

Medellín

UNESCO City of Music

Membership Monitoring

Report 2016 - 2019

A platform for the development of the culture sector
and the international recognition of Medellín

Agency Responsible:
Secretariat of Citizen Culture of Medellín

May 1st, 2020



United Nations
Educational, Scientific and
Cultural Organization



Designated
UNESCO Creative City
in 2015



Alcaldía de Medellín

Executive Summary

In the past, the City of Eternal Spring faced episodes generated by violence that

wrote painful pages in its history. However, over time, the arts, especially music, have been one of Medellín's most effective tools to accompany and strengthen the processes of building citizenry and social transformation. Through sounds, lyrics, melodies, and songs, a territory full of dreams and hope has been cemented. This territory of music has been able to show the world how culture is the best strategy for resilience and self-improvement.

Medellín, as an active member of the UNESCO Creative Cities Network in the area of music since 2015, has been making efforts to project itself as a city that makes cultural opportunities for all its citizens a key foundation of its sustainable development, as a city that wants to advance in the consolidation of alliances with member

countries to share knowledge, generate reflection, contribute to the exchange of experiences and strengthen each and every process guiding the Network. With this goal in mind, the city seeks to take advantage of the alliances established with civil society, cultural entities, community organizations, entrepreneurs and cultural businesspeople, as well as higher education institutions, the business sector, science, technology and innovation leaders, and other actors at the local and national levels.

The Secretariat of Citizen Culture has been responsible for promoting, implementing, and fostering the City process through programs such as:

La Red de Escuelas de la Música

The Network of Music Schools – created 23 years ago receives an average of 4,600 students per year, benefiting, not only the musicians, but also their families and the surrounding communities.



ALTAVOZ



an annual process 16 years in the making that seeks to generate spaces of coexistence for big audiences and participants, as well as the promotion of local and international artists. Its most recent version had more than 200 shows in all its phases and an audience of more than one hundred thousand (100,000) people.

Arts and Culture Grant Call Initiative

encourages the promotion and strengthening of the processes of creation, training, production, research, along with artistic and cultural circulation of artists, cultural leaders, and cultural entities.



Medellín a City of Artists and Expocultura



generates a space for dialogue and strengthening of artists and cultural organizations through talks and business rounds that seek to generate circulation and give sustainability to the sector.

Feria de las Flores

Flower Festival – is committed to building a social fabric and well-being of citizens, offering spaces to mingle, for enjoyment, and meet-ups with others through art, culture and traditions uniting participants.



International Tango Festival



stimulates the circulation of proposals and contents that emphasize the relevance of this genre for the City.




Participatory Budgeting

policies and strategic plans for culture built in a participatory perspective, which have been an example in the region and the country. These strengthen governance and the construction of citizenry and the public, generate cohesion, improve coexistence and create opportunities for participation in the cultural life of citizens. Medellín is a city which established permanent contact with the entire musical ecosystem between 2016 and 2019, thus consolidating existing public policies and allowing for the creation of new strategies to foster its growth. It has generated free public spaces for musical education throughout the city; it has also strengthened the processes of building citizenry, promoting the cultural scene, and creating life opportunities for children and young people. During this four-year term, it has strengthened spaces for the dissemination of local artists and their proposals and has facilitated the design

and execution of entrepreneurship along the music industry production chain through training and the allocation of resources.¹

In short, the Eternal Spring villa has been recognized as a resilient city, capable of overcoming violence and conquering the difficulties encountered the last twenty years, thanks to the construction of a cultural and social project. Furthermore, as a member city of the UNESCO Creative Cities Network, it has fostered the exchange of significant experiences and learnings with national and international organizations, based on the Network of Music Schools good practices, as well as the Arts and Culture Grant Call Initiative, Altavoz, the International Tango Festival, Participatory Budgeting, the Flower Festival, among others. Medellín is proof that arts, culture, innovation, and creativity are the strongest allies for the sustainable development of a city.

¹ Participatory Budgeting Report 2019



General Information:

a. City:

Medellín

b. Country:

Colombia

c. Creative domain:

Music

d. Appointment date:

2015

e. Report delivery date:

May 2020

f. Entity responsible for the elaboration of the report:

Secretariat of Citizen Culture of Medellín

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Contribution to network management

a. Number of annual meetings of the Network attended by the city in the previous four years

Medellín has participated in four annual meetings of the UCCN held in Sweden (2016), France (2017), Poland (2018) and Italy (2019).

b. Organization of an annual meeting and dates

The city of Medellín is seeking to organize the 17th Meeting of the UNESCO Creative Cities Network between June 14 and 18, 2023, through a joint effort between UNESCO, the Medellín Mayor's Office and various public, private and non-governmental entities that are part of the city's cultural ecosystem.

The proposed theme is "Culture and Creativity as Strategies for Peace" that will foster the promotion of spaces for reflection. It will also allow for the analysis and understanding of the role of creative communities at the local and community levels. All of the above favors social and urban transformation towards spaces of peace and promotes inclusion, equity, good living habits and sustainable development.

The meeting is intended to give rise to the exchange of experiences and the achievement of action agreements around three axes: a) Women and arts in the construction of peace, b) Creative activity in overcoming the traumas of war, and c) Rural and urban arts for strengthening community ties.

The 2023 meeting will promote:

- A preliminary meeting with the four creative cities of Colombia (Bogotá, Popayán, Buenaventura and Medellín) in order to join forces and promote the participation of other cities of the country in the UCCN. This will be arranged with UNESCO and the cultural authorities of those cities
- A previous meeting among the 31 creative cities of music with the aim of promoting dialogues and exchanges of experiences and the achievement of joint action agreements that will materialize new ways of working together, in accordance with the guidelines set for by UNESCO and the UCCN
- The annual meeting will bring together delegates from the 180-member Creative Cities
- Simultaneous events: Altavoz Festival 2023, seminars open to the public on topics such as copyright, creativity in the digital era, cultural forum and meetings of cultural and community organizations, tours and visits to significant creative and cultural experiences in the city,

workshops, entrepreneurs seminars, meeting of heads of music festivals of the UCCN, and other activities proposed by the city's cultural organizations, subject to approval by UNESCO

- Artistic and cultural exhibitions in the seven areas of the Creative Cities Network: music, gastronomy, digital arts, crafts and popular arts, design, cinema, literature
- Opening and closing ceremonies, and development of social programs that allow people to share and experience the city and its opportunities
- Publication of the reports of the Summit and the various activities carried out as a contribution to the generation of knowledge and result dissemination

c. Participation of the monitoring group and intervention period

Third UNESCO Creative Cities Coordinators' Workshop: Towards a future strategy for UNESCO Creative Cities - December 6, 2019

Main initiatives carried out at the local level to achieve the Network's objectives

3.1. Arts and Culture Grant Call Initiative

This program has been in operation for 16 years, offering grants, support, awards, and recognition for the artists of the city, enabling the materialization of their ideas, dissemination of research and processes on an ongoing basis. This call guarantees innovation, creation, equity, transparency and sustainability, through the allocation of resources to stimulate and promote the cultural and artistic sector of the city for the consolidation of initiatives, programs and projects from the training processes, through production, support, promotion, dissemination and subsequent circulation.



3.1.1 "Agenda Cultural"

Through the Cultural Agenda action line, activities are carried out to guarantee and facilitate the circulation of local artistic proposals, staged in small and medium formats, which make up the periodic programming in cultural facilities and community celebrations in the city. Likewise, these artistic presentations have made it possible to disseminate heritage themes and to commemorate dates and collective memory events.

"Agenda Cultural" seeks to promote artistic and cultural development and encourage the formation of audiences, generating spaces for exchange that promote greater cultural consumption and the appropriation of spaces through the proposals and creations that are born from the artistic sector. In this way, 33 venues have had regular artistic programming: 20 information units of the Library Network, 8 cultural centers, 2 theatres, 3 UVA (Articulated Life Units - community parks), and in due course, the UVA Sol de Oriente. Between 2016-2018, 1,187 performances were held with the participation of 258,508 persons.

The resources assigned during the four-year period were COP 4,729,050,542 (four thousand seven hundred and twenty-nine million fifty thousand five hundred and forty-two Colombian pesos), with a total of 1,111 supported proposals¹.

3.1.2 National and International Circulation

Allocation of resources to the sector through scholarships focused on supporting local initiatives that foster the consolidation of mobility circuits at the national and international levels. The resources allocated in the four-year period were COP 2,098,300,000 (two thousand ninety-eight million three hundred thousand Colombian pesos), with 179 proposals supported.

3.1.3 Grants and Stimuli

Series of grants that are focused on creation, research, training, production, and internships. The resources allocated in the four-year period were COP 7,225,977,632 (seven thousand two hundred and twenty-five million nine hundred and seventy-seven thousand six hundred and thirty-two Colombian pesos), with 56 proposals supported.

1 Quadrennial Report of the Secretariat of Culture

3.2 Medellín Flower Festival

It is a commitment to the construction of the social fabric and welfare of citizens, which offers spaces to mingle, enjoyment and reunion through arts, culture and traditions that unite us and make us a community. Through the events of the Flower Festival, we seek to harness the power of arts as a pacifying and educational tool, which allows the expression of feelings and thoughts in a cultured and civilized way. It also provides for the exaltation of diversity and respect for multiple ways of being, feelings and everyone's way of interpreting life.²

The Medellín Flower Festival has different spaces such as "Las Plazas de las Flores," where cultural activities are carried out by groups and artists from the city. These plazas have extended the possibilities of enjoyment and cultural life to citizens in all corners of the city. They were joined by La Calle de los Artistas, an initiative that has allowed the showcasing of artists' own expressions in public spaces. Along with these, there is also Zona que Suena, a space designed to encourage children's creativity and enjoyment and El Parque Cultural Nocturno, five nights with a variety of concerts and national and international artists organized by themes and genres: Afro Night, Son and Bolero Night, Colombian Night, World Music Night and finally, Tropical Music Night.

Between 2016 and 2019 the Medellín Flower Festival had the participation of 6,605 local artists, with 6,339,600 attendees. Likewise, 14 "comparsas" (organized groups parading through the streets in traditional costume) projects were supported through public calls, with an estimated investment of COP 44,917,009,554 (forty-four thousand nine hundred and seventeen million nine thousand five hundred and fifty-four Colombian pesos).



2 Medellín Flower Festival Quadrennial Report

3.3 Altavoz Fest

It is a program of the Secretariat of Citizen Culture of the Medellín Mayor's Office that seeks to generate spaces for coexistence, promote cultural industries, and use music as one of the alternatives for the transformation of the city. Its essence is rock, although it also includes other genres, and is established as a program for the city through Agreement 16 of August 13, 2014 of the Medellín City Council. Altavoz Fest had an investment of COP 12,248,576,967 (twelve thousand two hundred and forty-eight million five hundred and seventy-six thousand nine hundred and sixty-seven Colombian pesos) between 2016 and 2019.

With 16 editions, Altavoz is the most important platform for local artists and is a live experience that has the quality of the biggest music festivals around the world. During the four-year period, attendance was 408,200 people, with the participation of 1,242 local, 35 national and 59 international bands.³

In addition, it has an academic agenda called Altavoz Lab, which focuses on developing the internal processes of the city's bands, both in the administrative and artistic areas, through talks on circulation, staging, management, economic management of the musical project and additional topics such as equity and inclusion.

During the 2016 - 2019 period, nine bands of the Festival participated in international exchanges with other festivals as follows: three in Mexico (two in Vive Latino and one in Force Fest), three in Chile (two in Imesur and one in Bioparlante), one in Panama (Festival Mupa), one in Costa Rica (Grito Latino) and one in Brazil (Coma). Fifteen bands made part of national festivals: four at Rock al Parque, four at Hip Hop al Parque, four at Unirock and three at Galeras Rock.



3.4 Medellín International Tango Festival

It is considered the most outstanding Tango festival in the country and the second one in the American continent after the Buenos Aires, Argentina Tango Festival, as well as one of the most important festivals in the world, due to the number of local and international artists participating in all the events that take place. It is also world renown by the number of people attending the events, their duration and the tango tradition rooted in the city, which lives and breathes tango all year round.

This event is held every year and, in addition to celebrating the aroma of Tango breathed in neighborhoods such as Manrique and in venues such as “La Casa del Tango” and “Homero Manzi,” it pays tribute to Argentinian singer-songwriter Carlos Gardel, who died in the city on June 24, 1935 in a plane crash at the Olaya Herrera Airport.

In the four-year period, a total of COP 4,117,252,363 were invested, and 145,140 people attended.

3.5 Participatory Budgeting

Through this program, citizens can deliberate and decide on the allocation of public resources in the cultural initiatives for their communities, prioritizing those lines that are of interest, such as, incentives for artists, national and international circulation, cultural agenda or initiatives that aim to support festivals or cultural events in the different “comunas” (districts) of the city.

In accordance with the institutional offer of the Secretariat of Citizen Culture, and as established by the provisions of Law 397 of 1997 (Culture Law), Law 1493 of 2011 (Public Performances Law) and Decree 883 of 2015 (by which the structure of the municipal administration of Medellín is adapted), the actions proposed by the community to be financed with participatory budgeting focused on the following key items: a) Cultural Agenda: concerning the selection and provision for the presentation of the artistic expressions

of the territories in communal events such as festivals, carnivals and parades, among others; b) Artistic and Cultural Training: both formal and non-formal education c) Memory and Heritage, related to research on cultural and historical memory of the “comunas” and townships, and d) Strengthening of the cultural sector: incentives to cultural organizations, formulation of cultural development plans, strengthening of networks, roundtables or other artistic and cultural groups of the “comunas” and townships, diploma courses in cultural management, among others.⁴

The Local Planning and Participatory Budgeting in the field of culture for the period 2016–2019 was implemented through the investment of COP 49,014,623,181 and the projects benefited 202,240 people⁵. Thanks to the Participatory Budgeting, cultural activities were held all over

4 Quadrennial Report of the Secretariat of Culture

5 Source: Report by the Secretariat of Citizen Culture, 2019.

the city from the training, grant and stimulus components. The knowledge acquired in these processes has been showcased, allowing the citizens to understand and enjoy the activities and learning events. All of the above favored the articulation between local actors and processes, promoted collaborative work, and increased the level of the performances, given the demand for quality and improvement for the scenarios in which they participated. All this is reflected today in the increase in the quality and quantity of creative proposals, with binding characteristics, which favors generational and population exchange, and include elements of cultural diversity, heritage, and memory of each territory.

The program's impacts are, among others:

- The level of qualification of the submitted proposals to the different calls, denoting the incorporation of several training elements and showing interest in reflection on various everyday issues or themes
- A greater number of participants in the processes, both in the calls for grants and during the training and strengthening processes, as well as, in the scenarios of the citizens' meetings
- The high level of creativity in the proposals and

staging of the supported processes

- Contribution of the community to the artistic and cultural processes, providing human resources and, most importantly, knowledge. This favors the process itself, its actions, or its internal qualification, which indicates the management and self-reflection capacities in which progress has been made
- Through arts and culture, the communities improved their coexistence, strengthened their sense of belonging and identity and introduced key elements of Citizen Culture. Likewise, through arts, they contributed to the construction of the social fabric and the city itself. Spaces that foster violence and insecurity were also reduced
- The program allowed for the connection of the Secretariat with the Sustainable Development Goals (SDG) from different perspectives, such as high-quality education, gender equality, reduction of inequalities, health, and welfare. It also facilitated interaction among various organizations, actors, and processes. It also connected with programs of the Secretariat such as Grants, Cultural Agenda, among others, which favored the regional, national, and international circulation of artists and groups



3.6 The “CATUL” Network

The “Red CATUL” is the program of the Culture Houses that gives an account of a process with more than twenty-five years of existence, of which nine houses belong to the network: Manrique, Ávila, Alcázares, Pedregal, Los Colores, Poblado, Estancias and Popular, plus the Centre for Cultural Development in Moravia (1); three (3) UVA (Articulated Life Units - community parks): El Paraíso in San Antonio de Prado, Sin Fronteras in Castilla and Nuevo Occidente; two (2) theatres: Lido and Pedregal Open Air Theatre and six (6) Sound Production Laboratories (LPS for its acronym in Spanish), with headquarters in the houses of culture of Manrique, Ávila and Alcázares, the UVA El Paraíso in the township of San Antonio de Prado, the Open Air Theatre of Pedregal and in the José Acevedo y Gómez de Guayabal Educational Institution.

The city strengthened the Red CATUL by promoting cultural work from two major perspectives: territorial and community cultural management. The objective of the work that has been developed in the facilities and venues has been oriented toward: a) recognizing the cultural processes that have presence in the territories, b) supporting the local cultural dynamics and c) propitiating collaborative work between the cultural actors, developing their activities inside these facilities. Initiatives that transcend local cultural processes and are consolidated as proposals that articulate city cultural movements have been generated since 2018, among others: the “Comuna 8 Hip-Hop

Festival,” “Pedregal es Salsa,” “Recorrido Punk,” “Manrique es Tango” or “Manrique Rueda la Salsa” in different spaces and neighborhoods of Medellín.

From the Red CATUL, it is also worth highlighting the line of Sound Production Laboratories. These labs have managed to design a training proposal that aims to strengthen the various musical, audiovisual, and artistic sound initiatives in the city, through theoretical, technical, and practical support and contribution. To this end, training processes were carried out in digital audio production, small workshops, master classes, talks and workshops, and participation in events such as Circulart and Expocultura-Referentes.

It is important to highlight that the consolidation of the Red CATUL has allowed for a significant increase in the number of people participating in the training processes carried out in the facilities and venues. It also increased the support of community cultural processes that went from 105 supported in 2017, to 356 in 2018. A perspective of Community Cultural Management is consolidated as one of the pillars of the Network, by leading the management of culture from collaborative practices, the recognition of collective processes and the sense of co-responsibility and interdependence of local and city cultural initiatives.



3.7 Artistic and Cultural Educational Networks

The Artistic and Cultural Practices Network Project offers spaces that generate and strengthen experiences of coexistence, enjoyment and learning through awareness and encounter with others. It is materialized in creative activities from the most diverse artistic manifestations, implemented in conjunction with public and private entities, with the co-responsibility of families and communities.⁶

During the period, the networks of artistic and cultural practices allowed for the participation of 27,763 children, adolescents, and young people, who benefited from training, creation, circulation, and psychosocial support, with an investment of COP 41,280,498,784.

For the development of their processes, the networks had 1,392 professionals and 75 artistic and cultural organizations, which made it possible to set up 64 seedbeds, 944 creative laboratories and 17 studies and research projects on the networks' processes.

The projection of the networks was carried out through 1,893 artistic and cultural presentations, 333 exchanges and 21 national and international shows. Also, 121 inter-institutional cooperation alliances were developed with entities such as the I.T.M, the University of Medellín, Iberacademy, the Centro Colombo Americano, and the EPM Foundation, among others.

3.7.1 Medellín Music Schools Network of - REMM (For its acronym in Spanish)

Framed as a social program for music education, during the period 2016-2019, the REMM managed to consolidate a pedagogical, creative, formative, and projection initiative. The methodology used was Project Based Learning - PBL as an articulating axis in the implementation of social, critical and the emotional pedagogies. PBL connects with the context of the beneficiary population and includes and challenges participants to ask for the other and the available perspectives of interrogating the musical and artistic networks to consolidate intercultural dialogues from the territories. At present, there are 5,408 children and young people involved in the processes, 27 schools (13 for string instruments, 13 for wind and percussion and one for Colombian folk music). The schools are in 16 districts and three townships of the city, which are connected to the 14 consolidated bands and the creation and reflection laboratories. During the period, an investment of COP 31,340,567,661 was made. Likewise, the instrument provision for the Network was increased with an investment of COP 830,529,171 pesos and 1,350 shows were held in various local, national, and international venues.

⁶ The partner entities at present are: a) Plastic and Visual Arts Network: University of Antioquia, De Ambulantes, Metropolitan Institute of Education - CIME; (b) Medellín Network for Stage Creation: Ateneo Porfirio Barba Jacob, Corporación Arlequín and Los Juglares, Fundación Circo Medellín, Corporación Circo Momo, Corporación De Ambulantes, Corporación Artística y Cultural Imagineros, Corporación La Polilla, Corporación Renovación, Teatro Oficina Central de los Sueños, Teatro Popular de Medellín, Corporación Ziruma and Corporación la Hora 25; (c) Medellín Dance Network: Sankofa, Canchimalos, Corporación Dancística Matices, Elements, El Balcón, and Universidad de Antioquia; (d) Medellín Music Schools Network University of Antioquia.



Some of its outstanding shows were:

- Participation in the International Classic Music Festival of Cartagena (Colombia) with the Youth Symphony Orchestra - Closing Concert - 2016
- Medellín Canción Viva around the USA: (Boston, Washington, Baltimore and New York) - 2018
- Youth Choir - Barranquilla Tango Orchestra - Armenia Popular Music Ensemble - Jardín Youth Orchestra - Bogotá, Youth Symphonic Band - Paipa E.M. San Cristóbal - Anapoima - 2019

Some of the processes led during the period were the following:

- Territorial integration as an axis for the recognition of local musical practices, which has allowed for the impact of the territories, appropriating knowledges from the arts for the visibility of local cultural realities
- Training of trainers for the accompaniment based on inclusive pedagogies, to the pedagogical processes for the musical education of children, adolescents, and young people with different capabilities
- Articulation of actions with the Early Warning System of Medellín for the integral support of the processes of children and youth rights violation and/or abuse. The events were attended by participants that benefit from the different training and social coexistence programs, based on the cultural and artistic point of view
- Project of Music Initiation from the Integrated Arts for Early Childhood, created in 2019, from the participation in the Scientific Committee of the “Buen Comienzo” (Good Start Early Childhood Development Centers) for the dialogue of trainers with the integration of educational agents
- Linkage of research for creation in the complementarity of music pedagogies for the structuring of new poetic, aesthetic, and musical contents in interaction with the networks for the creation of artistic practices in the city
- Circulation of the REMM as a musical project that integrates the dimensions of knowledge, doing and know-how to translate the different musical languages, for local, national, and international experiences

In conclusion, the Network of Artistic and Cultural Practices represents an artistic training project with a citizen’s perspective. It is aimed at training for coexistence from the public sphere which recognizes the emerging approaches and pedagogies of culture and education. It is also based on listening to citizens in order to address their presence in the territories. Furthermore, it is fed by national and international experts and experiences and by the dialogue with other projects of the Secretariat of Citizen Culture, articulated in the Laboratory of Artistic and Cultural Training and created by the Secretariat in 2018.

3.8 Expocultura

Project that aims to make visible, connect and contribute to the sustainability of the arts sector through a series of academic events, business rounds, networking fairs, awards events and showcases. The expo focuses on artists of musical genres related to academic music, jazz, Latin tropical music, and vallenato. This program proposed a different format for the business conferences, giving priority to Pitch sessions. The purpose was to promote meetings, appointments, interviews, and opportunities based on Pitch presentations and Showcases.



These are some of the macro figures of Expocultura during its two years:

2018

- 213 personalized appointments
 - 36 Pitches
 - 19 Showcases
- 8 "Un tinto con" (A cup of coffee with)
 - 4 master classes
 - 1 panel discussion

2019

- 300 appointments were coordinated between 37 music groups and 40 buyers
 - 20 showcases were coordinated
 - 17 Pitch Sessions were coordinated
- A roundtable of contacts with 8 composers of music for cinema and theatre was achieved
- Expocultura's inaugural concert was coordinated with Daymé Arocena
 - Meetings were set up with the ITM and Yamaha Music for the Expocultura awards
 - Antonio Arnedo's workshop was coordinated

4 Action plan 2020 - 2024

The main goals of these four years are targeted for neighborhoods and townships, where we want to reach with cultural activities that generate bonds of identity, sense of belonging, collectivity, social recognition and that allow the discovery of the invisible talents of these territories. This is combined with an internationalization strategy that encourages collaborative work and exchanges with member cities of the Network. This will establish intercultural links, promoting the mobility of artists and encouraging the creation and development of the music industry.

Actions

• Local:

- 1.** To create strategies of sensitization and training that allow the deployment of a cultural plan oriented toward the urban development of the society
- 2.** To guarantee access to culture as a right and an asset for all citizens, regardless of their place of residence within the city
- 3.** To draw up a proposal for collaborative work among private, public and the cultural sectors

• International:

- 1.** To promote a research group that studies the UCCN member countries' good practices to replicate their advances and foster knowledge exchange
- 2.** To implement the Sister Cities program with different members of the UCCN to facilitate international exchanges, circulation and working groups. Also, to periodically inform members of the UCCN about the activities, fairs, and cultural markets to be held, so as to facilitate their participation and inclusion in the program
- 3.** To design a strategy for a calendar of cultural activities focused on creativity as a fundamental component of global urban development

5 Annual Budget

<u>UCCN activities</u>	COP 50,000,000
<u>Artist fees UCCN activities</u>	COP 60.000.000
<u>Staff travel expenses UCCN</u>	COP 40,000,000
<u>Academic strategies</u>	COP 50,000,000

Total: 200,000,000

**Non-cash
contribution UCCN**

6 Communication and awareness plan

This plan seeks to position **Medellín City of Music-UNESCO** as a brand nationally and internationally renowned through a strategy that is divided into the following elements:

6.1 National communications and media plan – radio, press and television through awareness days about our UCCN participation. It includes interviews with the artists that circulate among the UCCN members and participation in programs where the work plan of the city will be shown, as well as, the alliance with community media that promote Medellín as a Creative City of Music information.

6.2 Social network strategy – creation of official accounts on Facebook and Instagram of Medellín City of Music UNESCO with the respective design of a strategic line that makes trends visible and generates them around the

brand and its objectives. This will be aimed at promoting and disseminating the campaigns of the UNESCO Creative Cities Network through the different official accounts of the Medellín Mayor's Office.

6.3 Use of the Logo – Incorporation of the Medellín City of Music UNESCO brand into all city programming aimed at fulfilling the Network's objectives in the area of music and promotion of its communication through the distribution of information elements celebrating the recognition of Medellín in the UNESCO Creative Cities Network.

