. November Music writes and produces its own compositions. It enables musicians/ensembles/composers to work on new concepts with international chart-toppers work and young, talented composers and producers. The productions usually consist of a blend of nationalities, for example a German composer writing for a Dutch ensemble led by a Flemish conductor.

In the field of experimental, contemporary music **Logos** is the great innovator. The Logos Foundation is an arts centre run by artists themselves, so it is no surprise that Logos has its own ensemble. In the past 30 years the Logos Duo has toured extensively and performed its compositions in concert halls, museums, galleries and universities all across the world. A second Logos ensemble, M&M (Man & Machine) was founded, specializing in high tech music performances with robots built by Logos. Composers that have written for M&M include Moritz Eggert (Germany), Warren Burt (Australia) and more than 15 composers from Belgium.

Musical

Musicals have been on the rise for the past few years in the whole of Europe, and once again Ghent has been a pioneer in this evolution. Both the city and private investors devised a new function for the unoccupied Cinéma **Capitole**. This is a magnificent cinema dating from 1932 with a rigid interbellum design and perfect acoustics, which closed in 1983. In 2001, after a thorough but respectful renovation, Capitole opened its doors and is now the music hall of Flanders par excellence with its 1,600 seats. Like the Capitole in New York, the theatre season was opened with Camelot, later followed by Alladin, Grease, Jesus Christ Superstar, West Side Story, Tommy and many more. In just five years the number of shows increased from 64 to 208 a year. Moreover, the hall opens its doors to pop concerts (e.g. Randy Newman), international shows (e.g. Lord of the Dance) and numerous Belgian bands.

What about Rock and World music?

They are everywhere in Ghent. Dozens of cafés hand over their microphones to local talent several nights a week. Ghent bands such as Das Pop and Soulwax are touring all over Europe, yearly pop and rock contests such as De Bel often introduce young groups to an audience of rock lovers and professionals and at the Conservatory of Ghent students are trained in pop and production techniques in the Jazz and Light Music course. The non-profit organisation **Repetitieruimtes** supports bands looking for a place to rehearse undisturbed. The ex-Leopold barracks of the Belgian army were turned into a culture house with exhibition and rehearsal spaces. Ghent has 31 rehearsal spaces managed by 11 organisations. Ghent rocks and dances. Especially in Art centre Vooruit, the Handelsbeurs and during the Ghent Festivities.

Art centre Vooruit, situated in a masterly, labyrinthian building dating from 1912, houses five stages, five rehearsal rooms and exhibition spaces and can simultaneously host five public events for a total of 2,500 spectators. For Ghent, *Vooruit* is a window to the world, a meeting place for Belgian and foreign *artists in residence*, a blend of international top musicians and young Flemish artists,

an art centre with an international programme, and a platform for old and new media. It offers contemporary dance shows, but also theatre, the short film festival *Courtsane* and 3D art. But above all it is an art centre, an adventurous music centre with a preference for jazz, avant-garde, improvisation, world music, electronic music, pop and rock. *Vooruit* is an innovator in all these genres. It is both a laboratory and a display window, but an accessible one. Moreover, the centre collaborates with the music courses in city and wants to give (young) Ghent musicians decent (rehearsal) facilities. Art centre *Vooruit* hosts about 120 productions, 335 shows and 100,000 visitors a year.

The **Handelsbeurs**, a splendid concert hall housed in a historical building in the city centre, focuses on rock and pop with an edge, i.e. music not straight out of a museum but the soundtrack of the lives of 2006 youngsters. Roots, singer-song writers, world music, Flemish rock and (contemporary) classical music are the bedrock of its programme.

And let's go out with a bang: **the Ghent festivities**.

Each July Ghent celebrates for ten days. This is an age-old custom boosted in the 1960s. And the result? The Ghent festivities have become one of the largest city festivals in Europe, with 1.5 million visitors a year not only from the whole of Belgium, but also from the Netherlands, Germany, France and the United Kingdom. For ten days the city surrenders itself to a popular festival in which the city's rich history is evoked and the age-old Ghent dialect is spoken during theatre productions and other shows.

The economic impact is enormous: the additional expenditure for the city, the extra employment, the public's expenses and the additional investments account for about 50 million euros. Year after year the Festivities ensure an enormous *boom* in culture, with concerts in every pub, on every square, even on the rivers. During these ten days alone Ghent hosts three international festivals: the Blue Note Records Festival (jazz), the Pole Pole Festival (world music) and Boomtown (rock).

Ghent sings. Ghent swings. Ghent dances. *No matter what you wear.*



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Ghent in Context

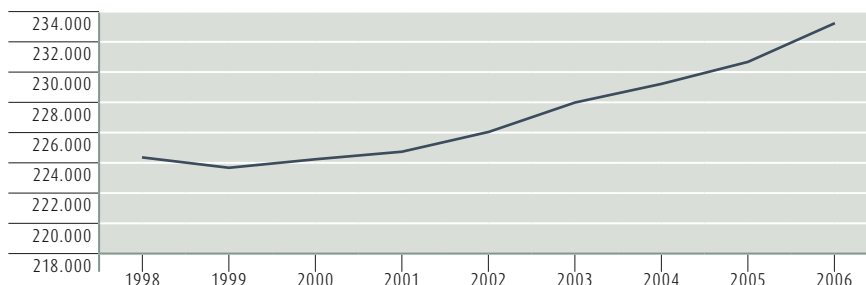
Today; Ghent can best be described as “a pocket-sized metropolis”. It is indeed a rather complete city, where people live, work and shop, and in which youngsters go to school. This complete, but also quite compact town is highly frequented and admired. All these activities occur on merely 16.000 ha.

Succinct general survey

Demography

On January 1, 2006, the city of Ghent boasted **232.925 inhabitants**, thus ranking second to Antwerp, both in Flanders and in Belgium. Contrary to most cities, in which people have fled towards the countryside during recent years, we are able to achieve a reverse trend. Since 1999, Ghent has become increasingly attractive and its number of citizens has constantly risen. Today, our city boasts 8.942 inhabitants more than in 1998.

Demographic evolution in Ghent



Ghent, centrally situated in Europe

The central location in Europe is undoubtedly the finest present Ghent ever received. Be it in the past or in the present, our city always remains an intersection of roads and waterways, but also a crossroads of cultures and people.

Metropolises such as Paris, Amsterdam, London, Cologne or Brussels are situated within a range of 300 km. As regards **road traffic**, Ghent is ideally situated at the crossroads of the E40 motorway between London and Istanbul and the E17 motorway, connecting Lisbon and Stockholm.

Ghent is inextricably linked to its **waterways**. The first Roman and Celtic settlements, established at the confluence of Scheldt and Lys, developed into a genuine town in the early middle ages. This city was called Ghent or “Ganda”, meaning confluence. The Port of Ghent is connected to the North Sea through the Western Scheldt, the artificially created sea canal Ghent-Terneuzen and the lock complex at Terneuzen. Furthermore, the recent inauguration of the brand-new marina Portus Ganda perfectly illustrates our determination to revalue our inland waterways.

Economy

Ghent boasts a rather differentiated economic profile. Situated in the North, the **port** develops itself as a centre of industry (largely relying on the metal sector) with strong distribution niches. The **knowledge-economy** - often spin-offs created by the university or the schools of higher education - is mainly situated in the southern technology corridor along the E40 motorway. Ghent was one of the first industrialised cities on the European mainland. Today, the **service industries** take



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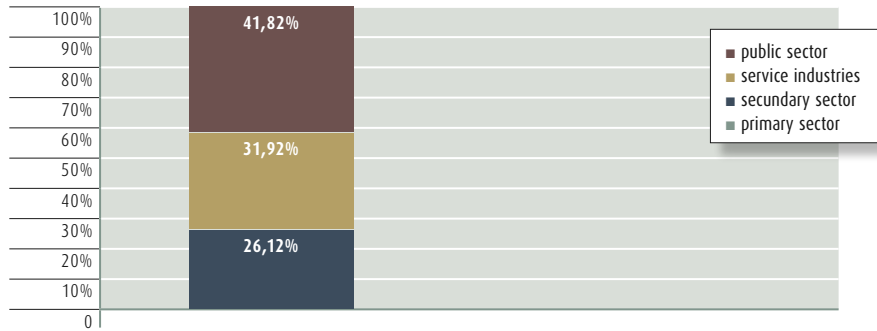
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the bulk of employment. From times immemorial, Ghent is a significant **trade centre**. The core shopping area comprises a finely woven trade web, servicing an entire region and achieving a turnover exceeding 1,6 billion €. Finally, quite some local companies are situated in the urbanized area.

Ghent is a genuine centre of employment within the metropolitan district. Almost 6.500 employers are providing a job to approximately 134.000 people.

The employment rate, 103 jobs for 100 inhabitants (among the active population), considerably surpasses the Flemish average.

Economic structure in Ghent



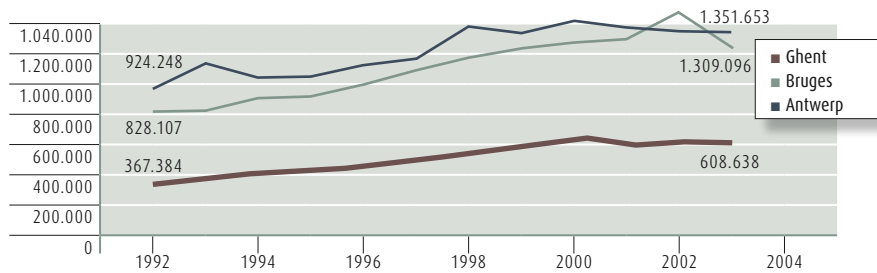
Education

Ghent is the **major city of education in Flanders**, boasting 110.860 pupils and 52.377 students at the university and schools of higher education, which enjoy a long tradition and a strong reputation as regards education and research. According to the 'Academic Ranking of World Universities', the Ghent University is Belgium's top-ranking institution. Quite some spin-off companies were created in its slipstream.

Tourism

Ghent is a significant **centre of culture and tourism**. Every year, we are hosting more than 600.000 overnight stays and 1.7 million daytrip tourists.

Number of overnight stays



Animated city of culture

Theatre or dance buffs, music lovers, film fans, but also amateurs of statues or books will have a field day in Ghent. The Ghent arts scene is quite diverse and varied, music being incorporated in most art forms.

Performing arts

Our stages do have a lot to offer. Even abroad, Ghent is considered to be authoritative as regards the performing arts, an experimental laboratory in which new and trendsetting developments can expand. Our city seems to be a productive breeding ground for new projects, but is also attracting associations from elsewhere. Local companies, which have achieved an international breakthrough, prefer to stay in Ghent. Our city hosts seven arts centres, eight professional theatre companies, a recognised dance company, a music theatre....as well as a series of semi-professional groups.

Music

The music sector is strongly represented in Ghent. This is partly due to the presence of concert halls for various genres. Moreover, the city is teeming with musical talents. Ghent boasts eight professionally run music stages. Six professional companies have chosen our city as their home base, and we take particular pride in our flourishing and constantly innovative pop and rock scene. Ghent-based groups obtain top scores in music contests such as "*Humo's Rockrally*", and we also host a series of record labels. Moreover, the management of a wide variety of artists is also based in Ghent. Our city is also highly renowned in the jazz world. Quite some artists and groups are domiciled in Ghent. Recently, various professional rehearsal rooms are available for music groups. Our city also takes pride in a thriving choir life. For years, various Ghent choirs have proven their musical value, both inside and outside the city walls. Exceptionally, brass bands do not stay out of the picture. Finally, Ghent also hosts approximately 256 groups and associations, counting some 2.000 members, which are dabbling with music on a non-professional basis.

Festivals

"Gent Festivalstad" (Ghent, City of Festivals) is not an idle slogan. The two internationally renowned classics are the famous Festival of Flanders and the International Film Festival of Flanders-Ghent. Theatre lovers can look forward to the *Time Festival*, the Festival of Amateur Theatre, the Theatre Festival (every three years) and the "Theatre Bomb". Music festivals are: *November Music*, *Vooruit-Geluid*, *10 days off*, *Kozzmozz*, the international jazz meetings of the *Lazy River Jazz Club* and *Jazz in 't Park*. Short film enthusiasts should not miss the *Courtisane* event. During the Ghent Festivities – one big urban festival – visitors are invited to no less than five festivals: the *Straattheaterfestival* (Street Theatre Festival), the *Puppetbuskersfestival* (Puppet Busker Festival), *Pole Pole* (world music), *the Blue Note Festival* (jazz) and *Boomtown* (pop and rock).

Film

In the sixties, Ghent regained its interest for films when the prominent *Studio Skoop* opened its doors. In 1974, this film theatre initiated a modest film festival which meanwhile developed into the prestigious International Film Festival of Flanders-Ghent; nowadays mainly organized in the Decascoop (recently renamed *Kinopolis*). Some 20 years ago, the large-scale approach of the complex introduced a daring renewal in the movie theatre world. Next to Studio Skoop,



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the *Sphinx* is the second “art house” film theatre of Ghent. Both theatres regularly organize special events. The Ghent University spoils enthusiasts of film classics in the famous *Film-Plateau*. Obviously, our city made a mark in the production landscape, not in the least owing to the famous Ghent filmmaker Raoul Servais. His passion for the animated cartoon lives on in the foundation carrying his name. The Academy already turned out some talented animated cartoon producers who achieved an international breakthrough. Jonas Geirnaert, for instance, was presented the Golden Palm Award in Cannes for his movie ‘Flatlife’ in which our city is visually present. Native and foreign filmmakers regularly come to Ghent to make some shootings for their films; from Harry Kümel for *Malpertuis* (1972) to Dany Deprez with *Science Fiction* (2002). Thanks to the very popular TV series *Flikken*, the streets of Ghent have become public property in all Flemish (and even many Dutch) living rooms.

Plastic Arts

The world of plastic arts ranges from museums to galleries, from traditional “fine arts” to new media. The line between professionals and amateurs is sometimes vague. In the first place, there is the SMAK (Municipal Museum for Contemporary Art) which mainly presents young or less famous talent. *Kunsthof Sint-Pietersabdij* (Saint Peter’s Abbey Arts Centre) organizes art and historico-cultural exhibitions. Furthermore, we take pride in the *Caermersklooster* (Caermers Convent), the *Hogeschool Sint-Lucas* in de Witte Zaal (the White Room of the Saint-Lucas School of Higher Education), the *Universiteit Gent* (Ghent University) in the *Galerij-Kunstsicht* (Kunstsicht Gallery), the *Campo Santo*.

The municipal project *Kunst in de Publieke Ruimte* (Art in Public Space) purchases works of art and places it on public spaces all over the city.

There is also *Loods 13, the Centre for Young Art* and *KuMen*. The npo *On-Line* is developing a database about plastic arts in our country and the npo *Nucleo* rents ateliers for democratic prices to plastic artists. A large number of artists are living and working in Ghent. Stimulated by Mr. Jan Hoet (the former director of our Museum of Contemporary Art), some foreign artists even settled down in our city.

Literature

The *Stedelijke Openbare Bibliotheek* (Public Municipal Library), comprising fourteen branches, promotes literature in the largest sense. The *Kleine Cervantes* (Little Cervantes) is the municipal youth literature award, granted by a jury of 12 to 14 year old pupils from Ghent schools. Ghent houses the *Poëziecentrum* (Centre for Poetry), one of the initiators of the *Poëzieroute* (Poetry Route), creating a trail of poems all over the city, applied on walls, squares and quay-walls.

The same centre organises the annual poetry event *Vers-macht in de Nacht*. Also *Ontroerend Goed* focuses on poetry and the literary strolls from *Vizit*, *Gandante* and the *Gidsenbond* (Association for Guides from East-Flanders) is very much appreciated.

Ghent hosts two specialised book fairs. *Druksele* is the rallying point of remarkable book makers, small-scale and/or bibliophile publishers. The *Kunstboekenmarkt* (Art Books Market) takes place during the annual Erfgoedweekend (Heritage Weekend). About twenty socio-cultural associations organize literary activities, from the *Johan Daisne Study Centre* to the *Ghent Esperanto Group*. There are about twenty scientific libraries in Ghent, mostly directed towards researchers and not to the large public. In order to open up their collections, most libraries co-operate in CAGEWEB (the Catalogus Gentse Wetenschappelijke Bibliotheken – the Catalogue for Ghent Scientific Libraries).

A rich heritage

When strolling through Ghent, you can feel the warmth of the ancient houses. For many centuries, people have lived, worked and created art in this places. The cultural heritage, build up by the former generations, should be transmitted to the next generations. This does not only include buildings and paintings, but also comprises the stories of the inhabitants about their quarter and their lives in this city. The concern about this collective heritage, which strongly constitutes the image of the city and is destined for a large public, is a major objective of local authorities. The npo “*Gent Cultuurstad*” (Ghent City of Culture) is the municipal “heritage covenant”. The aim is to enlarge and implement the vision of a coherent heritage policy. In close deliberation with the sector, the new npo has to set up some joint projects, such as the development of the STAM, a new municipal museum recounting the urban story, exciting the visitors’ enthusiasm about the city. The STAM will be inaugurated in September 2008 at the Bijloke site.

Museums

The City of Ghent counts about thirty museums, art halls and institutions where visitors can admire the permanent collection and where exhibitions are organised on a regular basis: the *Design Museum*, the *SMAK* (the Stedelijk Museum voor Actuele Kunst – Municipal Museum for Contemporary Art), the *Museum voor Schone Kunsten* (the Museum for Fine Arts), the *MIAT* (the Museum voor Industriële Archeologie en Textiel – Museum for Industrial Archaeology and Textile), the *Huis van Alijn* (House of Alijn) (the former Museum for Folklore), the *School Museum Michel Thiery*, the *Gravensteen* (the Castle of the Counts), the *Stenenmuseum* van de Sint-Baafsabdij (the Lapidary Museum of the Saint-Bavo Abbey), the *Kunsthof Sint-Pietersabdij* (the Saint-Peter’s Abbey Arts Hall of), the *Vredeshuis* (House of Peace), *Museum voor de Geschiedenis van de Wetenschappen* (the Museum for the History of Science), *Museum Dr. Guislain* and in the near future, the *STAM*.

Social life

Ghent hosts some 435 socio-cultural associations, in various fields, 406 of which are affiliated to one of the ten local Councils for Cultural Policy. 312 associations are recognised by the Municipality, so they have access to a number of municipal facilities, such as the loan service, municipal rooms, etc ...

Social-artistic projects

At present, 5 social-artistic projects help to confront the Ghent inhabitants with art and culture in a way which is perfectly adapted to their social environment. “*Victoria Deluxe*”, “*Bij de Vieze Gasten*”, “*ROCSA*”, “*Union Suspecte*” and “*De Unie der Zorgelozen*” set up artistic projects, starting from a social concern in a particular neighbourhood, in close co-operation with the neighbourhood.



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Extended Description of Cultural Assets



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3.1 Facts and Figures

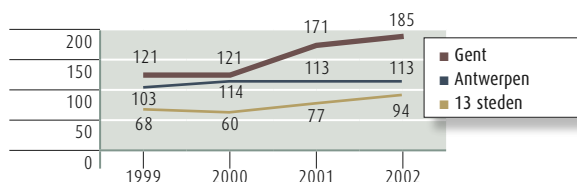


Ghent is the most important city for staging plays and music performances in Flanders with 185 stage productions per 10.000 citizens. This is far above the average of 94 productions per 10.000 citizens for the 13 major cities in Flanders. Music takes up a very prominent position within this sector: In 2004 there were no fewer than 1.803 music events in Ghent.

3.1.1 Subsidies and investments

The modern, effervescent image of the City of Ghent is to a large part due to a vibrant cultural scene. The numerous festivals, art houses and cultural organisations, the heritage tourism sector, the extensive support to infrastructure all ensure that the city is becoming a cultural melting-pot, an exciting place for the people of Ghent, students, visitors and tourists. That is why the Flemish government, the Province of East Flanders and the City of Ghent believe it is so important to invest in the cultural industry. The three governments have collectively spent no less than **€0.244.758,57** on the music sector in Ghent.

Total stage productions



The **City of Ghent** alone has set aside **€0.693.373** for cultural subsidies of which **€3.505.445** has gone into **music subsidies**. In addition, the Department of Culture invests another **€1.649.020** on infrastructure for music. The Festival Office has also provided **€614.105** subsidies which have increased the total subsidies issued by the City of Ghent to **€5.768.570**.

CULTURE - REGULAR MUSIC EXPENDITURE

Cultural prize by the City of Ghent - every 5 years	2.500 €	
City composer - every 2 years	620 €	
Project subsidies (approx. 40 % of the total)	80.125 €	
Subsidies for social & cultural initiatives (approx. 25 % of the total)	9.163 €	
Capitole	328.458 €	
Non-profit organisation Time Festival	32.617 €	
International Film Festival of Flanders-Ghent	211.850 €	
Arts Centre Vooruit	211.850 €	
Festival of Flanders-Ghent	211.850 €	
Les Ballets C de la B	9.420 €	
Music Lod	9.420 €	
United Culture Factories (De Rode Pomp)	12.395 €	
Bijloke concerts	67.860 €	
Non-profit organisation Municipal Concert Hall De Bijloke	688.957 €	
Lyrice	2.479 €	
Spectra Ensemble	5.887 €	
Stichting (Association) Logos	3.718 €	
Collegium Vocale	9.420 €	
Non-profit organisation Repetitieruimtes (rehearsal rooms)	10.000 €	
Non-profit organisation Jazz en Muziek (Jazz and Music) in Ghent	25.000 €	
Amateur instrumental music societies	25.000 €	
VLOPERA	1.546.856 €	
TOTAL	3.505.445 €	
TOTAL CULTURAL SUBSIDIES	10.693.373 €	
TOTAL MUSIC SUBSIDIES	3.505.445 €	= 32,6%



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CULTURE – MUSIC INVESTMENTS

Municipal Concert Hall De Bijloke	793.259 €	
Vaamse OPERA	247.894 €	
Arts Centre Vooruit	248.000 €	
Capitole	309.867 €	
Theatre technology infrastructure	50.000 €	
TOTAL	1.649.020 €	
TOTAL CITY (annual average):	184.134.000 €	
TOTAL CULTURE (annual average):	16.350.000 €	= 8,88%

Festivals Office – expenditure MUSIC

Non-profit organisation Trefpunt	12.390 €	
Blue Note Records Festival	54.789 €	
Ghent Festival (Gentse Feesten)	546.926 €	
TOTAL	614.105 €	

Various cultural services in the city participate in “city days” (usually through agreements or in return for subsidy awards). These are designated in the first instance for Ghent’s own initiatives, but may, in principle, be awarded to applicants from both the professional circuit, as well as to (social) cultural associations in Ghent. Given that this, in essence, concerns stages to be used for productions, the preference is, of course, for associations which are active in theatrical arts. The “city day” award means that the user has the use of a hall for organising their own activities free of charge or at a greatly reduced rate.

The **Province of East Flanders** of which Ghent is the capital city, also subsidises a great number of cultural initiatives on an annual basis. In 2005 **€1.363.188,57** was awarded to musical initiatives originating in Ghent.

Province of East Flanders - subsidies

Designated subsidies	1.227.609 €
Association for promotion of musical culture	26.500 €
Amateur art	26.735,57 €
Music festivals	7.309 €
Pop music	8.635 €
Subsidised travelling concerts	14.400 €
Young soloists’ recitals	30.000 €
cultural exchange	2.500 €
cultural projects	19.500 €
Overall total	1.363.188,57 €

In 2005 the **Flemish Government** invested **€1.369.000** in the Ghent music sector. This figure was allocated in a government budget for music. This amount is to be increased to **€1.605.000** in 2007.

MUSIC BUDGET				
Music ensembles				
organisation	genre	Structural subsidy 2005	Total subsidies 2005	subsidy 2007
Collegium Vocale	cla	1,100,000	1,109,000	1,100,000
Spectra Ensemble	con	200,000	200,000	250,000
Concert organisations				
organisation	genre	Structural subsidy 2005	Total subsidies 2005	subsidy 2007
De Bijloke	cla	250,000	250,000	750,000
Noordstarfonds	prd	0	0	200,000
Stichting (Association) Logos	con	110,000	110,000	125,000
United Culture Factories	con	100,000	100,000	100,000
Music clubs				
organisation	genre	Structural subsidy 2005	Total subsidies 2005	subsidy 2007
Democracy	prd	145,000	145,000	160,000
Festivals				
organisation	genre	subsidy 2005	subsidy 2007	
FVV Gent en Historische Steden	cla	210,000.00	250,000	
Jazz en Muziek in Gent (Blue Note Festival)	jaz	25,000.00	110,000	
Trefpunt	wfr	90,000.00	90,000	
November Music Flanders	con	50,000.00	50,000	
Art education				
organisation	genre	Structural subsidy 2005	Total subsidies 2005	subsidy 2007
Belgisch Afrikaans Slagwerk	wfr	0	0	50,000
Art centres and workshops				
organisation	genre	Structural subsidy 2005	Total subsidies 2005	subsidy 2007
Rock'o Co	prd	50,000	50,000	150,000
Gentlemanagement	prd	0	26,986	120,000
Keremos	prd	30,000	30,000	100,000

A great number of music organisations are also subsidised by **private initiatives**. The support is provided by large companies, often active in the banking and insurance sectors. These kinds of agreements which are often targeted at structural sponsorship provide great visibility to the company in question, so there is a guaranteed direct economic return.



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3.1.2 Economic return

There is no comprehensive overview of the economic impact of the music sector in Ghent. There are however a number of indicative figures concerning the largest festival in Ghent: the Ghent Festival.

The following measures are taken in order to calculate the **economic impact of the Ghent Festival** (*Gentse Feesten*).

- Regional investment impact caused by the Ghent Festival.
- The effect of the Ghent Festival on other activities in the region
- Indirect effects
- Employment effects.

The most important factor in the economic impact assessment is the **direct investment impact**, which amounts to **36.3 million euros** for the Ghent Festival.

In addition to the direct investment impact the effect of the Ghent Festival on other regional activities should also be considered in the impact analysis of the Ghent Festival. For instance, positive **trickle-down effects**: The Ghent Festival clearly lead to visits to other activities or attractions in the region, such as museums. These spin-offs or trickle-down effects contribute to an additional impact of **2.8 million euros**, in addition to the 36.3 million euros from the direct investment impact.

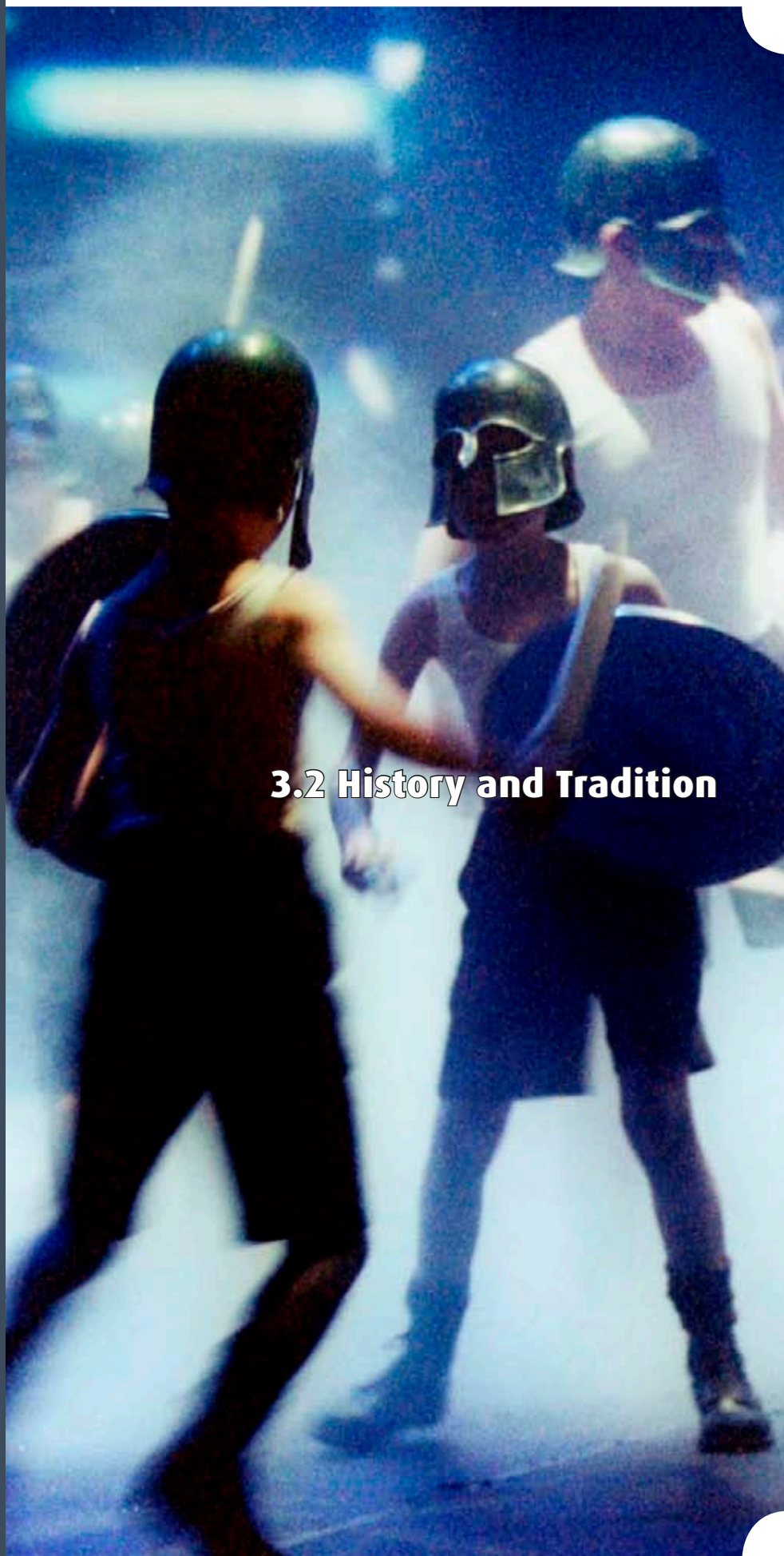
Additionally, **indirect effects** are very important when calculating the total impact of the Ghent Festival. The indirect economic impact amounts to **10.4 million euros**.

The total impact or total output of the Ghent Festival therefore amounts to 49.5 million euros (36.3 million + 2.8 million + 10.4 million euros).

Finally, the Ghent Festival provide **positive employment effects**, however these are somewhat limited by the temporary nature of the event (10 days). The direct employment opportunities amount to 19 full-time equivalents (FTE) in the catering and market trade. This means that the additional employment opportunities during the ten days of the Ghent Festival amounts to 19 full-time positions for a period of 220 days (average number of working days per year). The total employment effect, after calculating intersector effects amounts to **25 FTE for the catering and market trade**.



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3.2 History and Tradition

Ghent has been one of the largest cities in Western Europe since the Middle Ages, as well as a primary economic centre. For a while, Ghent even challenged Paris for the crown prompting the Emperor Charlemagne to quip “Je mettrais Paris dans mon Gant”. Ghent was a formidable military and political might in those times, a city which European rulers could not allow to be ignored. It is self-evident that this city should provide the right environment for music to experience a rich flourish given that it was populous, particularly powerful and prosperous.

It was also the residence of the Earls of Flanders and their successors the Dukes of Burgundy and benefited from a wealthy aristocracy with two of the largest monasteries in Western Christianity and numerous collegiate churches. It is primarily in the two large **Benedictine monasteries**, Sint-Bavo and Sint-Pieter, where music experienced an initial blooming. The musical sources from these spiritual establishments, which are in existence today, date back to the 10th century. However, there are also clear examples of secular music, as played at public events, such as processions and fairs. It appears that two master viola players - who were not local to the City - created a master class in 1334 for Ghent musicians wanting to perfect their skills.

In 1454 the city appointed a **corps of trumpeters and shawm players**, the former of which, in particular, developed into an internationally renowned ensemble that was repeatedly “on loan” to the greatest rulers in Europe. The corps would remain active up to 1796. The collegiate churches of Ghent, as well as other parochial churches at later stages, organised their own **ensembles**, as happened across all of Europe. These consisted of singers and instrumentalists whose role was to add some lustre to the service. These chapels were also a school to the young sopranos and altos who were educated to become eminent musicians. The Sint-Janskerk, the later Sint-Baafs cathedral, the Sint-Jacobs, Sint-Michiels, Sint-Veerle, Sint-Niklaas all became centres for high musical art.

The international importance of Ghent as a primary centre of music is further evident in two individuals namely, **Jacob Obrecht** and **Alexander Agricola**, both from Ghent who were two of the most important polyphonists from the Lower Countries. Both of these individuals stand in the vanguard of a long phalanx of Ghent musicians who were to march across the whole of Europe. In the late sixteenth century and at the start of the seventeenth, we see Ghent musicians, such as Alexander Utendal, Cornelis Canis, Petrus Massenus and Ivo de Vento, working at the courts of the Habsburg rulers in Spain, Austria and Bohemia. However, in the succeeding centuries Ghent was able to demonstrate that it could effortlessly embrace new international trends in music.

The **Academy of Sint Cecilia** was formed half-way through the 17th century. It was one of a number of private initiatives which would stimulate musical art and creativity for a long time. The leading composers were working in the city during the boom period of the 18th century, both in religious music, where musicians such as Henri Aloïs Barth and particularly François Krafft were active, as well as in secular music with the Loeillet family and the harpsichordists Dieudonné Raick and Pierre Joseph Leblan. Their music was gradually opening up and a realisation was growing during that period that the level of their compositions would be able to effortlessly withstand the test against the international standards of the day.



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From the 19th century the **conservatory** became the primary turntable, where Ghent musicians were able to find links with international musical trends, starting with the Romantic period and including musicians such as Mengal, Hanssens, Gevaert, Miry and countless others. Prominent composers were also at work in Ghent following this period: Robert Herberigs, Norbert Rosseau and Lieven Duvosel all enjoyed international recognition.

Ghent started to play a leading international role in the final quarter of the 20th century: **Internationally celebrated innovators** such as Louis De Meester, Karel Goeyvaerts and Lucien Goethals were the trendsetters. In an apparent contradiction to this in the 1970s, Ghent also became a pioneer in the **revival of ancient music**. The city gave rise to some of the greatest names in ancient music such as Philippe Herreweghe, Johan Huys, Zeger Van der Steene and René Jacobs, a world authority in disseminating and performing baroque opera.

The **new generation of Ghent composers** has once again taken a prominent position on the international music scene with names such as Frank Nuyts, Lucien Posman, Peter Vermeersch and Dirk Brossé. The importance of the Ghent music scene has, in addition, been illustrated by the winners of the Municipal Arts Prize for Music, which is awarded every five years. The winners are traditionally prominent figures from Ghent with an international reputation. This prize has been awarded successively to Lucien Goethals, Claude Coppens, Frank Nuyts, Florian Heyerick and René Jacobs.

Both the world of **opera and concert life** have traditions spanning across numerous centuries in Ghent. Ghent was the first city in Belgium to build an opera house in 1698 which was also the location of the first full performance of an opera in Belgium, “Thésée” by J.B. Lully. Ghent was also the birthplace of a number of the greatest opera soloists such as Vina Bovy, Rita Gorr en Hilda De Groote. The centuries old opera tradition is still undiminished today. The current Vlaamse Opera, which has a stage in both Antwerp as well as Ghent, has international allure. The concert world also had its origins in the eighteenth century with concert organisations such as Le Concert Bourgeois and the Borghers Concert which were the first to create subscription concerts. That first initiative found successors in other concert organisations, particularly Les Concerts d’Hiver which attracted top composers and ensembles to Ghent in the first half of the 20th century. Today there are countless concert houses active within the city offering extraordinarily rich and diverse programmes.

In the 18th and 19th century Ghent was prominent in the **construction of musical instruments**, particularly organs. The Van Peteghem family provided generations of virtuoso makers and their instruments remain unsurpassed in Europe to this day. A number of their instruments have been kept in the city including the recently restored monumental organ in Onze Lieve Vrouw and Sint-Pieterskerk which is one of their most impressive examples. Ghent was also an important centre for viola making with the most important representatives being the Willems family (17th – 18th century). Halfway through the 18th century, a long period of piano making began in Ghent which would last until the 1970s. G. Leopold Führmann was the first piano maker to receive recognition and was shortly after followed by Ermel and Damekens. Studios by Vits, Van Hyfte, Trots, Gevaert, Boone and finally Cnudde coming to prominence at later stages. The collection of instruments built up by Cesar Snoeck around 1930 in Ghent has, in the meantime, formed the nucleus of the museum of musical instruments in Saint Petersburg and has also contributed significantly to the Musical Instruments Museum in Brussels.

The conservatory currently offers training in instrument building providing professional lute and harpsichord makers. It is typical of Flemish cities that each bell-tower, i.e. the city's watch and signal tower, has a carillon. Ghent is a leader in this respect as the city was one of the first to install a carillon in the Middle Ages. Pieter Hemony cast a new carillon for Ghent in the 17th century, a genuine masterpiece that to this day is played by the city's carillon player on Fridays (market day - a very old tradition) and on Sundays.

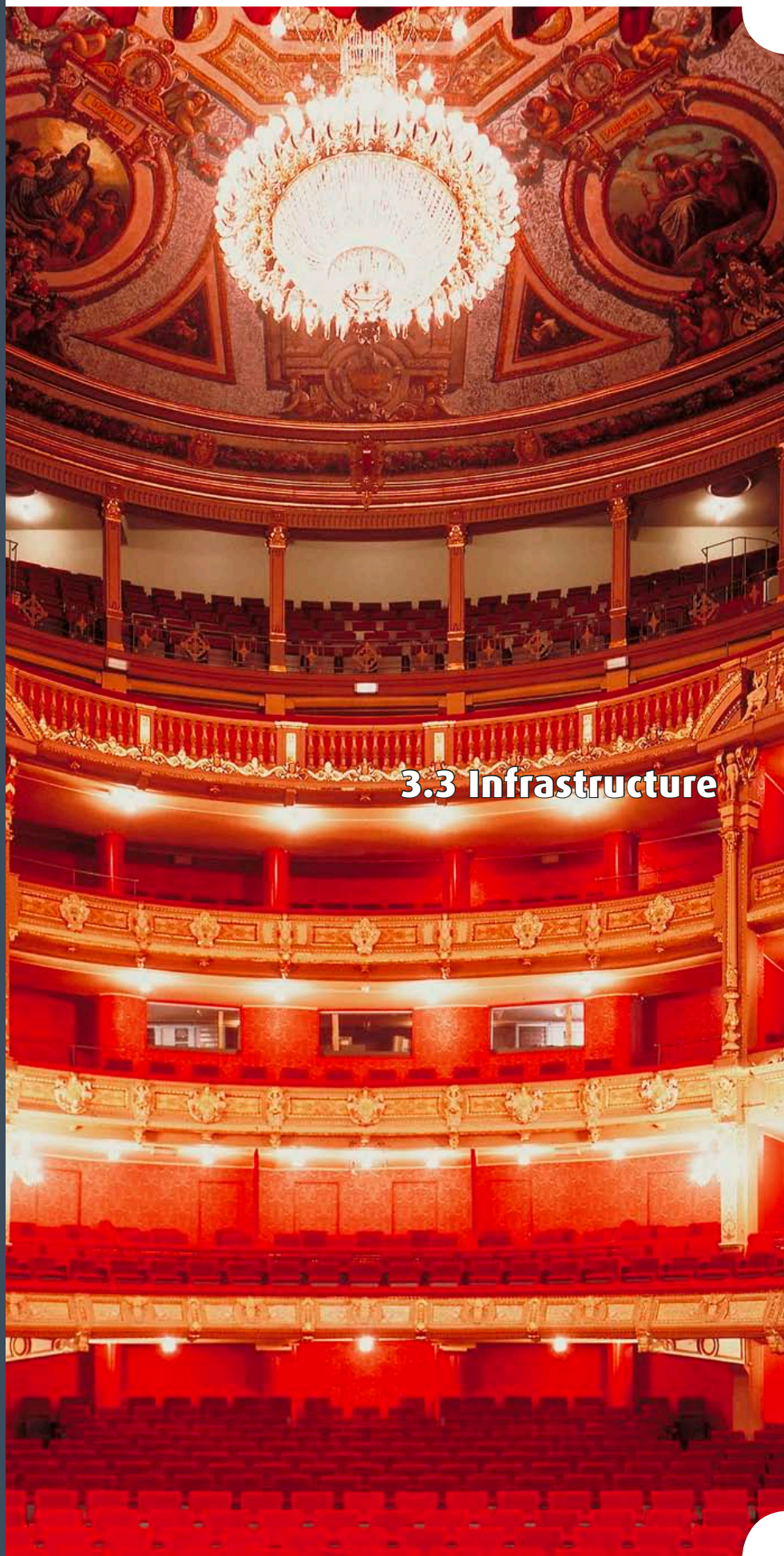
Born in Ghent in 1943, Mr. Gerard Mortier set a new tradition in his native city. His radical and somewhat provocative ideas on musical tradition have gained both praise and contempt. He successively worked for the Festival of Flanders, the Opera houses in Düsseldorf, Frankfurt and Hamburg, the Brussels Muntshouwborg, the Vlaamse Opera and the Paris Opera. Gerard Mortier has become an internationally renowned and respected standard in the opera world and his never ending quest for new ways to deal with traditional culture and music are a continuous source of inspiration, at home and abroad.



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3.3 Infrastructure

3.3.1 Halls/Theatres

Opera - Ghent

In many respects, Ghent Opera has remained a rather intact example of a typically 'French' theatre from the first half of the 19th century. In its well over 150 years of existence, the 'Grand Théâtre' has occasionally undergone a few changes, been redecorated and rebuilt a few times. Yet, these interventions have by no means affected the original character of the building. One of the intentions of the renovation since 1989 has been to restore the remaining historical decorations with the greatest respect possible.

The opera genre was introduced in Ghent during the last decades of the 17th century. In 1683, the widow Joanny organized a series of opera productions, in spite of the prohibition by the bishop of Ghent. Ten years later, the 'Pickerye' manège on the Kouter was converted into a theatre which opened that same year with the opera *Thésée* by Lully. After it had been destroyed by fire in 1715, a new theatre was built according to the design of the Ghent architect Bernard de Wilde. For a hundred years, nearly day after day, this theatre was the stage for society life in Ghent; many famous singers, directors and troupes from Italy, France, Germany and Austria passed through here and a considerable number of European leaders came to attend the productions.

In 1837, it was replaced by the current Opera, the then 'Grand Théâtre', built by the city architect Louis Roelandt who, at approximately the same time, also created the impressive courthouse in the immediate vicinity, thus bringing about a unique urban site.

The 'signboard' of the Opera is the moulding façade with a length of nearly 90 metres along the Schouwburgstraat. Its iconographical decoration, entirely conceived in the spirit of neoclassicism, characterizes the building as the 'Temple of the Muses'. The striking architectural design of the theatre betrays the influence of Roelandt's masters in Paris, while it was once again in Paris that the famous decorators of that time, Humanité-René Philastre and Charles-Antoine Cambon were engaged for the abundant decorations of the interiors and for the remarkable paintings of the grand dome. The opera was officially inaugurated on the 30th of August 1840.

In 1988, the Vlaamse Opera was founded by the Flemish Community and the cities of Ghent and Antwerp. One of its tasks was to thoroughly restore the Ghent Opera. The one hundred and fifty-year old "Grand Théâtre de la Ville de Gand" had a festive reopening ceremony on the 2nd of September 1993 with a production of "Die Auferstehung", the – extremely apposite – title of Gustav Mahler's second symphony. Since then it has been the home of the Vlaamse Opera that performs in both the Ghent and Antwerp opera houses.

The Vlaamse Opera is not only Flanders' single opera house, with two magnificent buildings in Antwerp and Ghent, but also a main player in the international field. It is the aim of the Vlaamse Opera to produce contemporary music theatre, dealing with themes that are relevant for people of our time. The company performs both less known repertoire (contemporary and baroque), as well as famous classics, but always with originality and passion.

To achieve all this, the Vlaamse Opera works with promising talent from Belgium and abroad. In addition to scenic opera productions, the Vlaamse Opera also presents some operas in concert version, a concert cycle, a series of song recitals (entitled 'Great Voices') and a series of lunchtime concerts.



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Apart from housing their own programme of the Vlaamse Opera, the building is also at the disposal of the City and other cultural partners in the city such as the Festival of Flanders and the Flanders International Film Festival-Gent. This enables Vlaamse Opera to captivate over 120,000 visitors per season from all over Belgium and other European countries.

Arts Centre Vooruit

The socialist cooperative “Vooruit” (“Onwards”) built the Vooruit festival hall in 1912, halfway between the two historic centres of Ghent, between the Sint-Pietersabdij on the higher ground and Sint-Baafskathedraal in the city centre. Vooruit was recognised as a monument in 1983. The definitive restoration lasted from 1991 to 2000. In that year Vooruit was designated as monument of the year by the Flemish Community. Vooruit has always had a dual mission: The restoration of a magnificent building and the development of a new designation as arts centre.

Today the Arts Centre Vooruit is a large cultural complex consisting of various stages; the theatre hall has 700 seats, the concert hall 1000, the ballroom has 600 places, a large café, exhibition galleries, and a large number of rooms with facilities. In addition, Vooruit also has 5 rehearsal rooms – 3 stage studios and 2 studios for experimental multimedia projects – and 2 multimedia rooms available for long-term installations, exhibitions and experiments centred on new visual arts. This is distributed across 11 levels with a total area of 10,000 m². Five public events can be held concurrently on different stages and the building can house 2500 spectators.

The Arts Centre Vooruit is one of the largest artistic platforms in Flanders, a social intersection of the city, region, employers and artists.

Vooruit principles in all facets of its work and plans are:

- Ask questions, take risks, explore and reflect
- Be a portal for innovation, yet at the same time offer the strength of a broad appeal
- Develop networks, initiate new relationships, generate interaction and participation
- Use the municipal context as a touchstone and act as a window on the world
- Be an effervescent, public meeting place

The artistic translation of these principles are presented in four bold force lines which Vooruit uses to build-up its artistic and general policies:

- **International:** The international focus is employed throughout the breadth of the programme. Presentation, productions and explorations all seek alliances between foreign artists, long-term collaborations and maximum cross-fertilisation and (young) Flemish artists, associations and artistic developments.
- **Digital and crossmedia:** A platform for new and older media with an emphasis on projects where disciplines and media intersect.
- **Research and development:** Vooruit is a prominent stage platform and wants to remain in this position, but it also wants to stimulate and provide a place for questions, explorations, and laboratory work in various disciplines. This is facilitated by residences, assignments and collaborations with sectors outside of art, in particular with young artists in Belgium and abroad and in relation to the government, education and industry.
- Vooruit will act as the engine room for alliances, collaborations and engagement: **Central in a network** between artists, the municipal context and world.

In the field of music Vooruit wants to be an adventurous music centre with a mission:

- an adventurous music podium in Ghent
- residences / assignments as the centre for projects & festivals
- pop and rock as an exponent of youth culture
- network of musicians and partners in Ghent
- the Vooruit festival hall as a public meeting room.

Additionally, Vooruit is also a platform for new media and audiovisual arts, a project for theatrical arts and a critical forum.

Vooruit has earned a reputation as a great festival hall, particularly in collaboration with partners such as 10 Days Off, Studio Brussel, Poplife, Kozzmozz and others. Partnerships with festival partners in Ghent (Filmfestival, Festival of Flanders, Time, etc.) mean that the doors are regularly opened like clockwork for an often very diverse public. The careful selection of partners and active encouragement of professionalisation in respect of safety and staffing means that Vooruit acts as a reference point to others.

Studio policy in Vooruit is being intensified and exported to the city. In this respect, Vooruit is working together with colleagues in Ghent in the not-for-profit organisation Repetitieruimte, so that rehearsal facilities are being introduced across the entire city which will be managed from 2005 under a municipal banner. In addition, new potential workshops and studios are being investigated for suitability and are being added to the patrimony.

Handelsbeurs - The Exchange

The oldest part of the “Handelsbeurs” building, the *Corps de Garde*, was created in 1738 – 39. The current “Handelsbeurs” was designed when the Ghent council who owned the *Corps de Garde* or *Hoofdwacht* (Civil Guard), bought the adjoining festival hall, “*l’Union*” in 1899 in order to introduce an Exchange. In the course of 2000 the prominent facade disappeared behind scaffolding for two years and the ambitious plans for the re-designation of the building became known for the first time: The “Handelsbeurs” was being transformed into a concert hall, a new home for the “Noordstarfonds” at the heart of the city. The municipal ambitions for the project are also visible on the “Ketelvest” where the new monumental rear façade provides an unexpected vista on the complex of galleries with large glass partitions. In September 2002 the newly restored entrance hall to the “Handelsbeurs” was once again opened, ready to invite the public into the vibrant centre of this historic building.

The minute restorations to the “Handelsbeurs” are not just a nod to former glories, but are also resolutely aimed at a multifaceted, modern use for the gallery complex. The “Handelsbeurs” is an art house, a music studio, a concert hall. The in-house programme, accounting for around 110 days per season, the planned co-productions, the “Beurs” café, as well as hire of the hall to third parties under the umbrella of the “*Handelsbeursgebouw*”, will all act to realise the ambition of making the “Handelsbeurs” a hive of activity, year after year. Since there were high expectations for the historic building an impressive network of technological provision were planned behind the scenes. However, the showpiece is really the concert hall. The relatively sombre, medium-sized concert hall is not what it may seem at first glance: it has many features. The concert hall takes on the most familiar aspect when used in the “standing up-concert” formation, where it offers seats to 800 concert goers. The level parquet flooring at street level ensures that the hall is directly on a level with the foyer. However, the parquet flooring was



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divided into four individual platforms, which are adjustable in height, during the recently completed “renovations”. When platform 1 (backdrop) and platform 2 (podium), which may both be dropped by 6 metres, and platforms 3 and 4 (where the gallery is situated and which may be dropped by 5 metres) are brought into position, the space becomes a “classic”, full-bloodied concert hall with 409 seats, where the seat is unexpectedly almost on a level with the “Ketelvaart”. The space suddenly adopts a monumental character and doubles in height as it were. The flexibility of the system allows different formations.

The “Handelsbeurs” has been producing music programmes from disparate genres for years, from world music to jazz, and from cabaret to pop. However, these days there are various genres and subgenres that do not fit in with any classification. Therefore, the “Handelsbeurs” has used a number themes for the 2006-2007 season that run criss-cross through the genres. These themes are directed at atmosphere, instruments, content or energy. Here are some examples from various themes: Playtime: Fun, accessible, the musicians clearly enjoy playing the music. World music: Sounds from around the world, which have melted together during travels across the globe. Street plan: The “Handelsbeurs” opens its doors and can be discovered outdoors: In the neighbourhood, on the “Kouter”, on the streets, etc.

Bijloke concert hall

The “Bijloke” organises its activities within a unique historical infrastructure. The 13th century hospital has been converted into a large concert hall. The 16th century hospital (the so-called “Craeckhuis”) and the 19th century Anatomical Institute with museum space and a semi-circular Library and Auditorium, are also to be found in the immediate vicinity of the hall. These historical buildings are to be opened fully to the public and embraced by the artistic endeavours. Around these buildings pleasant meeting areas and work spaces will be created for the public, artists and administration. In this way a unique fusion of historical and modern architecture, exhibition areas, and work and recreation spaces will be created in diverse shapes and sizes.

The concert hall is unique within medieval building patrimony in Europe. It was built halfway through the thirteenth century as a gigantic hospital for the then Ghent, which at that time was one of the largest cities in Europe. The format of the hospital is spectacular: The showpiece of the hall is undoubtedly the enormous supporting beams made of oak. The hospital has not undergone any significant alterations in all that time, from the 13th century to modern times. However, it has been fully restored during the last 10 years. The transformation to a modern concert hall was undertaken with the greatest amount of respect for this world-class monument. The entire concert infrastructure, the stage, the elevated rows of chairs, and public balcony have not been secured to the mediaeval building: Everything in the hall is just an enormous “piece of furniture”, which can be removed at any time. The “Craeckhuis” is a smaller version of the huge “De Bijloke” hospital, which was added to the eastern side of the great hall around the end of the 15th and start of the 16th century. In contrast to the large concert hall the roofing of the “Craeckhuis” is not exposed but covered with planks.

The “Bijloke” wants to be an open, multifaceted, international, trend-setting musical centre within a unique context, and with a focus on longevity, confrontation, exploration and renewal. In concrete terms this means:

- Presenting a modern, diverse and qualitatively high standard of musical offerings which would pass international scrutiny
- Expand the differentiated forms of presentations at a unique site with respect for the interests of our architectural heritage.
- Creating an open meeting place in the city, accessible to all
- Developing instruments for strengthening and deepening the relationship with the existing public and for attracting a new public, particularly focused on youth participation.
- Investing further in durable relationships with ensembles, organisations and opinion makers in Belgium and abroad, with a particular focus on the promotion of new talent and a new repertoire.
- Stimulating a healthy, professional and open business culture with a focus on responsibility for contents, business and finance.

Capitole

The Capitole façade in the South of Ghent with a triangular pediment and neoclassical colonnade was built around 1850. Behind the front façade of the Capitole all manner of studios, installation halls and factories were to be found for the then South Station. After the closure of the train station this building was converted in 1932 to Cinéma Capitole where the first sound films were shown on a large screen to 1800 spectators. The Cinema boasted of particularly good acoustics and visibility. The move of the entertainment business to the city centre and the opening of the “Decascoop” in 1981 signalled the end for the pride of Ghent. The doors were closed for a final time in 1983. The derelict building was purchased and rebuilt using private investments after 15 years of neglect. The City of Ghent and the Province of East Flanders contributed a donation to the investment.

The Capitole was re-opened on 28 October 2001 with enormous public interest. It now boasts 1200 seats. The theatre season kicked off with the musical Camelot, similar to the Capitole in New York. A total of 44 shows were played, including 9 shows for schools. This became a great success largely through the enormous interest and sense of nostalgia in East Flanders. New life was breathed into a Southern tradition: The largest theatre displayed the greatest musicals.

These days the Capitole has a great variety of theatre, musicals and shows. The programme is creative and varied with just one objective: To reach everybody. Theatre lovers, fans of popular concerts, or classical music and ballet... But there are also school productions, social services productions, etc.

De Centrale

The “De Centrale” is a world-class art house situated in the multi-cultural district Sluizeken-Ham, near the harbour of Ghent. “De Centrale” functions as a meeting space and cultural workshop for art practitioners, home-grown and foreign artists, as well as the organiser of various theatrical works. The rooms are also available for theatre, dance and music rehearsals, courses, meetings, readings, concerts, etc.

“De Centrale” also houses the world music school “De Kraankinders” with courses for the balaphone (African xylophone), saz (long-necked Turkish lute), darbouka (goblet drum) / bendir (frame drum) and diatonic accordion, amongst others.



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ICC

The ICC, international convention centre Ghent (abbreviated to: ICC Ghent) is located in the heart of the green belt in the city of Ghent, the Citadel park. The world exhibition took place here in 1913. The same park, a stone's throw from the ICC Ghent, also hosts the world renown museum, the S.M.A.K, and the recently renovated Museum of Fine Arts.

The ICC Ghent building dates from 1970 and was created as a purpose built convention centre (there are only 3 of such buildings in Belgium). In 1998/2000 the building was modified to modern standards. The centre offers 25 modern galleries with space for 2 to 1250 people. The ICC Ghent offers numerous opportunities and is particularly suitable for theatre productions, concerts and national/international congresses. However, expos, product shows, meetings, seminars, parties, balls, press conferences, etc. have all been held there.

The Auditorium, which can also be partitioned into two, has air conditioning, good acoustics and a comprehensive backstage with various boxes. Each of the 970 seats offers a perfect view of the podium. Theatre productions, musicals and music shows from national and international groups are frequently shown. The Casino hall is a function room where large festivals, performances and parties take place. These include large techno events, salsa festivals and classical balls and live performances from all kinds of groups. There is also a forum for both national and international performances and exhibitions.

Kuipke

The "Kuipke" offers room to 5000 spectators and is used primarily for the famous cycling competition the "six day – Ghent". In addition, 180 events are organised annually for between 250,000 to 300,000 visitors, from cultural manifestations to mega-parties. Currently the building is being thoroughly renovated. The "Kuipke" offers a development opportunity as a concert hall with a capacity of between 2000 to 7000 spectators. It could receive an important designation which would fit within the cultural cluster of the S.M.A.K., the Museum of Fine Arts, the ICC and the Floralien hall, the last remnant of the world exhibition of 1913.

Flanders Expo

FLANDERS EXPO offers a covered trading area of 54,000 m², which makes it 40th in the world rankings for trade centre complexes. The complex is divided into 8 halls. The central hall, with a surface area of 19,152 m² and a height clearance of 12 m, is without doubt the show piece of the trade complex. To the east and west there are also three identical side halls. Hall 8 was built in 1989. Due to its height clearance of 13m it is very suitable for sports events, mega-concerts, events and happenings. This hall has a surface area of 10,735 m² and its own entertainment and restaurant facilities.

Flanders Expo has already welcomed many international artists (Bruce Springsteen, Tina Turner, David Bowie, Joe Cocker, Phil Collins, Prince, Janet Jackson, etc.). I Love Techno and various other music events also take place here. A number of trend-setting sporting events have also taken place. A sound wall and full backstage infrastructure with changing rooms, showers and boxes, make Flanders Expo suitable for large-scale musical events.

Democracy

Democracy is an independent and official non-profit music club in Ghent, with a strong preference for alternative underground music and 20 years of experience. They are financially supported by the Flemish Ministry Of Culture and the city of Gent. This allows them to work on a professional basis with exclusive non-commercial Artists, and offer professional infrastructure and logistics to the Artists and our audience. For the audience this financial support is reflected in low-cost entrance prices and exclusive Artists that would otherwise never come to Belgium. This has always been and will always remain one of the priorities. Democracy is a founding member of vzw clubcircuit, an organisation of all main Flemish music clubs. Currently they are building their own venue on the cruiseship “HMS Basilea”, which will have a capacity of 600 people and contain offices, a restaurant, rehearsal-rooms, etc.

Democracy was raised out of the ashes of the alternative youth club “Zwabber”, which got started in 1981. Six years later, the name was changed to something that sounded less silly, and became Democracy. Since the early days, Democracy was known for its extravagant and uncompromising attitude. This soon resulted in it becoming one of the most progressive and influential clubs in Belgium, along with a cult status. The management grew from a non-profit group of enthusiastic youngsters, into a still growing 9-piece professional team, assisted by a wide range of freelance contributors. With its avant-garde philosophy, Democracy was one of the main contributors to the launch of the late eighties grunge hype arising from electronic underground scene in Belgium.

Culture Club

It was clear from day one that Culture Club was not going to be just another club. Its founding fathers started out as party-organisers: The Eskimo Parties, Belmondo and club 69 are legendary. After many years, quite a few successful parties and extraordinary party locations, they decided to take the ultimate step. Four years later the Culture Club has established itself as one of the most innovative clubs when it comes to fusing music, fashion, design and lifestyle.

Culture Club is most definitely regarded as fertile soil for dj talent: 2 many dj's aka de f*cking Dewaele brothers and the Glimmers aka Mo & Benoeli, who were their ‘early years’ residents are now travelling the world. They are worldwide headliners in most of the stylish clubs and on the biggest festival stages. They are much in demand as re-mixers and are releasing their own material to much critical acclaim.

Backstage

Backstage is a smaller arts centre offering theatre and musicals to its public, as well as courses in dance, singing and music, such as: oriental dance, African dance with live percussion, choral singing and youth musicals. Backstage also has a theatre shop where costumes, wigs and masks, can be purchased or hired, as well as theatre scripts, musical libretti and film scripts. For the tenth year running its organising a musical “bar”, an event for music lovers where professionals from the world of music recount their experiences and stories to the public.

Rode Pomp

The “Rode Pomp” acts as an intimate stage for chamber music with a particular emphasis on Flemish composers. The relaxed, friendly atmosphere is a particular feature of the “Rode Pomp”.



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Cirk

The “Cirk” on Zebrastraat is a unique combination of residences, meetings and experiences. The first “workers’ apartments” in Europe were built in the Zebrastraat in 1906, but by the end of the 1990s “De Cirk” had been hopelessly neglected. “De Cirk” was renovated with vigour and respect for the original architecture. The result was a modern site with 72 residences, a multifunctional meeting and reception room, 5 conference halls and 750 m² exhibition space. This is all situated around an oval water feature that within just 24 hours can be converted to a unique, modern events space for performances and exhibitions.

3.3.3 Rehearsal rooms

Rehearsal rooms clearly have other demands for musicians than spaces used for other purposes (theatre, dance, visual art). After all there are great demands on sound control and acoustics. Not all of the existing buildings are therefore suitable to be used as rehearsal rooms. There are 31 professional rehearsal rooms in Ghent managed by 11 different organisations.

The non-profit organisation vzw Repetitieruimtes manages the creation and use of these rooms. Vzw Repetitieruimtes is active as an information source and support for music rehearsal rooms. The organisation provides information and active support to musicians and rehearsal room owners, as well as the local and provincial governments. Vzw Repetitieruimtes wants to offer real solutions for a real societal need within the youth art sector through prospecting, information, personal management and creation of rehearsal rooms, and at the same time also contribute to the development of a Flemish “rehearsal room policy”.

Projects such as Leopoldskazerne and Callier have meant the Vzw Repetitieruimtes has provided a partial solution to the great need for this kind of space in the Ghent region.

In the Leopoldskazerne, an army barracks, vzw Repetitieruimtes created 12 artists studios, 3 rehearsal rooms, storage facilities for instruments, a living room and office space.

At the end of June 2005 the Ghent municipal primary school, Gustaaf Callier, stopped its teaching activities in their building in the densely populated residential area, Sint-Amandsberg. The City of Ghent made the empty school building freely available for a minimum period of 2 years to a number of Ghent associations. At the end of 2005 vzw Repetitieruimtes had already converted one of the classrooms to an isolated music rehearsal room. This room has been in effective use since February 2006. A second room has been used since August 2006 as a project room.

3.3.4 café circuit

There are various cafés in Ghent for parties and performances. There are artists from various genres to be found on any number of the numerous stages in the city on almost any day of the week. The organisation of alternative music concerts and support of the young rock & pop scene takes place in the Vooruit or Demcrazy arts centres, but the many smaller cafes and clubs, such as Charlatan, Kiny Star and the cafes on the “Oude Beestenmarkt” also play an important role within this circuit. Jazz lovers will come across any number of the numerous jazz cafes

and clubs in Ghent. Examples of these are Opatuur, Geus van Gent, Hotsy Totsy, Damberd, Hot Club de Gand, etc. Many professional Ghent players, as well as national and international musicians can be regularly seen at these venues. You can also catch a performance of other genres and styles both on week days and at the weekend around the cafes in Ghent.

3.3.5 Recording studios

Studio Steurbraut is a concept in the classical music world. Since 1960 Gilbert Steurbraut, a recording technician and sound specialist, has been the driving force behind this unique project. It is very rare that one finds a combination of a user-friendly, technically complete and innovatively equipped recording studio, which also possesses an enormous room which can easily receive a large symphonic orchestra for recording in the best acoustic environment. This unique mix of technology and acoustics has made the “Steurbraut” site a Mecca for classical music recording in Flanders and far afield. It is not surprising that in the previous 40 years that countless international performers and ensembles have made their recordings at Steurbraut, and that important international record labels have also visited Steurbraut for a reliable collaboration. Examples from over the years include: Elisabethwedstrijd (initially produced by Deutsche Grammophon), het Maastrichts Salonorkest (Philips), Louis Devos and Musica Polyfonica (Erato), Maurizio Pollini (Decca), Duo Crommelynck (Claves), Jürg Demus, Daniel Blumenthal (Etcetera), Vlaamse ensembles (Vox Temporis), Flanders Recorder Quartett (Sonnt USA), Ex Tempore (L’oiseau Lyre) etc., etc.

Recording of pop and rock music are provided for in Ghent by numerous, well-equipped smaller studios. Good examples of this are the recording studio of Tom Dewolf in the Lucas Munichstraat, the Soulwax studio on the Oude Beestenmarkt, etc. However, large recording studios for pop and rock, where modern band productions are being made are not to be found in Ghent.

3.3.6 Public space

Events and Festivals have an important economic, cultural and social significance for Ghent. There are not just the promotional aspects: festivals do not just contribute to popularising Ghent and the improving the image of Ghent, festivals also indirectly contribute to the improvement in living conditions and environment in the city. They strengthen the incentives to come to the city and encourage a greater involvement of the citizens in the social and cultural life of the city.

Festivals do not just invite the culturally interested visitor to the city. The citizens are also enthused by the cultural offerings and thereby become ambassadors for their own city through the quality and diversity provided. The public space accounts for many functions, but when one succeeds in offering a public forum for hospitality in a well-balanced manner, a true catalysing function can be created in respect of diversification and intensification for municipal life and civic bonds.

A modified use of the public space also creates links and connections between various locations, provisions, particular sites in the city, museums and monuments, or allows the patrimony of museums and monuments to be exhibited in an original or unexpected light, as décor, or as a specific public space during festivals with an architectural or historical value.



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Visitors to civic events also learn about different aspects within the city, such as the shops, caterers, galleries, tourist trips and so on. The connection between these provisions is considerably strengthened by music or theatrical festivals in the city. The Ghent Festival or OdeGand are typical examples of this.

Festivals bring people onto the streets, groups from disparate social backgrounds and age categories come together and deliver a contribution to promoting the social tissue of the city.

When designing an events policy and festival offering the range, publicity and atmosphere need to tie in with the atmosphere of the city and desired image. Producing an image that does not organically tie in with the atmosphere of the city, the character, history, mentality and local colour will not lead to the desired effect.

3.3.7 Bandstands

Ghent has a rich collection of bandstands. Music for woodwind and brass and fanfares are linked as much as possible to the musical anatomy of the city, with concerts in civic bandstands and plazas in the city. The best known bandstand is on the Kouter, in the 18th century a plaza used for military parades, and remains today the most important podium for music for woodwind and brass and fanfares. For more than 150 years concerts have been played here during the Sunday flower market from May to September.



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3.4 Festivals

“Ghent: City of Festivals” is not an understatement. The two classics of international renown are the Festival of Flanders and the International Film Festival of Flanders-Ghent. And one of Europe’s biggest city festivals, the Ghent Festival, is a longstanding tradition in Ghent. There are also numerous other smaller festivals throughout the year, making the city a festival destination. There is something for everyone: from jazz to classical music, not to mention pop, rock and techno. Some festivals target a broad audience, others are more specifically for young people and there is even a music festival for small children.

3.4.1 The Federation of Music Festivals in Flanders (FMiV)

Flanders enjoys a unique position in the world of festivals with some **252 different music festivals every year**. The FMiV serves as the umbrella for and promotes the interests of recognised organisations active in the festival sector. This federation has its headquarters in Ghent, thanks in no small part to the expertise Ghent has acquired in organising the Festival of Flanders, the International Film Festival-Ghent and the Ghent Festival. Each one of these festivals is at the peak of its category.

The federation’s concerns are threefold: the festival, the business policy of an organisation and the social negotiations. It operates on a non-profit-making basis. The FMiV coordinates and formulates positions on all issues of concern to its members, including cultural policy, the status of the artist, copyright, infrastructure, social security, labour relations, security, legislation, etc. It keeps members informed of how these issues will affect them, and stays in contact with the authorities in this regard.

Festival Year is one of the FMiV’s most important projects. The idea is that culture is more than just events and a packed calendar. Culture is also everyday life. Fundamentals include a good quality of life, an interest in the world around us, and civic spirit. Here too, festivals have a role to play. They drive our cultural identity and fuel our social expression. With the wide-reaching social basis they enjoy, they provide a meeting place for all social groups of all ages. This is why the FMiV is preparing Festival Year, starting in Ghent and together with 252 festivals. The objective is to promote the unique richness of the Flemish festival culture and the status of Flanders as a creative region.

3.4.2 The European Festivals Association (EFA)

The European Festivals Association (EFA) is the **umbrella organisation of festivals in Europe**. In its more than fifty years of existence, the Association has grown into a dynamic network representing more than a hundred music, dance, theatre and multidisciplinary festivals, national festivals associations and cultural organisations from 37 different (mainly European) countries altogether. Since April 2004, EFA is based in Ghent/Belgium, in the heart of Europe.

All over Europe, festivals open their doors to millions of people every year. The European Festivals Association embraces them all in one pan-European umbrella-organization that unifies audiences and artists, and enables visitors to come and experience the enjoyment of cultural festival events.

All EFA members have significant objectives in common, incorporating artistic, cultural, social and political aspects. They share the love for art, they are internationally oriented and they thrive on innovation. Each festival is set in its own very special context but all strive to generate a stimulating and collective, individual atmosphere among audiences and artists. Furthermore, the ambition



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is to create an uplifting experience for a society, whereby each festival is a herald of innovation in art, and therefore an extremely positive exposure of the artists' work in a tolerant and open society.

The EFA's strands and working lines include four core fields of activities: Service and Information, Research and Knowledge, Training and Education and Cultural policies.

After having its headquarters in Geneva for 51 years, the EFA moved to Ghent in 2004. There were various reasons. On the one hand, an increasing number of Central European festivals were becoming partners and Geneva was too expensive. On the other hand, they wanted to be closer to the EU institutions in Brussels. The reputation of the Festival of Flanders, Ghent's cultural dynamics and its history were other important factors.

3.4.3 The Ghent Festival

Mass event, city festival and popular cultural festival

The Ghent Festival illustrates the many-sidedness, the singularity, the unique identity and the complete and multicultural nature of Ghent. This large-scale event is integrated in an original manner in the historic and monumental heart of the city. The decor for the Festival consists not only of carefully planned-out use of public space, but also of many iconic buildings and monuments that quite literally open up their doors for the festival public.

The Festival enjoys a long history: 1993 marked its 150th anniversary. At the initiative of popular figure Walter De Buck and the non-profit-making association Trefpunt, the Ghent Festival was given a new lease on life in 1970. This revival was characterised by an alternative cultural profile for the Festival that was notably critical of the social structure.

Although the Ghent Festival has grown into a mass event, it has maintained its experimental side. It remains a forum for innovation and a springboard for new talent. The unique diversity of the Ghent Festival is drawn to a great extent from subcultures and the avant-garde. The typical Ghent popular culture, including dialect, cabaret and popular theatre, still has its role to play in this wide-reaching event.

Strengthening the cultural nature of the Ghent Festival has been an important focus for years. The idea is to get thousands of people to slow down and take in cultural events in places where they would not necessarily go under normal circumstances. To this end, it is crucial to keep the programming and the street performances free of charge.

The heart of the Ghent Festival lies in the city centre as for organisational reasons, the large-scale activities must be limited to a specifically marked out festival zone. This being said, the festivities in neighbourhoods around the city centre have been picking up in recent years. Through specific artistic projects or performances on location in these neighbourhoods, residents are encouraged to participate in the festival feeling in their street or neighbourhood. In this way, the Festival contributes to social cohesion in the city.

The Ghent Festival brings the City of Ghent a huge economic return of 49.5 million EUR. In addition, in 2002, the Festival generated full-time equivalent employment for 25.

3.4.4 10 days off

10 Days Off is a 10 night long music festival during the Ghent Festival, featuring a selection from the wide range of **electronic music** (house, electro, breakbeats, drum and bass, techno, grooves, disco, funk, other hybrid genres, etc.) and ventures into rock, hip-hop, jazz and lounge. Plenty of adventure and appeal! 10 Days Off boasts extensive foreign interest, with press and visitors from across Europe. The 2005 and 2006 editions drew in 25,000 people. Starting in the Arts Centre Vooruit, 10 Days Off soon had to expand to a second location; the International Convention Centre-Ghent in 2004.

The original name “Ten Days of Techno” was changed several years ago to “10 Days Off” as techno was no longer an accurate description. The festival has evolved from techno to electronic music in the broad sense of the word. 10 Days Off is the only Belgian initiative that is comparable with large-scale multi-day events abroad (such as Sónar in Spain). What’s more, thanks to its specific approach, 10 Days Off goes beyond the typical dance or club event. The choice of DJs and live acts is progressive, neither conforming to the norm nor limiting the genre. Past examples include artists such as Battles and Whitey (rock), Jaga Jazzist (fusion) and Gilles Peterson (funk and jazz). Special care is taken with production, decor and setting. The event works to integrate multimedia and the visual arts, notably through installations and projections.

From the outset in 1995, 10 Days Off was successfully integrated in the Ghent Festival, becoming the first event within a city festival specifically designed for young people or a musically-inclined public. Many others would follow in its footsteps (Blue Note Festival, Boomtown, Polé Polé, etc.).

10 Days Off began at a time when dance music was simply ‘not done’ at a festival. Beats and bleeps were reserved for nightclubs and discotheques. There was a great divide between rock and electronic music. The summer festivals and alternative clubs belonged to a different world. But eventually they would make way for the ‘new genre’. 10 Days Off pioneered and set the standard: renowned and trendsetting DJs playing alongside numerous lesser known names and acts. Both categories contribute respectively to the name recognition and the artistic credibility of the project. The festival is also known for its precise production, solid security policy and excellent public communication. Today dance music has become as popular and trendsetting as rock and pop.

10 Days Off pays special attention to local talent. Many young Belgian DJs ‘apply’ to perform at 10 Days Off, which they see as the crowning Belgian DJ event. At the same time, 10 Days Off is an international event. The programme is filled with famous DJs and live acts from the international circuit of electronic music. Several of the bigger names (Derrick May, Carl Craig, Luke Slater, Ed Rush and Optical, Laurent Garnier, Miss Kittin, etc.) have played on numerous occasions.

10 Days Off would like to develop a daytime schedule with as much impact as its evening and night events. Alongside the current festival, 10 Days Off would like to organise workshops, information sessions, panel discussions, cinema-related projects, master classes, software demonstrations and label specials.



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3.4.5 Blue Note Records Festival

'Jazz and Music in Ghent' is a non-profit-making association specialised in producing and directing jazz productions. One of the organisation's cornerstones is to get Ghent on the national and international map as a city of jazz. To this end, the association has been directing and producing jazz productions since 1998, has become a meeting point for well-established talent from the national and international music scene, provides a podium for up-and-coming talent, supports halls and clubs in Ghent that work hard to programme jazz music and strives to build up a new audience for jazz.

The most important activity of Jazz and Music in Ghent is the annual organisation of the Blue Note Records Festival. In the summer of 2007, this festival will mark its sixth anniversary. As always, the festival tent will be set up in the gardens of the Bijloke in Ghent.

The Blue Note Records Festival would like to portray an accurate picture of jazz today. The idea is that contemporary interpretation of jazz has two clear directions: the jazz music that has grown from tradition and the jazz music that has grown from blending all kinds of popular music together, the so-called fusion. During the festival, which is 11 days long, these two directions are presented alongside one another under the respective names of 'All That Jazz.' and 'All That Jazz?' And this is what makes the Blue Note Records Festival unique: this is the first time in the world that such a division has been made, but it has certainly proven its worth.

During the Blue Note Records Festival, (local) young talent is also given the opportunity to share the stage with well-established talent on the international jazz scene.

Sister projects

Young Jazz Talent in Ghent

The youth competition 'Young Jazz Talent in Ghent' is held at the same time as the Blue Note Records Festival. This competition has its own stage at the Blue Note Records Festival and is open to young talent in all styles of jazz. The festival's artistic team chooses the candidates. The final winner is chosen by a jury made up of national and international experts. Not only does the winner open the following year's edition of the Blue Note Records Festival, he/she also gives a prestigious series of concerts in Flemish theatres and music clubs.

Workshops and master classes

Since 2006, workshops have been organised as part of the Blue Note Records Festival; they focus on the three pillars which pure musical talent must integrate on the path to becoming a musician/band: stage awareness, business awareness and finally recording & production techniques. Master classes are also organised to make the most of the presence of international experts.

The audience has grown considerably over the five years since the Blue Note Records Festival began. The very first Blue Note Records Festival in 2002 brought in 11,000 visitors. This number had skyrocketed to 29,000 music lovers in 2006. The Young Jazz Talent in Ghent competition attracted some 4,000 active listeners and thousands of passers-by.

The Blue Note Records Festival is closely interwoven with the City of Ghent and with the Ghent music scene. The location where the festival is held lends itself perfectly to the festival atmosphere. The buildings and gardens of the Bijloke – a large medieval cloister – are indeed unique patrimony. And the place where the Young Jazz Talent competition is organised is just as exceptional: in the middle of Ghent's historic city centre, on a square overshadowed by the gothic St. Nicholas Church, the town hall, as well as the Belfort (UNESCO world heritage).

3.4.6 Boomtown

Boomtown is a festival which, relying on specific programming and promotional means, opts specifically for a national cultural scene, with leaders from our neighbouring countries.

Within the realm of the Festival of Ghent, the Oude Beestenmarkt has become the **pop and rock square** *par excellence*. Other squares and locations feature other genres (world music, jazz, variety) during the Festival of Ghent, yet before Boomtown, there was something most definitely missing: the Festival of Ghent had virtually nothing to offer fans of better pop and rock music. Given the success of past editions and of turnover, it seems this gap has now been suitably bridged. Boomtown is a quality festival for which people travel from across Flanders.

This festival is all about pop in the broad sense of the word. Both pure pop music and its various subgenres are featured. Boomtown seeks to provide a sampling of what's new in pop, rock, hip-hop, dance, electronic music and more. And 'what's new' means artists and bands that are currently 'relevant', i.e. bands or artists that are coming out with a new album, a new CD or new songs. Boomtown aims to be a festival of discovery, where artists can present their latest work. This naturally includes artists who have just come out with new work, but also artists who will be coming out with new work in the very near future and would like to use Boomtown to give an audience a taste of things to come. The first two editions of Boomtown featured 't Hof Van Commerce, Daan, Mintzkov Luna, Gabriël Rios and Stijn on the programme, all just before they came out with their new albums and about a year before their big breakthroughs. There is a special place for starting bands and artists who are making their first appearance on a professional pop stage, alongside more experienced artists and bands.

Quality is of essence at Boomtown. Bands that play as a hobby, with no eye to the future of their career, have no place on a Boomtown stage. The festival makes it a priority to provide a professional setting so that bands and artists can present their music under optimal circumstances. And there is ample room for home-grown bands within this vision of quality and topicality. In the past years, Boomtown has managed to provide an excellent sampling of current Belgian pop and rock, which is indeed one of its goals. There is also, of course, room for foreign artists, based on the same criteria (quality, topicality), with invitations extended to foreign bands and artists who do not get many opportunities to perform at the bigger festivals. There have notably been performances by the Frank Popp Ensemble (D), Hermanos (USA), Mambo Kurt (D), Lali Puna (D), B. Fleischman (AU), Centr-o-Matic (USA) and 13&God (D & USA).

Boomtown is a ten-day festival with two or three concerts a night, with special care taken to keep the evening coherent. Every evening a lesser known or starting act is combined with a more well-known or experienced act. The organisers work hard to create some harmony between the different acts performed on the same evening. And the fact that the festival is free of charge makes it truly open to all.



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3.4.7 Polé Polé

Polé Polé is Swahili for 'take it easy'. During the Ghent Festival, this unique, **exotic festival** takes place in Ghent's historic city centre. The **stage alongside the water** on the Gras and Korenlei, the audience drifting on pontoons. Sultry and intense. Floating cocktail bars, colourful food stalls and souks. Splendid decor, exotic atmosphere. Live music and legendary after parties. Polé Polé is Ghent's expression of 'la fiesta total'.

Polé Polé aims to harness the Gras and Korenlei historic site's exceptional power of attraction. The site is lighted and decorated to create a relaxed party atmosphere. It is a contemporary, multicultural festival featuring world music against the unique historic setting of the Gras and Korenlei.

3.4.8 Festival of Flanders

The Festival of Flanders is the **biggest festival in Belgium** with branches in different cities. The programme consists mainly of classical music – with an extensive range of contemporary music projects – but also of traditional music, jazz, musical theatre and more.

The mission of the Festival of Flanders association, with its headquarters in Ghent, is to offer support to the eight festival members (Ghent, Antwerp, Bruges, Brussels, Kortrijk, Limburg, Mechelen, Flemish Brabant) and to encourage internal cooperation between the festivals.

Next year one of Europe's biggest festivals will be celebrating its 50th anniversary. Originating in Ghent with a series of 10 city hall concerts, this festival, which still has its headquarters in Ghent, has had such a drive to spread culture and increase cultural participation that it now covers 82 cities and municipalities throughout the country.

Today the Festival of Flanders organises over 420 concerts, musical theatre presentations, dance presentations and so forth.

The Festival of Flanders works continually with other cultural organisations on innovation. Ghent has become the place to prepare for the future and to test projects in close cooperation with the big names in Ghent, i.e. Arts Centre Vooruit, NTGhent, the Bijloke and the Handelsbeurs. The Festival has always given home-grown artists an international platform, with the contribution of foreign musicians, choreographers, composers, conductors: Philippe Herreweghe, Sigiswald Kuyken, René Jacobs, Jos Van Immerseel, Alain Platel, Jan De Corte, Wayne Traub are but a few examples of artists whose first productions grew wings at the Festival of Flanders.

On the occasion of its 50th anniversary, the Festival of Flanders will be organising two conferences of international scope in Ghent next year: ISPA (International Society of Performing Arts Managers) and EFA, two of the biggest organisations for festivals, concert halls, artists, artistic agencies and orchestras will be meeting each other for the first time in June 2007 for the most important initiative of its kind: the theme will be networking. The participation of AAPAF (Association for Asian Performing Arts Festivals) among other organisations will further strengthen this initiative in Ghent (with a one-day meeting in the European Parliament in Brussels). Over 400 participants are expected. The event is being organised jointly by the Festival of Flanders and the Arts Centre Vooruit, which will also celebrate

it's 25th anniversary. The idea is to take this new artistic happening of a week of presentations on what is going on in Europe, and to turn it into a new festival of discovery for Ghent, in which various art forms and the new media are brought together.

The Festival of Flanders works in close cooperation with a dozen educational institutions and notably with the University of Ghent. This partnership has led to original initiatives:

- **House music:** an annual tradition wherein 300 classical concerts take place on the same day, featuring young musicians and targeting students and their friends living away from home.
- **OdeGand:** thousands come to Ghent annually to enjoy music at the water's edge; this event is free of charge for children.
- **Blindelings:** blind people are trained to wait tables and serve an audience dinner as they sit in the pitch dark listening to 3 concerts.

3.4.9 OdeGand

Ghent, formerly known as an endless island, boasts the most beautiful inland waterways in the world. This has inspired the Festival of Flanders for its **opening event**, which after three editions has become a tradition and a kind of synopsis of Ghent and its culture.

During OdeGand, Ghent's architectural treasures between the towers are serenaded with music all day long. The audience – some 8,000 people every year – is invited to take in the beautiful old facades and historic buildings along the Leie, the Lieve, the Ketelvaart and the Schelde.

The concept is simple: during OdeGand the biggest names in world music and jazz are brought together with maestros of classical music in Ghent's many halls. Music from around the world anchors you to Ghent's many quays: OdeGand drenches you in folk songs, heartrending flamenco, speedy tango, delicious classics, intimate baroque, representative arts, musical acrobacy and more.

The programme is set up such that you can navigate the boards to take in all this beauty while at the same time sailing to the different halls. Thanks to the cooperation of Ghent's boating companies, visitors can take a boat and enjoy another face of the city. But there is also much to be discovered on foot, as the squares and streets are filled with concerts, animation and art works.

Such an event calls for a real clincher of a finale. This is why the festival ends every year in Ghent's most beautiful location, the Gras and Korenlei, with a magical concert complete with fireworks. The final concert is, like all the activities and concerts on the streets, accessible to the public, i.e. you don't need to buy a ticket. This makes OdeGand a cultural celebration in a public area that is accessible to all, such as passers-by, shoppers, tourists: anybody who happens to be in the city, whether coincidentally or on purpose.

The concept behind OdeGand is to give everyone a taste of what is happening in the world of culture. Alongside the culture market and the numerous concerts, a series of private initiatives also fall under the umbrella of OdeGand.

Given that the messages are easily accessible, that participation is easy and that you can switch between different genres, it should be possible for everyone to come take a look and enjoy.



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Ghent is certainly not the only city in Flanders with a combination of historic facades and waterways through the centre. But highly unusual use is made of this combination during OdeGand: during the festival, the **waterways** are not only available for entertainment and amusement, they are also an essential component – if not the *raison d'être* – of the OdeGand track: music has been played from buildings along the water's edge (2003), a series of representative art works has been set up on the water (2004), water artworks have been hung on the bridges in the city centre (2005) and musicians have performed from the water (2005). During OdeGand, Ghent's waterways recapture their place as a vital part of public mobility.

OdeGand strives for social cohesion. Besides working with various voluntary organisations, it also creates productions that the people bring together. In earlier editions, all brass bands from the region were called to study a new piece and to perform it all together (1000 musicians) at OdeGand.

OdeGand has been made a cultural ambassador for the Unesco Institute for Water Education in Delft (NL) for a five-year term. The objective is to spread the message that we need specialists to take an effective approach to managing the world's ever scarcer sources of water. This cooperation has been represented symbolically by hanging an artwork by Catherine Massin on a historic facade in Ghent's city centre on the banks of the Leie.

3.4.10 Film Festival

Since the International Film Festival of Flanders-Ghent was launched in 1985 with the theme of '**The Impact of Music on Film**', it has enjoyed a unique position amongst festivals. As the only festival in the world to focus on film scores, it provides a platform for composers of music for motion pictures. This has put the festival in a position to go beyond traditional film projection, notably with concerts of film scores in which internationally renowned composers like Ennio Morricone, Georges Delerue, Nicola Piovani, Peer Raben, Michael Nyman and Hans Zimmer have performed their work.

The theme 'The Impact of Music on Film' is also important in the International Film Festival of Flanders-Ghent competition. The festival's programming committee selects an international range of films in which music plays a conspicuous role. To further emphasise the importance of film scores, the film festival worked together with several prominent score composers to found the **World Soundtrack Academy** in 2001. After five years, the Academy now has over 250 members, including high-end composers like Angelo Badalamenti, Howard Shore, John Williams and Gabriel Yared.

The World Soundtrack Academy aims to promote music written for motion pictures in all its facets. The Academy organises the annual presentation of the World Soundtrack Awards, the most important awards for film scores in the world. And these awards are growing in popularity as film scores are gaining ever more (international) attention and acclaim. The Academy also takes other initiatives aimed to promote film scores around the world. For example, every year the Academy organises a film score seminar with the participation of various prominent film score composers.

At the suggestion of the WSA, the European Film Academy introduced the award for Best European Composer in 2004. The nomination procedure was worked out in cooperation with the WSA.

On 2 December 2005, on the eve of the European Film Awards in Berlin, the International Film Festival of Flanders-Ghent helped to organise a film score concert dubbed 'Music of the Image'. This was meant to bring European film score composers and their music to the attention of the international press and public.

The World Soundtrack Academy is not only open to confirmed talent, but also to young composers. Every year, the International Film Festival of Flanders-Ghent organises a competition for young composers together with the World Soundtrack Academy and Sabam. Candidates are given a copy of a silent movie and have to make an original score. This can take the form of either a classical or an electronic score. The winner is announced during the presentation of the World Soundtrack Awards and takes home 2,500 EUR in prize money. The winning score is also performed live by Flemish Radio Orchestra during the ceremony.

Every year, the World Soundtrack Academy presents the Discovery of the Year Award to give up-and-coming international film score talent a boost. When you watch the Oscars every year, it becomes clear that the World Soundtrack Academy has its finger on the pulse of film score talent. For example, Argentinean composer Gustavo Santaolalla, World Soundtrack Discovery 2004, took home an Oscar in 2006 for Best Music Score for *Brokeback Mountain*.

At local, national and international level, the International Film Festival of Flanders-Ghent works closely with other cultural players to increase support for film scores. In Ghent, the festival's most important cultural partners are the Bijloke Municipal Concert Hall, the Arts Centre Vooruit and the Festival of Flanders.

At national level, the festival works together with the Flemish Radio Orchestra, the Flemish Orchestra and the National Orchestra of Belgium. At international level, the festival enjoys an extensive network of contacts. The festival has agents in Los Angeles, Berlin and Paris to represent and promote this festival abroad.

3.4.11 Jazz in the Park

Jazz in the Park was founded in August 1994 by the Festival Office of the **City of Ghent**. It all started because a lack of support for contemporary jazz in Belgium. The loss of the BRT jazz orchestra in 1992 also marked the end of any opportunity for jazz composers and soloists to experience high-quality, international-level concerts. In the early 1990s, contemporary jazz was limited mainly to small privately-owned clubs. The subsidised cultural centre would only programme the genre in dribs and drabs or limit its repertoire to experimental projects. Several smaller record labels were having trouble keeping their heads above water.

Too little attention was paid to the modern mainstream. Jazz in the Park aims to provide a forum for both proven talents and budding young artists from the jazz department at the Conservatory or from bands born of jam sessions in Ghent's jazz cafes and various clubs like Damberd, The Duke, Opatuur, the Geuzenhuis and the Afkikker.

Over the years, a whole series of quality musicians have performed at this event, including Toots Thielemans, Philip Catherine, Bert Joris, Brussels Jazz Orchestra, Bart Defoort, Kurt Van Herck, longstanding Ghent residents like Peter Hertmans,



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Jeroen Van Herzeele and Eric Vermeulen, trailblazing groups such as Octurn, Greetings from Mercury, Dreamtime, Chris Joris Experience, important soloists like Nathalie Lorier, Yvan Paduart and many others.

By holding the festival in a public park, Jazz in the Park strives to lay to rest the myth that jazz is reserved for the night, for smoky bars or for an intellectual or highbrow audience. The concerts are free of charge to encourage as broad a section of the population as possible to become acquainted with the genre. Jazz in the Park also wants the public to experience the richness and diversity of the genre. Contemporary jazz is a modern reproduction of historically interesting musical genres, from the slave songs of 19th century plantations in the United States to ragtime at the turn of the century, Big Band music, bebop, post bop and hard bop, free jazz from the early 1960s, ethnic and world music, influences from rhythms and blues, funk, soul and even contemporary classics.

Finally, the initiative strives to bridge a gap in governmental support based on the observation that four generations of musicians in this country – and in this city – have contributed to this genre. Jazz veterans have slowly helped found jazz departments in the conservatories, where the next two generations are currently studying.

3.4.12 November Music

November Music works on three basic assumptions, which encourage an increase in the pluriformity of the music scene. **International cooperation and exchange** between Flanders (Ghent), the Netherlands ('s-Hertogenbosch) and Germany (Essen). November Music programmes **current music** of all genres (recently composed – pop/electronic music – jazz/ improvisation). They also have **their own productions and compositions**.

November Music is an international multi-day festival for current music that is played in all three countries.

There are several ways in which the festival is given international flavour:

- The festival programme is decided after consultation (monthly meetings and regular discussions) between the three sister organisations, namely November Music Flanders, Netherlands and Germany.
- Each festival production is presented in each of the three countries, which gives the musicians/ensembles/composers the opportunity to perform abroad. It also gives the 'dispatching' country the chance to export their culture and the audience to get to know a foreign musician/ensemble/composer. Finally, it makes it possible to increase the scope of the productions given that at least three performances are guaranteed.
- In most cases, the productions consist of a mix of nationalities, for example a German composer writing for a Dutch ensemble under a Flemish conductor.

Every year, one or more musicians/composers/ensembles are invited from another country to work together with the musicians/composers/ensembles from the three November Music countries on the productions. Recent guests at the festival include Pierre Henry (FR), Butch Morris (USA), Luc Ferrari (FR), Roscoe Mitchell (USA), Keji Haino (Japan), The Necks (Australia) and Christian Marclay (USA). Uri Caine from the USA is invited for the 2006 edition.

November Music opts for current music. The festival organisers feel that good music cannot be limited to any one specific genre. Each genre has its advantages. November Music seeks to be a festival for the 'leaders' in each genre.

November Music would like to play an important role in Flemish and international music. There are excellent contacts between the ensembles and composers of contemporary music in the three countries. Adventurous and experimental productions are put together and improved in consultation with them.

November Music improves compositions and also features its own productions. Most of the presentations are unique and would not have existed were it not for the festival. November Music creates opportunities for musicians/ensembles/composers to work on (unknown) new concepts together. In addition to the genre 'leaders', November Music also invites young, talented composers and performers. Given November Music's work in production and composition, this opportunity represents an undeniably important step in the career of such people. Productions are put together in consultation with the musicians/ensembles/composers who are specifically asked to work outside their regular parameters. So enriching the music scene means giving a little extra to both the audience and the musician/ensemble/composer. The November Music Productions (NMP) can feature on stages and festivals in other cities and countries right after the festival period.

Since 1998, November Music has been focusing on three core cities, namely Ghent, 's Hertogenbosch (NL) and Essen (D). For a short period in November, a highly coherent core programme travels to each of the three cities. The core programme consists of NMP and features performances of the works of its best composers. When choosing the musicians/ensembles/composers, preference is given to the three November Music countries. Alongside the core programme, each of the three cities features its own peripheral programme. The scope and content of this peripheral programme depends on its musical relevance for the country in question and on its financial and practical possibilities.

3.4.13 Kozzmozz

Kozzmozz is the first concept of all K-events. The first edition was held on September 23rd 1995 on the Josef K boat in the harbor of Gent. It was more a party for friends than a business venture and aimed at **promoting the better Belgian techno-dj's**. Some of these early talents from Ghent as Mo & Benoeli have now gained worldwide popularity and respect as The Glimmers. Another one of these dj's , T-Quest is responsible for the internationally acclaimed techno-label, Music man Records, also based in Gent. At this time Kozzmozz started with about 200 – 500 visitors per edition.

The response was so overwhelming that more editions had to be planned. During the following two years, Kozzmozz brought a lot of foreign techno-artists to Belgium for the first time: Secret Cinema (NL), Metrodade (NL), Rejuvenation (UK),... After two years, the crowd became too big for the boat to handle and Kozzmozz moved, first to the International Congress Centre in Gent (up to 2000 visitors / 4 times a year) later in Kuipke (up to 6000 visitors / 4 to 5 times a year). 2002 was the start of a new era as Kozzmozz found a new haven in Vooruit (up to 1400 visitors about 14 times a year). With the move, all the genres were separated and got their own concept while Kozzmozz remains thé party for the fans of underground techno.



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With the move to bigger venues, also the programming was largely extended. At first with serious techno-artists, both well-known names as lots of innovative, underground dj's / both international ones and national ones in both categories. In the mean-time, electronic music diversified and as more genres developed, they were incorporated in the concept. It started with a tech-house room for those who liked a bit more funky sounds. Then came the chill-out room where people could take a break from the beats. Kozzmozz was also one of the first organisations to launch an electro-room, long before it was a hype, as well as a full blown Drum 'n' Bass room. In every room the public was treated to the best light- and sound installations and impressive lasers to enhance the party-pleasure.

In every room Kozzmozz also promoted lots of talent from Gent such as Millennium Kru (Drum 'n' Bass), Spacid (electro & acid), Fred Nasen (tech-house), and many more. Spacid now runs an electro label distributed worldwide and Fred Nasen a tech-house label: Visitor Records.

Since a couple of years Kozzmozz also actively promotes new, young talent from Belgium with the **Young Talent Corner**, where they give upcoming talent the chance to profile themselves on their events as well as other events. Some of the early young talents are now programmed a lot all over Belgium and the neighboring countries.

As Kozzmozz grew bigger over the years, several spin-offs were born: Retor Acid, Star Warz, Elektron, Muzzic, Cool Sweat. The last couple of years Kozzmozz has been organising about 14 events a year, representing a wide range of musical genres that appeal to a younger public and attract a total of about 20.000 visitors a year.

3.4.14 11 July Celebrations

Every year, the City of Ghent organises an event in honour of 11 July, Flemish Community Day. An **original music concept** is chosen annually to represent the cultural heritage of Ghent and its residents.

In 2006, the city opted for a project called "A different dialogue".

This large-scale event initiated a dialogue between sacral and secular music. By playing together, a bond was forged between the organs of St. Bavo's and St. Jacob's, the Belfort carillons, the mosque's Sufi music, the synagogue's klezmer, and the echoes of classical secular Western European music. Cultural traditions, both religious and secular, blended together between the Towers of Ghent. Ghent became a symbol of open culture, a multicultural city with a sense of tolerance, a city open to the world and averse to navel gazing. This sort of message, which is more important than ever in today's world, can lift shrouds of secrecy and break down barriers; not only physical barriers, but mainly ethical and philosophical barriers.

3.4.16 Festivals... Festivals!

Alongside the big name festivals, Ghent is also home to countless smaller, highly entertaining initiatives. While we do not have the space to describe all the smaller festivals, they are certainly not without merit; indeed, they represent an important part of Ghent's festival culture. The following are a few examples of such events, although there are, of course, so many more worth mentioning:

Oorsmeer

The Oorsmeer Festival takes a decisive step away from commercial or patronising children's and invites little ones to listen and actively experience music. The organiser, Zonzo Compagnie, works together with the Arts Centre Vooruit, the Vlaamse Opera and the Kopergieterij to offer a highly varied and adventurous programme. Enjoy a symphony orchestra giving a theatrical performance of a piece by Frank Nuyts. Or check out flamenco dancers using their feet to play the percussion for a marimba. Or watch children put on musical theatre. Children can also take part in folk dancing at a Boombal, participate in a workshop on percussion or go for a mad ride on the Kapotski music bus. The festival celebrated its 10th anniversary in 2005, and brings in bigger audiences every year.

Lazy River Jazz Club Jazz Meeting

The Lazy River Jazz Club was founded on 20 January 1966 by 2 jazz teachers who decided to organise a few evenings of jazz for their own enjoyment. While its beginnings were modest, the Jazz Meeting has grown into an international event that countless jazz lovers have come to love. Over the years, so many soloists and bands have put their hearts into this event. Some of the big names include the Louisiana Shakers, Ed Garland, Lillian Boutté, David Paquette, Art Blakey, Chet Baker and more.

Vooruit Geluid

Vooruit Geluid has been exploring the music scene outside the mainstream for years. In recent years, they have opened their doors to pop and rock and have made themselves a reputation as an adventurous music centre that seeks out genres that fall outside the lines of the traditional categories of jazz, avant-garde, improvisation, electronic music, pop and rock.

Art Centre Vooruit's main goal is to encourage the alternative music scene. Alongside 'regular' concert events, they also have arrangements with artists, music projects with artists in residence and the music courses and schools in the city, in the country and beyond.

(K-RAA-K)3 Festival

The (K-RAA-K)3 Festival has progressively gained international recognition and is now one of the top new style music festivals in Europe. The organisers take a highly original approach in making their musical choices of new directions in the alternative music scene. For the past two years, (K-RAA-K)3 has been focusing on innovations in acoustic improvisation and neo-psychedelic folk. (K-RAA-K)3 is based on the principle that if music gets overly hyped, mainstream organisations will infallibly take it over and push it in new directions. The (K-RAA-K)3 Festival is organised annually in cooperation with the Arts Centre Vooruit.



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Organ Festival

The Organ Festival is a weekly event organised by the Ghent Organ Centre throughout the summer in St. Bavo's Cathedral. This event features prominent organists from Belgium and abroad playing organ works by both famous and new composers.

Artevelde Taptoe

Artevelde Taptoe is a music event organised around a competition. Brass bands from Belgium and abroad fill the city's historical city centre with music.

There are also large-scale, one-off events held in Ghent on a regular basis, such as the project for '**75 Years of Radio**', '**Flikkendag**', after the popular tv-show set in Ghent, that has chosen music as this year's theme or the **City Parade**, where a caravan of 'moving music clubs' brought more than 200.000 people to the streets of Ghent. Care is taken to ensure that these events fit in with the historical character and contemporary image of the city.



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3.5 Contemporary Creation and Environment

Recent years have seen an increasing overlap between musical genres and styles. So while any division is quite arbitrary, the following is an as complete an overview as possible of contemporary music, as well as the creation, production and development of music in Ghent.

3.5.1 Contemporary classics

The city of Ghent has a flourishing contemporary music scene where different **organisers**, (educational) **institutions**, **performers** and **composers** contribute and interact.

The Department Conservatory of the Hogeschool Gent has a special focus on contemporary music in its mission statement. It organizes an annual “Week of Contemporary Music” in February. Its post-graduate courses (Manama) offer a specialization in contemporary music.

The SPECTRA Ensemble unites performing musicians and musicologists who continuously inject new life into contemporary classical music. They do so from all possible angles by organizing concerts, happenings, workshops and masterclasses

The GOEYVAERTS Consort unites performers with one and the same interest: contemporary music, in all its aspects: the vocal and the instrumental, the theatrical and soloist, the religious and the secular, the traditional and the modern, etc.

The Thelema Trio (clarinet, saxophone, piano) is a unique Belgian ensemble. In their unique line-up they go far beyond their classical routes, and in so doing have become a voice for modern composers. Solo performers such as Daan Vandwalle (piano) and Frederik Croene (piano), specialize in contemporary music.

The November Music Festival is an international annual festival for contemporary music taking place in Germany, the Netherlands and Belgium (Ghent) with a focus on an international exchange of new compositions (covering also pop/electronics and jazz/improvised music)

The IPEM (Institute for Psychoacoustics and Electronic Music) is the research institute of the department of musicology at Ghent University. During the 40 years of IPEM activity, the focus of attention has changed. Generally speaking, IPEM moved from a research laboratory (in the sixties), over to a production studio for new music (in the seventies), to a research laboratory (in the eighties, up to now). At the end of the seventies, beginning of the eighties, IPEM flourished as a production studio for new music. However, owing to commercial and popular trends, the broadcasting company lost interest in a studio for contemporary music. As a result, the contract with the university of Ghent was terminated in 1987. Since then attention has been focused on scientific research in cognitive and systematic musicology (music and movement, emotions, and neuroscience) rather than on artistic production, although IPEM still organizes contemporary music concerts.

De Bijloke concert hall runs a special series entitled ‘Contemporain’ and ‘De Rode Pomp’ is a concert organization with a large interest in new music, both offering possibilities for a lot of young composers and performers.

Furthermore, Ghent is the home town of composers such as Claude Coppens, Lucien Goethals, Frank Nuyts, Lucien Posman, Filip Rathé, Hans Roels, Thomas Smetryns, Annelies Van Parys and many others.



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3.5.2 Rock & pop

Ghent boasts an exceptionally rich and talented pop and rock scene. The city is the home, place of work and source of inspiration of Soulwax, An Pierlé, Arid, Das Pop and Vive la Fête, to name but a few. Some of them were born in Ghent; others have come to live and work in Ghent through student life or because of other musicians.

With its rich cultural life and widely-varied educational options, Ghent attracts people from around the nation. It is a melting pot of students, graduates who have stayed on in the city and those born in Ghent that have revitalised and renewed the alternative pop and rock scene in Ghent.

The musicians mentioned above are now in their thirties and their work is enjoyed across Europe and in many cases in America and Japan too. This is the peak for internationally renowned musicians who use Ghent as a home base. And there is such a massive following of such musicians that Ghent has also earned itself the national title of pop and rock city. Sioen, Absynthe Minded, Skeemz, A Brand, the Van Jets, etc. These are but a few of the bands which reside in Ghent and are currently making their way up the charts. The municipal social network also provides musicians with unique opportunities. There are many hotels and restaurants with stages for musicians. The Ghent **café circuit**, with Charlatan, Café Video, Kinky Star and more, features free concerts every week. These concerts are attended by music lovers and other musicians. Many bands have been formed after talking late into the night after a concert in one of these cafés.

Through the non-profit-making association **Repetititieruimtes**, the city has been trying to provide these young groups with proper space for rehearsing. A young pop musician has every chance of succeeding in such an open-minded and socially-connected environment. Young musicians can play, make musician friends and make the most of the many opportunities to go even further with their career. Ghent has 3 **management bureaus** that help develop young talent nationally and internationally. Keremos combines this management with a label structure, while Rock'O Co takes care of managing and booking bands and also runs the bands' own **record label** structure. Gentlemanagement takes proven talent and tries to promote it abroad. These management structures are progressive organisations with their own views and innovative visions of today's music industry. A young new bureau is also in town, Move the Music, taking care of the needs of such young talent as Waldorf, The Germans and The Violent Husbands. Older but no less important management players include Lipstick and Frans Brood Productions, which promotes and sells theatre as well as music.

One should not underestimate the importance of the 10-day Ghent Festival for Ghent's pop and rock scene in terms of the new lease on life it gives pop and rock every year through the Boomtown Festival on the Oude Beestenmarkt. The **festival** reflects the intensity and variety of the music scene in Ghent. This is no wonder what with music on 9 squares, an indoor dance festival with flair, a highly praised jazz festival and more music in cafés and halls that one person could possibly take in. The city showcases artists for 10 days long, allowing visitors to enjoy the richness of Ghent's cultural life more than ever.

The alternative music scene is nothing new to Ghent. Since back in the 1960s, Ghent was setting the trend with small-scale yet pioneering initiatives such as the Logos Foundation, which is still active today in the field of contemporary

experimental music and performances. In the 1980s, Ghent boasted a real rock scene. The role of Ghent-based bands like The Skyblasters, The Machines, The Scabs and others, or of music cafés like the former Caruso café in the student district around the Blandijnberg should not be underestimated, as these groups and initiatives were later echoed at national level.

The Vooruit and more recent Handelsbeurs **concert halls** draw in national and international pop and rock bands to their exceptionally well-suited facilities. These halls tend to programme alternative bands, while the more commercial genres are featured at the Capitole (1200 seats) or Flanders Expo (up to 7000 seats).

And let us not forget the Beloften, Ghent's pop and rock competition that was held for the third time this year. Six young bands from Ghent are invited to perform on an outdoor stage. The competition aims to give young Ghent-based bands an opportunity to appear on stage in a professional environment: a real stage complete with the full sound equipment. The winning band is offered a whole series of appearances and the opportunity to record a quality demo. The winners are selected on the day of the competition by a jury made up of people from the world of music.

3.5.3 Jazz

The jazz scene in Ghent is vast. First of all, thanks to its **Conservatory**, Ghent can offer higher education in jazz. And what makes this programme unique, even within the European context, is that it is directly connected with the producer programme offered in the same Conservatory.

The students taking this programme can obtain practical experience during jam sessions in one of Ghent's many **jazz cafés and clubs**. Examples include the Opatuur, Geus van Ghent, Hotsy Totsy, Damberd, Hot Club de Gand and more. It goes without saying that these locations also feature professional local, national and international musicians on a regular basis.

Jazz is a fixed part of the programming for many of Ghent's art and cultural centres. The emphasis is mainly on avant-garde trends in jazz. **Arts Centre Vooruit**, **Handelsbeurs** and the **Bijloke Municipal Concert Hall** are the best examples of this.

Jazz is also scheduled as part of various larger **festivals**. This is notably the case at OdeGand, the International Film Festival of Flanders-Ghent and Vooruit Geluid. And of course there are the jazz festivals. The Blue Note Records Festival has a twofold jazz profile, featuring traditional jazz on the one hand, and jazz fusion on the other. Finally, there is Jazz in the Park, which aims to programme both proven and local talent. This festival also finishes off the concerts by projecting old and often rare jazz documentaries on a big screen.

JazzLab Series also has its headquarters in Ghent. The idea of bringing a number of stages together and putting on group tours instead of isolated concerts has gradually turned JazzLab Series into the largest independent organiser of jazz concerts in Flanders. JazzLab Series supports and promotes home-grown jazz music by organising and supervising some 80 concerts a year, divided between some ten concert series held in some 18 edifying locations.



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3.5.4 Folk

Ghent has always been a city of **'acoustic' music**. Walter De Buck and the Vieze Gasten who combined new music with political commitment in the 1960s were a huge influence on the current generation of folk musicians.

In the 1980s, Ghent was home to **many small stages** including the student café that started with spontaneous weekly jam sessions and concerts of Celtic folk and blues, which soon became increasingly Belgian (pan-European) folk which the students would come play and enjoy. This was where people like Tom Theuns (guitar), Wim Claeys (accordion), Wouter Vandenaabeele (violin, scores) and Stefan Timmermans (flute and bagpipes) met each other. The first three created the band Ambrozijn, while the latter founded the band Fluxus, together with the musical Garriau family of Ghent.

With the influence of the university, the conservatory and the many possibilities for going out, Ghent seemed like an ideal basis for these bands and for their sister projects. From the seeds of Ambrozijn grew Olla Vogala, a multicultural band with classical, jazz and folk musicians of African, Arab and Ghent descent. They had a dream to cross both geographical and musical borders. And Ghent was the perfect place for this.

Folk was accepted in a very broad sense, and local programmers, notably Handelsbeurs, the Bijloke, the Vooruit and the Festival of Ghent, gave these bands every opportunity. A growing number of fellowships were offered and with the younger generation maintaining its interest in this music, new young Ghent-based bands began to emerge. Bal des Boiteux (mix of folk and pop), Flioda (young conservatory students), Follia (with jazz musicians), Göze (Wim Claeys), Magister and more.

People became increasingly interested in dancing to this music, and under the influence of Wim Claeys' accordion lessons in Boomstraat in Ghent, the **boombals** were born. Folk dances with 'live' music. A year later, they started to be held in Ghent's Centrale, with some 600 people (mostly young people and students) attending every month. A folk dance, or a popular dance, is actually just a big party: people come to dance and have fun. The first difference with a regular party is that at a folk dance, the kind of live traditional music and folk music that is played is not suited to dancing by oneself. You dance using set steps and positions, but the way in which you dance depends on personal inspiration and taste. The best-known dances are the waltz, the polka, the Schottische and the Mazurka. Boombals can be found across Belgium and the Netherlands, they have won a cultural prize from Klara, they are featured on all kinds of stages and they have appeared on national television.

Young people continue to express great interest in folk: all kinds of jazz courses, fellowships and lessons are available in music schools.

3.5.5 Dance/Techno

Ghent is home to a number of techno and dance parties that attract great interest abroad, as well as to many famous DJs. Ghent clearly has the creative scene such electronic music genres require.

There are three big players on the techno circuit in Ghent. **10 Days Off** is a leading festival for electronic music. It started with just techno, but now features all kinds of other genres. Famous, trend-setting DJs play alongside lesser known names and acts.

Kozzmozz is a significant techno-event that promotes the better Belgian techno-djs, as well as international names. Some of these early talents from Ghent as Mo & Benoeli have now gained worldwide popularity and respect as The Glimmers. Another one of these djs, T-Quest is responsible for the internationally acclaimed techno-label, Music man Records, also based in Ghent. Today Kozzmozz consists of several rooms with different genres and in every room they always promote lots of talent from Ghent such as Millennium Kru (Drum 'n' Bass), Spacid (electro & acid), Fred Nasen (tech-house), and many more. Spacid now runs an electro label, radiusrecords, distributed worldwide and Fred Nasen a tech-house label: Visitor Records.

I love Techno started in 1985: the first show was a huge techno party with all kinds of international names in the Art Centre Vooruit. I love Techno has continued to grow ever since, attracting all kinds of interest both nationally and internationally. I love Techno has always featured line-ups with all the big names from the world of techno: Carl Cox, Dave Clarck, Stacey Pullen, Jeff Mills, Richie Hawtin, Daft Punk and more. In 1998, the event was moved to Flanders Expo as the Vooruit had become too small for the size of the crowd.

When it comes to the dance genre, Poplife and Culture Club are the big names. Although many smaller parties and clubs have also had a significant influence on Ghent's lively nightlife. **Poplife** is a communal name for various themed parties. Poplife uses the Vooruit concert hall as its regular location, but special locations are also possible, such as the time when Poplife held a casino-style party in the ICC or when it organised a 1950s movie star party during the week of the Film Festival week. In addition to a number of resident DJs, famous DJs are invited on a regular basis or parties organised in line with the theme of the night.

Culture Club is not just another club. Its founding fathers started out as party-organisers. The Eskimo Parties, Belmondo and club 69 are legendary. After many years, quite a few successful parties and extraordinary party-locations, they decided to take the ultimate step: Four years later the Culture Club has established itself as one of the most innovating clubs when it comes to fusing music, fashion, design and lifestyle. Culture Club most definitely classifies as fertile soil for dj-talent. 2 many djs aka de f*cking Dewaele brothers and the Glimmers aka Mo & Benoeli, their 'early years' residents now travel the world. They are worldwide headliners in most of the stylish clubs and on the biggest festival stages. They are much in demand remixers and are releasing their own material to much critical acclaim.



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3.5.6 Experimental

IPEM is the research institute of the department of musicology (part of the larger department of art, music and theatre sciences) at Ghent University. The institute provides a context for innovation in music research, in particular in fields such as archiving, interactive multimedia, audio/data-mining, music search and retrieval, music and movement, emotions, and neuroscience. IPEM collaborates with many other research centers on an interdisciplinary basis. During the 40 years of IPEM activity, the focus of attention has changed. Generally speaking, IPEM moved from a research laboratory (in the sixties), over to a production studio of new music (in the seventies), and finally to a research laboratory (in the eighties, up to now). IPEM was actually founded in 1963, as a joint venture between the Belgian Radio and Television broadcasting company (BRT) and the University of Ghent. The idea was to combine scientific interest in problems of generating new sounds, tuning, and scales by electronic means, with the promotion of new music and the use of the scientific know-how for music production. Since 1987, attention has been focused on scientific research rather than on artistic production. IPEM has now an excellent research infrastructure. At the international forum, IPEM is known as one of the pioneering research centers for new developments in cognitive musicology. IPEM has been involved in many international symposia and workshops and the institute is currently an attractive place for visiting researchers from all over the world. The research results achieved have led to new applications in music technology, such as in interactive music systems and search and retrieval of music. In these fields, IPEM has contributed with user-centered studies, annotation experiments, and algorithms for audio-mining.

(K-RAA-K)3 is a grassroots organisation that offers presentation and development opportunities within the new adventurous music scene in Flanders. It is hard to summarise what exactly the organisation does, as it takes so many different forms. (K-RAA-K)3 is both a quality platform, as well as a promoter of young artists working in unconventional genres (free improv, psychedelica, experimental electronic music, new folk, etc.). They present smaller 'lab' evenings, larger presentations with various cultural partners and three annual festivals: the (K-RAA-K)3 festival, the three-day Pauze festival and the musical part of the Courtisane festival. Starting in 2007, this will be completed with an annual creation and accompanying tour, with the objective of also making bookings. Given the wide-ranging nature of its working strategies, (K-RAA-K)3 can be seen as a new kind of organisation that works within a niche and does its best to represent this niche and its artists.

Since the **Logos Foundation** started its activities in 1968, it has organised concerts and performances of experimental music, live electronics, mixed media, sound poetry, contemporary classical music, sound installations and self-built instruments. At an average of about 35 concerts a year, it has seen a big part of the international experimental music scene on its stage.

In the Logos laboratory a lot of research is done, especially on instrument building. In the 70s and 80s Logos has built numerous sound installations and instruments (both acoustic and electronic). Here are some examples from these early years: Synthelog (portable synthesizers), Fingerbox (soundbox instrument), Singing Bicycles (turning bicycles into instruments), Watertransparanten (sound sculptures with stethoscope), Hex (electroacoustic computer controlled miniature instruments), Holosound (sonar installation), Pneumafoon (an orchestra/sculpture of wind instruments) and several music boxes. Since 1990 the Logos research has focused on robot building and human interfaces (wireless gesture control,

real time sound analysis, microwave radar, acceleration sensors, pyrodetectors, lightsensors, myoelectric devices, brainwaves, EEG and ECG, etc.). At the moment the result of this research is an orchestra of more than 30 music automats (percussion, organs, piano, sound machines, etc.) controlled by a computer network. These robots are interactive and can react to several kinds of inputs (sound, movement, light, etc.).

3.5.7 Musical theatre

Ghent has two important players in the field of musical theatre. On the one hand, there is LOD, an important production and development centre for musical theatre; on the other hand, there is Les Ballets C de la B, which focuses more on dance, but still does a lot with music.

LOD is a production house for music and musical theatre that supports the work of four composers in residence and their artistic partners. For over 15 years, LOD has been focusing on all aspects of musical theatre: artistic development, production and performance distribution.

In recent years, LOD has become quite important in the contemporary music and musical theatre scene. Productions such as *Diep in het bos*, *The Woman Who Walked into Doors*, *Yerma vraagt een toefeling*, *ConVerSations/ConSerVations*, *Banda Azufaifo*, *Het huis der verborgen muziekjes*, *Achter 't Eten* and *Onegin* have won approval both nationally and internationally.

LOD music is a living, organic structure that provides living space for four composers and their artistic dreams: Dick van der Harst, Kris Defoort, Jan Kuijken and 'newcomer' Dominique Pauwels. What's more, LOD music is far more than the sum of its parts, i.e. of its four composers in residence; it is a rich biotope. 'Huis der verborgen muziekjes' aims to bring various European musical cultures together. Fabian Fiorini has been invited to carry out a project with singers from various continents. 'The Attendants' Gallery' tells different stories of people from the outskirts of Europe.

Les Ballets C. de la B. has now for some time been able to call itself one of the most important dance companies in Flanders, together with Rosas, the choreographer Anne Teresa De Keersmaecker's company, and Ultima Vez.

Over the years Les Ballets C. de la B. has developed into an artistic platform for several choreographers. The inspiration of Alain Platel, Hans Van den Broeck, Christine De Smedt, Koen Augustijnen and Sidi Larbi Cherkaoui, has drawn numerous other promising young artists into the dynamic creative process, from all disciplines and all backgrounds, who have helped shape the unique image of the group. A group that has been described as 'a unique melting pot of artistic movements that constantly interweave with and fertilise each other'. The house style is often described as anarchic and eclectic and a common motto is 'this dance is of the world, and the world belongs to everyone'. Les Ballets C. de la B. is not a ballet company, but consists of a wide variety of performers and artists. Les Ballets C. de la B. functions as a collective, and the performers make a substantial personal contribution. Their performances are mosaics of movement and sound. Texts are abstracted into music: whispering, stammering, moaning. You are invited to listen to movements: the tearing of clothes, the stamping of feet.



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In 2008, Les Ballets C. de la B. will be opening new rehearsal studios in cooperation with LOD on the Bijloke site. While the studios are explicitly intended for rehearsing, LOD and Les Ballets C. de la B. are forever opening their doors to a wider public. They want the public to share in their work and productions. In this way, they give their own 'heritage' back to the public. They also invite other artists/composers on a regular basis to use their studios or working areas.

3.5.8 Concert bands, brass bands and choral singing

Concert and brass bands have had a long history in Ghent. The woodwind bands of the troops garrisoned in Ghent during the Austrian period (18th century) always held their concerts on the Kouter, which was the preferred square for military parades back then and is still the city's main stage for brass band music today; indeed, for the past 150 years, from May through September, concerts are played during the Sunday flower market. A number of new bands emerged in the 19th century, often originating within political organisations. Amateur music continues to grow in popularity today. Ghent has an increasing number of concert and brass bands today, some of which are even doing well internationally. All these Ghent-based organisations enjoy financial support from the city.

In addition to the woodwind, fanfare and brass band music sector, Ghent has a number of other amateur music associations, ranging from classical music ensembles to wind instrument quintets to drum bands. These organisations also enjoy municipal support and, like the concert and brass bands, are involved as much as possible in the city's music scene, with concerts at municipal pavilions and inner city squares.

The city also has a number of unofficial organisations that also host concerts, such as the non-profit-making association Lyrica and De Vrienden van de Lyrische Kunst, which concentrate mainly on opera and operetta, which are particularly popular genres with the people of Ghent.

It would be no exaggeration to say that Ghent is and has been a centre of amateur, pre-professional and professional choral song for many decades.

Ghent has played a prominent role in the development of all facets of choral song: on the one hand, Ghent has served as a pioneer for the evolution of choral song in the world of ancient music (polyphony, baroque, oratorium), while on the other hand, much attention has been given to contemporary repertoires (composers, specialised ensembles).

The 1960s brought a new choral music movement to Flanders, making historically accurate adjustments to old music in an unromantic manner. Given the weight of tradition, both historically from the Renaissance polyphony and religiously from church songs, this new artistic approach was soon adopted by Ghent's choirs. Both Noël van Wanbeeke, director of the Sint-Lievensinstituut's Scola Cantorum, and Kamiel Cooremans, director of Cantate, have gained international acclaim with their renditions of old choral music, modernisation of the repertoire and technical ability. Supporting factors include the influence of the newly founded Flemish Federation for Young Choirs, founded in Ghent under the chairmanship of Gilbert Martens, concerts organised in the framework of the Festival of Flanders, cooperation with expert composers such as Norbert Rosseau (born, lived and died in Ghent) and the considerable support provided by Studio Steurbaut's latest recording techniques.

The amateur sector, with choirs like Cantabile and the Ghent Madrigal Choir, followed surprisingly quickly on the heels of this trend.

Then along came the next generation, including an even more historically authentic trend from the Netherlands. The young Philippe Herreweghe put together a new choir under the name of Collegium Vocale with the best singers from the various choirs in Ghent. Besides sending shockwaves through the world of choral song, this also led to intensive cooperation with international ancient music celebrities such as Ton Koopman and his band. In the wake of the creation of this top-tier choir emerged the concert organisation “Centre for Concert Renewal”, which in addition to Herreweghe also had Ghent musicians like Johan Huys (later director of the Ghent Music Conservatory) and René Jacobs (internationally reputed singer and director at that time) as guests on a regular basis. This centre would come to play an essential role in developing old music, with the vocal element playing a large role. In fact, the next generation of choir directors (such as Florian Heyerick) would gain experience in this environment.

Modern, contemporary music was never forgotten either by IPEM. While people like Huys, the Kuijken family and yes, even Herreweghe, tried their hand at experimental music, a new generation of musicians and directors at all levels grew up with a soft spot for the new choir music (Filip Rathé with De Tweede Adem, Spectra, etc. – Mark De Smet with the Nieuwe Muziekgroepen, the Goeyvaerts Consort, Katrijn Friant with Novecanto, etc.). Working together with composers like Lucien Goethals, and then later Lucien Posman, Frank Nuyts, and especially choir music composer Rudi Tas acted as a continual encouragement to keep a close eye on developments in contemporary music. Once again the recording studio of Gilbert Steurbaut (Sint-Amandsberg) was able to follow all the technological steps in this interesting evolution, so that many records and later CDs (and notably the Ghent label Vox Temporis) would gain international acclaim and distribution through large international companies such as Philips, Erato, Decca, Deutsche Grammophon, etc.).

And this twofold trend of contemporary musical insight, both historical and modern, persists. The concerts put on by the Handelsbeurs, the Bijloke, the Vooruit and the Rode Pomp provide the vocal sector with continuing and structural support. The works off Ex Tempore (Kantata) and the Collegium Vocale clearly show that the vocal revival is still going strong. Thanks to the prominence of the Goeyvaerts Consort, Novecanto, the Tweede Adem, Spectra, etc., the latest vocal productions have an excellent following.

And young people have not been forgotten either. The activities of youth choirs have been clearly affected by developments in choral work, and it is no coincidence that a recent initiative to build a primary school for musically-gifted children, the Wonderfluit, will most likely fall to the City of Ghent.

3.5.9 Local popular music

Popular music genres are also successful in Ghent. Talented local singers can present themselves during the annual Stage Fair and initiators can get acquainted with artists, music associations, professional organisations and public services.

Since 18 years, the variety artist Tony Fakkkel presents his very own “Award” to a meritorious Ghent citizen. In concert with Mr. Dirk Lajoie, he created the ‘café chantant international’ in the Ghent pubs. Sometimes, local talented singers become internationally reputed artists. The most famous example is Mr. Helmut Lotti, who once used to perform on small stages, and is now selling millions of records world-wide.

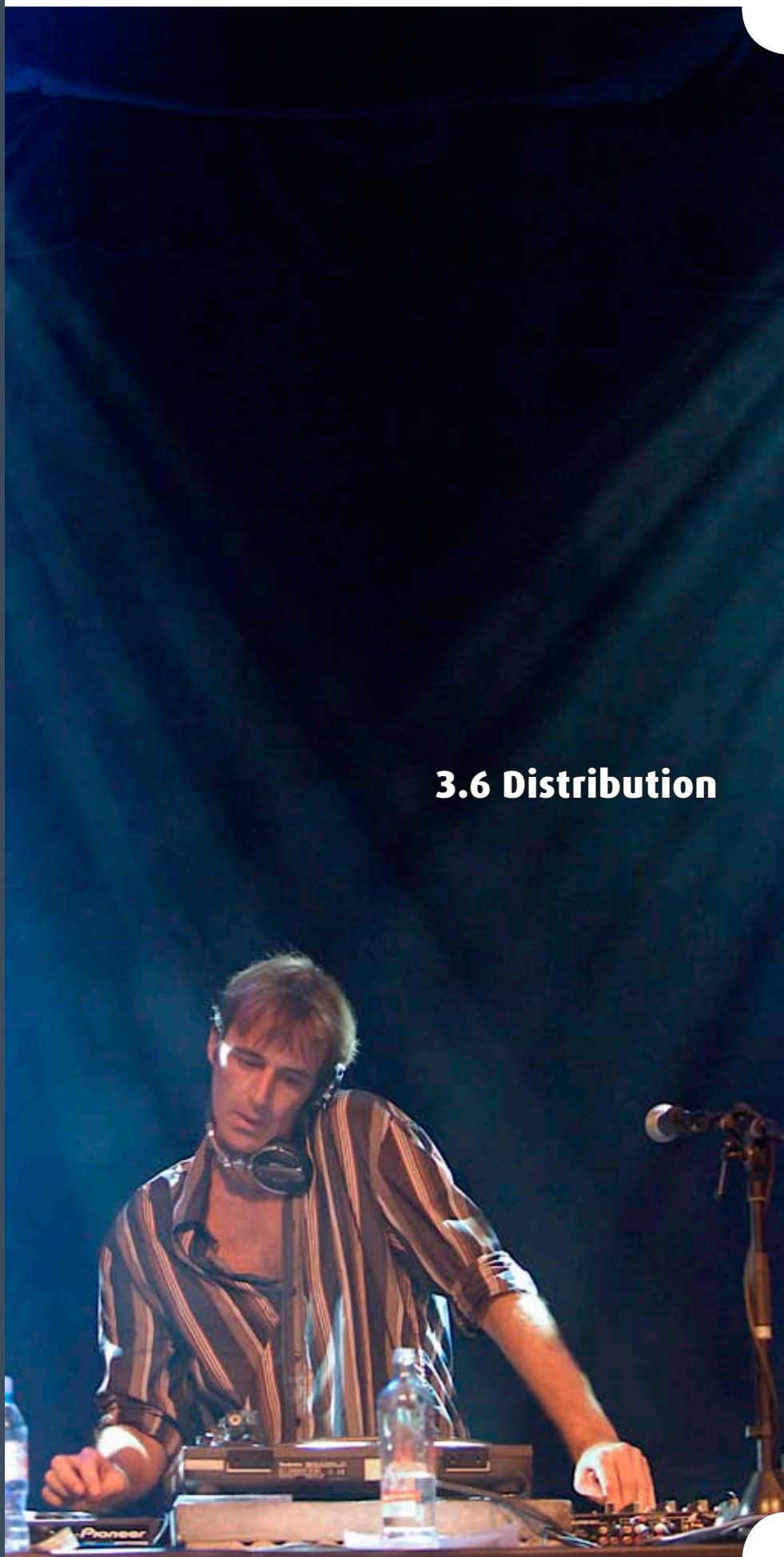


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3.6 Distribution



3.6.1 Music libraries, archives, research institutes and projects

The **Conservatory Library** is the most important music library in Ghent. This collection has been expanding since 1835, the year the institute was founded. Currently the library contains more than 150,000 titles, an interesting part of which consists of precious and ancient items. The collection is a particularly valuable source of music in Ghent and Flanders from the first half of the 19th century until the present day. The University library also owns numerous works and conserves many manuscripts from the medieval Saint Bavo's abbey, the oldest testimony of musical activity in the city (dating from the 10th century onwards). The collections containing music from Saint-Bavo's cathedral, which are kept in the State Archives and in the collections of the diocese of Ghent, are of considerable importance. Along with the Saint-Bavo's collection, the State Archives also contain several other musical sources, as do the Municipal Archives, where a limited number of musical works are conserved, from fragments of medieval liturgical manuscripts to handwritten and printed material from the 17th to the 20th centuries. The Municipal Archives also contain the scores from every opera that has been performed in the municipal opera house, dating from the beginning of the 19th century to about 1950. The musical libraries of some of the churches in Ghent (e.g. Saint-Martin's and Saint-James) are also an important part of the musical heritage, but some are still waiting to be explored. Information concerning the musical life of Ghent or composers (e.g. correspondence, portraits) can be found in the Conservatory Archives, as well as in the University library and in the Municipal and State Archives.

One of the basic tasks of the **University's musicology department** is general musical research. The **Orpheus Institute**, a school for advanced studies in music, funded by the Flemish Community, also devotes a lot of attention to general musical research. More specific studies about music in Ghent in the past have been made by the Alamire Foundation of the Catholic University of Louvain. Researching the local music of the 18th century has recently been initiated by the city's **Culture Department**, resulting in the exhibition "Cartes de Suisses: A Treasure of memories of Music in Flanders in Mozart's time", raising the public's awareness of the rich musical heritage in 18th century Flanders.

3.6.2 Shopping

There are **record shops** catering for all musical tastes in Ghent. There are various shops to be found in the city centre selling both new as well as second-hand records and CDs. In addition to the large shopping chains such as Fnac and Free Record Shop, there are also smaller shops specialising in specific genres, like shops for hip hop and R&B producing a real "living room" feeling, as well darker new-wave, hard rock and metal shops, and specialist shops for Turkish, Arabic and Asian music and various shops where you can browse through second-hand records and CDs. The Music Man - a shop frequently visited by music freaks and DJs - specialises in dance music and has a good reputation with DJs from across Belgium. The shop also stocks white labels, bootlegs and other hard to find music.

Some twenty music shops across the whole of Ghent guarantee a range of **musical instruments**. Large wholesalers have very little presence in the city, and the majority of retailers are small businesses and shops where instruments are repaired and offered for hire. Many businesses combine these three activities. Instrument makers are limited to a few workshops (viola makers and woodwind



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and brass producers). The vast majority of musical instrument traders offer an up-to-date range of the most popular instruments used in music training or preferred by music lovers. The popular guitar in its multiple variants enjoys the highest sales amongst the musical instruments. Electric guitars can be found in specialist shops. One retailer offers a range of Turkish and eastern instruments. Trade in pianos, which for a long period of time has been distributed across various businesses, including many who also built pianos, is now largely centred on Piano's Maene, which also enjoys a worldwide reputation in the construction of historical keyboard instruments. Replicas of other types of historical musical instruments are solely constructed in Luk Denys' workshops, who specialises primarily in string instruments.

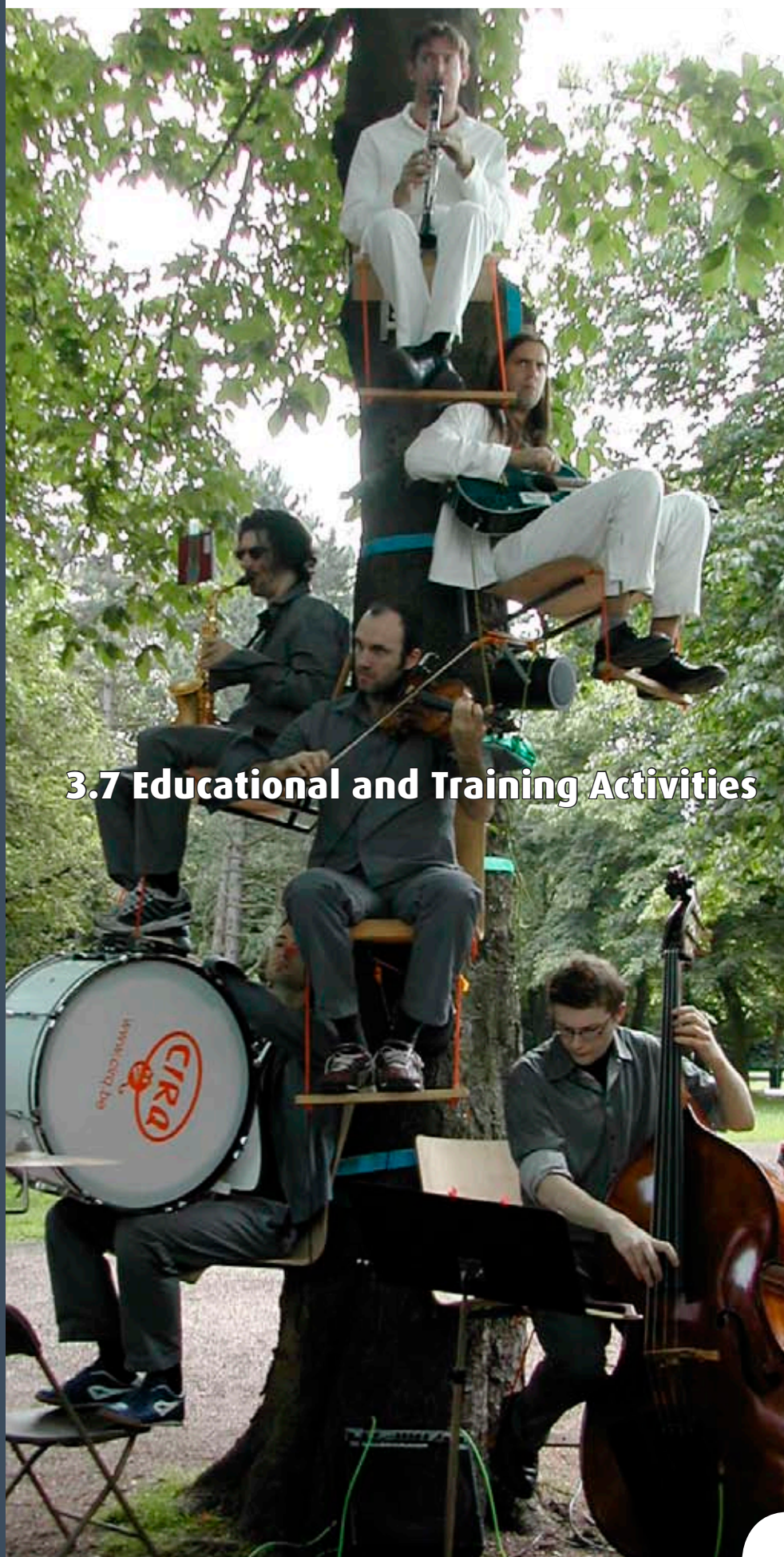
The majority of shops also offer musical scores and books on music theory, and these businesses preferred by music students and amateurs alike for their needs offer a wide range of material.

3.6.3 Markets and Fairs

Three important or significant record fairs take place in Ghent. The largest record fair in Ghent takes place twice a year in the ICC congress centre. The largest hall is then full of traders offering old and new vinyl. Mainstream music, as well as very specialist material for collectors, such limited editions and special presses are to be found. All genres are represented from techno and rock to country and opera. The 'Charlatan' café has also held a record fair over the last few years, usually every three to four months. The unique feature of this fair is that the records on sale belonged to DJs from the clubs and café circuit around Ghent. Finally, the 10 Days Off festival also has its own record fair where various musical genres are on offer. In addition to the fairs, there are also numerous jumble sales, and flea and antique markets in Ghent where often interesting objects can be discovered by music lovers, ranging from records to instruments and musical scores.



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3.7 Educational and Training Activities

Ghent offers a wide range of courses and training programmes for professional and amateur would-be musicians. Apart from the regular art courses, there are numerous non-formal art courses.

3.7.1 Regular art and culture education

Ghent has a comprehensive range of regular art courses: the Conservatory, postgraduate courses, the Ghent University, secondary art and part-time art schools.

Conservatory

Youngsters who want to pursue a professional course in music can study at the Conservatory of the Hogeschool Gent, which offers courses in music theory, composition, instruments, singing, instrument making, jazz and popular music (production, instruments and singing) and drama. The Conservatory has about 400 students.

The Conservatory's courses aim at training widely qualified, alert and flexible musicians who can respond to the changing needs of the field and of society. The focus is on traditional – artistic competences. The basis for artistic practice is to be found in the balance between music theory and general cultural and scientific competences. A new element is research, which is slowly being integrated in the courses. The focus is on performance and on the creation of contemporary music in all its forms. The synergy of genres and mutual stylistic influence are stimulated. Playing music in both small and large ensembles with a varied repertoire is an essential part of the training.

Within the Music programme, students can choose four majors: Major in Performing Music with specialty Instruments/Singing Classical Music or Instruments/Singing– Jazz and Popular Music, major in Creative Music with specialty Composition or Music Production, major in Music Theory/Harmony and counterpoint studies and finally major in Instrument making. After their studies, students can choose from three Post-Master's programmes: Orchestral conducting, Composition or Soloist Contemporary Music.

Exceptional for Belgium is the training programme in pop and rock music, which is part of the curriculum of Hogeschool Gent. This varied course is integrated within the "Jazz and Popular Music" module. Hogeschool Gent thus offers a wide-ranging course in which all styles of jazz and popular music are explored, pop music as well as classical and avant-garde jazz. The lecturers are both experts in jazz and pop music.

Hogeschool Gent considers an in-depth study of pop, rock and jazz fundamental for the completion of their in-depth Master programmes, which focus not merely on theory, but also on practice enabling graduates to be flexible and skilled in all genres.

Six years ago the 'Producer of Popular Music' training programme was established, which is, together with 'Music Composition', part of the major in 'Creative Music'. This programme trains young musicians to become producers: the focus is not only on the technical aspects of sound recordings, but also on coaching music bands, arranging etc. As the programmes for producer and composer go hand in hand, cross-disciplinary contacts are created: students in classical music composition show interest in jazz and popular music and future producers enthusiastically take to composing.



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The arrangement of the various majors and specialties aims to activate a process of artistic dynamism. Therefore cooperation between the different artistic expressions is stimulated.

Every major/specialty comprises of a fixed curriculum (compulsory modules) and a few optional subjects (modules to be chosen freely) which form a bridge between majors. By combining various optional subjects it is possible for a student to pursue a Master's degree in a different major. Sometimes it is even possible to achieve a second Bachelor's degree by taking an additional year of studies.

Future teachers can study the following courses in teacher training: music education (secondary school) and academic teacher training in music, drama, audiovisual and visual arts at Hogeschool Gent.

Finally, a collaboration between the Ghent University, the Municipal Museum of Contemporary Art (S.M.AK.) and Hogeschool Gent resulted in the following postgraduate courses: culture and art management and curator.

Postgraduate education institutions

In the music business the Orpheus Institute and Flanders Operastudio each offer highly specialized postgraduate courses with a *numerus clausus* of 30 (often foreign) students.

Flanders Operastudio was founded in 1998 and offers a full-time course for young singers who want to intensively prepare for a professional opera career. This course gives them an opportunity to perfect their skills in a highly specialized environment. The studio seeks to be a stepping stone between education and practice and opens its doors to students of all nationalities who have completed a higher education course in singing. Auditions are held for the selection of students.

The Orpheus Institute was founded in 1996 as a postgraduate college specialising in music. The institute offers an individual 'customised' training programme for young musicians. All movements, styles and trends are considered. Moreover, the Orpheus Institute also organises seminars, lectures and workshops with guest speakers and publishes a journal, 'Collected Writings of the Orpheus Institute'.

The Ghent University

Higher education institutes and postgraduate institutes train their students in a practice-oriented way. The Ghent University offers, in the first place, a scientific-reflective training. Whilst mostly theoretical, this approach does however build a bridge between theory and practice. The Faculty of Arts and Philosophy, with approximately 4200 students, offers their students a programme in art, music and theatre sciences and comparative cultural studies.

Worthy of mention is most certainly IPEM, the research institute of the department of musicology (part of the larger department of art, music and theatre sciences) at the Ghent University. The institute provides a platform for innovation in music research, in particular in fields such as archiving, interactive multimedia, audio/data-mining, music search and retrieval, music and movement, emotions, and neuroscience. IPEM collaborates with many other research centres on an interdisciplinary basis.

Both in the Faculty of Arts and Philosophy and in the Faculty of Psychology and Educational Sciences new educational initiatives were developed in the field of 'cultural studies', as they have been referred to for the past few years. New

modules relating to culture were introduced: culture and education, Cultural Agogics and Culture Policy.

Apart from the regular curricula of the various academic training programmes, it is worth mentioning a few pedagogical initiatives in which several departments are active. Various interuniversity postgraduate courses offer subjects and lectures on the wide spectrum covered by art and culture education. The Open University lectures offer participants an opportunity for continuing education in various fields. It is a kind of 'studium generale' for the general public. Finally, there are numerous lectures and conferences, some of which are the fruit of partnerships with other organisations in Ghent. An example of such a collaboration are the workshops organised by the department of Dutch Literature and General Literary theory, the department of Art, Music and Theatre Sciences and the Dr. Guislain Museum.

Secondary art education

Ghent offers a range of secondary art schools to students from the third year of secondary school onwards. Students choosing daytime programmes are required to take a decision very early. About 730 students attend such programmes. The secondary art school for Music and Dance offers students from the third year of secondary school onwards training in music with subjects like general theory of music, general verbal skills, accompaniment, kinetics, theory of music, ensemble and of course instrument. The Art Campus at Ottogracht offers artistic, audiovisual, visual and architectural training programmes, as well as wordcraft and drama.

Part-time art education

Part-time art education is the most accessible form of art education in which students are given the opportunity to attend classes on a voluntary basis. Most courses are organised in the evening or during the weekend and there is no maximum age limit for students, enabling children, youngsters and adults to attend both introductory and specialised courses in many disciplines. This accessibility makes part-time art education (numerically) the most successful form of art education. In all 5765 students attend part-time art courses in the three institutions which offer these courses in Ghent, namely two city academies for Music, Drama and Dance, the Omer Van Puyvelde Academy and the Emiel Hullebroeck Academy, and the national academy for Drama, Music and Dance.

3.7.2 Non-formal art and culture education

Ghent boasts numerous initiatives relating to art and culture education. As a description of all the organisations exceeds the scope of this document, we will focus on just a few exceptional ones:

An established value in Ghent is **Amarant**, which is part of Ampersand, an organisation offering a varied range of courses, lectures, day trips and journeys relating to the recent developments in the fields of visual arts, philosophy and contemporary music. For this purpose, the organisation regularly collaborates with various museums and culture houses in Ghent. ICVA and Amarant are pioneers in the development of a specialised education institution for art and culture based on the future decree on socio-cultural work. The institution would be created by merging ICVA and Amarant with four other institutions from various Flemish cities: Wisper (Louvain), Arcademia (Antwerp), VVCV (Bruges) and Open Living (Antwerp).



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The non-profit organisation **KONG** was recognised as a music education organisation by the Flemish Community within the music decree. KONG's starting point is the second oral tradition (aural/oral tradition). The focus is on creation. No distinction is made between genres. There is no hierarchy between classical music, pop, jazz or folk music. KONG also concentrates on music in a multidisciplinary framework and does not only work on music education, but also organises dance workshops.

The non-profit organisation **V.E.M.** is one of the largest independent bodies for music education in Flanders. V.E.M. has a few homely rooms, as well as a rehearsal hall and a small concert hall with a capacity of about 80 people where every year all sorts of concerts, music camps and training sessions are organised. V.E.M. organises workshops and presentations for schools and teachers and provides them with professional assistance in the organisation of activities and in the development of projects relating to music and music education. In collaboration with V.E.M. primary schools can organise music or culture trips instead of the traditional sports and open-air classes. In September 2006 V.E.M. opened a new department, **MUSICALSTAGE**, through which children and youngsters can apply for an all-round musical training programme. Those who play an instrument, can become members of the Musical Stage Orchestra or the junior orchestra playing music from famous musicals, as well as film music and its own arrangements. During performances V.E.M. assists singers, dancers and actors symphonically.

Jeugd en Muziek Gent, another non-profit organisation based in Ghent, is a music education association which aims to fulfil the mission of the international "Youth and Music" movement, i.e. 'to enable young people to develop through music across all boundaries'. Jeugd en Muziek Gent wants youngsters to discover quality music by giving them a chance to perform, by creating a young concert audience and by actively involving them in the organisation of music events. The association want to boost interest for various music traditions and means of expression, but it also wants the right to music to be recognised as a fundamental human right through the organisation and/or promotion of concerts for youngsters, school and class concerts, music camps, music days, through the workings of youth orchestras and through other activities relating to music education.

Rec Radiocentrum is a platform for young radio talent which teaches you how radio producing works. It also provides you with a few tricks and treats of the radio business and an explanation of how to build up your own programme. Various non-commercial regional youth radio stations joined forces to give youngsters a change to prove their creativity in a few major Flemish cities. Urgent.fm (Ghent), Radio Scorpio (Louvain), Oradio (Antwerp), Coolcast (Kortrijk) and XLAir (Brussels) regularly organise workshops together and try to get youngsters in radio studios close to their homes. Rec was born in Ghent and therefore it focuses mainly on its city from its Ghent "headquarters". Its intensive radio courses, the Sessions, with professionals from national radiostations such as Studio Brussel, Q-music or Radio Donna, are held only in Ghent. Rec Radiocentrum is the place to be for the following workshops: Practice, Radioshaq and the Sessions. Practice gives a group of youngsters a chance to get a taste of radio production. During the workshop the participants are assisted in compiling their own radio programme. Radioshaq brings a group of youngsters to Ghent, where they make a radio show in the morning and a podcast of this show in the afternoon. For those who have attended these two workshops and have caught the radio bug, there is a third series of workshops called Sessions, in which young radio talent is trained in a practical and professional way to become radio presenters, technicians, editors or music editors; After this workshop these young talents can gain the necessary radio experience whilst working for one of the partner radio stations.



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3.8 Public Awareness

“Ghent, a city of knowledge and culture, accessible to all”. The City of Ghent encourages its citizens to participate in the cultural life of the city as much as possible. After all, culture is not all about Art with a capital A. Promoting social cohesion, bringing population groups together, allowing people to participate, introducing conscious creativity and culture into our daily living are but a few examples of what culture signifies to the population.

3.8.1 City of Ghent Arts Service

Ghent is not just characterised by an individualistic cultural scene, but also has a broad concept of culture, which not only stimulates cultural participation, but where culture also encourages citizens to become involved in their city.

This is manifested by a cultural policy that guarantees a right to culture for as many people as possible, with a conviction that cultural democracy will proportionally be strengthened as the cultural offer as well as participation gain from diversity.

Ghent's intention is to inspire its citizens to actively listen to or experience music in a new way:

- OdeGand invites all choirs and fanfares to bring a song along to the Ghent city composer at the Graslei.
- Bim Bam is a competition for the carillon at the Ghent Belfort. Since Easter 2003 the winning melody has been played each day for three years on the hour. The initiative was undertaken by Use-it, the tourist youth service.
- For the “Feestneus zoekt artiest” (“Parties in search of artists”) project new musical talent was chosen that could be contacted by the inhabitants of Ghent for their street parties

Ghent has developed projects to encourage vulnerable groups to go to concerts:

- Pilot project by the municipal Concert Hall de Bijloke to facilitate (groups) of senior citizens attending concerts.
- The “Jouw sleutel” (“Your key”) enables groups from organisations from the fourth world to experience the Festival of Flanders for the price of 1 euro.
- The Handelsbeurs is exploring how accessible concerts can be moved into the community.

Social artistic projects bring people together and act to emancipate a community:

- The Rocsa singers of the non-profit organisation Rosca, a choir where singing has arisen from the simple joy of being together
- “De Propere Fanfare” at the “Bij de Vieze Gasten” accompanies festivities at the Brugse Poorts (as well as far beyond)
- Victoria Deluxe has adapted love songs from senior citizens into a theatre piece with young actors and inhabitants of the RVT

Ghent has provided a robust instrument with the WOCC (work on education, culture and art) project to stimulate cultural experiences in the young:

- The “Eersteklasconcerten” by the Festival of Flanders allow six-year olds to participate in the educational mini-concerts in De Bijloke
- The Festival theme “Durf” (“Dare”) was the key to the “Jongerenhappening” (Youth Happening) 2006 programme (900 pupils in higher secondary education) and the preparatory lesson pack
- Music courses for teachers in early years education and their classes, follow-up courses by Tuimeloor (pilot WOCC project)
- Postgraduate courses in use of voice, movement and music in collaboration with De Ingang and Rik De Bonne (pilot WOCC project).



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The world music school “de Kraankinders” (Intercultural Centre, De Centrale) breaks through musical barriers and provides music lessons for the Balaphone, Darbouka for advanced students, Arabo-Andalusian Music, Indian Music, Ottoman and Classical Turkish music, etc.

3.8.2 City composer

Ghent was the first city in Belgium to appoint a city composer in 2004. This honour recently fell to Peter Vermeersch, who succeeded the first city composer Roel Richelieu van Londersele.

Peter Vermeersch initially studied architecture at the Sint-Lucasinstituut in Ghent, but then decided to turn to music. He has worked with numerous bands with differing styles as a clarinettist and saxophonist, including with Toots Thielemans.

He was also the driving force behind X-Legged Sally, A Group and Flat Earth Society and one of the godfathers of the modern Belgian musical scene. He was responsible as one of the producers for the sound of dEUS' first album, “Worst Case Scenario” and produced the first album by Think Of One (Juggernaut). As a composer Peter Vermeersch has written music for theatre (Weg, Larf, Charms) and a great number of the X-Legged Sally compositions were originally soundtracks for dance performances. He has written music for film, opera (De Oplosbare Vis) and a tribute to Frank Zappa (The Purple Cucumber). He also composes for the Vlaams Radio Orkest and the Spiegel Strijkkwartet, and provides music for various jazz and blazers ensembles. He was a member of Maximalist! and The Simpletones and played clarinet on recordings for various other bands.

3.8.3 The Municipal Prize for Music

The music prize is awarded by the City of Ghent every five years. This distinction awards an individual's collection of works and performances, which have been dedicated in one or more ways to the service of music. This prize is not intended as recognition for a single success.

The regulations stipulate that the prize is reserved for an individual who was either born in or is living and working in Ghent. Members of the jury, many of whom are also active on the music scene, cannot be considered for the prize. It is an unwritten tradition that the municipal prize for music is awarded by preference to an individual whose work is clearly multifaceted. Conductors, soloists, composers or music academics may very well become laureates, but preference in the past has gone to someone who is able to combine a number of these qualities.

The municipal prize in music was awarded in 2006 to René Jacobs. He is an artist of worldwide renown: He was one of the greatest counter-tenors for our time with an impressive career. In addition he is also an authoritative researcher of forgotten opera repertoire of the 17th and 18th century, and enjoys worldwide fame as a conductor of baroque opera.

3.8.4 Urgent.fm

Urgent.fm is a regional youth radio in Ghent that has been active on the airways and through the ether for more than ten years. It is critical radio station which keeps its finger on the pulse of its target audience and represents a broad range of tastes. The daily work and management of the radio station is in the hands of the young charges, both commuting students, as well as residents of Ghent.

Their approach and programming sometimes differ drastically from other regional stations. They offer a daring cocktail of a number of disparate commercial standards and the best of the new musical genres and tomorrow's trends. They act to renew interests on a long-term basis: For years they have plotted their own course and want to continue to do so in the future.

The regional radio station is a unique creative centre, which allows an original, refreshing sound to permeate across the airwaves. Staff have the opportunity to get to grips with the skills of the trade and to master all kinds of technologies, which will stand them good stead later in their careers. Often the Urgent.fm staff are employed at later stage in the media, the music sector or other related fields. Urgent.fm allows them to tune in to test their abundance of ideas in practice, and at the same time their producing radio in a friendly atmosphere.

Urgent.fm serves up a mix of all the relevant genres without losing an overview of the process. From classical music to heavy drum 'n' bass, to frivolous electro-pop and timid jazz: Various shades are put together in a calculated manner. They play listeners' requests, but also try to serve up something different to the obvious choices. Furthermore, Urgent.fm also has a firm footing in the underground scene, which is a goldmine in Ghent. Up-and-coming and less well-known subcultures and genres, such as avant-garde pop, broken beats, breakcore, progressive and funk are all on offer, and that's saying nothing about the considerable amount of music that cannot be categorised.



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3.9 International Profile and Outlook

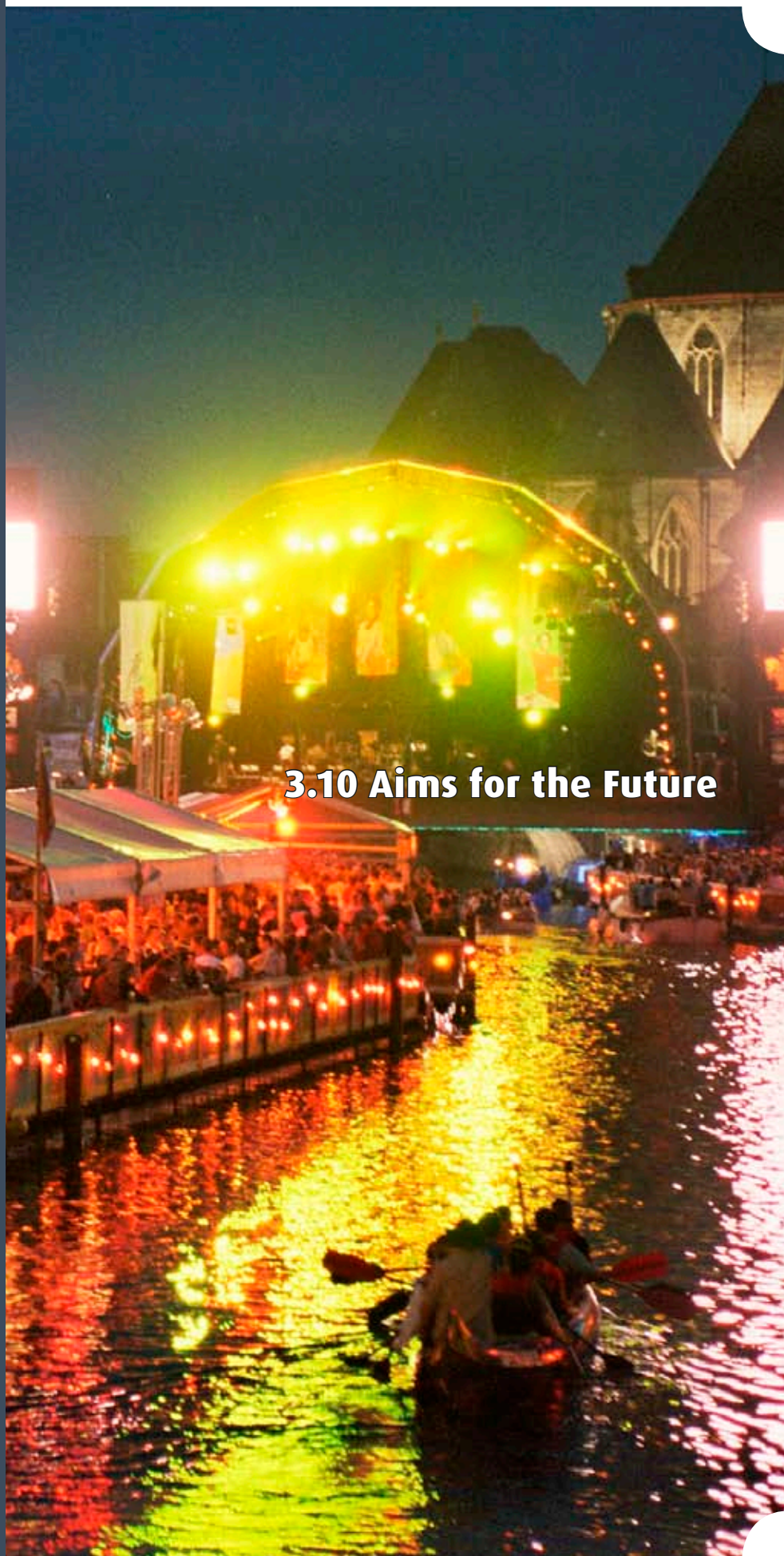


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The City of Ghent is internationally active in many fields. Within UNESCO, Ghent has recently signed a statement of intention to enter the “European Coalition of Cities against Racism”. The City of Ghent wants to take a leading role in this and act as the contact centre for Flanders. Ghent has previously been involved with UNESCO in the field of culture, thanks to recognition of various world heritage monuments. The City of Ghent is keen to contribute worldwide to raising the awareness about the millennium goals. Ghent signed the Local Government Millennium Declaration and has also been acknowledged as a Fair Trade Municipality. Ghent has entered into bilateral agreements with cities across the world. The city link project was established a few years ago with South Africa where both cities are actively involved in a number of municipal themes. A concrete example of this, amongst others, is the mutual exchange programmes and the invitation to South Africa to be the guest country at the international annual Ghent – Accenta 2007 trade fair. Ghent also has thriving relationships with its twinned cities. For instance, there is a partnership between the museums for modern art in Ghent and Kanazawa (Japan). Latin America has traditionally been a partner in collaborations with Ghent, for instance, Ghent harbour maintains active contacts with harbour towns situated in various countries in Latin America. In addition, Ghent has been involved in recent years in a number of European UrbAl projects, where local governments from Europe and Latin America collaborate closely within certain well-defined municipal themes. In European terms, Ghent is a member of multiple municipal networks, including Eurocities, the European network for medium-large cities. Ghent is also a participant in thematic networks concerning mobility, light, safety, cemeteries, modern art, tourism, etc. Finally, Ghent is involved in various European subsidy projects, often with foreign partners, in extremely diverse domains of municipal policy, such as work opportunities, economy, civil building and planning, equal opportunities, education, etc. Ghent has received a number of international prizes including the City-People-Light Award and has also received an award from an international jury for best government service in Belgium, thanks to its approach to integral quality care. The City also received the Investors in People (IIP) Award.



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3.10 Aims for the Future

Ghent is a city of towers and old monuments, churches and castles. A city envied for its rich history. A city straight out of a postcard. However, under the watchful eye of its thousands of inhabitants Ghent is prevented from turning into an open-air museum and losing its grand voice. That is where music comes into play.

Throughout the centuries Ghent has proved to be a city of stubbornness, which on several occasions has had to deal with foreign oppression, industrial exploitation, dubious architects and naked commerce. However, Ghent's inhabitants did not give up. This spirit will be maintained in the years to come. This combative attitude penetrated in the music scene, an evolution we are proud of. Their stubbornness has given a few inhabitants of Ghent the energy to pursue their dream of establishing world-class festivals, such as the Festival of Flanders and the Blue Note Records Festival. Ghent has given smaller ensembles the courage to keep producing thrilling music against the onslaught of commercialisation. What is more, Ghent convinces its inhabitants of the accessibility of both culture and music, of the enrichment brought about by the synergy of high and low culture, different styles of music and nationalities. Ghent wants to contribute to the wave of innovation by offering local musicians and students a chance to perform.

Is Ghent the greatest music town in the world? Since modesty is a virtue, we cannot deny that New York and London are important players on the music scene. But Ghent wouldn't be Ghent if it didn't believe in its own project! If it wasn't convinced that its extremely varied music selection can serve as an example for other cities, that its trend-setting festivals are conquering the international cultural agenda, and particularly: Ghent proves that it is possible to make genres once perceived as 'elitist' more accessible. The same goes for our city in this multicultural era.

Ghent, city of music? This title is not an overstatement. It should remain a goal to be pursued time and time again.

Our great culture houses are more than ready.

The **Festival of Flanders** and **Art centre Vooruit** are celebrating their 50th and 25th anniversary respectively. Therefore, they are organising a conference of international importance, a networking event between *ISPA (International Society of Performing Arts Managers)* and *EFA (European Festivals Association)*, two of the largest organizations specializing in festivals, concert halls, artists, artist agencies and orchestras. From the subsequent analysis of the European music scene Ghent wants to create a new discovery festival, a platform for various forms of art and new media.

The 240 Flemish festivals represented by the **Flanders Federation of Music Festivals** will be promoted more prominently as a meeting place for all social and age groups.

The techno festival **10 Days Off** – by nature a nightlife event – is working on a full day programme on visual arts and multimedia, a music fair and workshops on instruments, technologies and dj techniques.

Art centre Vooruit will keep looking for new partnerships with foreign musicians, long-term collaboration and maximum crossover with (young) Flemish artists, companies and artistic developments. Moreover, Virtual World of Arts will be launched shortly as a virtual broadband network uniting three virtual platforms in Canada, the Netherlands and Ghent.



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The **Blue Note Records Festival** is working on a steady growth in both audience and international allure. In February 2007 the very first winter show will be organised. The concept was borne in Ghent in collaboration with festival organisers from Paris and London. The BNRF will bring international jazz stars to Ghent and complement their concerts with smaller concerts in various clubs and halls in the city centre.

Het muziek Lod and **Les Ballets C de la B** are due to open new rehearsal studios in 2007. Although these studios are explicitly meant for rehearsal purposes, LOD and Les Ballets C de la B open their doors on a regular basis to present their productions to the audience. They also regularly invite other artists/composers to use their studios and workshops.

And last but not least, a **primary school for musically talented children** will be established. The success of Ghent's choirs has left traces in youth choirs, leading to the creation of 'De Wonderfluit', a primary school for musically talented children in the city centre.

Point Persons:

Wim Vandendriessche - Head of Departement
Kaat Heirbrant - Executive Officer
City of Ghent
Department of City Promotion & Sports
Sint-Pietersplein 10
9000 Gent
T +32 (0)9 243 77 40
F +32 (0)9 243 77 49
wim.vandendriessche@gent.be
Kaat.heirbrant@gent.be
www.gent.be

Management Group:

Wim Vandendriessche	<i>City of Ghent, Department of Citypromotion & Sports, Head of Departement</i>
Kaat Heirbrant	<i>City of Ghent, Department of Citypromotion & Sports, Executive Officer</i>
Isabelle Finet	<i>Principal Private Secretary of Mr. Sas van Rouveroij, Senior Deputy Mayor of Culture & Tourism</i>
Bart Doucet	<i>Cultural Policy Coördinator Ghent</i>
Joris De Zutter	<i>City of Ghent, Municipal Music coördinator</i>
Yves Rosseel	<i>De Bijloke Concerthall, General director</i>
Maarten Quaghebuer	<i>Artist manager and Festival Organiser</i>
Bertrand Flamang	<i>Blue Note Records Festival, Managing director</i>

Steering Committee:

Sas Van Rouveroij	<i>Senior Deputy Mayor of Culture & Tourism</i>
Wim Vandendriessche	<i>City of Ghent, Department of Citypromotion & Sports, Head of Departement</i>
Kaat Heirbrant	<i>City of Ghent, Department of Citypromotion & Sports, Executive Officer</i>
Johan Van De Wiele	<i>City of Ghent, Department of Culture, Head of Departement</i>
Isabelle Finet	<i>Principal Private secretary of Mr. Sas van Rouveroij, Senior Deputy Mayor of Culture & Tourism</i>
Bart Doucet	<i>Cultural Policy Coördinator Ghent</i>
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Yves Rosseel	<i>De Bijloke Concerthall, General director</i>
Maarten Quaghebuer	<i>Artist manager and Festival Organiser</i>
Bertrand Flamang	<i>Blue Note Records Festival, Managing director</i>
Luc Dewaele	<i>Arts Centre Vooruit, Artistic director</i>
Inge Vekeman	<i>Flemish Opera, Head of Communications</i>
Daan Bauwens	<i>Handelsbeurs Concerthall, Managing director</i>
Jan Schiettekatte	<i>City of Ghent, Events Office, Managing Director</i>
Serge Platel	<i>FmiV, OdeGand, Managing Director</i>
Jan Briers	<i>Festival van Vlaanderen, Managing director</i>
Jan Rispens	<i>Ghent Conservatory, Principal</i>
Jacques Dubrulle	<i>Flanders International Film Festival Ghent, Delegate of the Board</i>
Hans Bruneel	<i>LOD, Managing Director</i>
Eric Smout	<i>10 Days Off, Festival Organiser</i>
Florian Heyerick	<i>Musician</i>
Wouter Vandenabeele	<i>Musician</i>

