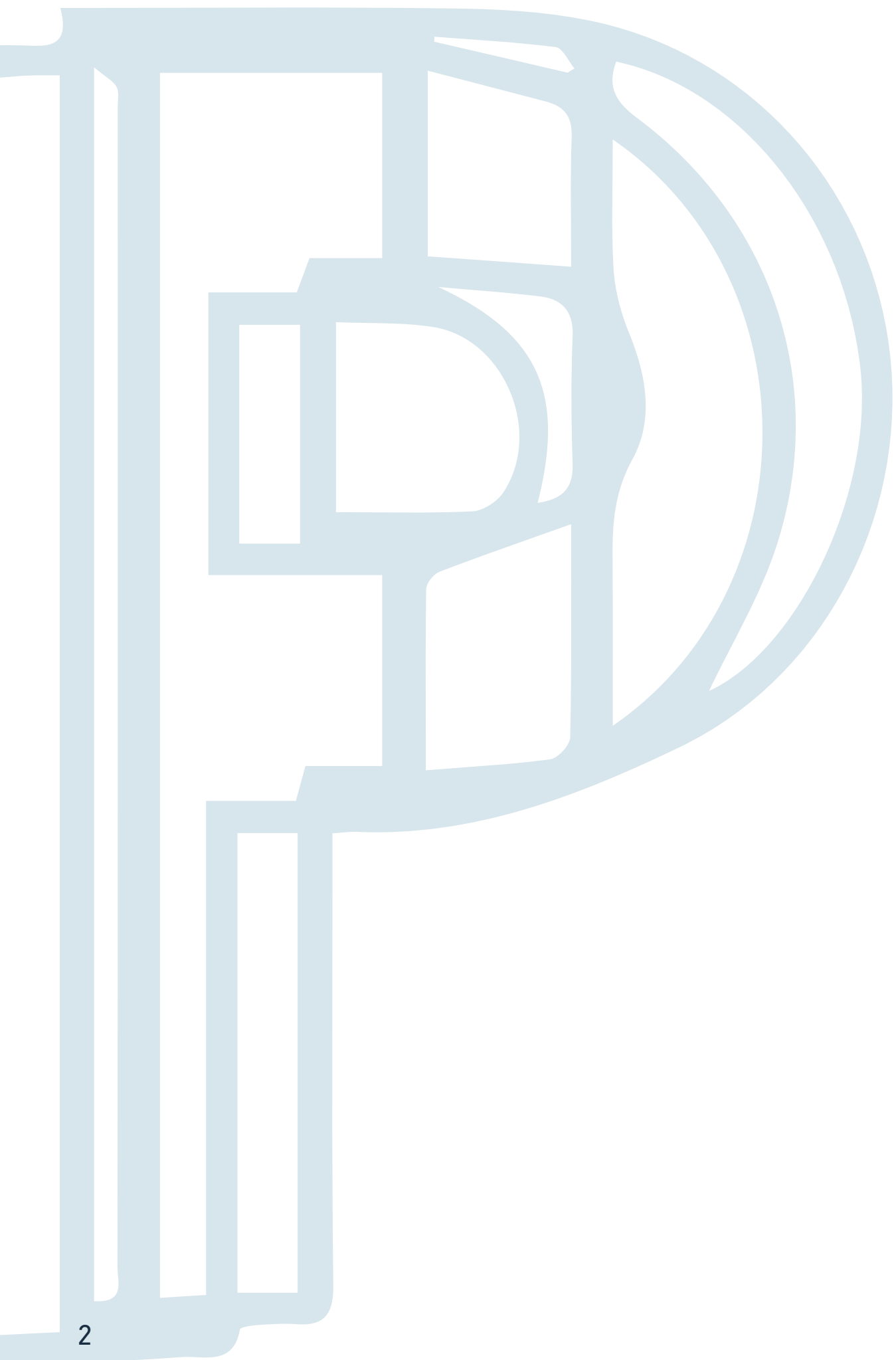


A FLOATING CITY

PIRAEUS 2021

European Capital of culture Candidate city





PIRAEUS

The Municipality of Piraeus is applying for the title of European Capital of Culture for the year 2021. This application is a huge challenge that fills us all with a sense of responsibility owing to the significance of the institution, which is the pinnacle of contemporary European cultural activity.

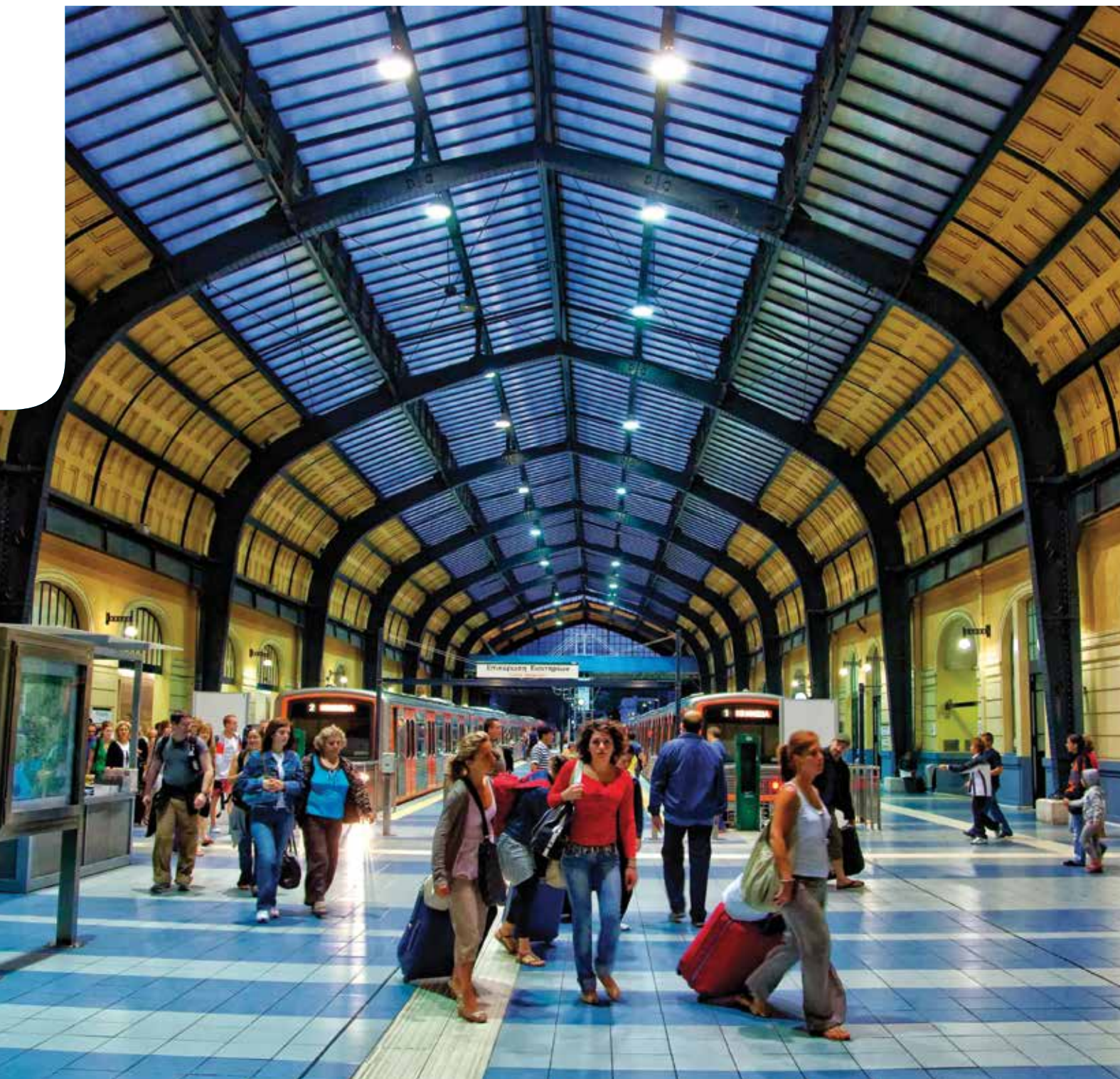
Our planning for the European Cultural Capital 2021 includes all those features that make up the culture of Piraeus. They include: its important historical and archaeological tradition, its modern history, its neighbourhoods and its art, its famous athletic and sporting tradition, its harbour and its citizens. We anticipate that all of these will create a superb blend of experiences and activities that will become part of the European Culture, but above all, will open new pathways for the city and its citizens.

At the same time, we attach special importance to programmes aiming at active social participation to improve daily life and upgrade the urban fabric through joint efforts and long-term collaborations between organisations, collective bodies and individuals.

We are submitting the file for our candidacy, respecting the opinion and the ideas of the citizens, organisations and people of our city. The candidacy of Piraeus for the title of European Capital of Culture is a wonderful voyage for us all and for everybody who contributes to shaping our proposal in order to achieve the progress and growth of Piraeus.

Yiannis Moralis
Mayor of Piraeus





1 Why does your city wish to take part in the competition for the title of European Capital of Culture?

Because the new Decision 445/2014 EU is an inspiration for us, we accept it, and we support it!

Piraeus is a port which attracts the greatest passenger and commercial traffic in Greece. The city is labouring under an economic mono-culture which overshadows its cultural dynamic, its local particularities, and its actual contribution to the shaping of Greece, of the Mediterranean, of Europe.

Decision 445/2014 of the European Union, which regulates, on very interesting new bases, the award of the title of European Capital of Culture, has inspired us to take part in the competition. We feel that the new characteristics of this institution are suited to us, and it is our wish to be tried and tested in the new conditions which are set out there.

Piraeus is a great "ark", and the time has come for it to be launched, to transport values and proposals, to exchange experiences and perspectives, and to welcome ideas and good practices of which it truly stands in need.

A Capital of Culture at the centre of gravity of the Aegean has a much more penetrating influence among the people, the islands, and the spaces which surround it than is apparent from its position on the map.

The values of Piraeus, which have evolved in the margin of a first fleeting impression, can be added to the cultural surplus value of Europe.

As we conceive of this surplus value, our aim is to work not only on the superstructure of a splendid and



unforgettable celebration, but, above all, to propose new tools for the city's functionality and a system of regulations and apprehension of the needs of the new century, so that, at long last, we are living together, co-existing, and taking action with the new, unseen, and creative facets of Piraeus's society, in interpreting its past, improving its present, and opening up prospects for its future.

Because the future of the European cultural presence depends upon its ability to transcend Utopia and to transform it into Action.

2 Does your city plan to involve its surrounding area? Explain this choice.

We are widening the maritime front around us. The areas which are included in the cultural plan of Piraeus either have a direct connection with its own development, or are organically linked with its role as a port, and interact in its development.

The Piraeus area, and the modern city itself, developed as the port of Athens; it took shape as a coastal city which functioned autonomously and distinctly down to the inter-War years. Postwar, the city of Piraeus was developed into a metropolitan centre.

Settlements which were produced by the consequences of the arrival of refugees and of internal migration during the period between the Wars expanded the city limits, both on the sea front, and towards the interior of Attica. Some of the neighbourhoods were self-governing, and preserved many individual features of everyday life and of special cultural characteristics.

The creation, in the Phaliro Delta, by the Stavros Niarchos Foundation of the Cultural Complex, which includes the National Library of Greece, the National Opera, and a large park, is the biggest private investment in the country, and will be in full operation before 2020. As it borders upon the eastern boundaries of the Municipality of Piraeus, it is expected to have a positive influence on many parameters on the sea front of Attica, and we have included collaboration with the Foundation in our planning.

The same applies to those spaces which function under the administration of the Piraeus Port Authority (Greek initials: OLP). The "cultural coastline", a major programme which includes the remodelling of a part of the coastline with museums, parks, and other necessary infrastructure, is within its strategic planning. The investment of the Stavros Niarchos Foundation is being completed in compliance with its time schedule, while OLP's investment is being realised in accordance with its operational programme. Both investments will be ready and functioning before the year 2020. However, OLP supports the city's candidacy and, in any event, the great potential of its building stock can be used in many cultural events.

To sum up: the geographical area of the Municipality of Piraeus on land and at sea best defines its cultural specifications, while collaboration with the national cultural centre on the Phaliro Delta and with the fabric of the largest port in the eastern Mediterranean greatly boosts cultural action in the broader region.

The historical Piraeus with its metropolitan centre, the sequence of ports in the Saronic Gulf, and the characteristic expansions that took place, from isolated incorporations that developed into a form of small city, are today the city's coordinates. Besides, it is well understood that the islands which depend on the contact with Piraeus port can accept cultural embassies from the City that will welcome their inhabitants!

3 Explain briefly the overall cultural profile of your city.

A Panhellenic and Mediterranean nodal point of commerce and transport, with an industrial tradition. Vitality, inequalities, satisfactory cultural expression, and many passing through who don't have time to get to know us.

Piraeus as a city embarked upon its second life - after that of antiquity - with the free Greek state. Since the beginning, it evolved thanks to trade, the movement of goods, the settling of internal migrants, shipping, and industry. The city's activity in the field of culture today follows current developments in the country's social structure and economy. And this is twofold: on the one hand, there is the formal cultural behaviour of the residents of an urban infrastructure which shows a reduction in population, has very little green space, and is faced with the need to provide assistance to vulnerable groups of the population, but in spite of all this, has proved that it can host important events of a European character and a high standard of exhibitions and performing arts.

On the other hand, in the neglected and degraded neighbourhoods, and in the innate inclination of the city's residents, productive forces which explore and cultivate arts and letters in a modern way find expression. In the neighbourhoods and on the renowned islands, culture is authentic, spontaneous, and originates in the best traditions of the post-War period.

Piraeus has been and remains the capital of rebetiko, the inter-War musical idiom which fascinates people all over the world. The port which became famous for its love of football and a special, low-key but typical, way of life, is a place of social and political struggles, solidarity, and exemplary mutual support. Music, cinema, photography, writing, happenings in the industrial shells, and the figure of the refugee and the internal migrant remain strong, calling forth respect and the need for the dreams of young people to be encouraged.

This profile is a hidden treasury for cultural action. It stems from the love of the residents for their city, from the development of humanitarian values, which are transfused even in times of crisis, as they pass from the port to the streets of the city, while all around new centres are being developed and remodelled.

The city is currently engaged in a process of re-assessment of its long-term objectives. It has proved that it can organise cultural events lasting several days, in a sympathetic atmosphere of co-operation. It possesses an infrastructure of social support for weaker groups, and demonstrates its solidarity over burning local issues (economic crisis, refugees). It has a significant Municipal Theater, a tradition in letters and the arts, and is surrounded by new complexes which are rapidly being realised, and it is expected that it will change the general climate for the better and improve its urban structures.

Piraeus is surrounded by spaces which will emerge from a state of inertia to become new centres for the attraction of markets and for the suitable conditions (port, cultural coastline, Phaliro Delta with sports facilities and green spaces, completion of works on the metro, trams, suburban railway, road hubs and improvement of public transport, plans for the re-use of old industrial premises). It has completed a study of the re-structuring of the services of the Municipality, takes part in the Attica Region's Spatial Investment Organisation, receives proposals from the University and other institutions for the improvement of the environment, and is going ahead with the remediation of networks and recycling.

4 Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

A floating city in three stages: supplies, launching, voyage

The idea of the programme is based on the “launching” of a city..

A city afloat. A floating city. Πλωτή Πόλη

Recovery of the sea-worthiness of the good ship Piraeus, extension of the city's cultural quay, so that it can host with ease the craft of Europe which bring Thinking, Reflection, Creativity, and Art, regattas with hearty crews who visit, and link forgotten destinations.

The verbal metaphors which we employ sum up the idea of the programme which we are planning:

In geographical terms, the city, which resembles a striking framework of reference in a busy port, will rise up out of the mist of its problems, will be “discovered” by the thousands upon thousands of visitors and those passing through, will illuminate every aspect of its cultural action, will exchange emissaries, and will engage with novel contemporary forms of dialogue, as it aims to extend its sui generis cultures to the Aegean, to the Mediterranean, to Europe, to the ports of the world.



In brief: Piraeus will transcend its present cultural perimeter. Culture does not belong to complacent values. It has been proved by the study of the impacts of the institution in the case of other Capitals of Culture that demographic indices which are showing a decline can be improved drastically.

The programme proposes a systematic management of local strengths by means of informal or organised joint action coming from every possible source of inspiration and new ideas, the aim being to change the landscape of Piraeus, which will be inaugurated in 2021, for it to flourish in at least the subsequent decade.

And as is the case with every floating craft which is preparing to put to sea for its voyage, the programme includes:

4.1

Appropriate preparation, equipment with supplies, and welcoming of the passengers by a carefully trained and assessed crew, between 2017 and 2020.

4.2

An unforgettable voyage in the best possible conditions under a European flag in 2021.

4.3

Continuation of the cultural itineraries, with bright prospects, on a long-term horizon of operation for the whole of the subsequent decade - 2022 - 2030.





5 Describe the cultural strategy which is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long-term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title?

Piraeus is a producer of a cultural product which is exported to the cultural markets and the city itself is not one of these markets.

Although it is the third largest city in Greece, its museums, its archaeological stock, the host of its industrial buildings capable of re-use, the intensively used sea front, its landmarks known throughout the country, and its creative artists either resonate only within its walls or remain in obscurity.

The routes which are popular with the general public have no stops in the city, in spite of the fact that they cross it with unprecedentedly heavy traffic.

This situation is an injustice to the city – a city which held the European Maritime Day 2015 and its Public Days with great success, and whose flourishing municipal theatre is in a state of constant evolution, while publications, exhibitions, concerts, meetings, research projects, and programmes for the remodelling and improvement of the urban infrastructures are being planned, judged, and realised on an everyday basis.

Furthermore, there are many artists, writers, and local associations resident here and contributing outstanding achievements. Youth creativity is clearly apparent. The highlighting and the influence of young people's work is obviously in need of more intense contact with European and international cultural practice. At the same time, the fame of the port, of the metropolitan centre, and of the neighbourhoods is acquiring its new "explorers", while the love of the residents for their city is something which is obvious.

There are in the city variety, vitality, and rhythm, only the time has come for these to be reinforced with a unanimous campaign for self-knowledge and the projection of the city's values, which remain on its outer limits. The problems which arise from time to time are numerous; unemployment and the need for care in society are everywhere, while the economy is hardly in one of its better phases.

Nevertheless, culture persists. The wholehearted support for the candidacy of Piraeus has brought about the creation of a Strategic Plan for the city which is developing into a full operational programme covering the period 2014 – 2020, and, in any event, coincides with the years of preparation for 2021.

The Strategic Plan also includes the activation of a mechanism for the support of the candidacy for the European Capital of Culture title, thus giving priority to culture-friendly fields.

It includes an institutionalised, optimal relationship between culture and urban development, in supporting and proposing the improvement of public space and the services of the Municipality, with the prospect of a successful candidacy.

In the light of this strategy, we can divide the efforts to achieve development and revival into three phases:

5.1

The phase of realisation of the Strategic Planning, which will contribute to culture by means of the joint actions (clusters) and in-service training of the human resources, as well as by the initiatives for the remodelling and improvement of the urban infrastructures, so that the city fulfils what is promised in the applications for pre-selection and (potentially) selection, with the period 2017 – 2020 as a horizon.

5.2

The phase of realisation of the artistic and cultural programme with independent administration and management of infrastructures and resources, so that the closing ceremony reinforces the sense of succeeding in the aims of 2021 which will be given expression in the opening ceremony.

5.3

The phase of the secured development of the cultural structures and clusters which will have taken shape in 2021, so that the decade which follows shows all the strategic advantages of Piraeus and vindicates the five years of collective effort which have gone before.

Frequently, Europe sums up its cultural planning by means of gatherings which end in the presentation of a "Charter".

A nodal point in this expected cultural development will be the "Piraeus Charter" action, a major under way meeting which we hope will serve as a milestone in European understanding and the dialogue on the environment and culture.



6 How is the European Capital of Culture action included in this strategy?

A European Capital of Culture becomes a reality by going through an intensive period of co-ordination, organisation, and management lasting at least four years, covered by the designation of "preparation phase".

This phase coincides in its entirety with the parallel realisation of the Municipality's Operational Plan (in the case of Piraeus, for the period 2014 – 2020) and leads to the employment of tools necessary for the improvement of many of the city's indices, thus permitting priority to be given to the field of Culture, of everyday life, and of the direct participation of citizens.

Laying claim to the title of European Capital of Culture is included in the planning and in the achievement of the city's targets: from being a desirable, but additional, component of development, it becomes a substantive demand of society.

In itself, 2021 – that is, the realisation of the terms of the Call for Applications – leads to at least four beneficial consequences for the city:

6.1

It sets the seal upon, confirms, and endorses for the visitors, the spectators, and the audiences at the events in the Year of Culture, thanks to the artistic programme and to the European dimension of the institution, that collective effort, new ideas, the inclusion of new techniques in the attraction of the public and the reduction of "bour-

geois introversion" mark a new functionality in the city.

6.2

Local creative groups introduce new possibilities, new technologies with new tools and methods which we aim to apply into the traditional values of culture, and thus become ambassadors outside Piraeus and good hosts within the city.

6.3

Culture is not a matter of individuals and groups: it consists of values which can be understood by every one of us and unite residents in a common aim.

6.4

The key lies in the creativity which is hidden and not given expression behind the affairs of everyday life. Piraeus, as a candidate for the title of European Capital of Culture, targets the viewer who is a creator, a creator who is a viewer. These are not roles, but situations which are to be desired. In this plan, the alternation of "from the stage to the stalls" with "from the stalls to the stage" permits, without obstacles, all ages, all hidden potentialities to co-exist on equal terms, by the artistic expression which is manifested.

7 If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social, and economic impact on the city (including in terms of urban development)?

We estimate that the title which the city will be called upon to uphold if its candidacy is successful will be for itself, for Greece, and for Europe the best proof that the cultural potential which will be activated and the overcoming of traditional stereotypes will contribute to the improvement of living conditions and to the acquisition of trust in Cultural Action, regardless of the geopolitical climate and the transitory difficulties caused by a persisting crisis.

The obstacles which hold down cultural action in entrenched positions and the overcoming of them are the chief cultural aim, which we believe will be achieved and which will succeed in the long term.

7.1

The cultural impact

If the proximity of the Athens of the ancient and the new world lends to Piraeus the character of a port, if its strategic position and the exceptional indentation of its coastline have given it a supra-local port, if this great port has served as a connective tissue for the attraction of trade, industry, and many deposits of population, we recall that the city has shaped, often in adverse conditions, a face which has fascinated and still fascinates creative artists, researchers, and young people who seek for expression and engage in action, while playing their part wherever this is asked of them.

The achievement of the aims of 2021 gives rise to a form of long-term cultural renewal. Those who have experienced the carefully executed, composite, expressive events of Capitals of Culture wish for a repetition of their experiences and wish to feel the same satisfaction in the future. From the moment that the inherent inclination of audiences and spectators becomes an individual and social cause, the city moves towards a constant quest for aesthetic and creative values.

7.2

The social impact

The social impact will be beneficial as long as the promise of the organisers of the candidacy and realisation of the programme - that their aim is not the satisfaction of the few, but that they are relying on the active participation of individuals, services, institutions, companies, and associations in whatever allows groups in society to develop - is kept.

The inner cultivation which distinguishes each citizen can be exhibited in the public space. The individual with mobility problems, older people who remember much and are looking for recreation and dialogue with their grandchildren, people who are highly charged with experiences or skills to which they have not been able to give expression because of coincidences and circumstances will have their chance. If they find it difficult to open up to culture, we will find the tools and the means to see them, to listen to them, to come close to them.

Piraeus offers social structures, volunteers and support networks for sensitive social groups and the elderly who need care and protection. It's time that cultural acts as a catalyst for improving their daily life and proof that, in a city shaped by refugees, internal immigrants and people seeking a new homeland, there are no red lines alienating them from public expression, dialogue and the common fate that unites all its citizens.

7.3

The economic impact

The economic impact, if appropriate strategies have been followed, is obvious. Popular events open up the local markets. Cultural networks, exchanges, international collaborations and joint actions favour trade and entrepreneurship. In particular, joint actions by creative formations which favour forces with the help of promotion and communications techniques, and of know-how in the use of light or heavy infrastructures, and of their powerful resonance, are expected to produce new added values which upgrade cultural action into cultural investment.

The efforts of the city of Piraeus to dispel the mists which envelop many of its areas will be made even with-

out the title of Capital of Culture. Nevertheless, these will be efforts undermined because of the inevitable reduced effectiveness of its plan, because the European dimension of the institution activates everybody. We do not regard the various statements of account and assessments after a major European cultural event, which at the time that this application is being drawn up, has completed 30 years of life, evolution, and evaluation, as in any way secondary.

Self-Evaluation

Describe your plans for monitoring and evaluating the effects of the title on your city and for publicizing the results of the evaluation. Specifically, consider the following questions:

8

Who will conduct the evaluation?

The city of Piraeus, as previously noted, is home to an especially rich and multifaceted intellectual scene, with the city's University, one of the most widely recognized and valued institutions in Southeast Europe, playing a prominent role, for decades, at the forefront of scientific knowledge. Tapered to the unique conditions imposed by the singular character of Piraeus, it has refined, to the fullest degree, the synthesis of academic thought with its applications to real-life social, and especially, economic and commercial situations.

The University of Piraeus, a prominent and respected member of the international scientific and wider academic community, contributes significant bodies of work with appreciable results to the field of international relations and systematically collaborates with academic institutions abroad including accredited universities and institutions of higher learning in Europe, the Balkan and Black Sea region, Russia, the United States, Canada, Australia, the Middle and Far East. These collaborations are related to varied scientific fields and benefit the scientific personnel, the students and the institutions that participate. The university continually seeks participation in International Meetings (International Association of Universities, European Association of Universities and others) to remain informed and to contribute with its presence to the decisions and actions regarding studies and Higher Education generally.

We have studied all the sources and data derived from the study of the impressions made by the European Capitals of Culture. We have watched the efforts made by each city, whether as a candidate or after selection, and we have concluded that many estimates and programmes reflect our own port, our own estimates. We have arrived at shared conclusions. Truly, while culture may be indigenous or imported, it remains an all-powerful tool-box which is not restricted to the mechanical production of new possibilities in the economy and in society, but becomes an *acquis* of the individual development of citizens.

The University of Piraeus presence within the international agenda is strengthened with its active participation in 5 International Unions and Organizations.

The university's primary tools for undertaking actions such as the evaluation of ECC activities, are the University of Piraeus Research Center and the Special Account for Research presented below.

8.1

University of Piraeus Research Center (UPRS)

Goal

The University of Piraeus Research Center (UPRS), according to the institutional framework that relegates its function, aims at being a cutting edge and internationally prominent research center that contributes to establishing the University of Piraeus as one Europe's best.

Human Resources

The UPRS staff includes 200 teachers and researchers from the University of Piraeus, the majority of which hold doctorate degrees from distinguished European and U.S. universities. 20 experienced officers that hold Bachelors and Masters degrees, mostly in economic and managerial sciences, staff the Secretariat. In addition, the

UPRS collaborates with distinguished researchers from other higher learning institutions in Greece and abroad, as well as from private and public organizations and companies.

Infrastructure

The UPRS is equipped with state of the art computer systems, an integrated voice and data network linked to other university buildings, while it recently installed SAP software for more productive management of its projects. The UPRS site is updated continually and provides useful information about its activities. The building and seminar/graduate studies classrooms are designed and equipped with modern supervisory tools that aid in teaching as well as successfully managing specialized service projects undertaken by the UPRC.

Activities

Since its formation, the UPRS has completed over 1000 research projects, educational programs and development projects funded by the EU, the General Secretariat of Research and Technology, the Ministries, Banks, Public Sector Organizations and Private Institutions. Completed and ongoing projects include Basic and Applied Research, Graduate Studies Programs, Development Projects for the Creation of Infrastructure, Continuing Education Programs, Conferences, Events, Student Training, Research, etc.

8.2

Special Account for Research

The main authority for the realization of the aforementioned goals and the university's outreach is the Special Account for Research (SAR). Specifically, the SAR provides and manages funds intended to cover any type of expenditure necessary for research, education, training, development, continuing education as well as technological service and artistic service projects, specialized studies, scientific testing, measurements, lab tests and analyses, expert consultation, writing specifications for third parties and other related services and activities that contribute to connecting education and research with production and which are undertaken by the University of Piraeus scientific staff with, at times, the collaboration of other specialized scientists.



9 Will your evaluation program include specific goals and milestones that connect the city's designation to the title year?

For the preparation of said network of cultural actions, a specific implementation plan, which will be further specified immediately upon the selection of Piraeus as ECoC, has been designed. It outlines the mediating steps and specific targets that will primarily define the goals and milestones that the evaluation must consider, monitor and assess. Nonetheless we can designate specific milestones from today, which the evaluation plan will take into consideration, as presented below:

- Designation of Organizing Committee
- Designation of Creative Director
- Finalization of Artistic Program
- Finalization and commencement of Publicity Campaign
- Completion of necessary infrastructure
- Commencement of activities

The exact dates for the above milestones as well as the intermediary goals leading up to the actual activities will be decided, at the latest, three months following the designation of Piraeus as ECoC 2021.

10 Which basic studies or research – if such exist – do you intend to use?

Since the institution of ECoC's focus is, as previously noted, culture - the customarily immaterial achievements of the human intellect - traditional quantified evaluation methods ought to be relatively adapted. The basic axis of methodology for self-evaluation will concern gathering data and opinions from those involved within the city as well as on a national and European level. The basic evaluation sources are defined as follows:

- Bibliography from the whole of Europe: sources include high-level European politics and corresponding legislative initiatives, documents, decisions and other public documents relevant to the ECoC. These include reports from relative committees as well as academic bibliography on a EU level.
- Bibliography at the ECoC level: these references include relative programming documents and papers, internal reports related to the submission of applications and selection process as well as sources from the cultural program itself.
- Quantitative data: the greatest effort will be made to make quantitative data relative to the activities and implementation of the ECoC available. Such data will provide indicative and by no means exhaustive data related to budgets, costs, the programming and outcome of specific project implementation as well as groups of projects according to the degree of their coherence,

levels of participation and television viewing, quantitative results of the sum or portions of activities and projects and any other information that is deemed useful, by current or developing methodologies, for analyzing potential benefits of the ECoC for the city of Piraeus.

- Interviews with members and leaders of working groups: the opinions of the members and leaders of working groups designing and implementing the program for the ECoC will frequently be sought regarding qualitative progress of actions but also quantitative results, depending on their position and involvement in the program. At the very least, interviews will be conducted with the central figures involved in implementation including those related to development strategies, marketing and communications and the implementation and financial management of the project.
- Interviews with the key participants and beneficiaries: including interviews with all stakeholders directly or indirectly involved with the design and completion of the ECoC and also those generally connected with the cultural, social, economic and political agenda of the Municipality of Piraeus. Stakeholders include anyone involved with cultural organizations on a city, regional or national level, as well as with tourism, media, volunteer and social organizations. Due to the unique status of the city as Greece's largest port, which has characterised

Piraeus since antiquity, special emphasis will be given to the evaluation of the promotion of culture via seaman-ship and its cultural expressions.

- Research per project: The program will be comprised of a series of individual projects that, though largely autonomous, together compose the entirety of the proposed action. Thus research at a project level is deemed

desirable for attaining the widest perspective of those re-sponsible for the projects on a variety of subjects related to the design, completion, benefits and heritage of the ECoC at the level of individual projects and as a whole.

11 What type of information will you monitor and control?

The body of information as a whole that will be moni-tored and controlled is widely determined by the nature of the actions, as described in the previous section. Thus we have the collection of data such as (indicative and surely not exhaustive list):

- Bibliographical data
- Opinion surveys
- Statistics data
- Economic data
- Visitor volume
- Volume of activities
- Policy conclusions
- Appeals
- Consultations
- Stakeholder proposals

However, as is easily understandable, the gathering of in-formation cannot by itself provide the desired knowledge nor assist in the timely evaluation and exploitation of the results during these three phases.

Set of criteria	Criteria
Long-term strategy	Strategy for the city's cultural development
	Strengthening of the capabilities of the cultural domain includ-ing the achievement of collaborations with the city's economic and social players
	Long-term cultural, social and economic impact (including urban development) on the city.
	Monitoring and evaluation of the event's impact on the city.
European dimension	Breadth and quality of activities for the promotion of cultural diversity in Europe, inter-cultural dialogue and mutual under-standing.
	Breadth and quality of activities that boost the common characteristics of European cultures, their common heritage, history and European integration.
	Breadth and quality of the characteristics of European artists, collaboration with institutions and cities in different countries and international joint actions.
	Strategy for attracting strong interest from European and international audiences.

Set of criteria	Criteria
Cultural and Artistic content	Strategy for attracting strong interest from European and international audiences
	Clear, coherent and inclusive artistic vision via the structuring of the cultural program
	Wide scope and variety of activities and overall artistic quality
	Synthesis of local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions.
Organizational capac-ity	Cross-party political support
	Sustainable infrastructure that will host the activities
Public dissemination	Degree of local community participation in the preparation and implementation of the ECoC.
	New and sustainable opportunities for the participation of the widest possible citizen range that will attend and participate in cultural activities, aiming at specific target groups e.g. youth.
	Increase of participation, as concerns attendance and imple-mentation, of marginalized groups and minorities. Removal of obstacles blocking access to the elderly and disabled.
	Overall strategy for audience development, especially as related to education and the participation of schools.
Management	Budget structure and targeting (as regards all three project phases)
	Management and Implementation Team Structure
	Selection process for general and artistic directors and deline-ation of their responsibilities.
	Comprehensive Communications Strategy (promotion of the project's pan-European dimension)
	Capabilities of the working team members



12 How will you define “success”?

The evaluation will be based on a series of «key indicators» that comprise common ground for the ECoC programs. This is the general direction given by the EU, which simultaneously improves the comparativeness of results from previous years, offering a solid base for the future ones. In addition, different information will be monitored according to the various phases, adapted to specific needs, for the maximization of benefits from the evaluation process itself. An especially significant role

of evaluation during the preparation phase is that it can detect shortcomings and serve as a source for improvement and incorporation of news ideas. The information collected will be organised based on the following differentiation of goals and indicators:

Specific Objective	Result Indicators
1. Improvement of the breadth, diversity and European dimension of the city's cultural supply, also via international cooperation.	Total number of projects and events
	Value of cultural programs
	Number of European cross-border collaborations within the framework of the ECoC
	Number and/or percentage of artists from abroad compared to Greek artists participating in the events of the ECoC
2. Facilitation of accessibility and the increase of participation in culture	Number of people attending and participating in the ECoC's cultural events
	Number of young people, minorities or «less culturally active» persons attending and/or participating in the ECoC's cultural events
	Number of volunteers
3. Strengthening of the capabilities of the cultural force and its connection with other sectors	Value of investments for cultural infrastructure, sites and facilities.
	Sustainment of multidisciplinary cooperation for the improvement of cultural governance
	Design and implementation of a strategy for the city's long-term cultural growth.
	Investments and multiple collaborations between cultural institutions and institutions from other sectors.
4. Improvement of the city's international profile through culture	Increase of tourists visiting and staying overnight
	Quantitative and Qualitative improvement of the city's visibility via the media (local, national, international, electronic, mass and specialized audience)
	Dissemination of the concept and gravity of the ECoC title for the city's occupants.
	Recognition of the city's cultural reserves and generated wealth by the general public.

13 What is the timeframe for the evaluation and how often will it be conducted?

The projects and activities supported by the ECoC 2021 will be monitored on a three-month cycle. The proposed responsible agency, the University of Piraeus, in cooperation with the organizational committee, will coordinate all actions and ensure that all relevant data is communicated directly with those in charge who in turn may program and apply any necessary corrective actions. The reports produced will be accessible to the public and used as a means to promote and publicize the activities and their benefits for the city, while the anticipated positive evaluations will attract even more participation from the public.

In closing, a subject of concern to all cities who have held the ECoC title to this day, is the timespan of the results evaluation of relative actions following the title period for the ECoC. A balance must be struck between evaluating results that can be sustained and the rapid production of results that can be capitalized in future title cities. Accordingly, we propose that the final report is produced 2 years after the expiration of the selection period, a time span that allows for the drawing up of reliable conclusions without huge delays in their presentation. Another option that could be examined is the production of an intermediary report, one year after the selection period, which will analyse primarily organisational and administrative issues, and function as a guide for good practices and direct capitalisation of the organisational and administrative experience of such a large-scale cultural event.





Elaborate on the scope and quality of the activities

14 Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens**14.1** *Cultural diversity*

Piraeus is the largest port in south-eastern Europe and owes its heyday to infrastructure works of the nineteenth century, which shortened the sea routes from the East, such as the Suez Canal and the Corinth Canal. It became the most easterly departure and arrival point of the huge European railway network. Greek commercial shipping, already one of the largest in the world, found in Piraeus, aside from its strategic importance for world trade, a base for its headquarters and a supply of seamen for the constant manning of its fleet.

Piraeus in its modern form followed a path that has been absolutely identical with that of the other ports of Europe. When the international juncture favoured growth, it grew. When crisis struck the shipping sector or there were new technological developments, without new investment, the ports stagnated.

The city's development was reminiscent of that of many other European ports in the same century, as the industrial revolution, steam-power and waves of emigration to the New World resulted in some regions becoming deserted while others grew at a rapid pace, and more and more new areas of the world began to appear on the global horizon. Colonies, exotic wars, the flourishing of journalism, and the decline of neo-Classicism in the face of Romanticism and neo-Positivism created increasingly more popular "readings" of the reality beyond Europe.

This European diversity, which was hidden behind the machines, automation, and the continuous search for raw materials and means of production, was never concealed by any logic of growth. On the contrary, as happened with other, older, economic and cultural explosions, the search for the specific cultural features of each European state started to become more attractive, as did an emphasis on cultural creation, which had always been more productive and able to penetrate new markets.

The great wars in Europe after the nineteenth century no longer resulted in the logic of assimilating populations and a territorial expansionism that meant the wiping out of the local culture of the defeated. The British fleet, the French spirit, German and Italian unity, the importance of the ports of Flanders and the Baltic, the theory of the "sick man" to the East of the Adriatic led, through popular literature, music, artistic trends, and architectural styles,

to sticking to the basics, in the sense that the arts, letters, the power of intellectuals, and the seminal works of the human and natural sciences were achievements and tools for an internal cohesion and intellectual inspiration that did not require wars in order to prevail.

Voltaire, Hegel, Cervantes, Beethoven, Rembrandt, and Copernicus, beyond the national pride they inspired, began to be considered as European figures, whose works shone like bright stars in the same galaxy.

14.2 *Intercultural dialogue*

Europe's resilience, which was manifested in many forms, produced a cultural dialogue and a canon for absorbing new values in those areas where European activities were effective. And dialogue brought, and brings, mutual understanding.

In the case of Piraeus, the European influence was from the start clear and catalytic. As modern Greece had been created by Philhellenism, the naval battle of Navarino, and the protection of the European powers, when the need for the creation of a major port arose, Piraeus did not develop on the model of an "exotic colony" that would simply offer, through its human resources, the services of commercial shipping and passenger traffic.

The large trading companies, which solved the problems of food supply, and the industries that processed raw materials and goods were late in expanding to the hinterland and special zones. The warehouses, industries, and fuel stores were adjacent to the port, along with the boat repair zones, the military naval station, and other facilities. The waves of migrants, tourism to the islands, passengers to the Saronic Gulf, and the journey to Cythera, were decentralised late and in a flawed manner.

Hence, the city that was born in these conditions was born out of a variety of long-term needs. The husband of Sarah Bernhardt, Aristides Damalas, built a theatre at Phaliro where the great actress regularly appeared, to the applause of an enthusiastic audience. Within the fabric of the neo-Classical town there were large charity associations, shipping companies, industries and islands of recreation, next to the poor workers and port employees, who had their own forms of entertainment, their own music, with their dignified poverty, as well as the

reputation that they were figures in a "garden of wonders", alongside the illicit, prostitution, and smuggling.

Hundreds of songs, feature films, novels, humorous tales, photographs, and material for vignettes were born in the atmosphere of Piraeus. Alongside this, the sorrow of the internal migrants, the refugees, the many "internal communities" and deep social cleavages created political conflicts, very common in the stereotypical understanding of working-class towns of Europe itself.

When the inter-War period brought its new tools – the radio, propaganda, the huge population groups who were passionate about football and other popular sports – Piraeus became standardised in the national gallery of stereotypes, in a series of post-War images that penetrated the European show business market.

The film "Never on Sunday" by Jules Dassin describes the independent life of a "prostitute who respects" amongst the tough young men, with an unforgettable song by the diva Melina Mercouri, performed while she holds a photograph of Olympiacos, the most popular Greek football team. This is the link in communications that had began with the films of Kakoyannis and Koundouros, the paintings of Yannis Tsarouchis and the amazing performances of Piraeus' dramatic actress Katina Paxinou, which audiences were able to admire in older international productions. The city, through its creators, won two Oscars.

In the European present, Piraeus has led the way in mapping communications, railways, suburban railways, and roads, thus supporting the investment of goods from the global markets to Europe, either by conceding a container terminal to a Chinese company, or by celebrating with its twin city Marseilles its own year as Capital of Culture in 2013. Piraeus expects much from the Cultural Coast of Piraeus of its Port Authority and from collaboration with the Stavros Niarchos Foundation Cultural Centre at Phaliro Delta. With the general upgrading of the sea front of Attica, towards the Saronic Gulf, Piraeus aims to contribute with cultural actions, which are, in essence, a vote of confidence in





Europe, in its medium-term and long-term planning. A jewel of industrial heritage, on the old road axis of Piraeus Street, and a large expanse to the west of the passenger terminal preserve the industrial shell and other interesting facilities, along with the available open areas, which alone are a valuable legacy. This will make it, with its thematic autonomy, a future theme park with a pan-European dimension.

14.3 Greater mutual understanding between European citizens

Intercultural dialogue, in order to build an environment of interaction and mutual exchange, must be conducted by emissaries who are well-meaning, cordial, and sincere. The arts and letters and participation in them assist in this understanding.

The design of the European dimension of our Capital of Culture begins precisely with an awareness of the continuity of this dimension, honouring yesterday and shaping the future of the port.

From the era of radio, television, and the flood of information, to the internet, the citizen is constantly searching for ways in which to understand the new technologies and to adapt to them, without necessarily knowing the ways in which they work, while the lifespans become increasingly more limited, as the

challenges of spectacles and sounds become all the more profound. Since the new century, the use of social media has exploded. Every five years, even more frequently, the memory that can be supported on electronic storage devices increases. The "favourite memories" that citizens retain and which confirm their cultivation, have passed from books, the press, radio, cassettes, to digital and optical disks, the internet, computers, mobile telephones, to storage in intangible forms, and now to the "internet of the future", where the many applications are drastically changing the ways in which we consume culture and follow events. At the same time, technophobia, or the attachment to traditional means of information and cultivation, persists, creating "colonies of nostalgia" with their own market.

Essentially, today as we are preparing our answers, we do not know much about how technology will evolve in five years' time. Tour guide tools, city guides, information choices, and the standard procedures we use to book a flight or a ticket are rapidly evolving.

Never before has mutual understanding between European citizens, an essential procedure for knowing each other, had so many ways in which to grow, while technological developments, more accessible to younger generations, have produced an unprecedented array of tools for dialogue.

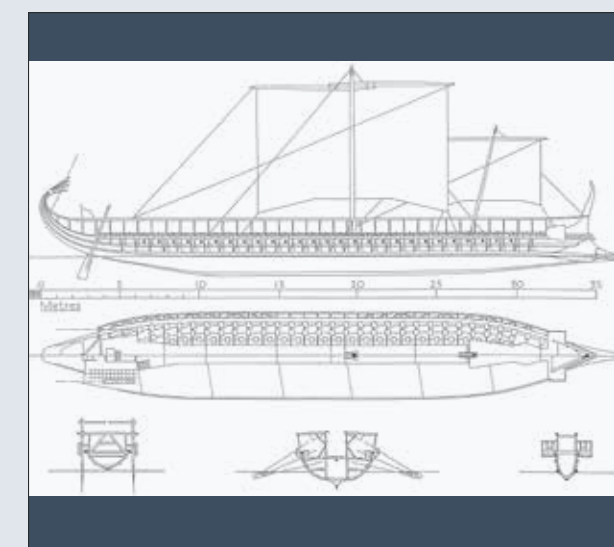


It is an opportunity to get to know each other better, then, using all available means of communications. Today, the medium is not the message, but the message must be compatible with all media. Otherwise, it will be difficult for it to penetrate the social fabric.

For the Piraeus of 2021, an understanding of its cultural message will be transmitted through the many "languages of technology", marking a different, more optimistic prospect for understanding and acceptance.

And the basic tool in this strategy is the innovative approach of social media, which has many dimensions and is constantly evolving. Today, our attention is drawn to the Future Internet, the transmission of complex data through large screens accessible from the user's palm. And 3D technologies, a media form which is becoming increasingly affordable. It is the hope of Piraeus that such media will help fulfil its cultural plans.

Europe often sums up its cultural architecture through sessions that lead to the presentation of a "Charter. The Charter of Athens, the Charter of Paris, the Charter of Venice, the Charter for Cultural Tourism and many others have contributed to significant assets respected by the international community.



A core element of this expected cultural development will be the "Charter of Piraeus", a major "on board" session which we aspire it will become a milestone to the European understanding and the dialogue on environment and culture.

15 Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes

15.1 Cultural heritage and history

Ancient Piraeus is linked with the Persian Wars as Themistocles organised the defence of the Greeks against the Persians, supported on the “wooden walls”, namely the strategic abandonment of Athens, and in the trust he placed in the building of a large fleet of triremes, organising Piraeus and transferring Athenian civilians to safe destinations. This was the first “city launching” in history.

Piraeus was also the first city in history to apply the Hippodamian city layout, which has prevailed throughout the world as a tried and tested planning solution.

From Piraeus, the system was adopted first in the Aegean, to become the typical Hellenistic town layout, after which it spread through Europe, and in modern times, the whole planet. The Hippodamian system was developed through a search for justice, equality between citizens, and an orderly city, in keeping with ancient Greek philosophy and law.

The organisation of the port was so effective that the fleets built there formed the basis of Athenian hegemony in the Aegean, the Delian League, the treasury of which was later moved to the Acropolis.

The impact of this fleet, and the associations with unity and pride that it had in the minds of ancient citizens can be seen in surviving inscriptions, which record the names of 246 triremes built by the shipbuilders of Piraeus.

The wooden walls were complemented by the Long Walls, the linking of the fortifications of inland Athens with coastal Piraeus, which acted as a secure refuge for the rural populations during sieges.

Demetrius Phalereus, in addition to his ten-year rule of Athens and Piraeus, was the first director of the Library of Alexandria, a wonder of the ancient world.

It was probably in his time that the Skeuotheké of Philon was built at Piraeus, a large building for the storage of the fleet's rigging. An inscription with its “speci-

fications” has been discovered, so detailed as to make it the only building in the ancient world that can be fully reconstructed graphically, since a complete description with exceptional details survives whole, making it an important tool of architectural training.

The Piraeus of antiquity can thus support today's candidacy for the Piraeus of 2021, regarding many issues that concern European thought even today.

What are these?

The organisation of public space, the effectiveness of networks, international shipping, the functioning of cities. And, of course, the sea.

Europe's relationship with the sea is an interesting aspect of its self-knowledge. We need to learn more about the Baltic cities, Scandinavian society, Flanders, and the Netherlands, and about the large fleets of the Italian cities and the East, about the consequences of the Industrial Revolution in the Balkan space, about the enduring phenomenon of piracy, migration to the New World, the Capitulations (state agreements with the East), and the repercussions of modern trade on the Mediterranean.

In the Middle Ages, when the city had shrunk, a unique city monument was created: the statue of a lion, which gave it the name Porto Leone. Its special feature: the runic inscriptions that can be seen on it, from the passage of the Varangians or Vikings through the area.

The lion was taken to Venice in the 17th century, but there is a faithful copy of it in the city, the starting point for a productive debate on the “strange cultural silting of civilisations” and the recovery of the original.

After the rebirth of Piraeus in the nineteenth century, the city and its port now co-exist with, influence, and are influenced by European industrial and shipping traditions, as Greek industry for many decades, indeed the universal presence of Greek commercial shipping, have been considered notable features of the European tradition.

15.2 European integration and current problems

Piraeus is interested in contributing to contemporary cultural issues of European integration, both through the preceding events of 2017-2020 and during 2021, focusing attention on the good practices of public dialogue: the re-use of industrial shells. This will be without the stereotypical guideline on “cultural uses”, but based on the city's long experience of “co-existing with refugees”, and the creation of “cultural avenues”, alongside the existing or planned communications networks, transport, and energy developments, although, again, without the stereotypes of “cultural importance” and the logic of “sights”.

From south-eastern Europe, a road map will begin to be drawn, so as to comprise a node for initiating and processing the cultural dimensions of cultural events, close to border areas, regular conflicts, and instability.

The programmes that we plan to cover in this on-going dialogue are “Wooden Wall”, the international student competition “Skeuotheké”, the major conference on “Intangible Libraries” (a reading of digital civilisation), and “Porto Leone” (an exhibition on the cultural silting of the Mediterranean and the Black Sea, and a tour of the European Middle Ages). In addition, there will be the “Piraeus Charter” and the multi-thematic week “Sign of the Times”, focusing on issues that will concern the European future, namely the ability and availability of the younger generations, who will be invited to create and effectively implement cultural practices.

The future goal of Piraeus, if its 2021 cultural programme is achieved, is long-term but strong. The city, having won attention, a public and internal cohesion, and preserving the character of a supralocal port, will be able to turn to the contemporary themes that concern the metropolises of the world: a fervent participation in overcoming the problems of climate change, the campaign for a new sustainable strategy,

15.2.1

as expressed in the European Union's Blue Growth pillar, which involves implementing tools of the “blue economy”.

15.2.2

and as are contained in the UN's 2015 call for Global Action, with 17 actions under the title Sustainable Development Goals for 2030.

Because Piraeus has invested its future in the sea, and by creating cultural good will, it will be in a position to contribute to a new understanding of the role of the Mediterranean, within the framework of a humanitarian regeneration of the planet.



16 Featuring European artists, co-operation with operators and cities in different countries, and transnational partnerships.

Name some European and international artists, operators and cities with which co-operation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

We have contacted the European embassies and consulates, and educational institutions, seeking the support of and partnership with organisations in their countries active in the arts and letters. Our experience has shown that this approach leads to the most effective engagements and partnerships. With the appointment of the Artistic Director, other organisations will be selected, which touch upon these interests.

Collaboration is foreseen with the candidate Capitals of Culture of Romania in the final selection stage, as well as with previous Capitals of Culture that were considered successful and innovative. Our contacts have started with the port-cities, cities that have developed initiatives for immigrants, and cities that have placed emphasis on social development.

We will also utilise the experiences of the National Greek Festivals, institutions and bodies that have invited and played with interesting ensembles from Europe and around the world, such as the Athens and Epidauros Festival, the National Theatre, the National Theatre of Northern Greece, the Delphi International Festival, the Demetria Festival of Thessaloniki, as well as large Greek institutions (National Museum of Contemporary Art, Onassis Cultural Centre, Stavros Niarchos Foundation, John S. Latsis Public Benefit Foundation, Theocharakis Foundation, DESTE Foundation for Contemporary Art, Benaki Museum Aikaterini Laskaridis Foundation, Marianna V. Vardinoyiannis Foundation, Mariolopoulos-Kanaginis Foundation). Partnerships with these institutions are also currently under discussion.

Piraeus is twinned with: St Petersburg, Russia; Marseille, France; Worcester, USA; Ostrava, Czech Republic; Baltimore, USA; Galati, Romania; Varna, Bulgaria; Shanghai, China; and Rosario, Argentina.

We aim to invite, through the artistic directorate, figures who are distinguished on the European and world scene for their presence in different contexts, their productions, and their interesting artistic output. A list of artists with whom we are interested in collaborating is as follows:

Katie Mitchell, Krzysztof Warlikowski, William Kentridge, Olafur Eliasson, Antony Gormley, Bill Viola, Bruce Nauman, Arvo Pärt, Rem Koolhaas, Gerhard Richter, Ai Weiwei, Sasha Waltz, Raf Simons, Shumi Bose, Jack Self, Finn Williams, Maguy Marin, Okwui Enwezor, Xu Bing, Elena Chernyshova, Dmitry Kawarga, Pedro Marzorati, David Adjaye, Harold Bloom, Exhibition of famous Down's Syndrome artists, Anish Kapoor, Doris Salcedo, Creamer magazine, FKA twigs, and Max Richter.

The artists and their work, which expresses Europe's present and future as it welcomes, measures and is influenced by its inspirations, are expected to join together with local creative forces and agree to joint actions and visions wherever possible. When faced with difficulty, artists will be asked to share their experiences and opinions in a series of workshops, which we intend to include in their contracts. Thus the population of Piraeus may benefit doubly, from their aesthetic fulfilment and from their discovery of the personalities and profiles of these influential teams and people.

17 Can you explain your strategy to attract the interest of a broad European and international public?

Piraeus has no relation with the typical, picturesque, slightly isolated city that awaits to be "discovered" by worshippers of cultural values. Twenty million travellers use the maritime routes that its port serves and of necessity pass through the city. Two million visitors who arrive by cruise ship often go to Athens via Piraeus, to admire the classical antiquities. An unknown yet very large number of people travel from Athens for work, food, and entertainment, not only in the picturesque harbours but in the famous restaurants and tavernas of all categories.

A great urban planner, Georges Candilis, described one of its little harbours as "the largest open-air taverna in the world", an impression created by its picturesque location and the many restaurants, one right next to the other.

Water sports and various events attract other visitors. The same goes for sports fans who come to watch football and other team sports. The commercial expos that are held at the port attract a targeted or specialised audience. Traditional and social media have Piraeus on their agendas and offer daily information on events and practical matters.

This "culture of passers-by" is not limited to Greece, as the destinations that Piraeus serves cover a large part of the annual tourist movement to the islands. In other words, in reality, the city is known also to the European and the international public, at least of certain categories.

Therefore, the necessary strategy to attract a European and international public has more than one goal. On the one hand, to interest a significant number of passers-by or visitors to discover "more Piraeus" on their itinerary, by adjusting it slightly. On the other, to motivate a larger number of residents of other areas, in particular Athens (with over four million people), to have a "Piraeus experience" thanks to the programmes and good urban services (special signs, curiosity to experience new things, cultural roads, recreation, targeted markets). Finally, the creation of attractive "packages" for residents of other European cities, as well as beyond Europe, in particular from Eastern and Arab countries.

On the basis of this analysis, with the contribution of

communications experts who will support our team if we are selected to submit a final application, our strategy towards the broader European and international audience will have the internet as its main medium: digital communities, interactive tours through digital applications, international competitions primarily for youth, and a continuous invitation for young people from all over the world to participate in our collective actions and programmes. We are seriously considering the possibility of a touring exhibition on the city and its programme, at major hubs that give expression to political, social, and cultural Europe.

This planned programme, which will be specialised further under the title "The Children of Piraeus", will be piloted before 2021. In addition to other communications measures, it seeks to collect material, stage events, and artistic performances by young creators from Piraeus, and will be in continuous contact with young creators of the internet community. This is an audience with diverse interests, which, rarely, has much time available, but is of particular interest.

The "Piraeus Charter", a contract for the culture that will showcased in 2021, after four years of preparation and contacts with Europe and the world, is also expected to attract interest.

18 To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

Aside from the experience gained on our visits to Capitals of Culture from the foundation of the institution until recently, we have studied, as far as is possible, most of the programmes and the reports produced on them. We plan to continue this study during the years of our preparation. Thirty years of accumulated experience, 35 by 2021, offer an essential guide for one further reason:

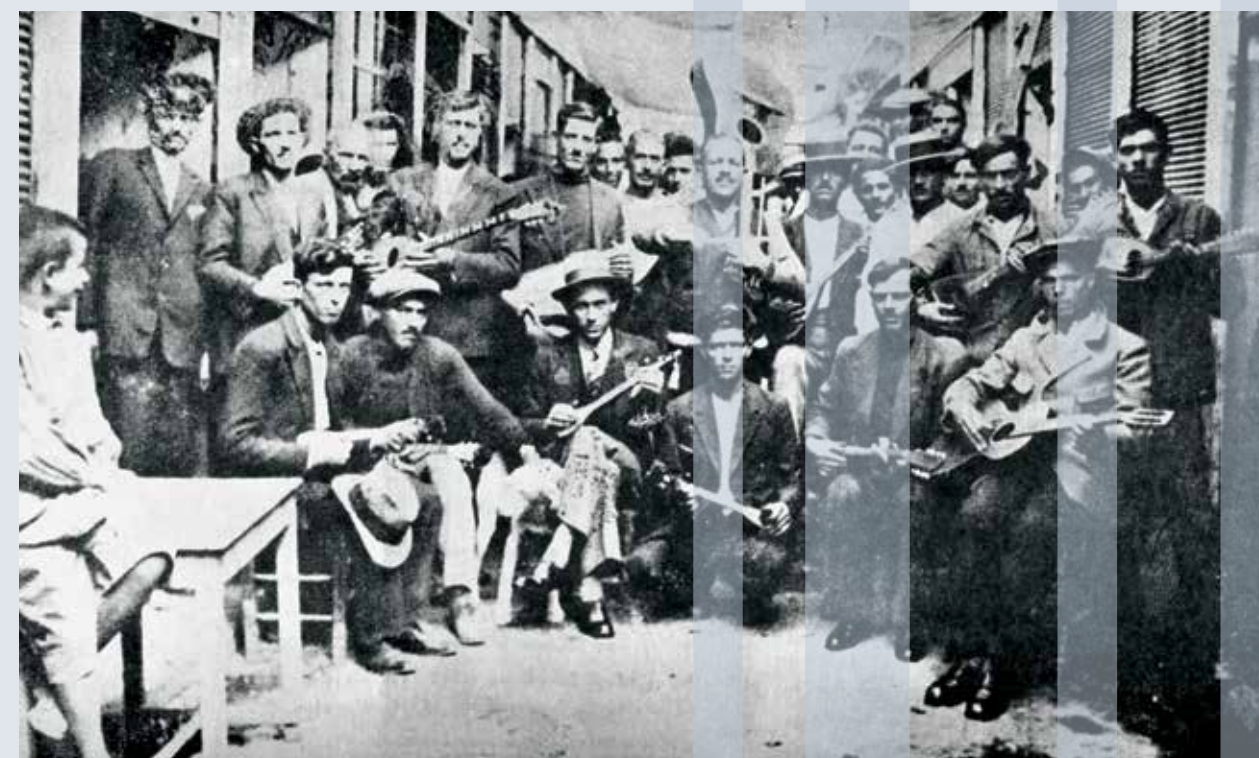
Greece and Romania are the first countries whose selected cities will be declared Capitals of Culture on the new criteria of Decision 445/2014 EU. Consequently, we are interested in proposing a programme free of the difficulties and problems that resulted in revisions and changes to earlier decisions and different selection criteria. Moreover, the new decision, with its innovative features, was the primary reason why we decided upon our candidacy. Besides, the interrelations between Piraeus and Romania had always been sincere and warm.

Since we will obviously apply to join the networks that connect the Capitals of Culture, we have made the decision to link more closely with Capitals that are similar in structure and function to our town, however distant. The cities that we will prioritise are the European ports (Istanbul, Marseille), cities that boomed in the industrial revolution (Liverpool, Glasgow), cities that were settled by people seeking refuge or were built upon migrant memories (Stockholm, Cork), cities at the heart of Europe (Antwerp, Brussels), as well as our neighbouring cities in Greece, Italy, and the Balkans.

The cultural programmes of the European Capitals

of Culture have been documented and analysed by top analysts, who have researched the totality as well as the particular specifics of each city. The present questionnaire, an evolution from other methods of selection, characteristically incorporates, for example, the care and attention that must be given to the smooth and coherent co-operation between the administrative authorities of a Capital of Culture with the Artistic Director and his or her team as there have been, in many cases, relationships marked by a lack of confidence and differences in strategy.

But, what is important is the final result and how the residents and visitors to the cities feel within the environment of a Capital of Culture. We anticipate that the people of Piraeus and the islands will be left with a good impression of our contribution.





#PIRAEUS2021

19 What is the artistic vision and strategy of your cultural programme?



A floating city

The vision arises from the concept of the Floating City, an ark of civilisation that will attempt the “voyage to Cythera”, a desire of European civilisation (expressed in Watteau’s painting) and of many musical and literary works, as an ideal destination. Of Western civilisation’s legendary quests, which in various eras have hoped to settle upon a “Parnassus” or go on an “Odyssey”, the voyage to Cythera is the most fitting for us.

This strategy coincides with the technical preparations (careful design of the cultural programme), selection of the captain (general and artistic directors) and crew (excellent and experienced staff), the accumulated experience that is required (application of the lessons learnt by other Capitals of Culture), supply (selection of events and appealing activities), the rigging of the ship (infrastructure and re-vamping), and its voyage (a splendid progression during 2021 and later).

On an operational level, we aim at: (a) organisation, self-knowledge, and the process of self-assessment during every phase of the preparation and implementation; (b) the four-year preparation, which will improve the workings of the city and make use of its human resources; (c) the year of the title, and (d) the positive impact of 2021 on the city’s future.

The voyage itself gives expression to joy, expectation, and the enjoyment of art and encourages philosophical contemplation. This is the anticipated year of 2021.

For this voyage to be successful, it requires a four-year preparation. For the passengers to enjoy it, it needs an experienced crew, knowledge of the conditions, good governance, and sufficient supplies and equipment.

For the Floating City, 2021 reflects its first successful voyage. The goal is simple: to continue to sail the seas of civilisation, reaping joy and creative experiences.

The artistic vision will be suggested by the Artistic Director and his/her team. The answers that we give in this application are decisive for the strategy, goals, and operational structure of the programme, which will act as a guide to the vision, since the city itself recognises that it will entrust itself to the Director’s experience and creativity.

During the pre-selection stage, we are presenting the city’s desired framework and strategic goals. If we are honoured with inclusion on the short list of candidate cities, our final application will contain the vision of the artistic director, within the context of the city’s strategic choices.

The City of “the Others”, the City of Diversity, so unified!

Piraeus was born of need and raised by people from elsewhere, the Others, the internal migrants, the refugees, the different.

In ancient times, merchants, artisans, the many rowers, and the foreign settlers without political rights were behind the commercial and naval fleets of the triremes and sponsors, working as free citizens in the golden century, turning the Persian Wars into a campaign that bore fruit in the Battle of Salamis. They first transported the population of Athens to safety, and then created, as workers of the sea, new allied routes, strategies, and common goals.

On the islands of the Argosaronic Gulf, in modern times, the fleets that had been born of the Aegean Sea spread, through their organised crews and praiseworthy captains, their reputation throughout the Mediterranean, where they were not absent from any port after the French Revolution, and sacrificed their wealth for the Greek War of Independence.



Piraeus participated heart and soul in the Industrial Revolution and on the complex path to the modern world, a refuge for every refugee from the coasts of the Aegean. In Piraeus they built their neighbourhoods, their new homes, this is where their families lived and live. And when they migrated to Europe and to the five continents, Piraeus was their reference point. It has never ceased to accept refugee and migrant waves, who settled with perseverance and few means, working hard, bringing their music and their tales, working in the port, the factories and on the ships, building the city’s character and spreading their sounds, words, and hopes wherever their ships and hopes docked.

The past of Piraeus has a vision. Today’s Piraeus has a vision. It is built upon diversity, respect for others, on common hopes and a particular culture, which all created together. This is the cultural vision that it entrusts.

20 Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year.

For each one, please supply the following information: date and place / project partners / financing.

During the preparation (2017-2020) and pilot testing stage, Piraeus will attempt to establish contacts, co-operation, and clusters, so as to:

- i. Inspire among the creators, artistic groups, and people of the city a sense of collaboration, active participation, the division of organisational responsibilities, as well as the training and certification of management and organisational skills in order to create hives of social groups, which will reduce the negative levels of employment.
- ii. Gradually improve, in a non-reversible way, the trust of local artists with the establishment of clusters, both within the urban fabric and the city's available functions, as well as through their collaboration during the programme with bodies, agencies, and institutions in Greece and European cities. These clusters will give rise to productions, events, and communications networks, with the goal of broadening their horizons and encouraging contemporary intercultural actions.
- iii. To showcase and support groups of young creators, the city's future, through new experiences, exchanges, and participation in European cultural activities.
- iv. To secure a desire for initiatives among the residents for the best possible reception, organisation, and enrichment of the year 2021 in related sectors, such as: the regeneration of neighbourhoods; alternative venues for shows and concerts; signage for a variety of discovery routes; strengthening of trade; awards for and best use of universities, foundations, commercial associations, and consumers, through a partnership between the organisers of the Capital of Culture with various groups, so that their ideas and proposals are included in the appropriate funding, organisational and operational framework.
- v. Ensure every possibility and assistance, so that children, pupils and students, the unemployed, vulnerable groups, the socially marginalised, refugees and migrants take an active part in the programmes that are being planned for them and are able to access all events.

During 2021 itself, a programme will be presented with independent productions (20.1), and thematic units (20.2), within an atmosphere of social engagement (20.3), which is supported by the first two units.

20.1 Independent productions

Independent productions are major events, throughout the year of the celebration, which constitute a high-level unit, with major visibility and communications support, capable of attracting the attention of the widest possible public.

At this stage, we will present their character and subject, as their selection, processing, partnerships, and management are partially the responsibility of the Artistic Director, who will be appointed immediately Piraeus is included on the short list of Greek candidate cities.

20.1.1

Opening ceremony. A spectacular ceremony in the Peace and Friendship Stadium. From Plato and Lucian, to Swift, Jules Verne and contemporary Utopia, to the great wager of new technology.

A production with wide television coverage and screens all over the city.

20.1.2

The Piraeus Charter. A conference "on board" for the creation of a European cultural policy toolkit for the new decade. With visits to Mediterranean ports and islands participating in the organisation of the Capital of Culture.

This will be preceded by a broad dialogue starting in 2017, where the views of the countries of Europe and international organisations will be heard and supported, and with the largest possible dissemination of material to artists and citizens. The Charter will emerge from the wide range of voices and convergence of views, while we expect the result to take the form of a dynamic resolution, which will be accompanied by the material produced.

Representatives from all the Capitals of Culture from 1985 until 2020 will be invited, as well as all the services of the European Union, ambassadors and consuls, artists and ensembles, and the ordinary people of Piraeus.

This cultural cruise will coincide with Europe Day and will close with a ceremony and party in the port of Piraeus, attended by conference participants and the public.

20.1.3

An operatic life. A partnership between Piraeus and the Greek National Opera. In the National Opera's new building, at the Stavros Niarchos Foundation Cultural Centre in Phaliro.

A production with a future, which is open to the cultural creativity of Europe.

20.1.4

The reader's adventures, or **Intangible Libraries.** A partnership between Piraeus and the National Library.

Finalisation of events for the book and the reader, in the National Library's new building at the Stavros Niarchos Foundation Cultural Centre in Phaliro.

20.1.5

Celebrations of the Sea, the evolution of the 2015 European Maritime Day.

High-point of the event in the port of Piraeus and celebrations on all the islands.

20.1.6

Great art. Performing arts and exhibitions in spaces, or a new "reading" of them in an industrial shell.

Main events in the Piraeus Municipal Theatre, with a series of openings and premieres in late spring.

20.1.7

Closing ceremony. A great spectacle in the port. A "panorama of accomplishments" based on the follow-up to the organisation and the official handover of the title to the next Capital of Culture for 2022. With wide television coverage, all the residents are invited to a great party.

20.2 "A floating city", Thematic units

The thematic units are hives of events, with the participation of all local artistic forces, which have already been arranged into creative clusters with ensembles from the rest of Greece and other European cities, as well as artistic ensembles and representatives from all parts of the world. These have a longer duration, as they involve exhibitions with spectacles in specially-arranged environments and are in a position, all together or separately, to tour with specific itineraries and to receive ensembles and actions that are hosted in Piraeus.

These will last for at least six weeks, which may be extended and "move", in whole or in part, to other parts of the region of the 2021 European Capital of Culture.

20.2.1

The wooden walls. From the oracle of the Pythia, to Themistocles, Salamis, the "Skeuothekē" competition programme, the collaboration with the archaeological services, university, and artistic activities inspired by the history of the city.

Showcasing of ancient inscriptions, 3D digital "scenery" of archaeological sites.

Wide use of future internet apps.

20.2.2

Rebetiko, sound and era. Aiming at the inclusion of rebetiko on Unesco's Intangible Cultural Heritage List, a stroll through the birth, life, and survival of a way of life. On the occasion of the foundation of a rebetiko museum.

With invited groups from all over the world and "ambassadors" of rebetiko from Europe.

20.2.3

Port and football. Tournament, exhibitions, events, concerts, in honour of the veteran players of the legend of Piraeus.

The link with music, literature, song, the "creative imagination" of fans, the popular culture of football.

20.2.4

Follow me! The discovery of the guilty city. From the shoeprint of “follow me”, which led to the dark feasts of the port, the formation of a consciousness of open horizons.

The region of Trouba, seminal films, popular narratives, and urban myths.

20.2.5

Octopus garden. The cementing of relations with Europe and international organisations. With particular emphasis on the environment and green growth. The “city without greenery” can implement “green actions”. A dialogue with universities, foundations, unions of people, and artists who effectively express these values.

(20.2.5.1) Horticulture expo. Selection between an autonomous initiative or a request to be included in an expo of local significance.

Subject: “Gardens that enter the sea”, in rundown areas of the city.

(20.2.5.2) Candidacy for “Green European Capital of Culture”, supported by credible proposals for universities and research groups.

(20.2.5.3) Green without greenery: Regeneration of a deprived area, energy, urban fabric, “sense of scenery”, and smart solutions, in order to obtain a survival guide to bring all its districts to life and gain a sufficient aesthetic value that will bring a significant improvement to living conditions in the historic, densely-populated “city within a city”.

20.2.6

Porto Leone. The European north in the Mediterranean south. An opportunity to discover the European Middle Ages (films, theatre, literature, musical influences, architecture, history of ideas, architectural revivals). The reception of the Middle Ages through the centuries that followed and the cultural legacy shaped since its rediscovery.

20.2.7

Sign of the Times. The city in the hands of young creators, from children and teens, to students and the young unemployed. Featuring all the arts, exclusively by and for the young. Internet competitions, with an invitation to take part in the programme, adequate digital support, and a digital channel to communicate the activities as the prize. All organised by the young, teens, and children.

20.3 General social engagement programme: “The children of Piraeus”, or the selfie of the city

Alongside the autonomous productions and thematic units, a continuous carpet of support and communications will spread throughout the city, along its roads, squares, districts, foundations, and institutions. Groups of citizens, traders, chambers of commerce, associations, suitably informed, trained and certified, and working towards a common plan, will support the activities, organising cultural, social, commercial and communications events, with the help of volunteers and the services of the Municipality of Piraeus, which will literally act upon and change public space, giving it a creative character. To take place in many sectors.

This general programme will be broadly funded by special programmes to combat unemployment, for welfare, education, etc.

20.3.1**Self-knowledge and discovery of the city****20.3.1.1**

Imaginative city map with plenty of useful information, beyond the “classical narrative”.

20.3.1.2

City signage, commercial shops, cultural routes, window-dressing competitions, imaginative ideas.

20.3.1.3

Mapping, signage, and discovery of “details” of the city. Routes for markets, food, sights, districts, coastal area, and museums and collections.

20.3.1.4

Production and maintenance of social media. Their diffusion around the city and the world. Adoption of innovative applications and the latest technology.

20.3.1.5

Routes that promote the “urban legends”, of the city, port, districts, with street activities, enriched with theatrical, sporting and musical events.

20.3.1.6

Collaboration with universities as to postgraduate studies and dissertations on Piraeus and the islands.

20.3.1.7

Reading groups: books on Piraeus (Public Library, Municipal Historical Archive).

20.3.2**Light cultural infrastructure****20.3.2.1**

Piraeus digital “portolan” map. Integration into a digital application of cultural references with their names, locations, and relevant details.

20.3.2.2

Special lighting for foundations, residences, sea fronts, and archaeological sites.

20.3.2.3

Bars, tavernas, cafés, etc.: signage and notices, windows, stages for amateurs, urban sagas.

20.3.2.4

Creative lighting of traditional buildings that have been abandoned or are unused (Keranis, Dilaveris, Chropei, Nikolettopoulos, Sarantopoulos, IVI, and others).

20.3.2.5

Participation in the EU’s Future Internet FI-WARE initiative.

20.3.2.6

University of Piraeus: a city in the city. Meetings with students, factories, digital literacy, painting, etc.

20.3.2.7

At least three supply centres with promotional material, filling in gaps, distribution of programmes, covering public and private spaces with printed material on each enterprise in Piraeus and every service information leaflet.

20.3.3**Events and activities****20.3.3.1**

Gastronomy. Wherever possible, enhancement of dishes, buffets, and meals, guided by invited chefs from all over Europe. Discovery of local cuisines, tasting of flavours, for everyone.

20.3.3.2

Party. The typical night-time entertainment of the city’s young, in unexpected places, outbursts of joy and carefreeness, at the end of events for all ages.

20.3.3.3

Graffiti and artistic interventions, the evolution of the dynamic street art that focuses on the management of public space throughout the world and contributes to the creativity of the young, as well as the education of students at the School of Fine Arts.

20.3.3.4

Creative workshops. Either in building-shells, which are brought to life by the creativity of the artists, or the organisation of exhibitions in private spaces, shops and squares, in order to bring the market in artefacts alive and spread applied arts beyond the established spaces.

20.3.3.5

Competitions (photography, storytelling, poetry, personal testimony of someone from each field on his/her own Piraeus).

20.3.3.6

Design and fashion exhibitions, and activities by students and established creators.

20.3.3.7

Inventions, innovations, presentation of educational achievements.

20.3.4**Support for vulnerable groups****20.3.4.1**

Three meeting places: the art of foreign migrants.

20.3.4.2

Migrants and Piraeus: dialogues. Creative workshops, cuisine, music from the countries of origin. Readings of poetry and literature in the original languages. Customs, improvisations, lullabies; "The world in one city, in Piraeus".

20.3.4.3

Support for United Nations refugee actions.

20.3.4.4

Significant NGO activities and initiatives foreseen in their statutes.

20.3.4.5

Home help, Community Care for the elderly, charities, residential homes. Improvement in conditions, introduction of cultural programmes, debates, small productions with the participation of the elderly or the socially marginalised.

20.3.4.6

Approaching isolated groups and individuals, support, employment, participation in exhibitions and events.

20.3.5

Cultural "disembarkations"

20.3.5.1

Programme of visits to painters' studios, writers' studies, meetings with actors, directors, musicians, singers. Interviews and dialogues.

20.3.5.2

Prizes (to old residents, early traders, small shopkeepers, early workers, former employees in public services).

20.3.5.3

Showcasing of the old homelands from which the people of Piraeus come. Organisation of "coffeehouses", spaces of dialogue, meditation, and reconnection.

20.3.6.

Education and events support teams

20.3.6.1

Training the homeless, unemployed, and volunteers to support the events with seating, catering, overlays, information, "narratives".

20.3.6.2

Social workers for vulnerable groups, senior citizens, people with disabilities.

20.3.6.3

Souvenir sets, printed matter, games. Design, implementation, production, and distribution by certified local businesses.

20.3.6.4

System for the fair distribution of printing tasks, and various forms of support according to special criteria and certifications.

20.3.7

Children's Muse

20.3.7.1

School groups to prepare the programme of the Floating City, "Signs of the times".

20.3.7.2

Pilot productions and partnerships between schools, class level.

20.3.7.3

Free lessons on culture, local and European cultural creativity.

20.3.7.4

Children's foundations (Hadjikyriakeio, Kalos Poimin). Creative workshops. Twinning of schools and associations.

21 How will the events and activities that will constitute the cultural programme for the year be chosen?

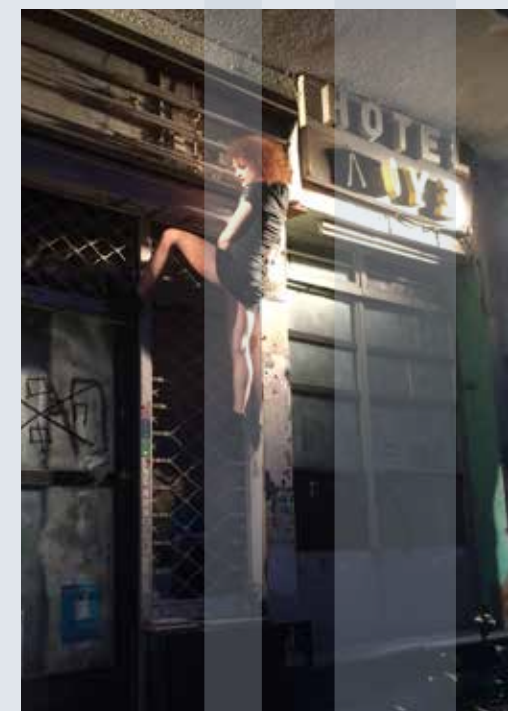
For there to be a choice of high-profile producers from the Greek, European, and international cultural sectors, experience, a personal assessment of the creative ensembles and the necessary specifications to guarantee an excellent artistic event are required. The Artistic Director and his/her team will be responsible for the selection and implementation of this part of the programme, depending upon the city's financial and technical circumstances.

For the thematic programmes and the engagement of human artistic resources, the scope in selecting the Artistic Director will be thoroughly explored, if there is active interest and availability. The management of the Capital of Culture will be particularly active in this. The local art sector will receive all the necessary assistance so as to form bold partnerships and clusters and develop its own ideas, in order to achieve the best possible results.

Avoiding any intervention in the cultural dynamic that will be produced, the city's local government, with the assistance of the municipalities that will be included on this cultural map, will facilitate in every way and with an open spirit those sectors that are its own responsibility, including the co-ordination of the country's supralocal services, in order to improve, complement, and monitor the infrastructure that is required. The Municipality of Piraeus will be supported by a self-assessment mechanism and regular monitoring of the progress of the timetable. The Cultural Programme will be fully protected from any risks that may arise.

The choices of the artistic directorate may result from an assessment of the proposals that will be made and by a call for expressions of interest to the artistic community for productions it wishes to implement.

The choice will be made on the basis of the high quality of the proposals or the Artistic Director's ideas that can be implemented, in combination with the strategic choices of the Municipality, as outlined in this application.



22 How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?



The local cultural heritage and traditional forms of art tend to be associated with folklore and nostalgia, although they are living forms of expression that manifest various aspects of social anthropology. They underline the need of population groups not to be cut off from the values that unite them, and highlight the evolution of technology that often functions by undermining old customs.

Tradition and cultural heritage are concepts that are utterly dependent on time. They often operate as a shot in the arm for consumer habits and fashion, and can be politically exploited in order to claim the “wrong road” is being taken.

Piraeus and its surrounding areas, still today produce traditional narratives, impressions, attractive spots for food and drink. Many of the inhabitants resurrect the memories of the local communities they left behind and remember them now as resettled people.

At the same time, they all live, participate, and act in a modern city. There are no islands that live in the past, and nostalgia is a right, not to be marginalised or commercialised.

The living local cultural heritage and the traditional arts will be presented in unexpected places by groups that, at first sight, may appear to bear no relation to the past. For example, the dancers of a traditional ensemble will partner with postmodernist directors in unexpected

places on a 3D-set to produce material that can be used on social media, to make documentaries, and for use in news bulletins and in programmes or articles in the media.

Modernism and innovation are tools of cultural praxis, and not an obligation of the managers of the Capital of Culture to groups or individuals. Consequently, if it is judged that they contribute to the best artistic result and the strategy of the programme, then they will be included in its productions completely freely. In Piraeus we believe, from long experience, that avant-garde events “for a few” often attract great interest, while supposedly popular shows often do not have the anticipated success.

We believe that local artists, independent of their trends or the vision they serve, deserve to be promoted in the city and beyond, on the criteria just described.

But, before being shown, there must be a continuity, with new conditions for cultural creation. Artists seek and shape their forms of expression. It is the responsibility of the city to respect them and to assist them in its operations.

23 How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

We consider the local cultural resources to be a main constituent of the eight thematic units (20.2) and independent partners and animators of the central programme, “The Children of Piraeus, or the Selfie of the city” (20.3). We will bring them into contact with creative teams from the rest of Greece, and, through cultural and educational exchanges, with ensembles from all over the world.

Please give some concrete examples and name some local artists and cultural organisations with which co-operation is envisaged and specify the type of exchanges in question.

Our invitation to local organisations and artists is public, continuous, and with a constant and immediate response. The director of the Candidacy Support Bureau regularly informs the residents of Piraeus of developments at frequent meetings, while on our social media platforms we are constantly receiving ideas and proposals from organisations, artists, and citizens.

In addition to declarations of support, we also have proposals for partnerships and ideas for productions even before the announcement of the Pre-selection Application's cultural content.



Sample proposals

Makki Marseilles / Rainbow Theatre, proposals for English-language theater, support for the Androulakis plan for a floating cultural center, history of a submarine, renewal and use of the old Athens–Piraeus Electric Railways station, utilization of the Tower in the Piraeus market, staging of a naval battle, utilization of local cultural centers, citizen mobilization for the improvement of the industrial area.

A complete study, by Pavlos Chatzigrigoriou, cataloguing local architectural heritage with proposed improvements for sites and buildings.

5 proposals, from artist and events organizer Christos Lagnis Panoilias, for the creation of a Cultural Timebank, an Artists' Home, a portal for volunteers, an animal friendly park, more cultural events for social welfare. From Nikolas Androulakis, NOSTALGIA, a 6 hour sensory extravaganza that takes place on a boat in the water.

Participation in the programme is expected to be large. For example, in the brief Public Days, of the European Maritime Day 2015, 106 actions took place, involving mainly local artists, at 65 sites in the city, by 70 collectives, in a partnership of five agencies, seven major sponsors, and 31 supporters and communications sponsors.

The breadth of the actions covered the whole range of cultural activities, sport, and public dialogue.

The invitation to writers and poets, visual artists, those working in dance, theatre, film, and music of every type, the creators of the “seven arts”, will be open until the submission of the final application for selection as European Capital of Culture 2021.

In addition to the contact we’ve made with national cultural agencies, we’ve also reached out to many creative people, mostly young artists, in order to include their participation.

A sample list of young local creative people:

Gina Dimakopoulou Musician
 Dionysus Temponera Musician
 Ektoros Lygizos - Director
 Soultana Koumoutsis - Director
 Mike Staison Artist
 Maria Chatzigianni - Director
 Thodoris Trifyllis Performer
 Akis Kapranos - Cinema Critic/Radio Producer
 Ramon Mushroom - Director of Photography
 INO - Street Artist.
 Tiny Jackal - Rapper, member of the band FullFace
 Iratues - Rapper, member of the band FullFace
 Kulamacus - Swing Band
 SugahSpank - Vocalist
 Megas aka Ogdonta4 - Raper
 Christos Lagnis Panoilias – rapper, member of band Nea

Taxi Pragmaton

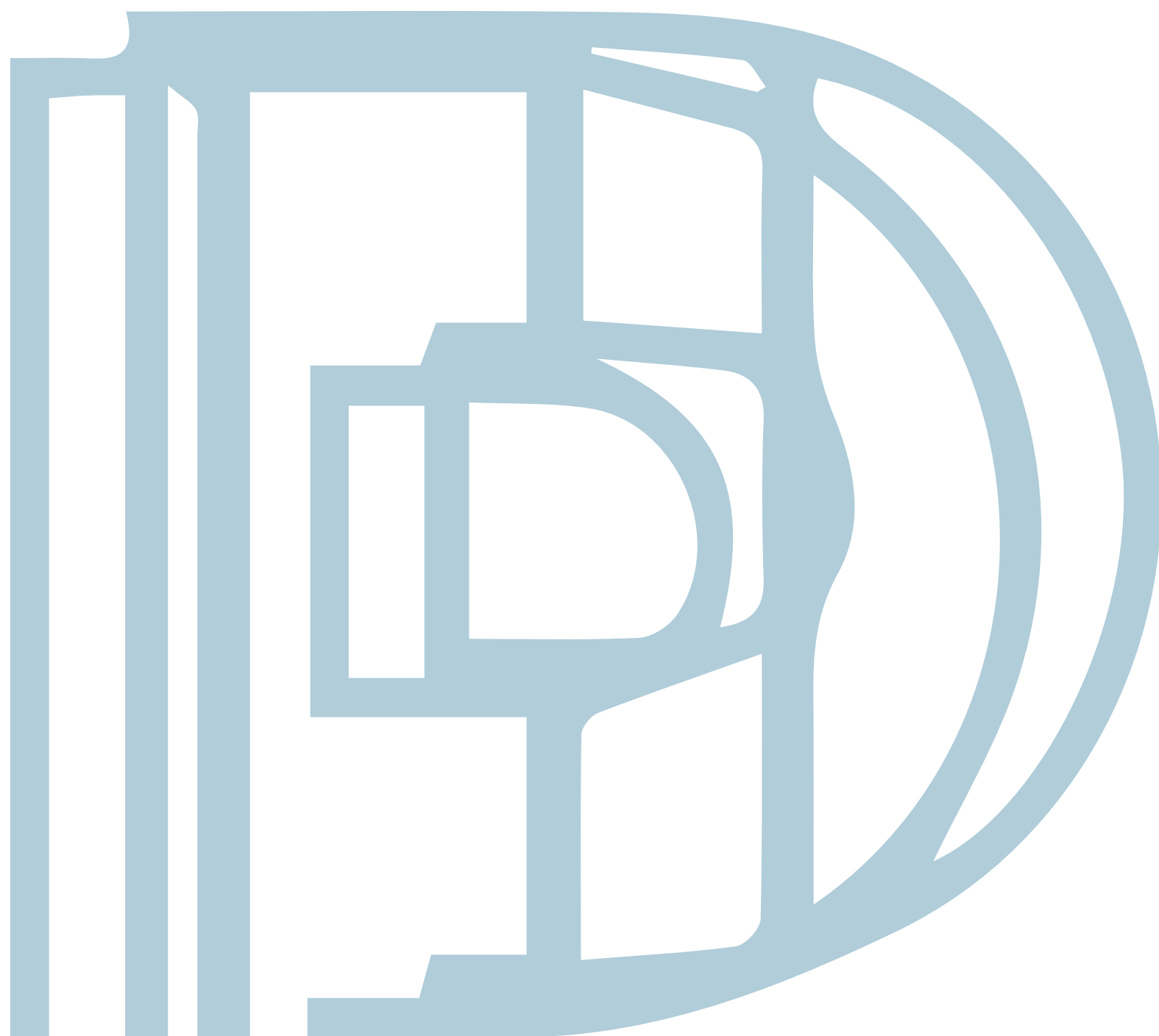
Mike Exarchos, stage name Stereo Mike rapper, music producer

The “Cultural Workforce” of Piraeus

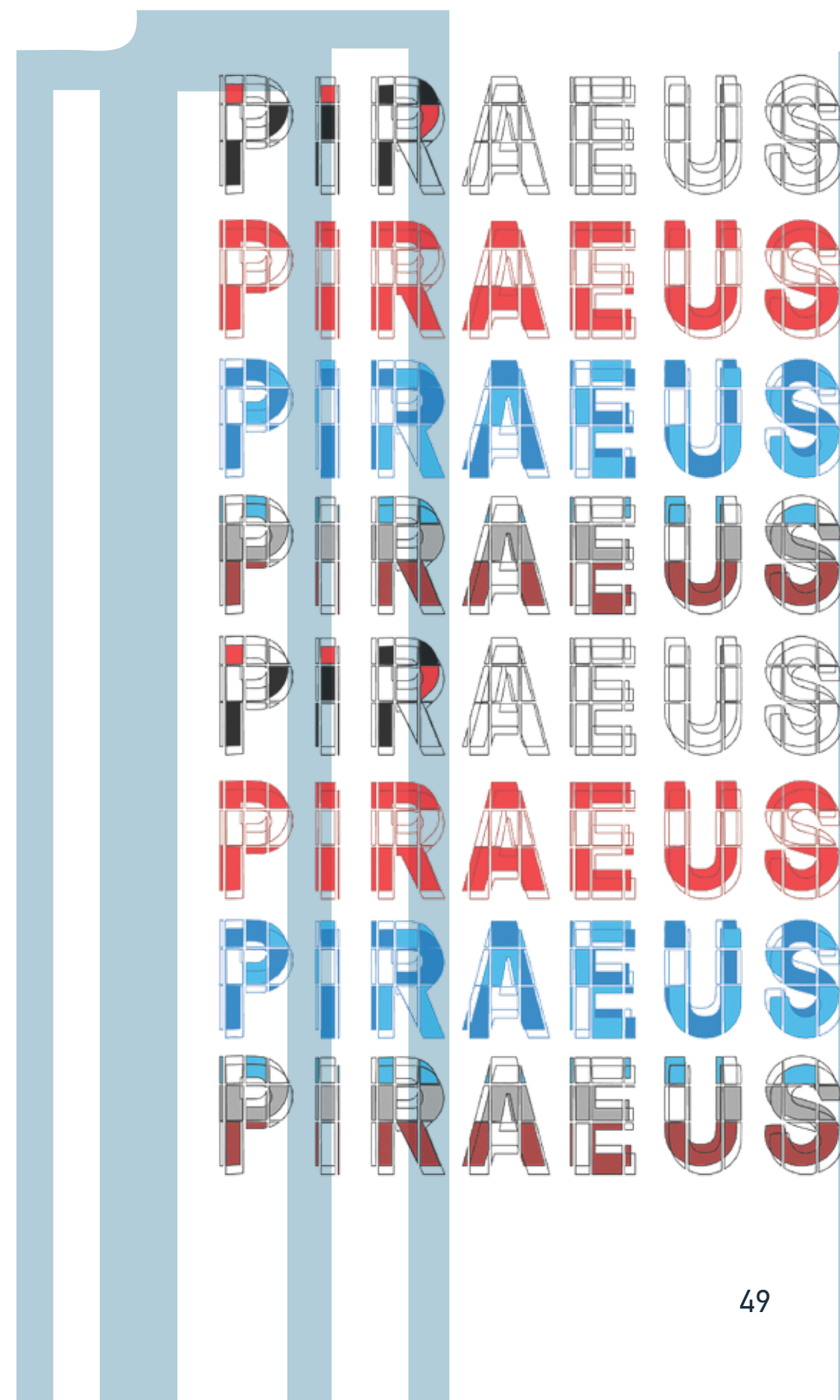
Lena Alkaiou, singer, Eleftheria Arvanitaki, singer, Domenikos Vamvakaris, musician, Tolis Voskopoulos, singer, Dantes Vrettakos, writer, Pantelis Thalassinou, musician, Leonidas Kavakos, violinist - conductor, Kostas Kastanasm actor, Giorgos Kimoulis, director-actor, Demosthenes Kokkinidis, artist, Giorgos Kouroupos, composer, Lefteris Lazarou, chef, Kostas Mourselas, George Dalaras, musician, Christos Economou, writer Spiros Papadopoulos, actor, Spiros Papaioannou, rembetiko researcher, Dimitris Parthenis, designer, Panayiotis Tetsis, painter, Dimitrios Ferousis, historian, Eli Fotiou, actress, Dionysis Charitopoulos, writer, Giorgos Chronas, poet, Vicky Leandros, singer, Dimitris Papadimitriou, composer, Yannis Marinos, journalist, Yannis Metziko, set designer, Achilleas Kyriakidis, writer.



4



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24 Please confirm and evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

The Municipality of Piraeus has unanimously decided to back the city's candidacy and has included in its strategic plan and operational programme resources for the organisation and funds that are required, as can be seen in the section on management.

In the same operational programme, the renovation and improvements to the infrastructure of the city are foreseen and planned, so as to serve the cultural infrastructure, improving access, functionality, and the cultural programme that will be implemented.

At a regional level, the Integrated Territorial Investment, a regional strategic option that will be monitored by the Municipality's services, includes specific projects within a specific financial framework which cover, among other items, projects that will complement and improve the city's cultural infrastructure.

At a national level, the competent Ministry of Culture, adhering to the principle of equality, has offered a unified information platform that is facilitating the work of all the candidate cities that have expressed an interest in the title of European Capital of Culture, making available on a dedicated website and through a special service in support of the initiative all the necessary guidelines and recommendations, along with the dissemination of the relevant European decisions.

It is expected that this initiative, which assists the candidate cities, will continue during the final selection, as the cities that will be included on the short list for the final selection stage must include in their applications the observations and recommendations of the award panel. They will also need to discuss the tools that will make their projects credible and viable with the government.

Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

25 Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

25.1 Existing infrastructure

There are 50 large and small venues in Piraeus, both indoor and open-air, with a small or medium-sized capacity. It is foreseen that these will be packed with activities and events. The largest are:

The Municipal Theatre. A wonderful nineteenth-century building, recently renovated (2013), with a capacity for an audience of 600, 40 orchestra seats, and a stage. The venue can host all international theatrical, music, and dance productions. In 2021, it will be able to host 35 major events, which are expected to attract audiences of up to 150,000.

Veakeio. An open-air theatre with 2,000 seats (1969), suitable for concerts and theatrical productions. It is expected to host at least 50 different events during the period from May-September, with very large audiences (90,000 tickets).

Peace and Friendship Stadium. Closed theatre, 11,500 seats, used primarily for sporting events but it has also hosted major artistic events, with the potential for wide television coverage. The central space, with a basketball court, can be adapted appropriately, for opening and closing ceremonies, spectacles and mass events. It is expected to host the opening ceremony, in the presence of 11,000 spectators, and with wide television coverage.



Phaliro Olympic Indoor Hall. With a capacity of 10,000 spectators, it has hosted many theatre, dance, and music productions.

In addition to the above, the Piraeus Port Authority and the largest foundations in the city and the country have large venues that they have made available to the city for its cultural needs on numerous occasions.

Educators and cultural organisations (such as the Athens School of Fine Arts and the National Gallery) have already agreed to a long and mutually beneficial partnership with Piraeus, while a large number of associations, organisations, groups, and individuals have expressed their support and interest in collaborating with the Municipality.

25.2 Infrastructure that will be developed

Phaliro Olympic Beach Volleyball Centre. With a capacity of 9,000 spectators, it requires partial maintenance work, which will be undertaken by the Attica Region. Summer use, with minor work in the main stage.

Delphinario, an open-air theatre in continuous use by commercial theatre companies. It will be renovated significantly so as to be used in the cultural programme.

25.3 Infrastructure that is planned and will be completed



on time.

The Municipality of Piraeus Operational Programme includes many cultural actions for its infrastructure and its new function, while the Integrated Territorial Investment, with a specialised Region action team, foresees new cultural infrastructure, primarily the re-use of industrial shells and their cultural use.

Industrial Piraeus has left its heritage to the city, a huge area consisting of old industrial units along the length of Piraios Street, and a sea front to the west of the port filled with the shells of old factories, open spaces, and a particularly charming atmosphere. There is a long-term plan for the development of cultural venues so as to create one of Europe's largest theme parks.

As this programme, in its totality, is at present incredibly difficult to implement, we will focus on its partial presentation, hosting events and programmes that will make these areas known to the wider public. Special sites will be selected for regeneration, either for immediate use or with inventive overlays.

As the scope of Piraeus' cultural arsenal is broader and more interesting than any other city in Greece and most Mediterranean cities, the selection of event sites requires an integrated program and definitive criteria for selected building and land use after 2021. A team of specialists in the reuse and budgeting of such interventions has been established for this purpose and have already addressed a large portion of the proposed sites. Following the team's expected completion of its work in the first trimester of 2016, the creative director and



Implementation Company will hold an effective tool for the organization and operation of cultural infrastructure, so they can objectively judge investment sustainability beyond 2021.

25.4

Inspection of Piraeus' infrastructure is being conducted within the framework of the candidacy for ECOC 2021. It is an attempt to highlight cultural reserves in architectural infrastructure and in the environment where the cultural practice of the city unfolds.

The study team aims to use this opportunity as a means to develop the available dynamic of buildings and roads, neighborhoods and environment. In the duration of the crisis and following the de-industrialization of the area, a new opportunity for space use has presented itself.

Piraeus' cultural power lies in the mobilization of entities that manage heritage sites, experience these spaces and live in their neighborhoods. 45 spaces with unique character and utility are being considered.

From the Piraeus Chamber of Commerce and Industry building to the installations of the Port of Piraeus, from the two French schools to the Karaiskaki Stadium, from Troumpa to the Archeological Museum. Together with the Municipal Theater of Piraeus, the movie theaters, the workers and professional union halls and the school theaters that participate in the city's preparation offering ten indoor theaters with seating capacities between 300 and 700.

Simultaneously, outdoor spaces are also being examining in neighbourhoods that earmark the distinct character of Piraeus and its identity. There is planning for the use of two spaces in Troumpa and Pasalimani that will host 2000-3000 daily visitors with the implementation of an organised support infrastructure.

Abandoned industrial buildings are also being included in planning (Retsina, Dilaveri, Piraeus Excavation Works) as are the open spaces surrounding them where large-scale events can be hosted. Four peripheral areas, votsalakia, the Moschato seaside, Drapetsona, Peace and Friendship Stadium, are also being included to serve as international festivals sites.

Lastly, the proposal foresees the development of athletic installation such as Karaiskaki Stadium, Peace and Friendship Stadium, Beach Volley Stadium and Tae Kwon Do Stadium.

The program will be implemented in stages, initially with the inclusion of public spaces and infrastructure in the Integrated Spatial Investment program and the potential provided by the operational program 2015-2019 with a four-year horizon.

The team's documentation and inspection of the sites surpasses the requirements of the application for qualification on account of the large number of sites under examination.

26 What are the city's assets in terms of accessibility (regional, national and international transport)?

Piraeus is connected to the world through its port (one of the largest in Europe), and it is also connected to the Aegean islands and Crete. It is an up-and-coming stop for cruise ships.

The nearest airport is Athens International Airport, which is 25 km. from the centre of Piraeus.

It is connected to the national highway system, with roads going to northern Greece and Europe as well as to the Peloponnese and the port of Patras, from which ships connect Greece to Italy.

It has a metro and tram system, a suburban railway, and is connected to the Greek railway network and local and regional bus routes. By 2017, it is planned that the transport network will be expanded with new metro and tram lines, leading to the city centre.

In addition to the public transport networks, Piraeus is connected to the capital of Athens along three major roads: Syngrou Avenue, Piraos Street, and Kifissou Avenue.

Work on the tram and metro will also result in the creation of new hubs on the road network, while a transport study has already been carried out and will be implemented.

27 What is the city's absorption capacity in terms of tourists' accommodation?



Piraeus has many hotels, primarily serving overnight stays of passengers using the port or commercial representatives.

It has 35 hotels with more than 1,300 rooms, but only 10, with 400 rooms, are outstanding. The rest are small hotels.

It is expected that these hotels will be able to meet the needs of hosting the invited ensembles and artists. Even so, at the north entrance to the city, 4 km. from the city centre, there are many superb 4 and 5-star hotels, both along the length of Syngrou Avenue and in the southern suburbs of Athens, which can serve every need. All the islands have a sufficient number of hotels and rented rooms of every category.

Attica and its islands have over 700 4 and 5-star hotels with a total of 10,000 rooms.

Cruise ships are also available to rent.

With the appropriate agreements, visitor accommodation throughout the whole of 2021 will be completely assured.

For group bookings, the events will be served with the contribution of the municipal and regional public transport systems, the suburban railway, the overland electric railway, and trams.



28 In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plans to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work? (This last question is optional at pre-selection stage)

28.1 Urban infrastructure

By 2019, the following the Integrated Territorial Investment works, funded by the Attica Region, will have been completed:

- 28.1.1 Waste processing and recycling unit, salvaging, and information actions
- 28.1.2 Implementation of a traffic study
- 28.1.3 Regeneration of the coastal front, pavement renovation, re-vamping of squares
- 28.1.4 Creation of pathways for the movement of cruise ship passengers to Pasalimani and the city's main museums
- 28.1.5 Regeneration of parks, outdoor market, car parks
- 28.1.6 Regeneration and parallel works at the Peace and Friendship Stadium park.

28.2 Cultural infrastructure

The final catalogue and funds will be decided upon by the end of 2015.

- 28.2.1 Villa Zachariou, use of cultural centre
- 28.2.2 Museum of the History of Rebetika
- 28.2.3 Industrial museum in an industrial shell
- 28.2.4 Port Authority Cultural Coast (separate programme)
- 28.2.5 Development of industrial heritage sites, especially for 2021 (overlays)

28.3 Tourism infrastructure

- 28.3.1 Archaeological works
- 28.3.2 Development of the sea front



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29 Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

29.1

Since the cultural programme has not yet been publicly announced, only the general strategy, public interest, and support are being expressed through social media and at the information meetings that are being held. We do not have the luxury of putting on productions to which the public will be invited simply to take part. A Capital of Culture is not simply a mixture of festival and big communications events, although this aspect should not be underestimated.

29.2

The public is aware that its participation in the shaping of the programme is encouraged, and there is a special website where they can post their ideas and proposals.

The body organising the Capital of Culture will, immediately after its establishment, begin the processing and investigation of these proposals, the extent to which they can be implemented, and an assessment of the cultural impact on the programme as a whole.

29.3

We have taken particular care to explain to the local population that they will be able to contribute through special programmes, but these have not been implemented yet. These consist of a series of events that will begin in 2016.

29.4

We predict that the response will be positive and this positive reaction has increased in the month or so since the process of informing the public began.

29.5

The strategic goal is to invite the local population to take part in the production and to attend the events to the greatest possible extent. It is true that very few cultural and sporting events interest more than a single-figure percentage of the population, the only exception being televised events that attract interest on a national level. Even so, we believe that the standard 2-3% of the general population that sees cultural activities as a daily need can be multiplied and remain at high levels if we win the wager of a multifaceted engagement in all stages of the cultural events and focus on the right form of marketing.



30 How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

At this stage, we are in a position to mention the following.

30.1 Participation

- Many events will be free for all.
- A free entrance card will be made available to the unemployed, and marginalised and disadvantaged individuals, for the large events.
- Sponsored tickets at a token price for immigrants, refugees, and the elderly.

30.2 Participation

- The participation of the unemployed, volunteers, and vulnerable groups is planned for the proposed productions of "The Children of Piraeus" programme and the thematic units.
- Their contribution, in addition to their own creative proposals, will be supported by the development of "educational hives", so that they can have the opportunity to support the events in a professional capacity, being given positions of responsibility in areas that they can serve.

30.3 Accessibility

- For individuals with mobility problems, in addition to technical assistance that will make the event venues accessible, there will be volunteers and specialised staff as well as technical equipment available in hospitals, residential homes and other spaces from which exit is difficult, so that they can watch the events on television/via streaming and at special screenings, live or recorded.

30.4 Special programme

- For the framework within which special groups will participate, we refer to 20.3 General social engagement programme, "The Children of Piraeus", or the selfie of the city.
- A basic tool to increase the participation of specific and vulnerable groups is the "adopt an event or programme" scheme, in which both individuals and public organisations can take part. The opportunity to support a vulnerable member of the community can act as an important motivation for potential sponsors to participate in this adoption scheme.



31 Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

Partnerships with teachers are planned at all levels of the education system, from nurseries to universities, public or private. In this way, schools will be able to provide information on the events and students participate in them. There will be assistance with tours, access to events and exhibitions, while children, students, and young people will be invited to plan and implement the thematic “Sign of the Times” programme.

Indicatively, the participation of teachers and students is expected to attract 1,700 children at nurseries, 8,000 pupils in elementary schools, 5,000 junior high school and 6,000 high school students. Around 500 students are taught at special schools.

To ensure the best preparation for this youth festival, there will be a special series of events as part of “The Children of Piraeus” social engagement programme, with pilot actions that will be implemented at preliminary events, before 2021, as part of the “Children’s Muse” unit.

Children’s interest in participating is quite obvious as they are already writing works and essays on the subject.

The city has experience in social actions run by pupils and students, by organisations such as the Piraeus Municipal Theatre.

The pilot actions planned for 2016, in collaboration with the Piraeus Municipal Theatre, the Stavros Niarchos Foundation, and the John S. Latsis Public Benefit Foundation are a wonderful example of our cultural decision for a new educational outlook in the city:

31.1 Youth theatre groups week

Annually
Inport Festival
12 youth groups at the Municipal Theatre
Every June since last year

31.2. Piraeus organisations week

Let’s go to the Municipal Theatre – Let’s go to Piraeus
Every June since last year

31.3. A day at the theatre

15,000 pupils from schools all over the country will be given a guided tour of the Municipal Theatre and learn about theatre through the programme.

October-November 2015

31.4. The third bell – or, theatre another way

A theatrical programme in seven Piraeus schools
Seven directors teach theatre, in partnership with the John S. Latsis Public Benefit Foundation
January -May 2016

31.5. Solidarity

Brief plays of Greek dialogue with 50 themes on solidarity, in partnership with the Stavros Niarchos Foundation
January-May 2016





#PIRAEUS2021

A. FINANCE

A1. City Budget for Culture

32 What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

The Annual Budget of the Municipality of Piraeus for culture during the past 5 years (2011, 2012, 2013, 2014, 2015) totalled, on average, an estimated €1.500.000.

Spending for culture in the Municipality of Piraeus corresponded to 0,56% of the Municipality's total budget on average over the past 5 years, a percentage roughly 3 times that of the National budget's corresponding percentage for 2015 (0,19%) and 2,2 times larger than that of 2014 (0,26%).

Notably, in 2013, the Municipality of Piraeus received €1.000.000 in funding for the renovation of the Municipal Theatre of Piraeus, a 19th century architectural landmark.

The Municipal Theatre of Piraeus reopened to the public after the building's full restoration, which began in

2008 and was completed in 2013. The project included stabilizing, strengthening and restoring the building envelope and interior areas (arena, balconies, boxes), reinforcing the static condition of the bearing structure, preserving and accentuating interior ornamentation, equipping and modernizing the new stage, redesigning the foyer and installing central air conditioning throughout.

The project budget was €36.000.000 and was funded primarily by European sources, including the Third Community Support Framework 2000-2006 and the National Strategic Reference Framework 2007-2013.

Year	Annual Budget for Culture in the City (in Euros)	Annual Budget for Culture in the City (in % of the total annual budget for the city)
n -4 (2011)	1.285.000,00	0,43%
n -3 (2012)	1.549.337,00	0,59%
n -2 (2013)	2.043.502,00	0,77%
n -1 (2014)	997.620,95	0,39%
Current (2015)	1.516.000,00	0,64%

50% or more of the Municipality of Piraeus' expenses for culture listed above are related to roughly 50% of the operating and maintenance costs for the municipality's cultural infrastructure, which includes the Municipal Theatre of Piraeus with a seating capacity of 600 and the open air Veakeio Theatre with a seating capacity of 2000.

The remaining 50% of operational costs for the municipality's cultural infrastructure are covered by revenue from rental fees, ticket sales or a combination of both. This sum is estimated to be >€500,000. If it is included in the municipality's budget for culture, even though it is not a direct funding source, the budget increases by nearly 25%.

A1. City Budget for Culture

33 In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

The Municipality of Piraeus intends to finance the "European Capital of Culture" using funds from its annual budget for culture in the following manner:

- the sum of €170.000/year, from the year of Piraeus' candidacy to the year of the European Capital of Culture title, a portion of the municipality's annual budget for culture (approximately €1.500.000) equivalent to the yearly expenses for cultural events funded by the city's budget, which will be directed towards the needs of the cultural capital.

- the sum of €250,000/year, from the year of Piraeus' candidacy to the year of the European Capital of Culture title, as a reserve fund for the total Municipality of Piraeus budget for the needs of the European Capital of Culture.

In total, the Municipality of Piraeus will allocate the sum of € 2.520.000 to cover expenditure for the ECC 2021 from its annual budgets for 2016 – 2021

Year	€ from the Municipality of Piraeus' budget for Culture	€ from the Municipality of Piraeus total budget as a special reserve fund
ΕΠΠ – 5 (2016)	170.000,00	250.000,00
ΕΠΠ – 4 (2017)	170.000,00	250.000,00
ΕΠΠ – 3 (2018)	170.000,00	250.000,00
ΕΠΠ – 2 (2019)	170.000,00	250.000,00
ΕΠΠ – 1 (2020)	170.000,00	250.000,00
ΕΠΠ (2021)	170.000,00	250.000,00

A. FINANCE

A1. City Budget for Culture:

34 Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

In the year 2022, the Municipality of Piraeus is expected to spend at minimum an approximate €1.500.000 for culture, which corresponds to 56% of the municipality's total annual budget according to the figures for the duration 2011 – 2015.

In addition to this amount, the Municipality of Piraeus is expected, in 2022, to spend:

- the sum of €250.000 for the administrative closure of the project and the completion of the evaluation report.
- the sum of €200.000 for the continuation of cultural/ social/educational events programmed to take place in the city during Piraeus' preparation for the ECoC title but also during the year of the title. The goal being that these activities become a vital part of the city's functioning for the following years.

In addition to the aforementioned amounts and the Region of Attica's contribution to the budget for the organization of Piraeus ECoC 2021, it is expected that the Region will agree to allocate €120.000 from its budget for completion of said goals and activities in collaboration with the Municipality.

Thus we may conclude that in 2022, total spending for cultural ends on behalf of the Municipality of Piraeus will amount to €2.070.000 of which €1.950.000 will be derived from municipal sources and €120.000 from regional sources.

A2: Operating Budget for the Title Year

A2.1. Income to cover operating expenditure:

35 Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities. Please also fill in the table below.

The total Piraeus city budget for the European Cultural Capital 2021 is expected to reach the sum of €12.000.000 by the title year based on the assessment of preparation costs including estimated fees for the following:

- project management
- introductory events, promotion, awareness
- development of collaborations with cities abroad
- programming, design and preparation expenses for cultural events and ceremonies (e.g. retainer fees)

as well as funding needs for the title year's activities,

including estimated fees for the following:

- project management
- horizontal support for producing and promoting the events
- collaboration with other cities abroad
- the production and realization of the cultural events and ceremonies

In addition to the amount listed above is the anticipated revenue, in 2022, of €570.000 from the Municipality of Piraeus (€450.000) and the Region of Attica (€120.000) for

the evaluation of the activities organized by Piraeus 2021, for the administrative closure of the organization and for the continuation of the cultural events it produced as part of the city's heritage.

Assessing expenses/revenue for the year 2022, it is expected that total expenses/revenue for ECC Piraeus 2021 will reach the sum of €12.770.000

The budget structure takes into account:

- spending for culture on a local and national level as well as municipal investment programs for cultural projects that receive funding only from national sources.
- the economic and fiscal adjustment occurring in Greece from 2010 which entails the immobility of available revenue and primary surpluses from the national budget and the budgets of local government organizations.

It is important to note that the general economic environment in Greece significantly influences the budget structure of the Piraeus 2021 proposal as concerns both expenses and foreseeable revenue and the breakdown of these estimates.

Beyond the limitations restricting funding sources in both the public and private sector, nationally and locally, which shape the current proposal's budget, it is a challenge for the city of Piraeus, as a municipality, as a social entity and as the sum of creative groups and active citizens, to transmit the message, in this difficult juncture, that creativity, solidarity, culture are timeless values, universal, common, and they can and must be expressed at every epoch, with every opportunity.

The present budget is judged to be sufficient for the purpose it serves, the organization, in other words, of a series of cultural activities and events in the city of Piraeus, not only during the title year 2021 but also in the preceding and following years. It is regarded that these actions will definitively effect Piraeus' evolution in the coming years, as central components of a broader developmental program designed for the city, that aims at its transformation from a manufacturing and wholesale center (that peaked between 1970-1980) into an international hub for maritime, transport, athletic, cultural and tourist services.

It should also be noted that the budget presented

herein is the smallest possible for the faultless preparation and materialization of the application's cultural program. As outlined below, it is based primarily on accessible public sector funding (90%) while strategies for obtaining funds from the private sector (sponsorships) are being implemented simultaneously.

It is estimated that the minimum private sector funding for the ECoC 2021 as it is presented in the revenue analysis below, is likely to double, increasing the total budget by roughly 10%.

Regarding the funding expenses for the evaluation and administrative closure of the program, these will occur in 2022, their total will reach €370.000 and they are presented in the relevant question.

The estimated revenue from the total budget for the two phases of the program (2016 – 2021) will be accessed from the following sources and will reach the sums stated below.

- i. the amount of €250.000 annually (total €1,5 million) from the total budget for the Municipality of Piraeus as a reserve fund for the ECoC for the period 2016-2021.
- ii. the amount of €170.000 annually (total €1,02 million) from the annual budget for cultural activities for the Municipality of Piraeus for the period 2016-2021.
- iii. the amount of €5.000.000 from the Operational Program of the Region of Attica 2014-2021.
- iv. the amount of €1.800.000 from the same source of the Region of Attica
- v. the amount of €100.000 annually (total €5 million) from the Public Investment Program for the period 2017-2021.
- vi. the amount of €400.000 in direct funding from European Union programs
- vii. the amount of €700.000 from institutions and private donors.
- viii. the amount of €500.000 from commercial activity (ticket sales, merchandise etc.)
- ix. the amount of €1.500.000 from the Melina Mercouri International Prize

Furthermore for the year 2022, the foreseen revenues from the public sector amount to €570.000 (€450.000 from the Municipality of Piraeus and €120.000 from the Region of Attica).

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The presented breakdown of funding sources that will cover operational expenses during preparation for the ECoC, as well as during the title year, though it deviates from the average revenue distribution between the public and private sector of other European Cultural Capitals, is deemed feasible, sustainable and operational.

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
12.200.00	11.000.000	90%	1.200.000	10%



A2: Operating Budget for the Title Year

A2.2: Income from the public sector

36 What is the breakdown of the income to be received from the public sector to cover operating expenditure? Please fill in the table below:

The public sector revenues are derived from the preceding revenue analysis according to the unique conditions which apply in the municipalities, the regions, the nation. Specifically, as indicated in the table which follows, the largest portion of income from the public sector is expected to come from the European Union (53%), while the Municipality of Piraeus will participate in the revenue from public sources with a percentage of 27% (excluding the Melina Mercouri International Prize), the Region of Attica with 11% and the National Government with 5% ofspending for ECoC Piraeus 2021.

The above configuration is an outcome of the following premises:

- The National Government, on account of the fiscal adjustment plan being employed in Greece, grants

minimal funds to the Ministry of Culture and Sports (services and public investment program) from the National Budget and specifically 0,19% in 2015, 0,26% in 2014, 0,27% in 2013, 0.19% in 2012.

- The budget for the Municipality of Piraeus has no room for significant differentiation in resource allocation.
- European Union
The National Strategic Reference Framework 2014-2020, which is co-financed by EU structural funds, provides means to support the ECoC via its business programs (sectoral and regional). In addition, the Municipality of Piraeus has officially expressed its desire to participating in European Commission

Income from the private sector to cover capital expenditure	In Euros	%
National Government	500.000	4%
City	2.520.000	27%
Region	1.080.000	9%
E.U. ((with exception of the Melina Mer-couri Prize)	5.400.000	53%
Other	-	-
Total	9.500.000	100%

- The Region of Attica has substantial fiscal resources. The new Regional Authority (2014-2019) has expressed their intention to use these resources for the bolstering of economic activity, social cohesion and solidarity in its perimeter with an aim to fight poverty and unemployment and inspire the emergence of social groups as key figures in the restructuring of production models on a local, regional and national level.

Specifically for the year 2022, as stated above, an allocation of €450.000 is expected from the Municipality of Piraeus and a further €120.000 from the Region of Attica in accord with program agreements for expenses related to the ECoC.

programs like HORIZON 2020, European Territorial Cooperation Program 2014-2020, URBACT III, as well as UNESCO programs for the employment of vulnerable social groups.

37 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

The Municipality of Piraeus, commits to submitting an application for candidacy for the title of European Capital of Culture 2021.

The Municipality of Piraeus has informed, on the highest level, the Region of Attica, as well as the Operational Program Managing Authority for the Region of Attica 2014-2020, of its intention to participate in the application process to attain the title of European Capital of Culture 2021. Both the authorities have, in principle, positively reacted to our request to support Piraeus as well as any other city of the Region of Attica.

Respective correspondences were exchanged as well with the Ministry of Economy, Development and Tourism, specifically with the Deputy Minister in charge of NSRF 2014-2020, and with the Ministry of Culture and Sports, the competent government body.

The total contributions of the aforementioned local, regional and national authorities are estimated at present to reach the sum of €9.500.000

The specification of sources with relative commitments in the budgets of the local, regional and national authorities will proceed simultaneously with the competitive procedure.

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38 What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

The sectors of culture, tourism, and cultural & creative industry comprise sectoral priorities of national strategy according to the National Research and Innovation Strategy for Smart Specialization RIS3 (2014-2020) and are basic strategic development tools for the program period (2014-2022), as highlighted by the operational programs.

Specifically, in accord with the National Research and Innovation Strategy for Smart Specialization RIS3 (2014-2020), the enhancement of the duo Culture-Tourism comprises a central goal, outlined in the following priorities:

1. Support of innovation for the development of new products and services for visitors – actual and virtual – ancient sites / museums / collections and other attractions, cultural activities (e.g. cultural events, festivals). This priority stems from the logic that museums / archeological sites / permanent exhibits and collections will be developed and used as “test beds” for the development of internationally competitive products and services.
2. Development of infrastructure and innovative services using tools and methodologies for the design and production of specialized content services and educational interactive programs for cultural spaces, with an objective to reduce the development cost and to promote methods where content is reused in multiple activities in the value chain between the sectors of Culture, Tourism, Cultural and Creative Industry, with an emphasis on education.
3. Promotion of and aid to digital commerce in the sectors of Culture, Tourism and Cultural – Creative Industry (CCI).
4. Strengthening of collaborations within the “knowledge triangle”, with an aim to reward excellence in specialized sectors of cultural heritage and contemporary culture, to aid in the creation of new knowledge and connect it with the creative economy.
5. Demonstrative partnerships – on a national and regional level – to provide fully integrated innovation

services – by forming “knowledge networks” – that will bolster broader economic activity and fortify outward-looking media in the Tourism – Culture – CCI sectors while simultaneously lengthening the relative value chains and strengthening the hands-on experience that is the outcome of this integrated process made possible by conditions for sustainable development.

6. The development of relevant skills / provisions for educational needs related to the creative economy.

As concerns the Region of Attica, the Innovation Strategy for Smart Specialization names the creative economy as the most competitive regional sector, while it is also presents it as a strategic field for development for the program period 2014-2020. Areas that fall within the scope of the creative economy are:

- Culture: theaters, arts, cultural heritage, archeological sites, cultural centers etc.
- Crafts: jewelry, ceramics etc.
- Software and ICT applications in the areas of entertainment, education and culture
- Film production, multi-media digital content and radio/television broadcasting
- Gastronomy
- Fashion design (clothing and shoes)
- Industrial design

The hosts of the European Cultural Capital 2021 are expected to contribute fundamentally to the promotion of the priorities listed above via the collaborations it will develop with creative teams both locally and nationally. In addition, promoted collaborations with creative teams from abroad are expected to fortify Piraeus’ specialization in matters of culture – tourism – CCI.

The Municipality of Piraeus is already utilizing information and communication technology to model the Program for Sustainable Urban Development as well as the proposal for the ECoC – Piraeus 2021, creating tools for dialogue to consult with local communities and business people and means to mobilize creative groups

from Piraeus to contribute with new ideas and help formulate the policies and conditions of Piraeus 2021. The Region of Attica OP funds actions in the cultural sector related to hosting the European Cultural Capital as follows:

Priority Axis 01, Thematic aim 01, Investment priority 1b, Indicative actions:

- Development of new products and services in the cultural sector,
- Development of new products and service in sectors linked to social innovation with the aim to employ members of sensitive population groups,
- Aid for innovative actions in the arts and cultural sector that aim to preserve and strengthen the cultural identity of Attica,
- Support for collaborations with innovation centers and for foreign initiatives that aim to transfer expertise and develop coproduction.

Potential beneficiaries of the above actions are, among others, the municipalities.

Priority Axis 02, Thematic aim 02, Investment priority 2c Improve accessibility and visitor volume at tourist and cultural sites of the Region via the use of Information and Communication Technologies (ICT).

Indicative actions:

- Development of ICT Systems and Software for managing the flow of visitors in Attica,
- Development of ICT Systems and Software for the development, management, attraction, organization and promotion of activities in Attica,
- Development of ICT Systems and Software for the continual enrichment, development and improvement of Attica as a tourist product, with smart mechanisms and tools and the full use of channels for digital promotion of Attica as a tourist and business destination.

Potential beneficiaries of the above actions are, among others, the municipalities.

Priority Axis 06, Thematic aim 06, Investment priority 2c Preservation, protection, promotion and development of natural and cultural heritage.

Indicative actions:

- Enhancement – development of urban landmarks that contribute to the urban revitalization and attractiveness of urban centers

Potential beneficiaries of the above actions are, among others, the municipalities.

The OP Competitiveness, Entrepreneurship and Innovation 2014-2020 funds actions in the cultural sector related to hosting the European Cultural Capital as follows:

Priority Axis 01, Thematic aim 01, Investment priority 1b Promotion of capital investment in research and innovation, development of ties and collaborations between businesses, centers for research and growth and higher education, especially via the boosting of investment for the development of products and services, for the transference of information, for social and environmental innovation, for public service solicitations, for the encouragement of demand, for networking, for clusters and open innovation via smart specialization as well as for the support of technological and applied research, experimentation, measures for early product validation, advanced production capabilities and first production, especially for key technologies, and for the transmission of key enabling technologies.

Indicative field of action:

Development of creative content such as artistic content, cinema, music-sound, jewelry, video-animation, 3D modeling, texturing and gaming. On a regional level, the development of actions correlative to the further organization and promotion of the regional tourism product.

Potential beneficiaries are new designers, artists, scientific and research centers, institutions of higher education and others.

Concerning the programs of the European Committee, the organizing body and management team of Piraeus 2021, in collaboration with the Department for

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Programming and Development of the Municipality of Piraeus, is monitoring the briefings and calls for proposals for funding, as well as the information events and meetings within the framework of the following programs:

- Creative Europe (supporting cultural and creative sectors).
- Cohesion Policy Funds (supporting regions and cities).
- Erasmus+ (supporting education, training, youth and sport).
- Horizon 2020 (supporting research and innovation).
- COSME (supporting the competitiveness and sustainability of EU enterprises and SMEs and encouraging an entrepreneurial culture).
- Connecting Europe Facility (supporting among others Europe's digital networks culture).

Along with the aforementioned, programs of territorial cooperation will also be examined, especially the MED Program but also Italy-Greece 2014-2020 and the new European Refugee Fund.

The Municipality of Piraeus, for the purposes of the current application but also for the establishment of the Program for Sustainable Urban Development, which it advocates for the city of Piraeus, cooperates with an expert consultant for the funding of development programs via the EU structural funds utilizing the resources of the EU program "Integrated Territorial Investment". This consultant assists trained personnel from the municipality workforce to co-funding projects and together, in cooperation with the relevant regional and national authorities, they identify methods to raise capital for which there are currently four alternative strategies.

The aim is to establish a single coherent strategy for the city's development in all areas. The organization of a European Capital of Culture is being designed in conjunction with the Municipality's strategy for improving the attractiveness of the city and increasing the volume of visitors, whether from the local population or visitors from abroad who today pass through the city on account of the port without choosing to stay overnight or for a few days.

39 According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture? Please fill in the table below

The operational costs of the Municipality of Piraeus for the European Cultural Capital 2021, as described in the budget analysis in this application, and which have been estimated according to the available municipal, regional, national and European resources, are made explicit in the preparation costs (2016-2020), in the title year costs (2021) and in the evaluation and administrative closure costs (2022).

All the categories of expenditure relate to the first two time periods, which will occur before the title year (e.g. retainer fees for event preparation, organization

and management, promotion and awareness, etc.) with sole exception the expenditure category related to the horizontal support of the events (security, cleaning, ticket sales service etc.)

In addition, in 2022 expenditure relates to the organization and management of the Cultural Capital.

Presented in the following table is the schedule for the absorption of revenue proportional to the foreseeable operational expenses for the organization of Piraeus 2021, according to which the absorption of 2016 is equivalent to 4,14% of the total budget, in 2017 to 7,93%,

in 2018 to 11,30%, in 2019 to 15,27%, in 2020 to 20,29 % while during the title year, a sum equivalent to 41,13% of the total budget will be absorbed

Source of income for operating expenditure	Year 2016	Year 2017	Year 2018	Year 2019	Year 2020	Year ΠΠΕ
E.U.	- €	- €	€600.000	€1.100.000	€1.600.000	€2.100.000
National government	- €	€100.000	€100.000	€100.000	€100.000	€100.000
City	€420.000	€420.000	€420.000	€420.000	€420.000	€420.000
Region	€100.000	€100.000	€200.000	€280.000	€200.000	€200.000
Sponsors	- €	- €	€100.000	€100.000	€100.000	€400.000
Other - Commerce					€50.000	€450.000

Notably, for the year 2022, anticipated revenue of €570.000 is expected to be received with the Municipality of Piraeus covering 79% and the Region of Attica covering 21% of the sum.

A2.3 Revenue from the private sector

40 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

The Municipality of Piraeus' strategy for attracting private capital in the form of sponsorships, donation and cultural/social/educational content for the organization of ECoC 2021 is based largely on its geographical location and its status as one of Europe's largest ports, Europe's southeast gateway, as well as Greece's largest port.

As a port, Piraeus is home to an important number of transport, shipping and coastal transportation businesses eager to support the Municipality in organizing the ECC either in the form of sponsorships (ferry tickets) or in the form of donations (shipping companies).

The successful, prominent and consistent presence of Greek entrepreneurs on the global map of shipping has led the families of many shipping magnates to create Institutions that disburse a portion of their gains to society. Institutions such as:

- Alexander S. Onassis Public Benefit Foundation with a

prominent role in the cultural reality of Attica (Onassis Cultural Centre),

- The Stavros Niarchos Foundation that, in collaboration with the Greek government, is constructing with the commitment to donate to the state, the Stavros Niarchos Foundation Cultural Center in Palaio Faliro (an area bordering on the city of Pireaus) which will house the National Opera, the National Library and other cultural infrastructures,
- The John S. Latsis Public Benefit Foundation with significant contributions to the activities of the National Theatre,
- The Aikaterini Laskaridis Foundation based in Piraeus are active in the cultural sector and will assist the organisation of Piraeus 2021, either with funds in the form of donations /sponsorships, or with cultural content /productions.

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The Union of Greek Shipowners, based in Piraeus, will also offer important assistance in the realm of public relations and communication between the Piraeus 2021 organizing team and the ship owners' community but also in the form of funds /products.

Finally, Piraeus is historically home to one of Greece's biggest athletic clubs, Olympiacos, which includes divisions for football, basketball, volleyball, water polo, swimming, diving, rowing, sailing, track and field and more. Olympiacos participates in the city's communal life and already sponsors many of the city authority's development projects.

As concerns the attainment of sponsorships in the form of products, the Piraeus 2021 marketing team will focus on businesses in the tourist sector such as hotels, transport companies, airlines, food and drink suppliers, ticket sales agents etc.

In addition, collaborations for the production of cultural content will be sought with cultural entities and organizations while it is deemed a given that we will have the support of traditional and new media as communications sponsors.

As mentioned above, the action plan for extracting resources from the private sector to fund the organization of ECoC Piraeus 2021 is being drawn up and will include indicatively: a meeting schedule, requests related to the cultural program, a timetable of funding needs for the first two organizational phases, a financial projection of benefits for potential sponsors, and more.

A2.4. Operating Expenditure

41 Please provide a breakdown of the operating expenditure, by filling in the table below.

The largest portion of the operating expenditure is related to the cost of producing and conducting the cultural program which amounts to €8.000.000 equivalent to 65,6% of the total budget. These expenses include the artists' fees for rehearsals/preparation as well as the performances/events, the fees for members of the production team such as technicians, managers, production assistants, materials for and the construction of the stage design and costumes, cost of equipment for the performances/events, transportation and travel costs, operating costs at the event sites such as seating and cleaning personnel, security, ticketing, information stands and signs, temporary structures that might be necessary at the event site and any other expense related to the cultural program.

The expenses for promotion and marketing amount to 9,8% of the total budget and are related to the activities of the title year. They include above and below the line marketing, actions to inform and raise awareness using both traditional and contemporary means such as social media, internet radio, You Tube channels etc. Expenses will also include costs for printed information, maps of the cultural events, applications for participation and all types of printed materials that will be used to publicly promote the ECoC 2021 and to assist its audiences.

A2. Operating Budget for the Title Year

Finally, the promotion expenses will also include costs for all types of actions for publicizing the event such as press conferences, presentations, participation in workshops/conferences, etc.

Expenses for salaries, general expenses and managerial expenses are related to ECoC project management. They include all types of fees for administrative and managerial positions such as those of artistic director and general manager of Piraeus 2021, as well as legal staff, civil engineers and all types of consultants that assist in the successful organization of the event, fees for administrative services for the organization team such as office expenses, staff salaries, communication and travel costs, accommodation and public utility costs and any expense related to the management and organization of the ECoC 2021.

Finally, the expenses for forerunning events and for raising awareness of the Piraeus 2021 ECoC among creative teams and the general public will occur while the cultural program is being prepared and matures and will be used to shape and disseminate this commitment, and to attract and raise awareness among creative communities within the city of Piraeus.

Breakdown of operating expenditure

Program expenditure (in Euros)	Program expenditure (in %)	Promotion and marketing (in Euros)	Promotion and marketing (in %)	Wages, overheads and administration (in Euros)	Wages, overheads and administration (in %)	Other (please specify) (in Euros)	Other (please specify) (in %)	Total of the operating expenditure
8.000.000	65,6%	1.200.000	9,8%	2.200.000	18,0%	800.000	6,6%	12.200.000

A2.5 Budget for capital expenditure:

42 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year? Please fill in the table below:

The very large number of cultural buildings and infrastructure being examined allows for only temporary conclusions concerning necessary expenditure. Nevertheless it is clear that the criteria of a "Spare" cultural capital remain powerful. For this reason, close cooperation with the Region of Attica will be sought so that planned infrastructure and renovations will be delivered

so as to use them for cultural purposes as well. The total of capital needs found necessary for the forming of buildings and spaces mentioned above, is € 1.000.000 , and will be provided exclusively from the private sector either in a form of support- sponsoring for the projects to take place there or will be included in one or more agreements context with the Donors Sponsors and Supporters.

Funding Source for capital expenses	Year 2016	Year 2017	Έτος 2018	Year 2019	Year 2020	Year ΠΠΕ
E.U.						
National Gvr.						
Sity						
Region						
Sponsors						
Other	-	-	100.000	200.000	600.000	100.000

A. FINANCE

A2. Operating Budget for the Title Year

43 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

They will proceed, at a later date. If the Municipality of Piraeus, who has included the aforementioned expenses in its budget, is exempt, the majority of candidate cities for the ECoC 2021 title will burden government agencies with the organization of an effective support program for the one and only city that will win the title. For this reason, agreements and meetings are frequent and efficient but remain, for the time being, in the design phase.

Inclusion in the short list will surely improve perspectives but decisions approving expenses and cash flow are not expected before mid 2017. According to our plan, the largest pool of cultural infrastructures are tied to urban renewal projects including improving accessibility for people with special needs, creating pedestrian streets and cultural routes and improving road signs, with funding programs that start in 2016.

44 What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

As our large cultural projects are already in progress or completed, funds expected from the EU mainly concern new technologies and innovation programs and proposals

that will be submitted via regional or national agencies. Programs addressing unemployment, refugees, continual education and training etc. fall within the same category.

45 What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

Since it is required that the management of the functions and actions of the Municipality should be subject to public accounting, while the decisions which are approved and monitored by the Municipal Council and checked by the State, and the realisation of the Strategic Plan and of the Operational Programme of the Municipality, in the period 2014 - 2020, at a considerable number of points has been designed to meet the future needs of the infrastructures and participation in the programme for the European Capital of Culture, it will be obvious that in this part of the whole 'enterprise', the signing of a programmatic contract between the Municipality and the company which will distinguish between the competences of each agency and will be bound by a time schedule will be required.

The task of the company has other sources of revenues, but in any event, and given the situation in Greece, at least for the present, the whole of the economic governance will also be subject to public accounting.

Among the corporate formations which are being explored are the up-grading of an existent company of the Municipality and the adaptation of its articles to the criteria and obligations of the agency responsible for the realisation of the programme of the Capital of Culture, with an independent directorate which will have the responsibility for the final compilation, realisation, and appraisal of the cultural programme.

B. ORGANISATIONAL STRUCTURE

46 How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project.

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47 How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

These two questions above could be answered by enclosing in particular diagrams, the statutes of the organisation, its staff numbers, and the curricula vitae of those primarily responsible.

47.1

In the case of actions where the active participation of the services of the Municipality is expected, the implementation of the special study which has been lodged concerning the restructuring and improvement of its services is proposed.

47.2

The agency responsible for realisation will be formed by small body of supporters of the task of the General Director and his council, who will undertake their work on the criteria of previous experience and will work in a creative environment which will ensure direct control and monitoring of their output.

47.3

The staff, before every stage of the implementation of the cultural programme, will attend seminars on the corresponding case studies of similar programmes.

47.4

Self-assessment will greatly help the successful course of the phases of the programme.

47.5

The task and the competences of the artistic directorate and its team will be established by its statutes, and the proposals for the final programme of the Artistic Director will constitute the principal aim of the company which will serve as the realisation agency.

B. ORGANISATIONAL STRUCTURE

48 How will you make sure that there is an appropriate co-operation between the local authorities and this structure including the artistic team?**48.1**

Collaboration between local authorities and the artistic team has often involved local communities, because it is rare for a joint approach to strategy to prevail from the outset. Until recently the greatest obstacle giving rise to such discords has been the absence of clear specifications in the call for applications and in the criteria for the award of the title of a Capital of Culture. We estimate that this danger has now been eliminated, following the recent decision of 2014 of the EU.

48.2

We estimate that our proposal for a tripartite structure of the managing body will further reduce possible complications of the system: the Municipality being responsible for its infrastructures and the implementation of its operational plan, the realisation agency for the observance of what is promised in the candidacy file, which will also include the comments of the judges and the stipulated inspections, while the artistic directorate will undertake the cultural programme and its realisation.

48.3

Two programmatic contracts, between the Municipality and the agency, and between the agency and the artistic directorate are sufficient to avoid misunderstandings. It is important for it to be determined to whom belong the supervision and control of those responsible for finance, for promotion and communications, and for the technical support of events.

48.4

The role of referee and judge as to differences which may arise will be played by the self-assessment reports, which must have priority over any other act of monitoring, which, of course, may be required by the legislation. In this procedure, the compilation of collaboration agreements with all the formations which are to take part is necessary, and may take a form ranging from a detailed contract with a technical annexe to the simple signing of a compromisum.

49 According to which criteria and under which arrangements have the general director and the artistic director been chosen - or will be chosen? What are - or will be - their respective profiles? When will they take up the appointment? What will be their respective fields of action?**49.1**

Both the General Director and the Artistic Director must be appointed by a competition procedure, in which they will explain the methods and the human resources needed to realise the requirements of a Capital of Culture. The agency for the holding of the competition will be the Municipality of Piraeus.

49.2

The General Director must have considerable experience in the management of similar agencies, must be engaged exclusively in his duties, and must have explained in a memorandum of candidacy the strategy which he/she will follow.

49.3

The same binding account must be presented by candidates for the post of Artistic Director.

49.4

Their selection and appointment must be the first action to which the Municipality must proceed, so that these two officials can undertake the responsibility for the composition of the application for selection after the inclusion of the city on the short list of the competition.

This will be preceded in the meantime by the setting up of realisation agency and its statutes.

C. CONTINGENCY

50 Have you carried out / planned a risk assessment exercise?

The Municipality of Piraeus possesses a civil protection service (that is, for dealing with natural and technological disasters) and has scheduled an up-dating of its competences in two areas:

During 2016, it will request the Attica Region and the services which take part in civil protection (ambulance services, police, fire brigade, electricity, water, and networks companies, harbour authority, telephone

companies, and other agencies involved) to review their zones of responsibility and to upgrade their services in readiness for 2021, stating a date for the commencement of a risk assessment exercise, which may be carried out in stages, with specific planning for the years 2018 and 2019. This presupposes completion and approval of the updated civil protection plan within 2017.

51 What are the main strengths and weaknesses of your project?**51.1**

Strengths

- increased readiness of the services responsible by reason of the needs of the port of Piraeus
- very rapid capability for operational intervention by reason of the short distance of Piraeus from the central government mechanism and the great concentration of the means of civil protection in the country's capital
- the existing statistics which show a reduced number of problems relating to civil protection and show great speed in the successful handling of them.

51.2

Weaknesses

- A major need for adaptation and safety measures in scores of locations which require meeting of the safety specifications and probable updating of the equipment and functions, as they will host many thousands of spectators and must guarantee secure access and very rapid evacuation. This process is expected to start in late 2017 and to be completed in 2019.
- Extension of checks and of readiness at alternative venues for events in the event of bad weather (in which case enclosed / roofed premises will be required) or of unforeseen circumstances.

52 How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning, etc.

According to the General Civil Protection Plan, code-named Xenocrates, the Municipality of Piraeus and its services have and exercise the following competences:

- They are responsible for ensuring the organisation and infrastructure necessary for their services so that they are capable of taking effective civil protection measures and drawing up memoranda of actions for this purpose.

- They co-ordinate and supervise the measures for the prevention, readiness for, handling of, and making good of damage.

- They possess the necessary human resources and means for dealing with disaster phenomena and co-ordinate their action.

- They co-ordinate the Local Co-ordinating Body

C. CONTINGENCY PLANNING

(Greek initials: STO) at their headquarters.

They designate reception centres for the injured, and are responsible for the development of infrastructures at these locations capable of catering for those accommodated there.

- They carry out within the framework of their jurisdiction any other action which contributes to the work of civil protection and which arises from the complex of their mission,

Furthermore, the municipalities and communes must draw up the following:

- A memorandum of actions which lists the actions which are the responsibility of the Municipality and the rules governing its involvement, and contributes to the operational planning scheduled at Region level. By means of the memorandum of actions, operational co-ordination with the relevant services and organisational structures of the Region is ensured.

- A memorandum of co-operation with the agencies involved at a local level, support services, and neighbouring municipalities, with a view to full co-ordination of the operational management actions.

- An action plan for the operational handling of disasters and emergency situations, based on both the memorandum of actions and on the memorandum of co-operation.

Moreover, by virtue of Greece's Municipalities Code, the Municipality of Piraeus is responsible for:

- The co-ordination and supervision of the task of civil protection in the prevention, readiness for, handling of, and making good of damage occurring within the boundaries of its administration.

- The formulation of a proposal for the planning of the civil protection of their area, within the framework of the annual national planning, and the implementation of the programmes, measures, and actions involving their area, within the context of national and regional planning.

- The making available and co-ordination of the action of the necessary human resources and means for the prevention, readiness for, handling of, and making good of damage in their area.

The completed planning for the handling of emergencies, within the adequate legislative framework, will be published in 2017 and implemented immediately.

53 Could your artistic programme be summed up by a slogan?

Follow me.

54 What is your city's intended marketing and communication strategy for the European Capital of Culture year?

Our goals, which marketing and communications management will specialize and make effective after the finalization of the cultural program and necessary infrastructure, are geared towards the selection of events, the support by all means of the event's branding and the broadest dissemination of all information concerning the ECoC events to its national and European audience. Utilizing the internet and social media as a base of reference, we will seek development potentials for clusters

and create a permanent Cultural market to provide each event and program the widest possible exposure. Communications sponsors will recognize the mutual benefits involved. The printing and distribution of cultural materials during the actual events, or as follow up information, is another important selection criterion of the marketing and communications manager.

D. MARKETING AND COMMUNICATION

55 How will you mobilise your own citizens as communicators of the year to the outside world?

Promotion and communication:

Collaboration with airlines which use Greek airports for them to promote the symbols of "Piraeus 2021" on the exterior of aircraft and in the material distributed to passengers.

The same to apply to major transport companies which are active in the port of Piraeus and whose vessels deliver goods to all the world's ports (Cosco, Maersk, MSC).

Special promotion in means of public transport, taxi firms, packaging of consumer products.

Most extensive possible briefing of tourists and visitors to the country in hotels, catering venues, and wherever Piraeus takes part in exhibitions, conferences, delegations.

Advance booking packages for visits to Piraeus with cruise ships.

"Under the auspices" badge in shops, agencies, collaborating companies, sponsors.

Issuing of stamps, digital logos.

Widespread use of social media and press briefings.

Information and advertising material in hotels at all the country's tourist destinations which have links with the port, so as to make use of the visitors' return.

Apart from the national communications sponsors, self-evident award of communication sponsorship to all the local mass media.

56 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

- By the wholehearted participation of the city in the organisation of and reference to the European contribution in every announcement, talk, or press release.
- By the signalling and dissemination of the action not only in the urban fabric and the mass media but also by special marking of all vessels registered in Piraeus, and at all the information centres, and in all printed matter, publications, tickets, and programmes.
- By the obligation for there to be in all the contracts, programmatic contracts, and agreements a clause on the promotion of the European participation by all the contracting parties, with a mention of all the communication actions.
- By the hoisting of the EU flag at all the major events, and the EU symbols next to the Logo of the Capital of Culture in every public posting, material or electronic.
- By a vigorous communication campaign for the "Piraeus Charter" and its correlation with Europe Day 2021.

D. MARKETING AND COMMUNICATION

Addendum - Additional comments

57 In a few lines explain what makes your application so special compared to others.

The busiest port in Europe, which handles a number of passengers double the population of Greece and welcomes refugees, migrants, and visitors, must deliver the values of cultural action in a generous and heartfelt manner.

Piraeus is a major destination for the region, and deserves to attract the interest of a new cultural public.

What has priority in our application is the social character of culture, since the city was generated by the world of labour, of hospitality to migrants and refugees, and can contribute to the shaping of a model of

co-existence and acquaintance with one another towards which the whole of Europe is working.

Because the arts, letters, spectacles and sound which were born and are active in Piraeus have shaped a language of communication of the local community with broader cultural trends which we wish to support and whose influence we wish to expand.

58 Add any further comments which you deem necessary in relation to your application.

The pre-selection application and its submission keep us in full gear, as we look forward to presenting our candidacy to the judges and their decision. The city, which has launched this endeavour with enthusiasm, need not await developments to reap its rewards, as the very process already unifies and prepares it.

New volunteers accumulate daily, and ideas and proposal from citizens arrive continuously. While we prepare the conditions and plan our journey to the next phase, we are obliged to recognize that the activation of our candidacy benefited the city of Piraeus and we hope to verify this in the future as well.

Addenda Up until the printing of the current application, letters of support and co-perspective have been received from the Greek Maritime Minister and local members of Congress, the Municipality of Athens, the Municipality of

Troizinia-Methana, the Municipality of Hydra, the Municipality of Poros, the Municipality of Agistri, the Municipality of Perama, the Municipality of Kythira, the Municipality of Aegina, 61 educational, cultural and professional organisations based in the city, 4 prominent Greek institutions, 14 commercial agencies and Non Governmental Organisations, 6 institutions that work with sensitive social groups, the Embassy of Ireland, the Embassy of China, the Embassy of the Czech Republic, 3 consulates and the Swedish city of Umea. We also have support from 4 candidate cities in Romania, Baia Mare, Nraila, Suceava, Tirgu Mures.





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