In December 2015, Adelaide was designated a City of Music by the UNESCO Creative Cities Network (UCCN). The UCCN was created in 2004 to promote cooperation with, and among, cities that have identified creativity as a strategic factor for sustainable urban development.

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

Learn more about the UCCN at: en.unesco.org/creative-cities/home
Mission, Vision, Objectives & Strategic Pillars

Our **mission** is to amplify music as the heartbeat of Adelaide.

Our **vision** is to be a creative city, with music as its heartbeat, outward looking and internationally engaged, enriching the whole state of South Australia.

Our **objectives** are

- connection through music, locally and internationally
- strong music education at all levels
- music integrated with health, wellbeing and social cohesion
- visibility and promotion of Adelaide UNESCO City of Music.

**Strategic Pillars**

1. Enhance and promote collaboration, excellence, diversity and sustainability in all aspects of music making throughout the City of Music, including urban and regional South Australia.

2. Build international pathways for the City of Music throughout the UNESCO Creative Cities Network and beyond.

3. Advocate locally and nationally on behalf of the City of Music and the entire music sector to fully integrate culture and creativity into policy and sustainable development plans.

4. Develop and facilitate connection and collaboration for music with Industry and all other creative sectors.

5. To foster lifelong love for, and engagement with, music within our entire community through education and participation.
Adelaide’s designation as a UNESCO City of Music in December 2015 has galvanised the already diverse music culture present in the city and across the state. The acquisition of this prestigious title acknowledges how far Adelaide has come musically and creatively, but also aspires to how much further it can grow.

It acknowledges both the city leadership’s intentions and attitude, as well as the large role that music has played in Adelaide’s history and urban culture. The palpable rejuvenation of the city’s live music scene, together with policy shifts which have fostered this refreshed energy, formed a central component of Adelaide’s submission to the UNESCO Creative Cities Network (UCCN). Since the designation, connections have blossomed throughout education, industry, tourism and community music sectors, and have gathered momentum alongside continuing artistic and audience development.

**Why Adelaide?**

Adelaide’s membership to UNESCO’s Creative Cities Network was granted in recognition of the quality, diversity and commitment to music and creativity. This recognition acknowledges both the current trajectory and the many decades leading up to this point. We need only look at recent Adelaide artists such as Sia, the Hilltop Hoods, Guy Sebastian, opera’s darling Greta Bradman, and Tkay Maidza, to see this truly international artistic impact. The designation was made not because Adelaide is the biggest or the best, but rather, because creativity, the arts and especially music are woven into the city’s fabric; they are central to its identity. In UNESCO’s language, Adelaide has been recognised as a City of Music by the Creative Cities Network because it sees creativity—especially in the form of music—as a key driver for the sustainable development of the city.

Numerous commentators have noted musical, cultural, and entrepreneurial shifts across Adelaide over the last few years. These shifts have seen movement in many different quarters and in multiple directions. There have been changes in regulatory frameworks and discourses, a definite creative groundswell, some concerted policy and strategic changes in industry environments, as well as artistic development and recognition.

The State Government of South Australia has driven much of the policy development and followed through with concrete application initiatives including a residency by Martin Elbourne as Live Music Thinker in 2013 and the subsequent establishment of the Music Development Office. The City of Adelaide has been a key partner in supporting regulatory change which has enabled strong progress for live music and creative industry development, and in developing a highly productive relationship between the two levels of government in the live music space.

Alongside leadership at the policy level, there has been a simultaneous surge in musical activity at a grassroots level, as well as some significant development and transformation of some of the state’s major music organisations. Music SA, for example, has developed into a vocal and active force.

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for contemporary original local music in recent years. Not to be left behind, the Adelaide Symphony Orchestra has taken bold and audacious strides, engaging Nick Carter⁴, the first Australian chief conductor of a major Australian orchestra in 30 years and one of the youngest ever. They have also embarked on groundbreaking artistic initiatives, developing new work with some outstanding local jazz and contemporary musicians.

Through recent mapping and research, Adelaide’s position in the Australian music landscape is becoming more significant. We now know that there are more than 330 live music venues operating in South Australia, and an average of 950 live music gigs take place every month in Adelaide’s metropolitan area.

In a tally made in 2014⁴:

• total employment from making live music in SA was estimated at 4,100 jobs, which is around 6.3% of the national figure.

• SA ticket sales for music events totalled $59.7m, which equates to 6% of the national spend.

• live music contributed $263.7m to SA’s economy, or 0.3% of Gross State Product.

City of Music as a Festival City

Adelaide is widely known as a festival city; its cultural reputation has been built on festivals. Adelaide Cabaret Festival is the biggest cabaret festival in the world, and the Adelaide Fringe is the second largest arts festival on the planet, coming in behind only Edinburgh (Fringe) in scale. Adelaide Guitar Festival is the most significant event of its kind in the Southern Hemisphere, and of course the Adelaide Festival has been one of the nation’s leading multi-artform festivals since it was founded in the 1960s.

WOMADelaide, Australia’s favourite outdoor music festival, has had an undeniable influence on the way Adelaide understands music. Attracting tens of thousands of people each year, WOMAD audiences may never have heard of most of the artists on the bill, but they trust the curators and seek adventure and discovery through attending. As South Australia’s biggest music festival, its economic impact in 2014 was $12.8m, and around 45% of its audience comes from interstate.

Apart from measurable and economic impacts, these “mothership” festivals bring a couple of very important cultural effects. Firstly, through participating in our festivals, artists from elsewhere become powerful advocates for Adelaide and its culture; Adelaide’s reputation in creative communities around the world is fed by our festivals. Secondly, festivals provide impetus for grass-roots cultural participation and development throughout the year. The Adelaide Fringe—with its thriving open-access model—was born from the need and desire of local artists who fell outside the “main” Adelaide Festival program. The substantial growth of Adelaide Cabaret Festival has spawned Cabaret Fringe, which has been running since 2008, and in 2016, Adelaide Guitar Festival’s Guitars in Bars program arose alongside Adelaide’s newest winter music celebration, Umbrella Winter City Sounds with a similar open-access ethos and in response to a similar demand.

Designation by UNESCO

The submission to UNESCO’s Creative Cities Network (UCCN) was led by Adelaide Festival Centre with strong support from the State Government through the Music Development Office and the City of Adelaide.

As well as detailing the recent developments in Adelaide’s music sector, the bid drew on Adelaide’s historical connections with music and the arts, such as the fact that Adelaide’s Elder Conservatorium is the oldest tertiary music school in Australia, founded in 1883. One of its directors, John Bishop OBE, was

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3 “Nicholas Carter, 29, named ASO Chief Conductor”, 9 April, 2015, Limelight Magazine
4 New research is currently being undertaken to update these figures for 2017.
a leading reformer of music education and held a position on the UNESCO Committee for Music in the 1960s. He founded the Australian Youth Orchestra in Adelaide, and it is now widely considered one of the most prestigious and innovative training grounds for orchestral musicians in the world. Also, ABC Classic FM, Australia’s only national classical music radio network, was born in Adelaide, as well as the long-standing Centre for Aboriginal Studies in Music (CASM).

The submission highlighted recent investment by both local and state government in the creative economy, and particularly in music, as well as the collaboration between government, education, creative and private sectors around developing the local music industry.

Adelaide also emphasised in its submission that the UNESCO Creative Cities Network focuses on seven creative fields: Music, Craft and Folk Arts, Media Arts, Design, Literature, Film and Gastronomy. Adelaide’s food and wine regions, the Adelaide Film Festival, Writers’ Week, visual arts, as well as design and media industries were all included in our submission, and an essential task of the designation is to develop further connections and collaborations with other creative fields.

Adelaide’s position in the Australian music landscape is becoming more definite. We now know that there are more than 330 live music venues operating in South Australia, and an average of 950 live music gigs take place every month in Adelaide’s metropolitan area.
The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

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

By joining the Network, cities commit to sharing their best practices and developing partnerships involving the public and private sectors as well as civil society in order to:

- strengthen the creation, production, distribution and dissemination of cultural activities, goods and services.
- develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector.
- improve access to, and participation in, cultural life, particularly for marginalised or vulnerable groups and individuals.
- fully integrate culture and creativity into sustainable development plans.

**Areas of Action**

The objectives of the UNESCO Creative Cities Network are implemented both at the level of the member cities and at the international level, notably through the following areas of action:

- sharing experiences, knowledge and best practices
- pilot projects, partnerships and initiatives associating the public and private sectors, and civil society
- professional and artistic exchange programmes and networks
- studies, research and evaluations on the experience of the Creative Cities
- policies and measures for sustainable urban development
- communication and awareness raising activities

The Creative Cities Network is a privileged partner of UNESCO, not only as a platform for reflection on the creativity’s role as a lever for sustainable development but also as a breeding ground of action and innovation.

The Network covers seven creative fields: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music.
There are currently 19 UNESCO Cities of Music:

Adelaide Australia (designated in 2015)
Bogota Colombia (2012)
Bologna Italy (2006)
Brazzaville Dem Rep of Congo (2013)
Ghent Belgium (2009)
Glasgow Scotland (2008)
Hamamatsu Japan (2014)
Hannover Germany (2014)
Idanha-a-Nova Portugal (2015)
Katowice Poland (2015)
Kingston Jamaica (2015)
Liverpool UK (2015)
Mannheim Germany
Medellin Colombia (2015)
Salvador Brazil (2015)
Seville Spain (2004)
Tongyeong Korea (2015)
Varanasi India (2015)

Establishment of the Adelaide UNESCO City of Music (AUCOM) Executive and Advisory Committee

The 2016 Executive of AUCOM was formed by Chairman Graeme Koehne and representatives from the three funding partners: Adelaide Festival Centre; State Government of South Australia; and City of Adelaide.

The full Executive comprised:

Graeme Koehne (Chair).
Director, Elder Conservatorium of Music, University of Adelaide, and Composer

Douglas Gautier AM
CEO and Artistic Director, Adelaide Festival Centre

Becc Bates
Manager, Contemporary Music, Arts South Australia

Karen Marsh
Manager, Creative Economy, Industry, Innovation, Science and Small Business Department of State Development

Sean McNamara
Associate Director, Community and Culture, City of Adelaide

Clare Mockler
Director Community, City of Adelaide

Felicity Edwards
Senior Partnership and Projects Officer, Culture and Lifelong Learning, City of Adelaide

Sarah Bleby
Director, Office of Adelaide, UNESCO City of Music, Programming Executive (Music), Adelaide Festival Centre

Additionally, an AUCOM Advisory Committee was established, including representatives from the broader music sector. The AUCOM Advisory Committee comprised all of the above listed members of the Executive, plus:

Vince Ciccarello
CEO, Adelaide Symphony Orchestra

Tim Sexton
CEO and Artistic Director, State Opera of South Australia

Lisa Bishop
General Manager, Music SA

Troy Sincock
General Manager, Fresh 92.7

Mark Carroll
Professor, Contemporary Popular and Classical Music, Elder Conservatorium, “Dr Rock” on 5AA radio

Loene Furler
Independent artist and musician

Motez Obaidi
Independent musician

Evan Coghlan
Venue owner and operator, Fat Controller
Current Adelaide UNESCO City of Music (AUCOM) Executive and Advisory Committee 2017–18

The full Executive currently comprises:

**Graeme Koehne (Chair).** Director, Elder Conservatorium of Music, University of Adelaide, and Composer

**Douglas Gautier AM**
CEO and Artistic Director, Adelaide Festival Centre

**Becc Bates**
Manager, Contemporary Music, Arts South Australia

**Karen Marsh**
Senior Music Development Officer, Industry and Innovation, Department of State Development

**Sean McNamara**
Associate Director, Community and Culture, City of Adelaide

**Clare Mockler**
Director Community, City of Adelaide

**Felicity Edwards**
Senior Project Officer, Culture and Lifelong Learning, City of Adelaide

**Lisa Bishop**
General Manager, Music SA

**Matt Swayne**
APRA AMCOS

**Lea Bacon**
Director Policy, LGA

**Rebecca Pearce**
Associate Director, Programming, Adelaide Festival Centre; Director, Office for Adelaide, UNESCO City of Music

The Advisory Committee currently comprises all of the listed members of the Executive, plus:

**Vince Ciccarello**
Deputy Chair
CEO, Adelaide Symphony Orchestra

**Troy Sincock**
General Manager, Fresh 92.7

**Loene Furler**
Independent artist and musician

**Motez Obaidi**
Independent musician
Visibility & Promotion of Adelaide UNESCO City of Music

The leadership of State Government, City of Adelaide, Adelaide Festival Centre and other major music organisations have continued to highlight, in speeches and formal statements, the prestige and honour bestowed by Adelaide’s membership of the UNESCO Creative Cities Network.

The contributing partners along with members of the Advisory Committee have also worked together to build awareness and profile for the designation through a range of channels outlined below.

Media

Adelaide Festival Centre’s publicity team achieved several mentions in local and national news, both at the time the bid was submitted¹, and upon the announcement of its success².

In June 2016, as part of Entrepreneurs Week, the AUCOM partners along with Brand SA facilitated the hosting of key journalists for a comprehensive City of Music “famili”, which resulted in some outstanding national articles profiling Adelaide’s music culture, namely in Virgin’s inflight magazine Voyeur and TheMusic.com.au³.

Website & Digital Presence

The AUCOM website address is adelaidecityofmusic.com.au and is maintained by Adelaide Festival Centre as are its Facebook, Twitter and Instagram. We see room, and have plans, for growth and development of AUCOM’s social media presence.

Adelaide is represented on the Cities of Music Network website alongside other UCCN Cities of Music, and is also promoted on the City of Adelaide’s website.

Video

The City of Adelaide released a well-circulated video in December 2015 about the designation and its significance with contributions from the Premier Jay Weatherill, Lord Mayor Martin Haese, Adelaide Festival Centre’s CEO and Artistic Director Douglas Gautier, as well as musicians and other music professionals. This short piece is played in public spaces including Rundle Mall, the foyers of Adelaide Festival Centre, and the City of Adelaide’s Colonel Light Centre.

Additionally, the National Trust published a brief overview of Adelaide’s historical contributions to music as well as covering the broad range of influence that the designation provides.


Branding & Visual Identity

The Adelaide City of Music logo and visual identity were created to work alongside the South Australian state brand, to be bold and recognisable, and distinctly South Australian with some musical references.

It was designed to sit both as a standalone brand and alongside the UNESCO logo, indicating membership of the UCCN.
The UNESCO City of Music Logo

The logo has been used in a range of formats to build awareness of Adelaide’s status as a UNESCO City of Music, for example:

- banners displayed at events and in public spaces such as the foyer of the Festival Theatre
- welcome wall at Adelaide Airport
- t-shirts worn by staff and partners at public events
- drink coasters for distribution at live gigs and used as part of the table setting for the SAM Awards in 2016 (pictured)
- venue stickers made and distributed by the City of Adelaide to all live music venues in the city
- across a broad range of marketing materials for SA festivals and music organisations, including: WOMADelaide; Adelaide Guitar Festival; Adelaide Cabaret Festival; OzAsia Festival; DreamBIG Children’s Festival; Adelaide Festival Centre; Umbrella Winter City Sounds; Chamber Music Adelaide; Adelaide Symphony Orchestra; Adelaide Youth Orchestra; Adelaide Festival.
WELCOME TO
ADELAIDE
CITY OF MUSIC

Image: Welcome wall signage at the Adelaide Airport
Since the designation, the following activities have taken place in line with the strategic pillars of Adelaide UNESCO City of Music. Many of these activities sit across multiple strategic pillars, however for the purpose of this report they have been described under the area which they fit in line with the mission of the designation.

1. To enhance and promote collaboration, excellence, diversity and sustainability in all aspects of music making throughout the City of Music, including urban and regional South Australia.

Adelaide’s major festivals are a key avenue for delivering on this strategy, and since designation in 2015, they have continued to lead and have strengthened relations with the UCCN through programming artists from other member cities.

Examples from 2016 include WOMADelaide bringing out Bogotá artist Edmar Castañeda, and OzAsia Festival programming Singapore artists Margaret Leng Tan, The Steve Macqueens and Charlie Lim and the Mothership; Adelaide Guitar Festival’s exchange with Seville Guitar Festival through their respective artistic directors; and Adelaide Cabaret Festival (with a repeat season at Adelaide Fringe) featuring Berlin’s Sven Ratske.

Beyond the festivals, specific new initiatives include:

Sponsorship of the UNESCO City of Music Award for Best International Collaboration at the South Australian Music (SAM) Awards.

The inaugural award in 2016 was presented by the Premier Jay Weatherill, and was won by singer and rapper Tkay Maidza for her collaboration ‘Do It Right’ with French producer Martin Solveig.
The inaugural State of Jazz campaign was an open access program in tandem with UNESCO International Jazz Day it promoted jazz events across South Australia in April and May.

More than 40 events were registered across the state, including Generations in Jazz, a unique event which gathers more than 4000 high school students to compete, perform and learn all about jazz in Mt Gambier each year.

Adelaide Festival Centre’s premiere International Jazz Day Gala, curated by living legend James Morrison—an Australian flagship event for UNESCO International Jazz Day on April 30th 2017.

Broadcast live around the world on ABC Jazz, the concert featured the world premiere of a new concerto for jazz trumpet by Grammy Award winning composer and band leader Gordon Goodwin, and James Morrison as soloist with the Adelaide Symphony Orchestra.

The concert also starred students from the James Morrison Academy in Mt Gambier and the Julliard School of Music in New York as they combined to form the James Morrison Academy Jazz Ensemble, playing an exhilarating program of arrangements of well-known jazz standards as well as a raft of new work by young and established Australian jazz artists.

A new winter live music strategy implemented through Music SA’s Umbrella Winter City Sounds (focused on the city and inner suburbs) and Adelaide Guitar Festival’s Guitars in Bars (incorporating guitar based gigs in the metropolitan area and throughout regional South Australia) in 2016 and continuing in 2017.

Both programs have a significant open access component, enabling all kinds of musicians, venues and events to be included and promoted state-wide.

Chamber Music Adelaide’s On the Terrace: a Musical Exploration presented a free promenade program of chamber music performances in venues along North Terrace.

The inaugural event in 2016 won the Adelaide Critics Circle Award for Innovation and is set to continue in 2017.

In association with the South Australian Museum’s trailblazing exhibition Yidaki: The Sound of Australia, virtuoso William Barton performed an outstanding concert program of works for yidaki/didjeridu with the Adelaide Symphony Orchestra in the Adelaide Town Hall in April 2017.

This concert was exceptionally well-received, and was a highlight of the Adelaide Town Hall’s musical event calendar as well as the events associated with the exhibition.

In February 2017, it was announced that Adelaide would host the Australian Independent Record Labels Association (AIR) annual AIR Awards together with the inaugural two-day music industry conference, Indie-Con Australia.

This was the first time that the prestigious national AIR Awards have been held outside Sydney or Melbourne. Commencing in July 2017, these initiatives will continue in Adelaide for three years, supported by the South Australian Government’s Live Music Events Fund (see also below).

2. Build international pathways for the City of Music throughout the UNESCO Creative Cities Network and beyond

Representation at International Meetings

Adelaide UNESCO City of Music has sent representatives to several international meetings of UCCN members. Being present at these meetings is an essential element of UCCN participation. Face to face meetings accelerate international collaborations and have been a highly effective means of building Adelaide’s international reputation as a creative City of Music, as well as generating international activity for South Australian artists.

Japan

Just prior to UNESCO’s announcement of newly designated cities in December 2015, inaugural Director of the Office Sarah Bleby attended a meeting of both candidate and existing Cities of Music hosted by Hamamatsu, Japan. The meeting included a comprehensive program of talks, performances and exhibitions, including a visit to Hamamatsu’s outstanding Museum of Musical Instruments, and the Roland headquarters.

Although Adelaide had not yet been announced as a member city, Sarah presented an overview of Adelaide and its music culture to the meeting, and its candidature was well regarded by existing members. Establishing relationships with member cities was invaluable once the designation was made.

Sarah also travelled to Nagoya, UNESCO City of Design on this visit.

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1 Award Winners 2016, Holden Street Theatres, Adelaide Critics Circle
Poland & Germany

In January 2016, Becc Bates of the Music Development Office represented Adelaide at a meeting of the Cities of Music in Katowice, Poland (which was also designated a UNESCO City of Music in 2015). Representatives were introduced to Katowice’s musical and creative assets and also visited neighbouring Krakow, a UNESCO City of Literature.

Further galvanising relationships with other Cities of Music, Becc also travelled on to established City of Music Mannheim, Germany where she visited leading institutions such as the Pop Akademie, Musikpark and the C-HUB cultural precinct, and explored ideas of radio exchange and collaborations. Whilst in Germany, Becc also attended a meeting in Heidelberg, a City of Literature, at which she discussed future ‘twin-city’ projects.

China

In May 2016 Sarah Bleby met with her counterpart in Beijing, UNESCO City of Design, and in June 2016 Deputy Lord Mayor Megan Hender represented Adelaide at a UNESCO Creative Cities Summit hosted by Beijing.

The Deputy Lord Mayor’s attendance both made an important statement for Adelaide by sending high level representation to the summit, but also served to emphasise to the City of Adelaide the potential of membership of the UCCN.

Scotland

In August 2016, as part of the Made in Adelaide showcase in Edinburgh (UNESCO City of Literature) during Festival season, Becc Bates also met with representatives of UCCN Cities and ensured they were invited to the Made in Adelaide Music Showcase, which in itself was a key driver for international engagement of South Australian musicians and cabaret performers.

Sweden

September 2016 saw Adelaide’s first attendance at a UCCN Annual Meeting in Östersund, Sweden, a UNESCO City of Gastronomy. The Annual meeting was attended by nearly all of the 116 member cities across all creative fields and included specific music cluster meetings as well as an integrated program of plenary sessions and creative experiences designed by the host city.

Sarah Bleby, Director of the Office represented Adelaide, while South Australia’s Music Development Office was included in an exhibition of Best Practice examples from across the UCCN.
Singapore

In January 2017, Adelaide Festival Centre CEO and Artistic Director, Douglas Gautier, met with representatives of Singapore UNESCO City of Design while attending a meeting between government representatives of Australia and Singapore about cultural collaboration.

This meeting was followed in May 2017 by Adelaide Festival Centre’s Associate Director of Programming Rebecca Pearce, Becc Bates, and representatives from Sydney UNESCO City of Film and Melbourne UNESCO City of Literature gathering in Singapore to discuss creative collaborations.

France

In June 2017 Rebecca Pearce, Director of the Office, represented Adelaide at the UCCN Annual meeting in Enghien Les Bains, UNESCO City of Media Arts in France.

Hosting International Representatives

Adelaide’s productive hosting of international visitors from UCCN Cities has provided important outcomes.

In March 2016, Katowice’s Director of Cultural institute Tamara Kaminska and Deputy Mayor for Culture Marzena Szuba came to Adelaide to attend WOMADelaide and were hosted by the AUCOM partners at range of other events.

One of the immediate and direct outcomes of this video arose from a visit to Northern Sound System youth music facility in the City of Playford. Seeing the work of local hip hop artists Cypher in Adelaide’s North led to one of their videos being translated into Polish, projected at a youth music festival in Katowice and promoted in Poland4.

In March 2017, Adelaide hosted the official meeting of the UNESCO Cities of Music subnetwork. Sixteen delegates from 11 UNESCO Cities of Music met at Adelaide Festival Centre to discuss collaboration and cooperation throughout the network, as well as addressing planned activities in line with United Nations’ Sustainable Development Goals.

Represented cities were Bolonga (Italy), Ghent (Belgium), Glasgow (UK), Idanha-a-Nova (Portugal), Mannheim and Hannover (Germany), Hamamatsu (Japan), Katowice (Poland) and Tongyeong (Korea). Direct outcomes from this meeting include a collaborative statement from all the attending cities to UNESCO, and the establishment of working groups to address specific issues.

During the gathering, the delegates met with a variety of Adelaide’s festival directors and leading music professionals. They also attended WOMADelaide, Adelaide Fringe and Adelaide Festival events, participated in the City of Adelaide’s Live Music Summit, visited the Northern Sound System—Youth Music Facility in the City of Playford, toured the SA Museum’s Yidaki/Didjeridu exhibition and visited the Adelaide Hills and the Barossa Valley.

4 https://www.facebook.com/katocityofmusic/
Facilitating International Engagements for SA Musicians

In addition to the translation of Cypher’s video from Northern Sound System, and the Edinburgh Made in Adelaide showcase mentioned earlier, other opportunities have arisen for South Australians in fellow UNESCO Cities of Music as a direct result of the designation.

Spain

In a reciprocal exchange between Adelaide and Seville, Artistic Directors from each city’s Guitar Festival performed at their counterpart event. Seville’s Francisco Bernier made his Australian debut at the Adelaide Guitar Festival in August 2016, followed by Artistic Director of the Adelaide Guitar Festival Slava Grigoryan’s performance at the Seville Guitar Festival in November 2016.

USA

House of Songs—in September 2016, South Australian songwriters Taasha Coates, Dan Crannitch and Kelly Menhennett travelled to Austin, USA (UNESCO City of Media Arts) to spend time collaborating with Texan artists writing songs based on the unfinished work of Albert E. Brumley, who composed the most recorded song of all time ‘I’ll fly Away’. This project will be the subject of the documentary *Brumley’s Suitcase* that will premiere at the Adelaide Film Festival in October 2017.

Japan

Five piece gypsy-fusion band Golonka was hand-picked by Japan’s Hamamatsu World Music Festival to represent Adelaide at their event in November 2016. Hamamatsu hosted Golonka alongside musicians from 11 other UNESCO Cities of Music including Bologna, Brazzaville, Ghent, Hannover, Idanha-a-Nova, Katowice, Kingston, Liverpool, Mannheim, Salvador, Seville, and Tongyeong.

The Office of Adelaide UNESCO City of Music supported Golonka’s performance with funding granted by the Australia-Japan Foundation.

South Korea

In July 2017, 10 classical guitarists from the Elder Conservatorium performed a free concert to a packed house at the Tongyeong Concert Hall as part of their Korean Tour.
3. To advocate locally and nationally on behalf of the City of Music and the entire music sector to fully integrate culture and creativity into policy and sustainable development plans

Regulatory Reform

In 2016 the South Australian Government worked with City of Adelaide and the music industry on a collaborative project entitled ‘Streamlining Live Music Regulation’. This resulted in major reforms of live music regulations to make it easier for venues to host live music.

Initiatives from the project include:

- allowing non-traditional venues such as coffee shops and laundromats to host live music without development approvals.
- establishing a case management program to support venues wanting to host live music (through City of Adelaide).
- creating a grants program to help alleviate the cost of acoustic engineer reports needed by live music venues.

Live Music Events Fund

A new fund was established by the State Government in 2016 to support live music events and festivals with the potential to grow into major tourist attractions.

The fund aims to:

- elevate Adelaide’s recognition as a UNESCO City of Music through activating the live music events calendar.
- mitigate the financial barriers experienced by promoters in the first two years of staging a new live music event.
- attract unique music events to South Australia that generate economic activity, provide local jobs and support local musicians.
- support events that have the capacity to build their audiences, transform into major tourist drawcards and are financially sustainable.

Australian Chapter of UCCN: Meetings and Coordination

The Executive and Advisory committee of the Office of Adelaide UNESCO City of Music meet each month. Additionally, the three Australian UNESCO Creative Cities (Melbourne Literature, Sydney Film, Adelaide Music) liaise regularly and are in discussions about joint collaborations.

Australia–China Cultural Dialogue

The Australian String Quartet and the Central Conservatory of Music, Beijing, have partnered through a University of Adelaide collaboration. Over a two week period, the Australian String Quartet worked with visiting student string musicians from the Central Conservatory of Music, Beijing—China’s most prestigious music school. The two week exchange will culminate in a public concert held with both the ASQ and the Chinese student quartet. The program will include string quartet and octet works by Mendelssohn, Beethoven, Bartók, Schubert and Ross Edwards.

Australia–Singapore Cultural Dialogue

As an initiative of Australia-Singapore Arts Group, through the support of the Australian Department of Communications and the Arts, the UNESCO Creative Cities of Adelaide (Music), Melbourne (Literature), Sydney (Film) and Singapore (Design) will work together to seed a project for 2017/18. This will see ongoing dialogue between the two countries.

Music Education Advocacy

Across industries including Health, Aged Care, Technology, together with other creative fields, we advocate for education and participation committed to fostering a lifelong love for, and engagement with, music within our entire community.
City of Adelaide’s Live Music Summit

The Live Music Summit brought together key music industry and community stakeholders at Fowlers Live to generate and prioritise action items supporting the growth of live music in the City.

Following an inspirational address from the Right Honourable Lord Mayor of the City of Adelaide, the State Government’s commitment to Adelaide UNESCO City of Music and our local creative musicians was conveyed with conviction by Peter Louca, Executive Director, Arts South Australia.

The 60 participating live music thought leaders then participated in two workshops and a 2037 envisaging exercise.

The Live Music Summit featured guest speakers and thought leaders with interstate and international standing in terms of achievement in live music planning in local government and cities.

The Summit explored “The Role of Live Music in the Sustainable Development of a City” through a discussion panel. The panel stimulated the Summit with creative examples from around the world and challenged and encouraged everyone to keep building on local live music industry momentum. Workshops were held and findings were collated and fed into the development of the City of Adelaide Live Music Action Plan 2017-2020.

4. To develop and facilitate connection and collaboration for Music with Industry and all other creative sectors

Brumley’s Suitcase

The collaborative song-writing project ‘House of Songs’ (see earlier) involved South Australian and Texan musicians collaborating to co-write songs from a suitcase of unfinished songs and love letters written by the late Albert E Brumley, the most influential American gospel song composer of the twentieth century.

Through a collaboration with the Adelaide Film Festival, South Australian filmmakers Closer Productions sent a local filmmaker (Ben Dowie) to accompany the musicians and make a film about the project.

The film, ‘Brumley’s Suitcase’, debuted at the Adelaide Film Festival in October 2017. Adelaide will host the Texan song writers during the Film Festival, where they will join our local artists in performing the Brumley songs at key events as well as commence new collaborations with Adelaide based writers.

Winter Activation Strategy

The announcement of the AIR Awards and Indie-Con Australia Conference (see earlier) saw these new events clustered together with Music SA’s Umbrella: Winter City Sounds and Adelaide Festival Centre’s Guitars in Bars. Together, these events supported activation of Adelaide during the traditionally quieter winter period. The events were further enhanced by the aligned Adelaide Beer & BBQ Festival and Winter Reds Weekend events that were held on the weekend following the AIR Awards.

UNESCO City of Music Walking Trail

In collaboration with the National Trust’s Adelaide City Explorer initiative, an interactive UNESCO City of Music Walking Trail5 was developed that tells the stories of iconic Adelaide music venues and includes exclusive video content. The trail traces Adelaide’s rich and diverse musical heritage, visiting a handful of the many loved live music venues that can be found around the city. The trail includes a short film about the UNESCO designation.

Contemporary Music Grants Program

Arts South Australia’s Contemporary Music Grants Program application process asks applicants to consider how they might recognise the designation in any project submitted through the program.

To foster life-long love for and engagement with music within our entire community through education and participation

Winter Jams

The Winter Jams series is an initiative of Music SA for youth and music development opportunities designed specifically for teenagers.

Music Education Advocacy

The key message about music education is that it should be participatory. Vince Ciccarello from the ASO has been working to consult with his Music Education Round Table on a tangible initiative that would make a significant impact on the standard of music education in South Australia. This includes providing all South Australian school students with daily music. Suggestions include the provision of a musical instrument (for example a recorder) to every school student in SA, and every general classroom teacher possessing (being trained) the basic knowledge to lead their students in learning to play the recorder and singing.

Resonance

An initiative of Adelaide Guitar Festival, the Resonance program took world class musicians to those who could not otherwise attend. Recognising the inherent human need for music, and inspired by the growing understanding of music’s role in health, wellbeing and recovery, Resonance treats patients, residents, staff and community members to world class music, featuring the world’s most popular instrument, the guitar. The Resonance program is curated by Adelaide Guitar Festival Artistic Director Slava Grigoryan and features some of Adelaide’s finest musicians.

Adelaide Youth Orchestra

The Adelaide Youth Orchestra (AdYO) provides around 250 of South Australia’s most talented young musicians with the opportunity to flourish in a vibrant and exciting musical environment, developing orchestral, musical and team skills with their peers. AdYO’s young musicians come together each week during term time for individual and group tuition and rehearsals, their hard work culminating in over 20 inspirational orchestral performances each year.

James Morrison International Jazz Day and Generations in Jazz

On 30th April 2017 the James Morrison International Jazz Day concert took place at the Adelaide Festival Centre as the Australian flagship event for UNESCO International Jazz Day. The concert featured the world premiere of a new jazz concerto by Grammy Award winning composer and band leader Gordon Goodwin, along with renowned performer James Morrison and the Adelaide Symphony Orchestra.

The concert also featured the students from the James Morrison Academy in Mt Gambier and the Julliard School of Music in New York as they combined to form the James Morrison Academy Jazz Orchestra playing an exhilarating program of arrangements of well-known jazz standards as well as a raft of new work by young and established Australian jazz artists.

The Generations in Jazz Festival (GIJ) made its much anticipated return in 2017 to Mt Gambier, South Australia, from Friday 5th May to Sunday 7th May 2017. Showcasing a host of celebrated local, national and international artists, this year’s Jazz program offers something for everyone.

Adelaide Guitar Festival Winter School

An initiative of Adelaide Guitar Festival provided opportunities for Guitarists of all ages to be tutored by leading Guitarists during both the Adelaide Guitar Festival Summer School in 2016, and the Adelaide Guitar Festival Winter School (AGFWS). The intensives then culminated in a concert during the Adelaide Guitar Festival.
2017 Activities

Following the hosting of the official cluster meeting of UNESCO City of Music in early March, a number of activities have taken place across various facets of the music sector and as part of City of Music local and international engagement activities.

An update of recent activities and initiatives include:

- Continued discussions with various stakeholders in Singapore for possible collaboration for projects in the future including Jazz Mentor (Ross McHenry) at the Esplanade, and projects with Singapore Centre for Design supported by Federal Government Department of Communication and the Arts as an initiative by Australian Singapore Arts Group to further develop relationships and partners for creative cities collaborations.

- Cultural Leaders’ Forum supported by the Australian Department of Communications and the Arts as an initiative by Australia-Singapore Arts Group hosted by AFC and SA Museum from 28-29th of September during OzAsia Festival, attended by approximately 150 delegates.

- The incorporation of UNESCO City of Music in the creative playground plans as part of Adelaide Festival Centre redevelopment.

- Representation by Rebecca Pearce, at the Annual Meeting of UNESCO Creative Cities in Enghien-Les-Bains, France in June 2017.

- Hosting of other UNESCO Cities of Music at a panel and lunch with the City of Adelaide Deputy Lord Mayor in Edinburgh as part of the State Government’s Made in Adelaide campaign.

- UNESCO International Jazz Day celebrations curated by James Morrison (as mentioned earlier).

- Presentation of the AIR Awards and Indie-Con Australia in Adelaide in July 2017.

- Further building relationships with Scotland (specifically Edinburgh—City of Literature, and Glasgow—City of Music) through the UCCN and Made in Adelaide campaigns.

- A special Christmas in the City initiative with Rundle Mall Management Authority and the support of the City of Adelaide.

- Marketing campaign for Adelaide City of Music through a range of music sector partners, and significant support from City of Adelaide.

- Music Education Advocacy in conjunction with the Music Education Round Table.

- Connecting South Australian musicians with international opportunities such as WOMEX.

- Building on relationships with the Festival Cities Network, which includes Montreal, Edinburgh and Krakow; all of which are also UCCN Cities.

- Arts South Australia has supported the Helpmann Academy to partner with Bundanon Trust and the National Trust of South Australia to bring the Prelude residencies to Adelaide for the first time. Residencies in Adelaide are available to Australian and International songwriters and composers. The Prelude program has been created specifically for composers. Designed to establish the time and space needed to create new works, it allows composers to focus on their craft while residing in a heritage listed Australian home.
The Resonance program, curated by Adelaide Guitar Festival Artistic Director Slava Grigoryan, featured some of Adelaide’s finest musicians including Adam Page, Aloysius Leeson, Aloysius Leeson and Kristy Manuel (Chispa Flamenco), Andy Salvanos, Cal Williams Jnr, Dylan and Emma Woolcock, Slava and Leonard Grigoryan, and Snooks La Vie and Nik Kiripidis (Snooks & Nik). Resonance involved over 12 facilities including: Jack Young Seniors Centre (Salisbury), Women’s and Children’s Hospital, Lutheran Homes (Fullarton), ViTa Residential Aged Care (Daw Park), The Society of St Hilarion (Seaton), Helping Hand (Lightsview), Helping Hand (North Adelaide), Kapara Residential Living (Glenelg), Uniting Care Wesley (Port Adelaide), SCOSA (Modbury), RSL Care SA (Myrtle Bank), and Anglicare SA (Ian George Court, Brompton).

Building on the outstanding response for the Adelaide Guitar Festival Orchestra and the Adelaide Guitar Festival Summer School in 2016, Adelaide Guitar Festival Winter School (AGFWS) held a week of intensive, immersive guitar playing and skills development held at the Adelaide Festival Centre in July 2017. The two streams included the Guitar Orchestra Stream directed by Dr Paul Svoboda, based in classical (nylon string) guitar playing and ensemble techniques, and the Roots and Blues Stream directed by Cal Williams Jnr, which incorporated acoustic (steel string) guitar playing traversing a range of roots and blues techniques. The closing concert took place on Friday July 14th at Space Theatre.
The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

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

By joining the Network, and as a City of Music, Adelaide commits to sharing their best practices and developing partnerships involving the public and private sectors as well as civil society in order to:

- strengthen the creation, production, distribution and dissemination of cultural activities, goods and services.
- develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector.
- improve access to, and participation in, cultural life. Particular for marginalised or vulnerable groups and individuals.
- fully integrate culture and creativity into sustainable development plans.

Leading the City of Music

There are four broad strategies that address the aims of the UNESCO Creative Cities Network as well as the needs for Adelaide as a City of Music:

1. Advocate for the City of Music
2. Develop international pathways for the City of Music
3. Build the capacity of the City of Music
4. Activate industry and creative connections across all sectors of the City of Music

The Adelaide UNESCO City of Music views the term ‘City of Music’ not in terms of geography but rather in terms of opportunity for all South Australians. Music means more than a genre or distinct form of music making, it means all activity related to making music, including, but not limited to: broadcast, performance, composition, recording, manufacture of musical equipment, technology, venue management, education and research.

Adelaide’s designation as a UNESCO City of Music in December 2015 has galvanised the diverse music culture of the city and its state.
Areas of Action and Innovation

The objectives as a Creative City are implemented through the following areas of action:

- sharing experiences, knowledge and best practices
- pilot projects, partnerships and initiatives associating the public and private sectors, and civil society
- professional and artistic exchange programmes and networks
- studies, research and evaluations on the experience of the Creative Cities
- policies and measures for sustainable urban development
- communication and awareness raising activities
- connecting complimentary initiatives and events
- proactively encouraging communication and cohesive collaboration amongst all facets of Adelaide’s music sector
- facilitating inter-city collaborations across creative fields celebrated by the UCCN
- involving the full range of government, non-government, education and private sectors in activities which promote the Network’s objectives
- coordinating research, promotion and advocacy for UCCN activities
- generating support in order to facilitate activities of the UCCN
- all administrative and reporting responsibilities associated with the designation
- attending meetings of the Network
The Creative Cities Network is a privileged partner of UNESCO, not only as a platform for reflection on the role of creativity as a lever for sustainable development but also as a breeding ground of action and innovation.