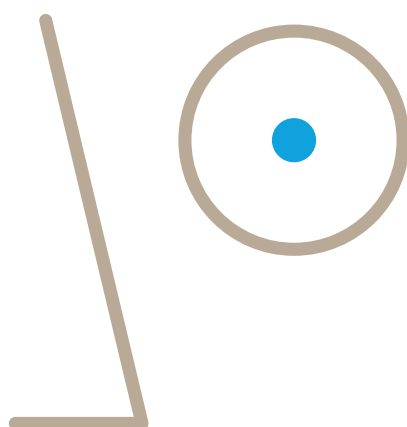




DELPHI 2021 | METAMORΦOSIS  
EUROPEAN CAPITAL OF CULTURE | CANDIDATE CITY





D E L P H I

2021

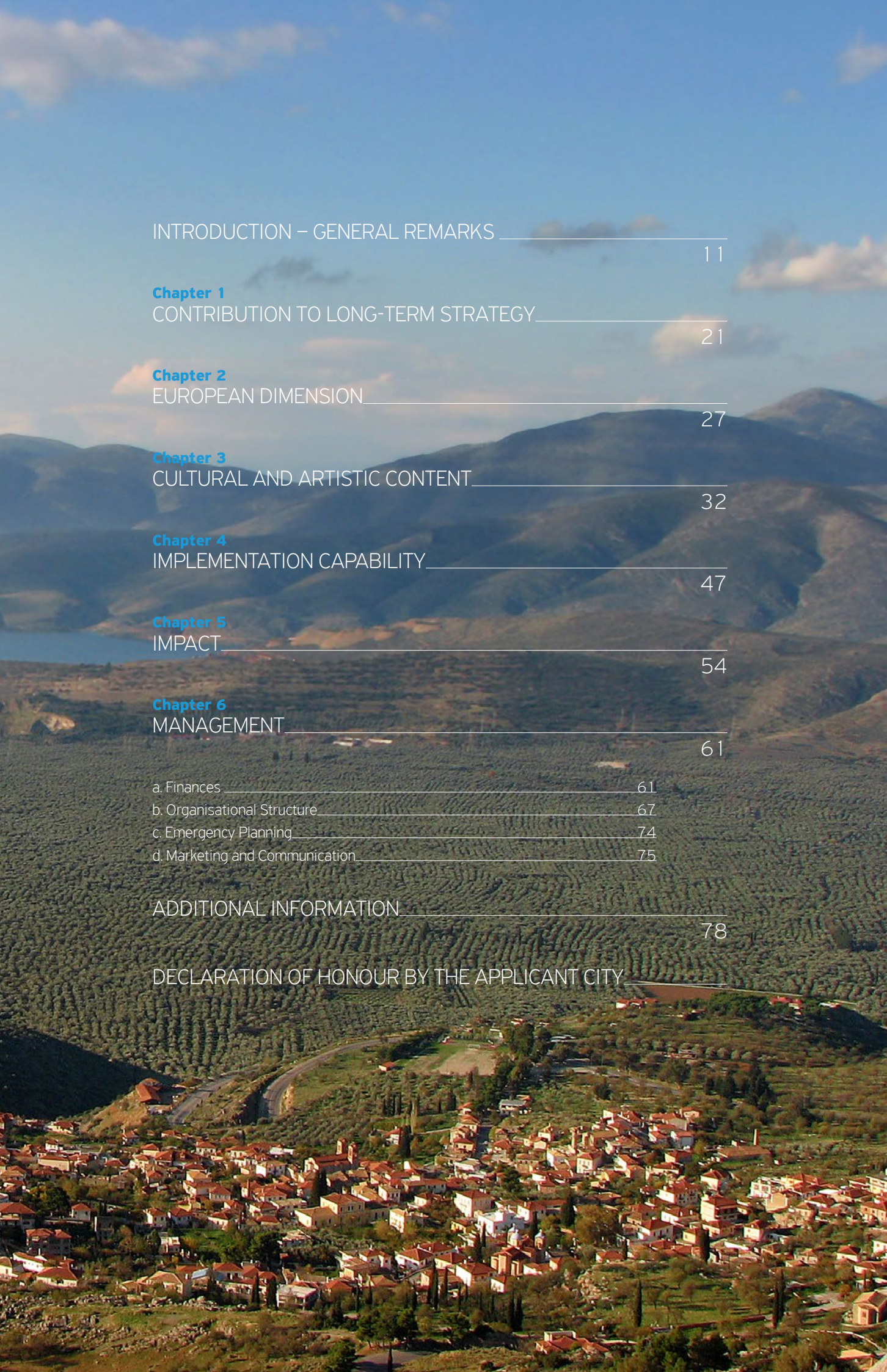
METAMORΦOSIS

EUROPEAN CAPITAL OF CULTURE  
C A N D I D A T E C I T Y









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“Delphi, where at one time gathered collective representatives from all Greek cities (Amfiktyones), a space that, on behalf of all civilized Humanity, represented the highest connection to wisdom and the most ancient yearning for Harmony and Goodness, appears as the centre selected by Tradition in order to create future encounters under the best possible intentions coveted by all.

But, of course, it is not the stones or the money that will actually build this new worldwide Ark in Greece. This Ark will be built by the luminous collaboration of the entire world, but most of all by the responsibility of the Greeks to sustain it as a Concept amongst themselves, so as to assume within their depths the germ of an intact regeneration of Man from the power of Love, Will, and Mind. This will germ they will find useful, in the shortest time, as a sign for an Exodus in total psychical togetherness, a shared desire for an ethical, social, and spiritual departure from one level of Life into another.”

*From The Delphic University*  
Angelos Sikelianos



## INTRODUCTION – GENERAL REMARKS

— Why does your city wish to participate in the competition to become European Capital of Culture?

*“The decision to put forward our candidacy for European Capital of Culture 2021 has historical significance for our Municipality.*

*On the one hand, the candidacy was the motivation for organizing a broad dialogue on Culture and innovation as drivers for growth, and as bases for reshaping social conditions in our area.*

*On the other hand, it gave us the chance to form a strong coalition with important local, regional and other forces, as well as with industry and academic institutions, the most important among which are the Prefecture of Central Greece and all of the Municipalities of Central Greece, as well as the European Cultural Centre of Delphi, united in the organization of regional actions and in hoping to shape a proposal characterised by universality, the timeless European dimension of Greek culture, research and innovation and the highlighting of the immense cultural and historical heritage of our area, while also placing emphasis on contemporary creativity and in the active local community, which is ever present, engaged and pioneering in a range of sectors. .*

*We have grounds to believe, whilst also being aware of the substantial responsibility of our choice, that Delphi can broadcast to Greece and Europe a universal message, can express genuine intellectual reason, which will be heard both as a rallying cry and as a hopeful message for the position of our country within today's Europe, which must provide fertile ground for addressing the extraordinary social challenges and be «transformed», as has always happened in the past, through a culture of tolerance, inclusion, solidarity and progress.*

*The slogan “METAMORFOSIS” is the first prophecy sent from Delphi to the Europe of 2015, to the Europe of 2021. Like all great people and civilisations of the past, modern Greece and Europe are tasked with interpreting the prophecy correctly, transforming the message into a creative force and into an occasion for new explorations. To finally undergo a metamorphosis!”*

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proposal characterised by  
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Greek culture, research  
and innovation and the  
highlighting of the immense  
cultural and historical  
heritage of our area.

**Athanasios Panayiotopoulos**  
Mayor of Delphi

*Here in Delphi, the land of prophecies and of ancient gods, in the heart of Greece, all of us collectively made an important decision. To compete in order to become the Cultural Capital of Europe in 2021.*

*The town of Delphi is, besides, a timeless cultural hub. It is the welcoming place uniting peoples of the world. It is that point which, carrying a long and important history stretching back to time immemorial, can promote cooperation and embrace cultures from every corner of Europe.*

*Timely as never before, the **Delphic Amphictyony**, as an early form of the League of Nations, served principles that are absolutely vital for today's Europe, being a prime example of cooperation, mutual aid, equal representation and mutual understanding.*

*Timely as never before, Sikelianos' **Delphic Ideal**, which places Delphi in «the global spiritual nucleus, capable of uniting people in spite of their differences», is absolutely aligned with the spirit of the European Capital of Culture as an institution, which, by means of respect to the cultural diversity of peoples, celebrates and praises their common cultural characteristics.*

*In order for today's Europe to look into the eyes of the Europe of 2021, it is in need of a «Clairvoyant Pythia» who, with «the voice of our unfathomable future», will give us «new dreams and new myths for us to live on».\**

**Kostas Bakoyiannis**

Governor of the Region of Central Greece

## Delphi is the Navel of the Earth, let it now become the Centre of European Culture, which owes so much to the Delphic Ideal.

Helène Glykatzi – Ahrweiler  
President of the Governing Board of  
the European Cultural Centre of Delphi

*The cultural capital of Central Greece is undoubtedly important for Greece, and can constitute a milestone in the recovery and rebuilding of our Region.*

*From the very first meeting of the Administrative Council of the Regional Association of the Municipalities of Central Greece, we set the goal of supporting actions which are aimed at the promotion of Central Greece through cooperation, solidarity and mutual support between Municipalities.*

*The initiative by the Municipality of Delphi is a collective one, an initiative aiming to promote Central Greece as a whole. In such an initiative, no citizen of Central Greece can stand idly by.*

*The Regional Association of Municipalities of Central Greece welcomes and supports the initiative by the Municipality of Delphi to apply to become European Capital of Culture for 2021. It is our sincere wish that this becomes reality.*

**Loukas Yperifanos**

President of the Regional Association of Municipalities of Central Greece

Mayor of Orchomenos

\* The lyrics have been borrowed from the poem «To the Oracle of Delphi» by Laurence Ferlinghetti

**L**ike all of Greece, Delphi faces severe economic crisis, as well as a crisis of values. A crisis of identity, faced by Europe as a whole.

The area is changing, both in terms of population and culture, gradually losing touch with its roots.

In this turbulent time, a time of productive exchange, full of questions, Delphi express the need for going back to the past, when people, both kings and ordinary folk, came here to ask for the advice of the gods about what is to come. Yet the god of Delphi, Apollo Loxias, did not reveal, he «signalled», he showed the way, and man was required to provide his own answers to his own questions. In that spirit, today Delphi ask the people of the area to turn to their roots, to the nucleus, and to answer their questions in cooperation with the rest of the citizens of Greece and Europe, guided by the values of ancient Delphi: brotherhood (ρίζα δελφύς/riza delphis = womb), self-awareness, metron/moderation.

The Delphi area wishes to participate in the competition:

- **Because, during ancient times, it was the centre of the world, and is now one of the most important archaeological sites in the world, declared a UNESCO World Heritage Site since 1987, an area very attractive to tourists, with a very special historical, natural and cultural signature.**
- **So that it can once more become «the centre of the world», both for Culture and for the Intellect.**
- **To present all of its facets to the world, going beyond its most famous one, that of ancient Delphi. To be given the opportunity to unleash the dynamic of its hidden cultural landscape and to experiment with aspects of local culture and their imprint on foreign visitors.**
- **To engage in conversation and collaboration with people from the rest of Europe. To share common realities and to create a network of cultural contacts with areas of similar characteristics.**
- **To promote intergenerational dialogues.**
- **To create infrastructure from which the entire area will benefit culturally, including long-term.**
- **To invest in education, research and innovation as a basis for holistic and sustainable development in the area.**
- **For culture to take centre stage in the development (of the economy, values, housing, culture, society, etc.) for the local community.**

In addition, an important driver for the submission of the present application is the dual character of Delphi, on the one hand representing universal human values and projecting them to the entire world (the Delphic Ideal), and promoting cosmopolitanism, harmony and togetherness as a way of managing «the other», while on the other hand having an emblematic symbolic dimension contributing to the identity of modern Greece.

Specifically, Delphi:

- Is an area popular throughout Greece.
- Constitutes a model for the management of the natural and cultural environment, highlighting the importance of the biodiversity and cultural diversity of the area.
- Constitutes the epicentre of the history of the Greek people, from the birth of the Greek nation until today, and reflect their entire heritage via archaeological sites, historical places relevant to the Revolution of 1821, cities linked to the economic growth of Greece (Amfissa, Galaxidi, etc.), Asia Minor communities providing hospitality to refugees in the area in the time of the Asia Minor Catastrophe.
- Is also connected to the National Resistance movement against fascism, which left its indelible trace on the large number of Martyr Villages in the area and moreover,
- Signify very clearly Greece's European orientation as a fundamental national choice following the Metapolitiefsi of 1974, through the establishment of the European Cultural Centre of Delphi.

The contemporary history of Delphi is linked both to the production of intangible cultural capital, as well as with the development of fine and creative arts.

The local community of the Municipality of Delphi has continuously and actively chosen to promote growth, with the aim of becoming a prime example of a knowledge society and economy. With that aim in mind, it has established productive collaborations with Higher Education Institutions in Greece, such as the Athens School of Fine Arts, Agricultural University of Athens, the Technological Educational Institute of Athens, and the Technological Educational Institute of Central Greece.

— Does the plan submitted by your city also include neighbouring areas? Please explain this choice.

**O**ur plan includes the entire geographical area of the Municipality of Delphi, with the town of Delphi at its centre (the town of Delphi is also the «historical seat» of our Municipality).

The Municipality of Delphi is the continuation of the latest administrative reforms undertaken in Greece. Its area is one of the largest in Greece, comprising a total of eight (former) municipalities. The former municipalities of Amfissa, Galaxidi, Gravia, Delphi, Desfina, Itea, Kallieis and Parnassos now are “municipal units” of the Municipality of Delphi.

The Municipality of Delphi is an administrative division of the Region of Central Greece, while historically and geographically, the area can claim to be the heart of Greece. A place blessed through time with a rich heritage, which to this day is a global epicentre. The municipal capital is Amfissa, itself with a significant historical contribution through the ages, while globally renowned Delphi gave their name to the new Municipality and constitute its historical capital.

It is clear that the natural environment, human geography, historical memory and cultural production characterise the wider area and are actively expressed in local communities through the shaping of a rich and diverse cultural ecosystem which we hope will take centre stage during the European Capital of Culture 2021, centering on the “Central City”, the town of Delphi.

The characteristics of the main hubs of our Municipality, who will be involved in Delphi 2021, are described below:

**Delphi.** The cradle of the ancient world. For over one thousand years «the navel of the Earth» was a global spiritual, political and cultural centre.

In the modern and contemporary period, before and after the Greek Revolution, Delphi was a place of pilgrimage for travellers in Greece, while following the large scale excavation works undertaken by the French School of Archaeology at the end of the 19th Century, the treasures unearthed from the soil of Delphi attracted global attention.

Angelos Sikelianos and his wife Eva Palmer established during the 1920s the «Delphic Ideal», by organising the renowned «Delphic Celebrations», with a view to realizing their vision of turning Delphi into a global centre for spiritual pursuits, a contemporary space for dialogue between all human Cultures.

**Amfissa.** The administrative seat of our Municipality, with its famous ancient Acropolis, the legendary «Castle of Salona». The city dominates over vast olive groves, while having a charm of its own, its amphitheatric arrangement and unique architectural clusters bringing to mind its great History and Tradition.

**Itea.** The spacious port of the Municipality of Delphi, seaport of Amfissa («The Port of Salona», according to Sikelianos), is a modern sea town, the impressive end of the «Krisean Field» on the Gulf of Corinth.

**Galaxidi.** The famous naval town on the Gulf of Corinth, home to owners of 19th century sailboats. With its architectural heritage intact (rightfully referred to as «the jewel on the gulf of Corinth»), Galaxidi was declared a traditional settlement in 1970, and enjoys particular growth in tourism in recent decades.

**Parnassos.** On the north-eastern edge of our Municipality, on the foot of Mount Parnassus, lie the large villages of Polidrosos (Souvala) and Eptalofos (Agoriani). The homeland of important warriors of the Greek Revolution, as well as of the National Resistance, these beautiful villages are the main points of entry to Mount Parnassus, with its National Park (the largest part of which is part of our Municipality) and with its famous ski resort.

**Gravia.** The hearing of its name brings waves of emotion to the hearts of all Greeks, as well as to those

familiar with modern Greek History. Here, in Gravia Inn, on 8th May 1821, the legendary Odysseas Androutsos barricaded himself, along with 118 of his warriors, in a battle of unfathomable heroism and self-sacrifice, thereby repelling the attack of descending Ottoman troops.

**Desfina.** With its significant contribution to the Revolution (being the birthplace of the heroic Bishop of Salona, Isaías), it is also the birthplace of important figures in letters and the arts, such as the great contemporary painter Spyros Papaloukas.

**Municipal Unit of Kallieis.** On the north-western side of our Municipality lie the villages that are the birthplace of great heroes of the Greek Revolution. Athanasios Diakos, Panourgias Panourgias, Ioannis Gouras and several others were born on the unconquered land of the highest and most imposing mountains of southern Greece, Giona and Vardousia.

**The contribution of the rest of Central Greece.** In addition, part of the events to be held during 2021 will take place in other cities in Central Greece, which will be contributing to the support and shaping of this proposal and which historically have strong cultural and social ties to the Delphi area, such as Lamia, seat of our Region and historical hub of the National Resistance, as well as Chalkida, Livadia and Karpenisi, all of which are historical towns and at the same time seats of the other municipalities comprising Central Greece. The second Municipality forming part of Phocis, the Municipality of Dorida, will play a particularly important role, with its famous Mornos Lake, and its seat in renowned Lidoriki. Even Thiva, known from ancient tragedies, Mycenaean Orchomenos, naval Eretria, Thermopylae, Plataies, Thespies, Arachova, Distomo, Ypati, Stylida, Ataladi, Tanagra, Mendenitsa, Aidipsos, Istiaia, Karystos, Kymi, Skiros, Amfikleia, Gorgopotamos. Central Greece is full of places with strong cultural traditions and creative possibilities, with names that have made their mark on Greek and world history over the centuries triggering special social, philosophical and cultural pursuits.

The towns of the Gulf of Corinth play for us a particularly significant role, as joint initiatives have already been undertaken, which in 2021 could grow stronger and be presented as part of an integrated programme.

Finally, we wish for some actions to be implemented in collaboration with other candidate Greek cities of Municipalities, in the event that Delphi is chosen to become European Capital of Culture in 2021. In that case, immediately after the pre-selection phase, the cities and the actions they will host will be finalised.

— Briefly outline the cultural profile of your city.

**T**he Municipality of Delphi, with its diversity and significant historical contribution, concentrates and amasses the historical wealth and the enduring historical presence of Greeks in the world.

Stretching from the south, where an extensive coastline lies, with significant towns and important villages, it extends north to some of the most important mountains of southern Greece.

In the centre of the region lies the «Delphic landscape», against the backdrop of the Amfissa olive groves, and comprises a multitude of important settlements (from Amfissa to Itea and Delphi, as well as the traditional preserved village of Chrisso).

The Municipality of Delphi comprises the greatest number of conservation zones than any other Municipality in Greece, for the conservation of archaeological treasures, preservation of traditional settlements, as well as the protection of rare local wildlife and natural resources. An extensive conservation zone (the largest in Greece, far greater than the second largest) in the Delphi Archaeological Site, that is the famous Delphic Landscape, the UNESCO scheduled zone, the olive groves of Amfissa, declared traditional by the European Union, two National Parks (Parnassus and Iti), extended NATURA zones, especially on the coast, as well as other credentials, render our Municipality the most controlled and protected Municipality in the country, a kind of cultural and natural National Park.

The commemorative events in our Municipality are wide-ranging and valued especially by the local community. Our area celebrates with splendour the beginning of the Revolution in Roumeli in the monastery of Prophet Ilias (24th March 1821), the liberation of the Castle of Salon (10th April 1821, the first castle to be captured by the Greeks during the Revolution), the battle of Gravia Inn (8th May 1821), the naval battle of Agali in Itea (27th September 1821) and commemorates many other events (battles and massacres)



Delphi



Amfissa

Itea

Galaxidi

Desfina

Gravia

Mavrolithari

Polidrossos



Efpalio

Lidoriki

Vardoussia

Tolofona



Karpenissi

Kerassochori



Aliartos

Distomo

Thiva

Livadia

Orchomenos

Tanagra



Kamena Vourla

Kato Tithorea

Ataladi

Domokos

Lamia

Sperchiada

Stilida



Chalkida

Psachna

Eretria

Istiea

Karistos

Aliveri

Limni

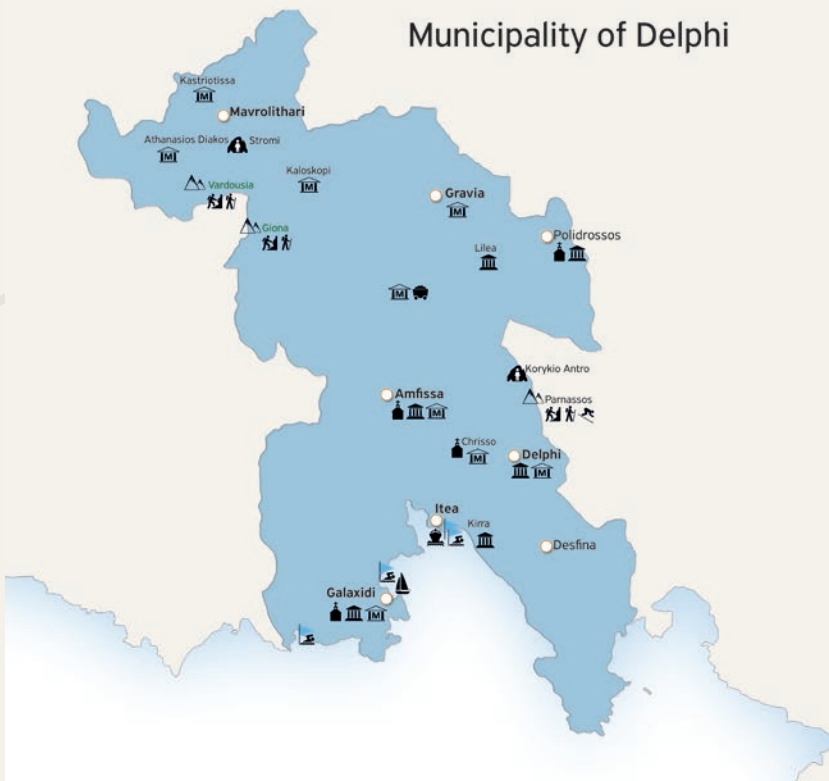


Skiros





## Municipality of Delphi



### Amfissa

Archaeological Museum of Amfissa – Harmena – Castle of Salona – Tsipouradika – Yialikafene – Old Salona Manors – Papaloukas Gallery – Church of the Saviour – Kapsitsa Forest village – Elaionas (Olive Groves) Topolia – Agia Ethimia

### Delphi

Delphic Landscape – Delphi Archaeological Sites – Hosios Loukas Balcony/ Pavilion – Sikelianos Municipal Museum – European Cultural Centre of Delphi – Funerary Complex of Meleager – "Delphic Light" – Observatory – Agios Nikolaos of Delphi – Monastery of Propherlias – Korykio Antro – Chrisso – St George's Plateau

### Galaxidi

Traditional alleys – Maritime Museum of Galaxidi – Monument of the Sailor's Wife – Galaxidi Manors – Church of Aghios Nikolaos – Peri-urban Parkland – Galaxidi Girls' School – Mylos – Cedar Tree Forest of Vounichora – Estia Ag. Nikolaos – Panagia Galaxa

### Itea

Itea Esplanade – Kirra Ship Shelters – Ag. Anargyri Parklands

### Gravia

Gravia Inn – War Cemetery of Gravia – Vargiani – Kaloskopi – Kastellia – Oiti

### Parnassos

Parnassos Ski Center – Parnassos National Park – Agorani – Eptastomos – Polydrosso – Aghia Eleousa – Acropolis of Lilea

### Kallieis

Museum of Athanasios Diakos – Stromi cave – The "pournara (holly oak tree) of Kastriotissa" – The Plane tree of Mavrolithari" – The Mt. Oiti balconies – Pyra tou Irakleous

### MAP KEY

	Monuments and places		Mountaineering – Rock climbing
	Museum		Ski resort
	Church – Monastery		Marina – Port
	Cave		Tourist Port
	Mountain		Blue Flag Beach
	Path		Swimming

from the period of the Revolution and the period of National Resistance.

The cultural activities and traditional customs during Carnival/Apokries is also significant (the custom of the Stoichio of Harmena in Amfissa and the «Alevromountzouroma» in Galaxidi), while events on letters and the arts are also important during the summer (the pinnacle of which are the historical «Phocika», which take place every year since 1960).

Also notable are youth festivals (known throughout Greece is the multi-day music and nature «sounds of the Forest» festival, which takes place every summer on the Agia Triada plateau in Kaloskopi) and very special cultural and religious activities during the periods of Christmas and Easter, reflecting an active society the creative roots of which run very deep.

At the same time, there is also an intense artistic spirit, in music (our Municipality has three active Philharmonic orchestras, two municipal conservatories, a particularly active Music School, while yet more schools, bands, choirs and musical ensembles are to be found in the region), and in the visual arts, in which particular growth has been witnessed in recent years, with many important visual artists and pioneering exhibitions in modern art, such as the yearly «the symptom project» in Amfissa.

## ...The cultural profile of the area of Delphi has been decisively influenced by the emblematic presence and activities of the European Cultural Centre of Delphi.

The Municipal Libraries in Amfissa and Itea contain a large number of volumes and remarkable archives (such as the Alexandros Delmouzos Archive in the Municipal Library of Amfissa), while at the same time the world-renowned Museum of Delphi is operated by the Ministry of Culture, as well as the Archaeological Museum of Amfissa, while the Municipality runs the very interesting Naval Historical Museum of Galaxidi, the fascinating Museum of Delphic Celebrations in the home of Angelos Sikelianos and Eva Palmer, the rare thematic ««Spyros Papaloukas» Municipal Gallery» in Amfissa, while there are also many more smaller museums of folk art and historical interest in many villages within the Municipality.

At the same time, the networking of museum spaces is rapidly underway, with the goal of modernising them, making the most of information provided, protecting

and conserving the collections and finally their certification through the common utilisation of funding and infrastructure.

The Archaeological Service of Phocis, ([http://www.yppo.gr/1/g1540.jsp?obj\\_id=98193](http://www.yppo.gr/1/g1540.jsp?obj_id=98193) ) which oversees the archaeological site and the Museum of Delphi, carries out a series of educational programmes in the museums and archaeological sites it oversees, which are aimed at either primary or secondary school pupils, or to groups and societies. Often these educational activities are organised to coincide with cultural events, such as the National Day of Museums, the European Cultural Heritage Days, the events taking place during the full moon, etc., or are scheduled in collaboration with interested partners and educators. Many of these programmes are tailored to the needs of people with impaired mobility. In addition, educational activities take place with the participation of people with partial or total vision impairment, and comprise guided tours using touch on selected exhibits of the Archaeological Museum of Delphi.

Yet, the cultural profile of the region has been decisively influenced by the presence and the activities of the European Cultural Centre of Delphi, the first and only national Cultural Institution in Greece the founding goal of which is the promotion of European Culture.

The European Cultural Centre of Delphi (<http://www.eccd.gr/>) organises since 1985 International Meetings on ancient Greek Drama, has participated in several international collaborations and coproductions, has developed a rich visual arts programme, which includes the creation of a Park of Sculpture in Delphi, and hosts a permanent collection of works of modern fine art. It also organizes a multitude of scientific and cultural meetings and educational programmes of high calibre and international renown.

— Outline the idea for the programme to be implemented, if the city is chosen to become the European Capital of Culture.

**D**elphi wishes to claim the title of European Capital of Culture in 2021, with full awareness of the significance of the historical context for Greece and Europe.

We deeply believe that the spirituality of Delphi, its ancient universal symbolism, as well as the modern vision of the Delphic Ideal of Sikelianos can render fertile contemporary dialogues on the Spirit.

To our mind, the candidacy of Delphi is above all an opportunity and a challenge for Greece and Europe in the 21st century to articulate substantive speech with pan-European impact, and to create strong institutions which will realign its presence within the leading edge of the European spirit.

The foundation and operation of the European Cultural Centre of Delphi since the 1970s was in fact an early conception of the idea for the European Capital of Culture. The political insight of the great visionaries can today be restored. Both for Greece and for Europe.

The programme can be based on two axes, inspired by the mottos which, according to sources, were inscribed on either side of the gate of the Temple of Apollo: KNOW THYSELF (Gnothi seayton - ΓΝΩΘΙ ΣΑΥΤΟΝ) and NOTHING IN EXCESS (Meden Agan - ΜΗΔΕΝ ΑΓΑΝ). One axis is about introspection. Yes, Delphi is a famous archaeological site, but not only that. It is Yiannis the coffee shop owner, Yiorgos the shepherd, Mimosa the economic migrant from Albania, the nameless young Roma walking the streets barefoot, it's the paths, the springs, the churches and the chapels, it's Harmena and Galaxidi, Amfissa and Itea, Parnassus and Ili, a mosaic of people and places representative of Europe making up the greater area. The inhabitants of this microcosm, in cooperation with their fellow European citizens, are called to look inside themselves, to confront themselves and to answer the questions posed to them by reality. The second axis is about moderation. Human moderation/metron. That was the basis of ancient Greek civilisation and this can once more become the substance of a new approach to the European spirit, a philosophical approach to contemporary challenges, for which the spiritual core of Greek civilisation (ancient and modern) has something to contribute, if Europe and Greece have the poise and the patience to undertake the task.

“Looking back,  
looking in,  
looking around”.

All of the above could be summarised by the phrase “Looking back, looking in, and looking around”.

At the core of our programme lies the interconnection between culture and research and innovation, and through these the development of a model for growth for our area which will link the state, local communities, academic/research institutions and productive entities around a shared vision.



Igor Stravinsky "Oedipus Rex", Opera- Oratorium by the Greek National Opera, directed by Ilias Voudouris.  
«Trynchos» Theatre, 3 July 2009 (European Cultural Centre of Delphi Photo Archive)

## CHAPTER 1

### CONTRIBUTION TO LONG-TERM STRATEGY

**1.1** Describe the existing strategy for culture of the city at the time of application, as well as the city's plans for strengthening culture and creative sector capabilities, through the development of long-term relations between the above mentioned sectors in your city. What are the plans for ensuring the sustainability of cultural activities beyond the European Capital of Culture year?

**T**he candidacy of Delphi is not considered by us to be an isolated cultural initiative, but a central strategic plan for the development in Delphi and in the area of the Municipality of Delphi.

The Municipality of Delphi fully adopts the plan outlined in the «LEIPZIG CHARTER on Sustainable European Cities», ([http://ec.europa.eu/regional\\_policy/archive/themes/urban/leipzig\\_charter.pdf](http://ec.europa.eu/regional_policy/archive/themes/urban/leipzig_charter.pdf)), which was signed in 2007 by the jointly responsible EU Ministers.

The Leipzig Charter on Sustainable European Cities supports integrated urban development. It is a process under the auspices of which the spatial, sectoral and temporal aspects of basic elements of urban policy are coordinated. The involvement of interested parties, the wider public and of economic factors is of prime importance.

It is the intention of the Municipality to render the proposal for 2021 into an indispensable part of operational planning in the Municipality of Delphi, which is being developed at the same time (end of 2015), in harmony with all of the above.

It is emphatically stressed that the Strategic Development Plan of the Municipality of Delphi is fully integrated into the «Strategy for Smart Specialisation for the Region of Central Greece» (<http://www.stereael-lada.gr/index.php?id=176>).

The economic and social development of the wider Delphi area in the near future is based on local production and tourism. The expected development of tourism in our area can only be based on cultural tourism in the wider sense (monuments-museums, interesting settlements, intangible cultural capital, historical routes, local community activities, high quality local products, connecting visitors with the unique local nature).

The uniqueness of the Municipality of Delphi in terms of culture and history, natural resources and landscape variation, as well as its central location within Central Greece and Greece as a whole, constitute substantial advantages. What was until now absent (and is currently being developed), was a comprehensive (strategic) plan for development, mutual support and promotion of these advantages, in such a way as to define the developmental imprint of the area and to constitute a pilot developmental programme which will benefit the wider Region.

In general, project-based cooperation between the Municipality of Delphi and trusted knowledge partners from Greece plays a central role, and is targeted at maximising quality during the developmental process. Indicative projects include: a) the close cooperation with the Athens School of Fine Arts for the promotion of the pioneering hagiographical work of our great compatriot (from Desfina), painter Spyros Papaloukas in the Cathedral of Amfissa and of his collection of sketches, shown in the «Spyros Papaloukas» Municipal Gallery, b) the Memorandum of Cooperation with the Technological Educational Institute of Athens, particularly the Department of Antiquities and Works of Art Conservation, plus the interinstitutional Postgraduate Programme on Museum Studies, through which knowledge is gained on the organisation and networking of our Museums, c) the memorandum of Cooperation with the Institute for Transport and Sustainable Mobility (based within the National Documentation Centre in the Department of Education), the objective of which is a comprehensive study on the possibilities for redevelopment of infrastructure in our main settlements (Delphi, Amfissa, Itea, Galaxidi), through sustainable mobility interventions, d) our collaboration with the National and Kapodistrian University of Athens (Faculty of Philosophy) for the organisation of a conference and research programme on top educator from Amfissa Alexandros Delmouzos, and on pedagogy more generally.

## 1.2 How are activities for the European Capital of Culture integrated into this strategy?

The above outlined cultural strategy of the Municipality of Delphi is fully harmonised with the strategic priorities of the Greek state for the development and financing of research and innovation between 2014-2020, as outlined in the «Emblematic Initiative» of alternate Minister for research and Innovation, Mr K. Fotakis, entitled «Culture, Cultural Heritage, Science and Technology», the main goals of which are:

- Exemplary cooperation between Science, Technological Development and Innovation (STDI) with the culture sector through **an integrated collaborative approach** at national level and through **model regional facilities**.
- The promotion of **interdisciplinary synergies** in which Greece is a leader, and of pioneering expertise of international calibre.
- Establishing the state as a «catalyst» for innovative partnerships between the public and private sectors, using technological innovation and open innovation for new products and services in the culture sector.

### Proposed relevant activities include:

- Support of cooperative schemes for the creation of strategic laboratory networks between National Centres/Higher education Institutions and Cultural Partners (with parallel strengthening of transnational/international networking)
- Support of partnerships with media outlets for the promotion of innovative and internationally competitive products and services in the culture sector and for dissemination activities
- Strengthening of Research, Technological Development and Innovation activities, model facilities and relevant educational/training activities

It is clear that by becoming European Capital of Culture, Delphi will be given the significant opportunity and the tools to achieve all of the above. Specifically, it will contribute to:

- The promotion, conservation and development of local traditional varieties and products
- The development of innovative entrepreneurship in the area of tourism
- The development of collaborations between businesses throughout the value chain of the experience industry
- The development of existing experience services and the introduction of new ones
- The protection and development of places of environmental tourist interest

- The development of ICT for the creation of new products and services in the experience industry
- The dissemination of ICT to businesses in the experience industry
- The creation of creative industries
- The development of the right circumstances for sustainability, which will be based on the development of the whole of the local natural and cultural capital
- Investment in the training of human resources
- The consolidation of the feeling of local pride and the willingness for locals to volunteer
- The maximisation of outward-facing production and culture in the area, against a backdrop of international cosmopolitanism
- Maximisation of the symbolic capital of the area, and eventually the foundation and development of a local economy and knowledge society through the creative partnership between the state, local communities, cultural and productive partners and academic institutions

### 1.3 If your city is awarded the title of European Capital of Culture, what do you think will be the long-term cultural, social and economic impact on the city (including with respect to urban development)?

**C**ultural capital has been shown in recent decades to be an important factor in regional and local development in various countries.

The cultural policy of the Municipality of Delphi will be a driver for growth both socially and economically, for the local population and for the town.

Cultural development and more specifically the awarding of the title of European Capital of Culture to the Municipality of Delphi will contribute to the socioeconomic development of the area in a number of ways:

a) indirectly, in the improvement of the calibre of human resources, resulting in qualitative and quantitative increases in productivity, communication, critical thought, creativity and innovation, and social integration.

b) directly, by concentrating cultural production, leading to job creation, increased prestige for the region, and attracting tourism.

c) indirectly, by reconfirming the value of citizen's culture and their identities and traditions, thereby contributing to social cohesion.

d) directly, through the creation of jobs for the construction of requisite infrastructure.

e) directly, through the good reputation and prestige given to the area, thereby leading to the attraction of external investment and talent.

f) through the increase in quality of life, which is linked to the creation of local cultural identity.

The contribution to society of cultural development in the Municipality of Delphi is more than self-evident. Participation in local cultural activities will be a factor for social development. Rapid, flexible, low cost activities tailored to local needs and ideas will bring opportunities for sociability, communication between different social groups, therefore understanding of difference, identity, and an increase in social cohesion. Besides, participation itself contributes to the democratisation of public space, as as many people as possible are active in public space on the issues that matter to them. This requires infrastructure, exhibition and event spaces, libraries, laboratories, etc in which the people will produce and at the same time consume culture, or alternate between roles. These activities are not limited to the entertainment sector, but extend to the development of skills, arts and techniques, for the facilitation of everyday life, work, or finding work.

The spotlight cast on the area's unique character, in combination with its rich life are the two elements guiding the branding mechanism and shaping the characteristics of growth in tourism. In this way, while the growth in entertainment activities in the area is not considered linked to the development of a particu-

lar brand for the Municipality of Delphi, it does contribute to it, as happened in the case of Temple bar in Dublin. Another one of the Municipality of Delphi's characteristics, rendered important for the growth in the surrounding area as well, is the organizational structure of businesses within it. The presence of small and very small businesses is a very important element. The reason for this is the flexibility in production and the adaptability exhibited by this type of business to changes in the market, as well as the wishes and habits of consumers, particularly at times of crisis.

In social terms, the creation of entertainment and cultural epicentres contributes to the social restructuring of entire areas. Moreover, a particularly important aspect linked to the social structure as well as the economy is the degree to which the area can attract the creative class, thereby determining the success of an area and its degree of growth. Based on one theory, a diverse environment (Tolerance), through the use of new products and processes (Talented people) are two factors that promote economic growth.

To sum up, it can be seen that being awarded the title of European Capital of Culture will have many positive effects on the Municipality of Delphi. These are linked to the attraction of capital and investment as well as of people. The maintenance of this symbolic capital in a non-commercial context creates a brand for the area which, in combination with surrounding cultural areas can contribute to a different, positive, type of promotion of the Municipality of Delphi. The result of such a strategy would be the increase in city tourism and the increase in money flows and investments.

It is the wish and commitment of everyone involved that the existing local dynamic be utilised and promoted further, with the goal of extending the well-being of the area's inhabitants and visitors, and economic growth.

## 1.4 Outline your plans for monitoring and evaluation of the impact of being awarded the title, and for the dissemination of the results of the evaluation.

**T**he responsibility of being awarded the title and the long and short-term impact carry with them multiple cumulative benefits.

Their existence can only be verified through external evaluation. The study to be carried out will be based on the collection of statistical data and will be focused on multiple targets, with the goal of demonstrating the important benefits accrued to the town and foreseeing any negative effects (strengths and weaknesses). The main idea underpinning the programme is that it should constitute the beginning of experimentation on more challenging topics. Evaluation follows the same rationale.

The goal of the study is to fully chart the degree of success for the desired result.

By «desired result» we refer to the cultural and social growth of the area during the cultural period (improvement in human resources, values of cultural citizenship, construction of infrastructure, cultural identity creation, investments). This will be the **success** of the entire project, the highlighting of the uniqueness of the Municipality of Delphi, beyond undoubtedly significant historical and cultural weight borne by the area. The evaluation will reveal whether the project was successful, provided that at local level, there will be social, economic and cultural benefits, both for Delphi and the wider area, while at European level, the project will aid in the understanding of the general concept of the title and the degree of success for broader EU goals.

With respect to its implementation, the evaluation will follow guidelines set out by the European Union, while the evaluation tools will mainly consist of statistical data from the region, data resulting from the completion of questionnaires and studies of earlier cultural events.

The main evaluation axis will be the achievement of **quality characteristics**, which will be linked directly to the study of the long-term effects of being European Capital of culture, as well as its impact on the wider area.

— The main topic for research will be the element of securing and promoting the ideal of multiculturalism in Europe, increasing the feeling of belonging in a united cultural space within the EU, and encouraging culture to contribute to city growth. Initially, emphasis will be given to the European aspect.

It is considered necessary that questionnaires be distributed to citizens, with the aim of researching their perceptions of the term «European City», the existence and acceptance of a large number of European cultures, as well as any thoughts they may have on the existence of a unified European culture, characterising European citizens as opposed to citizens of individual member states. It is important to gather information on citizens' perceptions of the fact that they belong in an area (Europe/the European Union), in which multiculturalism/cosmopolitanism is a defining characteristic, and on how this is linked to the title to be awarded. «**Europeanness**» and European cultural diversity are the keywords for the topic to be researched, which must be evaluated before, during, and after the year of European Capital of Culture.

Equally important is the recognition of the impact of the title at local and regional level: whether the element of «Europeanness» had a positive impact or not; Whether the title improved the image of the town in the eyes of its inhabitants; Whether it placed it back onto the European map; Whether it increased local and national pride; Whether it empowered the belief that they are living in an area of Europe (beyond the notion of belonging to Greece).

It is also interesting to collect information on the opinion not only of citizens (external indicators), but of those directly involved in the entire project (public officials and other entities involved in organisation) (internal indicators), so as to map the degree to which the planning of the cultural period was reflected in its implementation, bearing in mind the European (not national) spirit.

— At the same time, the recognition of the European viewpoint is directly linked to the concept of transnational cooperation, which is expressed through the activities to be organised. These collaborations will strengthen the European multicultural dimension, bringing to the surface the **diversity** that exists within the EU, which is mainly expressed through the free exchange of cultural products (*laissez faire, laissez passer*). The metrics for diversity will be the number of events of European interest, the number of international collaborations and coproductions, the number of local and international artists or even organisations included in the cultural programme. The organisation of high quality international cultural activities will be statistically studied with respect to transnational synergies and collaborations between cultural actors (public and private) and citizens, as well as with respect to the perceptions of citizens and tourists visiting the town (whether collaboration was expressed clearly; Whether it was clear that the programme was the result of collaboration).

— Events will also contribute to the extension of **open access and widening participation** to culture, aspects which run through the general spirit of piece and cooperation within the European Union. The number of participants in activities during the year will be used as an indicator, compared to the number of participants in activities organised prior to being awarded the title. The topic under investigation is the degree to which equality was evident, seeing as culture is a good aimed at everyone regardless of age, gender, race, economic and social class, without discrimination.

It is also considered essential that the number of tourists and visitors be included in the expression of views on the degree to which cultural activities were accessible.

The number of inhabitants of the area taking part (whether actively or not), not only in the events themselves, but also in all stages of organisations during the award period (preparation, ending/aftermath) could be compared to corresponding national indicators for participation (e.g., when Athens, Thessaloniki and Patra were European Capitals of Culture in 1985, 1997 and 2006, respectively, or during the Olympic Games in 2004). Despite the fact that the numbers are not absolutely comparable, it would be good to utilise them and enrich them (if possible) with additional specific targets which will be defined according to local priorities.

It is possible to integrate the volunteering aspect into the data measuring the degree of participation, via the number of schools participating, the number of active volunteers, while it is also useful to emphasise the number of people taking part in events aimed at minority or underrepresented groups. In addition, data will be collected on the equal participation on the basis of gender and degree of disability.

— The **synergy** between culture and other sectors should not be underestimated, as this will aid in the design of a strategy for the long-term development of the town, through investment in infrastructure for culture.

The smart specialisation strategy will be useful in this expansion, as designed and approved by the Region of Central Greece, and which includes areas of regional competitive advantage.

Statistical data will be gathered from local and regional public authorities, which will be included in the

relevant study, with the aim of documenting not only the sustainability of the project, but also the degree to which this cultural period influences other sectors.

Yet beyond the documentation of quality characteristics, the measurement of **quantitative** characteristics is also needed. More specifically, at economic level, the change in unemployment indicators will be measured (creation of temporary job positions), the increase in GDP at local level, the creation of infrastructure and special facilities, the economic growth of the wider area (Regional growth), all of which are indicators that are directly linked to the approved budget for the whole project. Comparisons will inevitably be made with activities taking place in the years prior to 2021 (e.g. during the preparation stage), and will continue during the three year period following the title being awarded. The study of the rational distribution of budget funds relative to the preparatory stage (state funding) as well as with the existence (or not) of third-party financing (private entities). At the same time, data will be collected on the value of investments on facilities and infrastructure for culture. This indicator can be linked to the number of tourist visits following the award of the title (whether the town continues to be an attraction for tourists).

The evaluation will be carried out by an external collaborator, who will undertake all data collection in collaboration with the other parties involved.

The evaluation process will be carefully designed, so as to include even the early stages of the project. This means that it will expand over time, taking account of a set of important temporal parameters, such as the duration of the preparatory phase, the duration of the project itself and its sustainability. For this reason it is considered important that evaluation begins during the preparatory phase, before the commencement of the cultural period, that is before being awarded the title. The aim is to ensure that the targets set during the preparatory phase are achieved based on a specified timeline and funding, as possible deviations will be addressed with collective actions or otherwise eliminated.

Equally important is the evaluation following the end of the project, as it is considered necessary to evaluate over a three-year period the long-term benefits of being awarded the title, so as to be able to measure any significant indications as to the results and sustainability of such an award in cultural, social and economic terms. This is also true for the requisite funding to support the evaluation, making it an important part of the investment on the whole plan.

It is clear that the evaluation will play an active role while activities are being carried out. Consequently, ***three keywords sum up the evaluation timeline: before-during-after.***

During the evaluation process, there will be close cooperation with the “Alliance of European Cultural Cities (AVEC)» for the implementation of best practices, as outlined in “QUALICITIES – Quality Method for a Sustainable Development of Historical Cities and Regions” ([www.qualicities.org](http://www.qualicities.org)).

## CHAPTER 2

### EUROPEAN DIMENSION

#### 2.1 Analyse the breadth and quality of activities:

##### 2.1.1 Promotion of cultural diversity, cross-cultural dialogue and increased mutual understanding between European citizens.

The candidacy of Delphi is a prime opportunity and a challenge for 21st century Greece and Europe, so that they may express themselves with pan-European impact, and create strong institutions which will reaffirm their presence at the leading edge of the European Spirit.

The element of securing and promoting the ideal of cultural diversity in Europe, the sense of belonging in a united cultural space within the EU, and the encouragement of the contribution of culture in long-term city development is highlighted through activities such as:

- **Documentaries** Filippou Koutsafitis, an important documentary filmmaker, will document the entire period leading up to 2021, focusing on the relation between the people of the area with the groups working on the European Capital of Culture. **(Action IV.1.1)**
- **Oracle** The Oracle is a Think Tank for the prediction of the future. In Delphi, a location historically known as the place where the future is foreseen, a temporary collective deliberation platform will be created, with the aim of turning into a legacy project for social innovation for Greece. Using collective deliberation, Open Space Technology, citizen groups and experts from various fields of knowledge will work together so as to decode the challenges of the future and to propose solutions today, as well as solving the problems of today using the tools of the future. **(Action IV.7)**
- **TWIXTLab** Delphi has, historically, been a place for the establishment of idols. Between art and anthropology, TWIXTLab offers local activities that reflect, collect and reshape reflections. We adopt, therefore, inverse movements, by reframing stereotypes, with a stylistically coherent series of activities. These activities involve both the public and experts, are organised in collaboration with anthropologists and artists, and evolve in two directions: tourism and cultural-political live improvements. **(Action IV.6)**
- **On Back** The Campus Novel team aims to cultivate dialogue between already existing and new, hybrid identities. The working hypothesis of this project is to re-relativize in the present the international narrative of Delphi. Working groups made up of visual artists and theorists from Greece and abroad, in combination with local groups and cultural entities will relate the historical and mythological record of Delphi using modern techniques for social connectivity, collaboration and participation. These groups will be active in various areas in the Municipality of Delphi, making up a network of open laboratories, discussions and interactions. **(Action IV.8)**
- **Troupes** The Troupes is an idea for culture and cinematic art to reach remote villages, towns and deprived areas (among others) in the Region. A team of filmmakers and a sociologist will explore the region, will visit coffee shops and village squares and will engage in dialogue with the people who live there. Afterwards, depending on interests, population characteristics and issues particular to each place, the team will create a programme of films by Greek as well as European and non-European filmmakers, to be shown, using a van, in those places. The aim is for citizens living on the periphery to see the films, and to have discussions on the way in which cinema can shed light on or provide stimulation on the issues that matter to them. **(Action IV.2)**
- **I.6 Our History! Our Identity!** A community project, in which the public becomes the narrator of its own history. **(Action I.6)**

Emphasis will initially be given to the European aspect and their perception of the meaning of the term «European City», on the existence and acceptance of the large number of European cultures, as well as their thoughts on whether there exists a unified European culture, which characterises the European citizen as opposed to citizens of individual member states.

### 2.1.2 Promotion of the common aspects of European culture and European cultural heritage and history, as well as of European integration and of contemporary European issues.

The foundation and operation of the European Cultural Centre of Delphi since the 1970s was in fact an early conception of the European Capital of Culture. The cultural insight of great visionaries can today be rectified and rendered fertile once more. For Greece and for Europe.

Against the backdrop of sustainable agriculture and development, semiotic maps of the Capital of Culture will be created, which will be linked to European and global historical and cultural networks, as well as with tourist routes through specific activities such as:

- **The Navel of the Earth**, a temporary archaeological exhibition aimed at promoting the international character of the ancient Oracle. Its ancient relations with the East will be brought to the fore, while particular emphasis will be given to the contact between Delphi and France, Italy and other parts of Europe. The exhibition will contain imported objects (e.g. Etruscan), discovered in the ancient temple of Delphi, while at the same time, a collaboration with museums abroad will be put in place, so as to enrich the exhibition with objects on loan. **(Action II.9)**
- **Invisible Networks**, an exhibition on the connections between the County of Salona and Catalan and Frankish cities. The exhibition will contain remnants from the area, material objects, such as for example the castle, and other immaterial objects, such as names or surnames of Catalan of Frankish origin. **(Action II.10)**
- **International Symposium and Exhibition: «Sikelianos – Pikionis – Logos, Response, dialogue»**  
An international symposium will be organised, bringing together two emblematic and universally popular figures in art and culture, D. Pikionis and A. Sikelianos, based on their common vision and the idea for the foundation of a «Delphic Centre». At the same time, an exhibition of archive material documenting the activities of the two men, and evidencing their visions, practices and shared values which remain timeless and universal. Moreover, activities are planned which will be aimed at humanities and architecture students throughout Europe. **(Action III.2)**
- **Timing the Landscape**, a series of activities, in which visual arts group Lo and Behold will focus its gaze on the Delphic landscape, its historicity as well as the legal framework for its protection. **(Action III.6)**
- **Travelling**, a musical theatre performance based on the geographical quadrangle between Itea-Arachova-Galaxidi-Delphi, highlighting its special tourist and holidaymaking character. From the Xenia by Aris Konstantinidis to the modernist hotels of spa towns on the 60s, the area carries an unashamedly cosmopolitan mark. **(Action IV.12)**
- **On Stage**, an activity for organising the production of the award-winning five-part play by S. Lambrou «The last count of Salona», written in 1870, to be brought to the stage by local schools. The play takes place in 1397 and is about the fall of the castle of Salona, which at the time belonged to the Catalans. **(Action IV.13)**
- **Walking sonorities** This project is for a modular activity lasting 12 months, aiming to promote aural culture, the sound environment and the natural and social landscape, using multiple media, mainly sound recording, cartography and novel multimedia applications. The results of each phase will be presented in the form of guided walks, while they will also be published in the form of walking guides. Finally, they will comprise an interactive online database, which will make use of crowdsourcing platforms.

The scientific paradigms underlying the project are those of Acoustic Ecology, the Anthropology of Sound, Peripatology and Oral History.

Involved partners include:

- Akoo-o (GR, BE)
- Ionian University – Department of Audio and Visual Arts (Corfu)
- Escoitar.org (ES)
- Christiana Kazakou -The Variation lab (UK)
- IPL - Polish Soundscape Institute (PL) **(Action II.5)**
- **1821+200**, an action for connecting the area to the Revolution of 1821. A network will be created made up of «stations» - «education and information centres» across the entire Municipality (e.g. in Amfissa, the Profitis Ilias Monastery, Gravia Inn, Alamana, Athanasios Diakos, etc.). **(Action I.7)**
- **Rekka**, an action focusing on Central Greece being the most important area of activity for resistance groups in Greece during the German occupation. **(Action I.5)**

### 2.1.3 Participation of European artists, collaboration with partners and cities in other countries and transnational collaborations.

List some European and international artists, partners and cities with which you will seek to collaborate and define the type of collaboration to take place.

List transnational relations already in place or due to be created.

The artistic programme will comprise activities such as:

- **'Europe: What will remain, will be THE FUTURE'** We live in a time in which people cannot imagine their future, or if they do, they imagine it in terms of catastrophe only.

We live in a no future era.

In this context, we are interested to address the concept of the **"Europe of the Future"**, the image of Europe through the crisis and the value of maintaining its ideal in spite of the turmoil.

In this way we will create a performance referring to the future, using contemporary issues, examples drawn from today, through the different viewpoints of artists living and creating in Europe.

We indicatively list the below artists/choreographers:

- Marcos Morau (Spain)
- Alessandro Sciarroni (Italy)
- Tania Carvallio (Portugal)
- Sofia Diaz/Vitor Roriz (Portugal)
- Hafiz Dhaou (France/Tunisia)
- Foniadakis Adonis (France/Greece)

These artists will collaborate with the modern dance group Aerites/Patricia Apergi (Greece), for the production of the performance. A performance will this be produced through these «artistic donations», which will be related to the social and creative coexistence of people. An exchange, a sharing, a kind of cabinet of curiosities or Wunderkammer. **(Action II.1)**

- **The feature film «Refugees»** A feature film made up of fragments, in which 15 European directors will each create a 5-minute film on the refugees in their country. The directors will be both famous international artists such as Ken Loach (United Kingdom), the Dardenne brothers (Belgium), Fatih Akin (Germany), Kornél Mundruczó (Hungary), as well as younger emerging directors. The topic will be the same for all, but each director will have the freedom to create whatever they feel corresponds to their own style, their writing, their aesthetic. These films will be edited back to back, and the premiere of the film will take place in Delphi in 2021. **(Action II.3)**

- **'Oracle of Skins'** Beginning in 2016, and every year until 2021, a dance and devised theatre workshop will take place in the Amfissa area. The workshop will be free for tourists, locals and to artists traveling to take part. Its basic principle will be the participation of people of all ages, who live in Europe. Using experiential exercises drawn from Contact Improvisation, the well-known dance technique based on bodily contact, and on devised theatre techniques, which encourage the use of personal and everyday stimuli and participant narration, we will dramatize the way in which the experiences of the contemporary European are reflected on his/her body. We will aim to bring out how, through the stories of skin, everyday physical and mental life is embodied.

This experiential workshop will be convened by Constantinos Michos (experienced in the Contact Improvisation technique, the production of performances with ordinary people and in public places), plus an alternating cast of international dance and theatre educators.

Through these workshops, in the summer of 2021, 10-15 participants from all previous years will be invited to present the performance in the space of the old tanneries, narrating both with words and movement, their stories, how they have changed in the years since their first visit to the area, thereby creating a documentary happening of their daily lives and dreams. **(Action II.2)**

- **'International Symposium: Virtual acoustics of Ancient musical Instruments'**

**1a.** – Preparatory activity (at scientific level) in good time, so as to scientifically organize and present the most interesting contemporary topics, the symposium-conference will address key themes in the presence of international researchers.

**1b.** – Organisation of a concert: presentation of international findings (from approximately the last 15 years on the virtual acoustics of ancient musical instruments), with media demonstration (mainly logistical) as well as instruments, as compared to existing contemporary traditional instruments.

**2.** Presentation – workshop and concert with instrument makers/musicians that manufacture (copying from existing evidence) ancient musical instruments. See here for an example: <http://www.lyravlos.gr/default.asp>

**3a.** – Choral concert: The choral concert will be linked to the revival of **Ancient Drama** which began in the beginning of the 20<sup>th</sup> century in Delphi. A concert focusing on the diverse attempts to bring to life the Chorus

in Ancient Greek Drama, with a big selection of choral segments written in many different aesthetics and media tailored to the contemporary presentation/performance of Ancient Tragedy.

**3b.** – Preparatory activity: selection from a large body of proposals for choral presentation, addressing the open question of how choral presentation is staged today; preparation with choral and musical ensembles using musical material. **(Action IV.5)**

→**I Through the eyes of a child** 5 schools from the Region, 2 primary, 2 secondary, 1 high school, will take part in this experiments, in which cinema and the moving image become their “eyes” and the communication channel with children from other countries. Schools will be matched to other schools in various European countries, in the underdeveloped French suburbs, in Copenhagen, in Finland (a model for education), in Italian villages, in the multicultural schools of Brussels. Children in Greece will be asked to film short videos using go-pro cameras. Such videos will also be made by children in the other European schools, and through a purpose-built website and using Skype, the children will talk to one another, exchanging experiences, watching the videos. In this way, as they grow up over 4 years, they will make friends in other countries, exchanging videos, images, thoughts and feelings. A journalist will document the evolution of the project and will update the website, as well as translating the pieces coming from the other countries. Thus, the work of the pupils on multiculturalism can be disseminated more widely. **(Action I.4)**

→**I Learn about yourself, learn about your area.** An action in which local schools will share their experiences and projects with other European cities and will create blogs and undertake other networking activities (etwinning) making use of the internet, participating in summer schools and camps, thereby creating an exchange and cooperation network with their peers. **(Action I.8)**

→**I Crismos '21:** For this activity, a collaboration is planned with **Ingar Zack** (Nowray) and **Marta Sainz** (Spain).

Listed above are a number of European and international artists, institutions and cities with whom collaboration will be sought in the context of the actions described (e.g. II.1).

Moreover, the activities of the ECCD for 2021 (see Section 3) which will be part of Delphi European Capital of Culture 2021 are based on international collaboration with:

**The International Committee of theatre Olympics, the Istanbul International Theatre Festival** (Turkey), **the International Institute for Mediterranean Theatre** (Spain), **the Shizuoka Performing Arts Centre** (Japan), **the National Theatre Studio** (United Kingdom), **the Watermill Foundation - Robert Wilson** (USA), **the Taganka theatre -Yuri Lyubimov** (Russia), **the School of Dramatic Art, Moscow** (Russia), **the Beijing Municipal Bureau of Culture** (China) **the Ruhr European Festival** (Germany), **the National Theatre of Luxemburg, the Zagreb National Theatre** (Croatia), **the Ludwigshafen Pfalzau Theatre** (Germany), **Art Carnuntum** (Austria), **the ATALAYA National Theatre Studio of Andalusia** (Spain), **the CHOREA theatre** (Poland), **the Grotowski Institute** (Poland), **the Centre for Theatre Practices GARDZIENCE** (Poland), **the Cyprus Theatre Organisation**, etc.

In addition, the Phocis & Central Greece Aero club (A.FO.ST.EL.), which was founded in 2007 and is based in the Municipality of Delphi, and which is active in paragliding, is willing to organize a **European Championship** with the participation from all European countries, possibly in 2018 or 2020, as well as the World Championship in 2021, in which national teams from across the globe will take part.

Finally, the activities of the Centre for Environmental Education in Amfissa are significant, as are the strong collaborations it has established with Greek and European partners, such as UNESCO, the National and Kapodistrian University of Athens, the Baltic University, etc.

## 2.2 Please explain your strategy for attracting the interest of a wider European and global audience.

**O**ur strategy will have at its core the universal recognition of the name “Delphi”. We will focus on the associations European citizens make relative to historical memory and the mythology of Delphi, by combining known references with artistic activities and intellectual offerings in our programme for European Capital of Culture 2021. We will, of course, make full use of the tools offered by technology and marketing science. Indicative examples include: Placement of posters and banners on travel websites (TripAdvisor, booking.com, trivago, Airbnb, etc.), extensive road signage on Regional bus and rail stations. We will also focus on advertisements and articles on the cultural events, to be published on print media freely distributed to airline passengers and in tourist magazines. The diaspora press will also be used, as will important Greek figures abroad, who will act and speak on Delphi and the programme for European Capital of Culture 2021.

## 2.3 To what extent are you planning to establish connections between your cultural programme and the cultural programmes of other cities who have been awarded the title of European Capital of Culture?

The Municipality of Delphi intends to become a member of AVEC (Alliance of European Cultural Cities, [www.avecnet.com](http://www.avecnet.com)), thereby adopting all common practices and network guidelines, which to a large extent have inspired our Programme. Moreover, the Municipality of Delphi has applied to participate as an Associated Partner to the «**ELEMENT- Electromobility Mediterranean Network**», within the framework of the EU Territorial Cooperation Programme "MED".

A significant number of planned activities are based on the establishment of connections between Delphi and other European Capitals of Culture, as shown below:

- **[The Philosophy Project] We Are All Residents of the Same Planet (II.8)**

As in the past, so today, Delphi are a meeting point for people of different beliefs, ideologies and places of origin, who all share one characteristic; they are all people. As such, Delphi is not only an open air museum of ancient Greek art and history, but at the same time a place in which minds and souls can contemplate on timeless issues, such as otherness –social, cultural, religious– human rights and being a European citizen. This activity will be implemented using the World Café method, which will address these timeless issues, offering the possibility of cooperation with other cities bearing the title of European Capital of Culture. The ultimate goal of the action will be for it to act as a link between visitors, locals and passers-by, through these timeless and universal issues. Its long-term establishment and adoption by all cities bearing the title of European Capital of Culture can encourage the creation of a common consciousness, thereby reflecting the importance and the role of the institution of the European Capital of Culture.

- **Open Innovation Ecosystem: Bottom-up Public Sector (Pillar III - Emblematic Action)**

Knowing the weaknesses and flaws of the Greek Public sector, the Training Work Group will design training programmes for public sector employees in the region to support the connectivity with public sector employees from other European Capitals of culture, sharing experiences and carrying out a mentoring program. Creating collaborative projects that will provide insight to the values provided by opening up to new practices and personal growth of the employees due to their conscious role to the pilot projects.

- **Delphi: from the “Belly Button of the Earth” to ISIS (II.6)**

A conference with the participation of all European Capitals of Culture, based on the idea that Delphi used to be called “the Navel of the Earth”. Given that the Oracle of Delphi used to be a refuge for all in the ancient world, thereby having significant influence on the eastern Mediterranean, the conference will be dedicated to the antiquities in the areas currently being destroyed by ISIS, with the participation of archaeologists from all over the world.

- **Cultural walking (II.4)**

A peripatetic journey from the previous European Capital of culture (Ireland, city yet to be selected) to the next one (Delphi), which will establish a relation between the two countries, plus all the others which will be visited by the walking artist during her journey. The route is about 4.500 kilometres, and will be walked in three months, passing through **Ireland, the United Kingdom, France, Belgium, Germany, Austria, Italy, Slovenia, Croatia, Bosnia-Herzegovina, Montenegro, Albania and Greece.**

Dana Papachristou will be walking. Educational activities and final works (videos, interactive platform, local internet) will be carried out by the **Akoo-o team** and collaborating partners from countries taking part in the project (Ireland, United Kingdom, France, Belgium, Germany, Austria, Italy, Slovenia, Croatia, Bosnia-Herzegovina, Montenegro, Albania, Greece), and by **Geert Vermeire** (Belgium). Technical support will be the responsibility of the Department of audio and Visual Arts – Ionian University. Other collaborating partners contributing to educational activities and final works include:

**Escoitar.org** (Spain)

**The Variation Lab – Christiana Kazakou** (United Kingdom)

**Polish Soundscape Institute - Marcin Barski** (Poland).

## CULTURAL AND ARTISTIC CONTENT

### 3.1 What is the artistic vision and the strategy underpinning the cultural programme for the year?

**T**he artistic vision and the strategy underpinning the cultural programme for the year are not only aimed at raising social awareness of culture, but mainly aim to raise cultural awareness in society. Based on this principle, the strategy will mainly seek to connect Culture with Education and quality in public space and the wider environment.

The artistic and developmental programme for Culture focuses on improving quality of life through sustainable development and promotion of contemporary creativity in the daily life of citizens, such that the image of the town of Delphi becomes modernized and internationally known. In the spirit of international developments and globalization, it is necessary for culture to have a substantive place in public space. The basic principles of the vision for Culture are summarized as enhancing creativity, providing equal opportunities for access and participation in cultural activities, enhancing multiculturalism and promoting and maintaining our particular cultural identity.

The vision for Culture is long-term, yet for the aims of developing the specified strategy, certain strategic priorities take precedence:

- **A. Modernisation and updating of cultural governance**
- **B. Enrichment of cultural institutions and further development of projects in culture**
- **C. Protection and promotion of cultural heritage and contemporary culture in the daily lives of modern citizens and visitors**
- **D. Development of the relationship between culture and education, in both the narrower and broader sense**
- **E. Support, enhancement and promotion of contemporary creativity in the Delphi area**
- **F. Promotion and dissemination of contemporary Delphic creativity abroad**
- **G. Partnering between Research, Technological Development and Innovation with the Culture Sector through the development of strategic alliances between the Public Sector, Local Communities, Academic/Research Centres and Productive Partners.**

The achievement of the above strategic priorities will be promoted through particular axes and actions. Outlined below are both the axes and the corresponding actions for the artistic and cultural programme for the year. It must be stressed that both the goals and the axes are to a large extent synergistic and complementary. Moreover, the priority axes are not exhaustive, but on the contrary seek to provide a framework for modern cultural governance, of the principles and approaches which the Delphi area must adopt in developing a strategy for culture.

In conclusion, our vision includes a rethinking of the concepts of City-Citizen-Culture and the making of new policies which will redefine the relationship between the three.

**3.2** Describe the structure of the cultural programme, including the breadth and variety of activities/main events during the year.

For each one, please provide the following information: date and place/project partners/funding (optional during the preselection phase).

**T**he proposed cultural programme is guided by the main axes making up our programme and is underpinned by 4 pillars. A common characteristic for all actions is the fact that transformation processes are at the core of our proposal. The pillars are described below:

## **PILLAR I**

### **From Mythos to Epos to Networks?**

This pillar presupposes the involvement of the local community in the creation of narratives based on place and exploratory mapping of the area so that visitors can be guided in their exploration of Delphi and the surrounding area. The narratives will be created by locals, by involving schools, educators and the elderly using the method of intergenerational learning. Extensive workshops for the preparation of educators-facilitators will be carried out with the support of specialised academic researchers for the co-creation of the methodology, to be used in projects within the classroom, in which pupils will create scenarios that are strongly thematically linked to their area, based on the systematic collection of material in a “memory bank” containing the secrets and treasures of their area, archaeological and natural monuments and legends, customs and traditions, pathways and occupations which they may feel the need to showcase through photographs, old objects, lyrics, sound recordings, and documentations of the natural environment.

Moreover, specialized professionals and researchers will create interactive games and scenarios for multimedia applications, providing ready-made material so that pupils can integrate their own material into multi-media narratives using mobile phones and the internet. In this manner, oral tradition will not be lost and the stories of the older generation, local legends and historical narratives will be integrated into interactive audio-visual guides/maps and digital games, which will enhance not only environmental conscience but will also promote the areas intangible cultural capital as an attraction for Europe’s interested citizens.

These schools will share their experiences and projects with other European cities and will create blogs and other networking activities (etwinning) using the internet, by participating in summer schools and camps, thereby creating an exchange and collaboration network with their peers. The elderly will take part in the project by sharing their experiences with the younger generation, and will be asked to take place in school events. They will also look back to collective memory by bringing to the fore the intangible and the material dimension of popular culture. Pupils will then disseminate the information and deliverables from the activities of older generations through networking with similar initiatives in other European cities through physical mobility, e.g. traveling exhibitions or use of the ICT (virtual mobility).

### **Indicative Actions for Pillar II**

#### **1.1 From intangible to tangible: The creativity of social memory**

An exhibition will be curated containing traditional toys from the past, which will be made by elderly people in Elderly Community Centres. The exhibition will be accompanied by narratives of the creators which will be filmed and shown during the exhibition. The curation and execution of the project will be carried out by students of the Museum Studies postgraduate programme, and will tour all prefectures of the Region of Central Greece.

#### **1.2 The hidden heritage**

Throughout the year of European Capital of Culture, 52 towns in the Municipality of Delphi and the wider Region of Central Greece, one town for every Saturday, will welcome visitors and guide them through anything the local community considers a token of local memory and pride, because it represents the hidden side of the identity of each place. These hidden treasures in every local community may, for example, be an

old coffee shop, grocery store, taverns, wells, squares, caves, trees, springs, olive presses, distilleries, locals telling stories or cooking, etc. Actions will be decided upon by local communities and will be implemented by volunteers.

### **1.3 Life (Re)collections**

This action aims to promote the collective habits of the inhabitants of the Delphi area and to suggest new ways of approaching and understanding museums and collections through those. It seeks to directly involve locals as co-creators of a group exhibition through which a collective history of the area and its people will be compiled, based on personal object collections of various kinds, types and themes.

### **1.4 Through the eyes of a child**

5 schools from the Region, 2 primary, 2 secondary, 1 high school, will take part in this experiments, in which cinema and the moving image become their “eyes” and the communication channel with children from other countries. Schools will be matched to other schools in various European countries, in the underdeveloped French suburbs, in Copenhagen, in Finland (a model for education), in Italian villages, in the multicultural schools of Brussels.

**1.5 Rekka**, an action focusing on Central Greece being the most important area of activity for resistance groups in Greece during the German occupation.

**1.6 Our History! Our Identity!** A community project, in which the public becomes the narrator of its own history.

**1.7 1821+200**, an action for connecting the area to the Revolution of 1821. A network will be created made up of «stations» - «education and information centres» across the entire Municipality (e.g. in Amfissa, the Profitis Ilias Monastery, Gravia Inn, Alamana, Athanasios Diakos, etc.).

**1.8 Learn about yourself, learn about your area:** An action in which local schools will share their experiences and projects with other European cities and will create blogs and undertake other networking activities (etwinning) making use of the internet, participating in summer schools and camps, thereby creating an exchange and cooperation network with their peers.

## **PILLAR II**

### **From Local Memory to Global Unity**

The fragments of local memory developed in the previous Pillar will be connected to European and global networks and tourist pathways, based on local tradition and history, as well as in the natural environment. NATURA and the UNESCO Network of World Heritage Sites are such networks.

Individual pathways may be the seasonal relocation of livestock farmers, who have for millennia crossed mountains across Europe in search of food and livestock, as well as historical pathways, on which a nomadic interdisciplinary team of anthropologists, urban planners, ethnographers, designers and museologists will create narrative maps on the basis of which products and services will be built through the use of keywords (local products, traditional foodstuffs, crafts, museum shop objects and souvenirs).

The internet will serve as a creative tool for the visualisation of these creative networks through maps which will highlight the connections between different European cities by tracing memories, routes and crossroads between East and West.

### **Indicative Actions for Pillar II**

#### **II.1 ‘Europe: What will remain, will be THE FUTURE’**

We live in a time in which people cannot imagine their future, or if they do, they imagine it in terms of catastrophe only. We live in a no future era. In this context, we are interested to address the concept of the “Europe of the Future”, the image of Europe through the crisis and the value of maintaining its ideal in spite of the turmoil. In this way we will create a performance referring to the future, using contemporary issues, examples drawn from today, through the different viewpoints of artists living and creating in Europe. An exchange, a sharing, a kind of cabinet of curiosities or Wunderkammer.

#### **II.2 “Oracle of Skins”**

Beginning in 2016, and every year until 2021, a dance and devised theatre workshop will take place in the Amfissa area. The workshop will be free for tourists, locals and to artists traveling to take part. Its basic principle will be the participation of people of all ages, who live in Europe. Using experiential exercises drawn from Contact Improvisation, the well-known dance technique based on bodily contact, and on devised theatre techniques, which encourage the use of personal and everyday stimuli and participant

narration, we will dramatize the way in which the experiences of the contemporary European are reflected on his/her body. We will aim to bring out how, through the stories of skin, everyday physical and mental life is embodied.

### **II.3 The feature film «Refugees»**

A feature film made up of fragments, in which 15 European directors will each create a 5-minute film on the refugees in their country. The directors will be both famous international artists such as Ken Loach (United Kingdom), the Dardenne brothers (Belgium), Fatih Akin (Germany), Kornél Mundruczó (Hungary), as well as younger emerging directors. The topic will be the same for all, but each director will have the freedom to create whatever they feel corresponds to their own style, their writing, their aesthetic. These films will be edited back to back, and the premiere of the film will take place in Delphi in 2021.

### **II.4 Cultural Walking**

This proposal concerns a peripatetic journey from the previous European Capital of Culture (Ireland, to be selected) to the next one (Delphi), which will establish a relation between the two countries, plus all the others which will be visited by the walking artist during her journey. The route is about 4.500 kilometres, and will be walked in three months, passing through Ireland, the United Kingdom, France, Belgium, Germany, Austria, Italy, Slovenia, Croatia, Bosnia-Herzegovina, Montenegro, Albania and Greece.

### **II.5 Walking Sonorities**

This project is for a modular activity lasting 12 months, aiming to promote aural culture, the sound environment and the natural and social landscape, using multiple media, mainly sound recording, cartography and novel multimedia applications. The results of each phase will be presented in the form of guided walks, while they will also be published in the form of walking guides. Finally, they will comprise an interactive online database, which will make use of crowdsourcing platforms.

### **II.6 Delphi: From the “Belly Button of the Earth” to ISIS**

Given that the Oracle of Delphi used to be a refuge for all in the ancient world, thereby having significant influence on the eastern Mediterranean, the conference will be dedicated to the antiquities in the areas currently being destroyed by ISIS, with the participation of archaeologists from all over the world.

### **II.7 By your sword**

Creation of a museum exhibition based on the promotion of the dual career of athletes through the value-athletic system of fencing. The exhibition will be implemented by the students and alumni of the Interinstitutional Postgraduate Programme in Museum Studies and will be built around the example/personality of I. Georgiadis, fencing Olympic medallist in 1896 and founder of the Criminology Museum of the School of Forensics of the National and Kapodistrian University of Athens. During the exhibition, an athletic- experiential camp for young children from all over the world will be organized, the objective of which will be the values and the practice of fencing, with the participation of volunteer athletes – ambassadors of the Olympic ideal.

### **II.8 We Are All Residents of the Same Planet**

As in the past, so today, Delphi are a meeting point for people of different beliefs, ideologies and places of origin, who all share one characteristic; they are all people. As such, Delphi is not only an open air museum of ancient Greek art and history, but at the same time a place in which minds and souls can contemplate on timeless issues, such as otherness – social, cultural, religious – human rights and being a European citizen. The creation of a large project entitled "We are all residents of the same planet" is therefore proposed, which will address these timeless issues through the organisation of various activities for both general and specialist audiences, while it is also possible to implement these activities in collaboration with other cities bearing the title of European Capital of Culture.

**II.9 The Belly Button of the Earth**, a temporary archaeological exhibition aimed at promoting the international character of the ancient Oracle. Its ancient relations with the East will be brought to the fore, while particular emphasis will be given to the contact between Delphi and France, Italy and other parts of Europe. The exhibition will contain imported objects (e.g. Etruscan), discovered in the ancient temple of Delphi, while at the same time, a collaboration with museums abroad will be put in place, so as to enrich the exhibition with objects on loan.

**II.10 Invisible Networks**, an exhibition on the connections between the County of Salona and Catalan and Frankish cities. The exhibition will contain remnants from the area, material objects, such as for example the castle, and other immaterial objects, such as names or surnames of Catalan or Frankish origin.

## PILLAR III

### From nature to culture using social innovation as a vehicle

First, an interdisciplinary group made up of urban planners, space theorists and visual artists will study the Architecture and the special Delphic Landscape by placing emphasis on ecology and sustainable farming projects. The theorists and scientists will focus on the concept of Womb- Delphis and Birth-Rebirth to create a project on the sustainability of the area with extensive mapping of the wealth-creating sectors in the region, such as the conservation of monuments, buildings, use and reuse of industrial spaces, restaurants, agro-tourist guest houses, recreation areas, construction materials and traditional techniques, thermal springs, sea currents, geothermal energy, alternative energy sources, food and raw material production. At the centre of the study will be man's relation to the environment.

Second, emphasis will be placed on familiarity with green spaces in urban areas, the conservation of Greek spaces through sponsors and volunteers, artistic gardening, bee keeping and organic farming, with the possibility of income creation through the development of cooperatives between artists and agricultural producers, working together in agro-tourist farms and units. Possible deliverables include artistic and interdisciplinary projects on the pilot implementation of sustainable development and value recycling.

We wish to turn the area in to an example for holistic growth, creatively combining its cultural heritage, the vision if the locals for the area, the characteristics of local agricultural products as well as the field of tourism with new technologies, so as to build the foundations for long-term social and economic changes.

The open innovative ecosystem, taking account of the difficulties, the possibilities and the dynamic of the area, will experiment and subsequently implement alternative models for entrepreneurial practices and solutions.

The programme will be supported by knowledge of the product environmental footprint of the products produced in the area.

We envision an area which will be attractive for investors, and in which new jobs will be created. We will invite the international community to share and co-design this effort for the creation of sustainable models for growth, in areas where small scale economies are prevalent, based on original and innovative solutions.

An exchange of best practices will be carried out with other cities, while extensive mobility for the creation of a city of cities building on the sustainable development paradigm.

### Indicative Actions for Pillar III

#### III.1 International Yoga Festival

Since ancient times, man has chosen to build places of worship in special places with distinct energy. This energy comes from within the earth and became (and becomes) felt by man, creating feelings of happiness, sadness, meditation, reflection, contact with the divine and spiritual or physical healing. We propose to host a European yoga festival, hosting teachers and speakers both from the West and the East, mainly India. Marita Mittag can be the link to these scholars and scientists, as she is a distinguished yoga teacher, and is a Registered Teacher and Worldwide Ambassador of Yoga Alliance International.

#### III.2 International Symposium and Exhibition: «Sikelianos – Pikionis – Logos, Response, dialogue»

An international symposium will be organised, bringing together two emblematic and universally popular figures in art and culture, D. Pikionis and A. Sikelianos, based on their common vision and the idea for the foundation of a «Delphic Centre». At the same time, an exhibition of archive material documenting the activities of the two men, and evidencing their visions, practices and shared values which remain timeless and universal. Moreover, activities are planned which will be aimed at students from across Europe, in the areas of art, the humanities and architecture.

#### III.3 International Prize for Creativity & Innovation

The International prize for Creativity and Innovation will be awarded, based on the projects developed though all pillars. The model will be the Pythian Games, where participants received a wreath of laurel picked in the Temple of Apollo. For the purpose of this final competition, all these relevant actions are envisaged to take place throughout the year of European Capital of Culture:

Support of consortia for the implementation of strategic networks consisting of Higher Education Institutions and Research Centre laboratories as well as cultural organizations (with parallel enhancement of bilateral Science & Technology cooperation and international networking) – up to pre-competitive phase.

Support of SME partnerships to reveal and promote innovative, internationally competitive products and services in the area of culture & awareness activities.



«Ion». By Euripides. National Theatre, 5 July 2009, directed by Lydia Konioridou  
(European Cultural Centre of Delphi Photo Archive)





Support of Research, Technological Development & Innovation activities in demonstrative installations & relevant education and training activities.

#### **III.4 Delphi: Managing cultural digital content**

This action focuses on the design, development and implementation of a platform for managing integrated cultural digital content, containing material from archive sources, museums, libraries, local authority archives, businesses, oral traditions, maps, etc. A common platform for the management of cultural content and the support of all pillars of the programme is envisaged. In a sense this action constitutes ICT infrastructure for the support of all of the available cultural content for use, on the area of Delphi, its history, its culture, its oral tradition and its socioeconomic life. It will also contain geographical information and information on production, in one place. It will create a unique environment, usable in multiple future applications, and setting the foundations for a series of cultural information products.

#### **III.5 Earth-Wind-Water-Fire: Transformation**

A set of actions underpinned by the creative transformations of the elements of earth, wind, water and fire. Activities will include workshops for the production of construction and decorative materials (e.g. mud bricks, iron creations) sculpture and painting workshops, etc.

**III.6 Timing the Landscape**, a series of activities, in which visual arts group Lo and Behold will focus its gaze on the Delphic landscape, its historicity as well as the legal framework for its protection.

#### **III.7 Harmena: The living heritage**

This action aims to preserve the extraordinary art of tanning in Harmena, to promote the added value of unique cultural and natural elements of biodiversity, and to define the identity of the area, as well as of Greek and European arts and crafts and, finally, to introduce the idea of establishing a successful networking platform for this purpose.

#### **III.8 Workshop on handcrafted e-textiles and wearable technology by Aphrodite Psarra**

The aim of the workshop is to introduce local craftsmen, designers and artists to new technologies, so that they may resurrect tradition using technology.

### **Emblematic Action**

#### **Title of Action: Open Innovation Ecosystem**

**Aim:** Living Open Innovation Ecosystem (OIE) for creating and harvesting knowledge and value.

In collaboration with the most qualified and competent partners from all over Europe, including Universities, institutes, practitioners, EU Social, Cultural, Environmental and Structural Programs' experts, we plan to put into action research projects, hands-on workshops, training programmes, coaching programmes, activities and design projects that will give a boost to all kinds of creative applications.

Starting from the area of the Delphi enceintes and the Museum of Delphi, then moving out and expanding to the entire region, the newly constituted and established OIE will devise a **Master Plan (ACTION BLUEPRINTING)** in action in which the region will be considered a possible "cluster". A geographical territory that will deliver holistic cultural experiences for visitors.

#### **Transnational Cross Cutting Work groups, Ideas and Activities**

Knowledge Management Groups will be formed comprising ethnographers, involved customers, citizens, historians, activists and artists, tour operators, educators, agro-dairy producers, craftsmen, who, in turn, with the support of designers, will produce a portfolio of innovative ideas and initiatives for collaborative and individual implementation.

**Experimentation in pilot creative concepts** will gradually unfold, as shown in the Actions' Blueprint above. This will be aimed at reforming the public sector and the local economy bottom-up! The existing dynamic for the renaissance and relaunching of small-scale creative industries is immense, this time as part of the holistic cultural entrepreneurial initiatives of the project. The new business models will transfer and integrate the new strategies and best practices for the improvement of products and services from: the development environment of the Museums, the tourist service industry, branded or trade mark food products, cultural institutions, olive products marketing, food culture, the arts and crafts industry and digital applications relevant to all possible growth sectors.

**Networking:** establishment of a European Network for communication and collaboration with similar "Ecosystems".

This pillar is fully coherent with and supported by the Emblematic Initiative of Greek Ministry of Education (Alternate Ministry for Research and Technology), entitled "Culture, Cultural Heritage, Science and Technology", which will determine the allocation of funding in this area between 2014-2020.

The local community will be directly involved in:

- The implementation of strategic networks and research centres/Higher Education Laboratories specializing in technologies for diagnosis, intervention and exhibition of the cultural heritage of Delphi and support the clustering of small and medium businesses in the sector.

- Coordination of the culture, research and innovation sectors, for optimal exploitation of cultural digital content, so as to promote digital entrepreneurship in culture.
- Open workshops (physical and virtual) for the expansion of the culture/cultural heritage value chain, with a mission orientation and focus on the periphery (e.g. Byzantine paths).
- Use of geolocation technology and audio-visual guidelines and mobile phone applications.
- Creation of partnerships between small and medium businesses (SMEs) for the promotion of innovative and internationally competitive products and services in the culture sector.

In this way, local and regional authorities, civil society and the EU will commit themselves as regards the catalytic role of innovative cooperatives in both the public and the private sector, focusing on technological and social innovation for new products and services in culture and cultural heritage.

## **PILLAR IV**

### **From transformation to interpretation**

A yearly international festival will be created, in which international artists from the Performing, Audio-visual and Creative Arts will participate. At the same time, international symposia and workshops will take place in the humanities and in earth sciences. Moreover, the museums and collections of the Municipality of Delphi will host exhibitions and/or museum activities on the themes defined each year by the International Council of Museums (ICOM) for the International Day of Museums. The central pillar is the idea of transformation undergone by the material and immaterial world over time (historicity) and in space (locality – hyper locality – globalization) and the hermeneutic approaches to these transformations. The central idea of that is the answer to the questions generated by man's desperate effort to respond to social, geopolitical and technological transformations he faces whilst interpreting the signs.

This pillar embraces and complements all the others.

Characteristic examples of actions are listed below:

### **Indicative Actions for Pillar IV**

#### **IV.1 WOK UP ALONE** \*(the title is inspired by graffiti on a wall of a psychiatric clinic)

This is a dance performance the central idea of which is the concept of "collection" and "exchange". The work refers to the human body and its possibilities. To the genius of difference. To the journey through the darkness of the subconscious. Our aim is to, through a series of creative questioning and artistic processes, exchange experiences-stories-testimonies, and to open up a dialogue that does not contain right and wrong, has no limits, no consolidated knowledge and technique, an experience opening up new dimensions in the concept of logic and which can subvert the truth, revealing beauty or horror. A mixed performance, with professional dancers, psychiatric clinic residents and workers, and local residents. We will attempt to combine the experiences of people in different mental states, with the aim of opening up a dialogue about the relationships between people. The aim of this action is to change the stance of the community towards mental illness and to promote social solidarity, mental public health and the prevention of mental illness, as well as the psychosocial reintegration of people with mental illness.

#### **IV.2 Troupes**

The Troupes is an idea for culture and cinematic art to reach remote villages, towns and deprived areas (among others) in the Region. A team of filmmakers and a sociologist will explore the region, will visit coffee shops and village squares and will engage in dialogue with the people who live there. Afterwards, depending on interests, population characteristics and issues particular to each place, the team will create a programme of films by Greek as well as European and non-European filmmakers, to be shown, using a van, in those places. The aim is for citizens living on the periphery to see the films, and to have discussions on the way in which cinema can shed light on or provide stimulation on the issues that matter to them.

#### **IV.3 Inside out**

Inside out is an interactive, experiential research project which will be documented in a feature documentary, premiering and being screened in open screenings in public places in the area. A team of ten inmates from the Malandrinos prison, and a team of ten citizens living close to the prison, will develop relationships through video, as their physical meeting is not possible. The team of inmates, together with filmmaker Konstantina Voulgari and a scientific advisor (psychologist/sociologist) will work to produce ten short videos in which the inmates will introduce themselves to the camera however they wish. The videos will be transported outside the prison and shown to the team of citizens. The citizens will, in turn make ten videos in which they will introduce themselves or comment or react to the videos made by the inmates. The videos of the citizens will

reach the prison, where another ten videos will be made as a reaction to the videos of the citizens, and so on. This research project will last three years, between 2017-2021.

#### IV.4 Chrismos 21

Chrismos 21 is the artistic project proposed by Mohammad [N. Veliotis & ILIOS] and the Choros team [S. Kakalas, E. Mavridou & D. Kouza] for the European Capital of Culture 2021 in Delphi. The contributors will repeatedly visit the wider Delphi area with the Oracle at its centre, in search of sound and visual material. In this context, networking and collaboration with local structures will be sought. The material resulting from the visits will shape the final happening in 2021.

#### IV.5 International Symposium: Virtual acoustics of Ancient musical Instruments

Presentation of international findings (from approximately the last 15 years on the virtual acoustics of ancient musical instruments), with media demonstration (mainly logistical) as well as instruments, as compared to existing contemporary traditional instruments, plus a presentation-workshop and concert with instrument makers/musicians that manufacture (copying from existing evidence) ancient musical instruments.

The choral concert will be linked to the revival of **Ancient Drama** which began in the beginning of the 20th century in Delphi. A concert focusing on the diverse attempts to bring to life the Chorus in Ancient Greek Drama, with a big selection of choral segments written in many different aesthetics and media tailored to the contemporary presentation/performance of Ancient Tragedy.

#### IV.6 Inversions

Delphi has, historically, been a place for the establishment of idols. Between art and anthropology, TWIXT Lab offers local activities that reflect, collect and reshape reflections. We adopt, therefore, inverse movements, by reframing stereotypes, with a stylistically coherent series of activities. These activities involve both the public and experts, are organised in collaboration with anthropologists and artists, and evolve in two directions: tourism and cultural-political life improvements.

#### IV.7 Oracle

The Oracle is a Think Tank for the prediction of the future. In Delphi, a location historically known as the place where the future is foreseen, a temporary collective deliberation platform will be created, with the aim of turning into a legacy project for social innovation for Greece. Using collective deliberation, Open Space Technology, citizen groups and experts from various fields of knowledge will work together so as to decode the challenges of the future and to propose solutions today, as well as solving the problems of today using the tools of the future.

#### IV.8 On Back

The Campus Novel team aims to cultivate dialogue between already existing and new, hybrid identities. The working hypothesis of this project is to re-relativize in the present the international narrative of Delphi. Working groups made up of visual artists and theorists from Greece and abroad, in combination with local groups and cultural entities will relate the historical and mythological record of Delphi using modern techniques for social connectivity, collaboration and participation. These groups will be active in various areas in the Municipality of Delphi, making up a network of open laboratories, discussions and interactions.

#### IV.9 The Riddle

The reference point for this project is the concept of riddle, linked to the Oracle of Delphi, a place of prophecies with hermetic and ambiguous content, which guided and accompanied the faithful which visited it, in life and in their subsequent actions. By placing "the riddle" at the centre of a project taking place in Delphi, we seek to revive "the spirit of the place" (*genius loci*), and to critically reflect on it and to investigate the enigmatic place of the supernatural in the modern world. We are interested in studying the "magic" of riddles in the modern world, such as that of antiquity, through its relation with archaeology and national identity, as well as the blurred boundaries between academic discourse and artistic practice.

#### IV.10 Open Community

The programme for this action contains three activity axes, focusing on public space, environment sound and the production of visual arts exhibitions by citizens. The aim of the set of proposed activities is the creation of communications links between locals and modern art, as well as with their area. Beyond offering accessible knowledge on art, art practice and theory, emphasis will be given to the active participation of interested parties, as a method for developing substantive dialogue between art and society.

#### IV.11 Documentary

Filippos Koutsaftis, an important documentary filmmaker, will document on film the entire period leading up to 2021, focusing particularly on the relationships between locals and the teams working on the European Capital of Culture.

**IV.12 Travelling**, a musical theatre performance based on the geographical quadrangle between **Itea-Arachova-Galaxidi-Delphi**, highlighting its special tourist and holidaymaking character. From the Xenia by Aris Kostantinidis to the modernist hotels of spa towns on the 60s, the area carries an unashamedly cosmopolitan mark.

#### IV.13 Persians by Aeschylus directed by Stathis Livathinos

The tragedy Persians by Aeschylus will be presented in the Ancient theatre of Delphi, with a cast of 10 local elderly men and prestigious professional actors, as well as local artistic talent.

Real people, elderly men with many years of life experience, representing the generation which lived through

the Second World War, will recite –in professional theatre terms– the glory of the fatherland which has temporarily been defeated.

**IV.14 Heathen** directed by Thanos Papakonstantinou

A cycle of performances in the Ancient Theatre of Delphi using the tragedy “Bacchae” by Euripides as a starting point, seen as a system of “Stasimon” by a 12-strong chorus who, using popular happenings from various parts of Greece, attempts a dialogue on the relation between god and man.

The relation of popular religious happenings with tragedy is a direct one. These religious ceremonies were historically the predecessor to this theatrical genre, and were a key influence on the style of choral song, and on the function of the chorus more generally.

The aim of this research project is not theoretical but purely practical. We are interested in the link between the chorus and popular religious happenings surviving to this day and maintaining their substance within or without the Christian tradition (Anastenaria, bourani, Bell-bearers, etc.).

Moreover, cultural activities planned by the European Cultural Centre of Delphi for 2016 will be part of the cultural activities under the umbrella of European Capital of Culture 2021. These are summarized in two categories

A. International Scientific Meetings		
Actions	Title	Description
A.1	International Symposium of Philosophy	A philosophy symposium will take place on the occasion of 2400 years since the birth of Aristotle (384-322 B.C.).
A.2	Cultural “Davos” in Delphi	A forum for intercultural dialogue will take place between established figures from Greece and abroad (in collaboration with the Delphi Economic Forum).
B. Young Creatives Programme		
Actions	Title	Description
B.1	Series of photography workshops with Delphi as the theme	The programme will results in the organization of a photography exhibition of young photographers’ works, who will have participated in the workshops and who will come from all over Europe.
B.2	Delphic Musical Meetings -Art Campus 2016	Seminars and workshops for young musicians and students from across the globe. The programme is organized by the “Friends of Music” Society, with the support of the European Cultural Centre of Delphi.
B.3	Series of Theatre Workshops on Ancient Drama, in collaboration with the National Theatre.	The workshop will be addressed to young artists from Greece and abroad, with the goal of establishing itself in the cultural landscape of Greece and being organized regularly.

**Emblematic Action**

**Title of Action: A contemporary version of Musical Games in the spirit of the Pythian Games, aiming to promote Delphi as an International Centre of Artistic Creation**

**Description**

The productions of poetry, music and theatre, a point of pride for the Pythian Games during their thousand year lifespan, were the expression of a common cultural identity for the Greek public coming to Delphi every four years, from all over the Hellenic world, both from metropolitan Greece and from faraway colonies.

The city of Athens also organized independent musical events, the “Pythaidēs”, which began in Athens and ended in Delphi. The arrivals of the Athenians (artists and people) in Delphi, marked the beginning of a festival of ceremonies of worship and glorious sounds and visions, which were not part of a competitive framework underpinned by rules.

In the above described context, it is proposed that “Music and Poetry Games” be organized in a modern spirit, combining competition and festival.

The Music and Poetry Games, that is the pinnacle of events lasting a maximum of fifteen days and taking place every two to four years, due to high costs but also due to the selection procedure for events through prestigious international collaborations, requires organizational and financial flexibility which no state organization can provide.

A decisive role will be played by the European Cultural Centre of Delphi, which by its very nature can secure the European institutional and moral standing of the Games and at the same time contribute to historical documentation and contemporary political reflection, by broadcasting internationally the importance of the Pythian Games for the peaceful coexistence of people (through conferences, studies, publications, etc.).

### 3.3 How will the events and activities making up the cultural programme for the year be selected?

(This question is optional at the pre-selection stage)

**T**he final selection decision will be determined more specifically based on criteria taking account of qualitative and quantitative indicators and are listed below:

- **The degree to which events and activities can generate genuine European added value. More specifically, if the targets, the methodology and the character of proposed activities project an image that transcends the local, regional or even national interest with a view to improving understanding of the impact of cultural policies for the common European interest.**
- **The relevance of proposed activities and events to the specific programme targets as related to the European cultural agenda. More specifically, the relevance of proposed activities as regards their contribution to the implementation of the targets set by the European cultural agenda.**
- **The degree to which proposed activities are successfully designed and implemented to an excellent standard. Proposals must not only address the criteria and the targets for the programme relative to the European cultural agenda, but must be implemented to a high quality standard. To this end, the following factors will be evaluated: the skills and experience of the people responsible for managing and implementing activities; the clarity of proposed activities and their coherence with the ability and experience of participating organisations.**
- **The degree to which activities can deliver results which will meet the programme targets.**
- **The degree to which the results of proposed actions are shared and disseminated appropriately.**
- **The degree to which proposed activities and events can create long-term impact (or sustainability). To this end, the following factors are taken into account: the dynamic of proposed activities for creating lasting, sustainable collaboration, complementary activities or permanent benefits at European level, as well as their contribution to long-term growth in collaborations between cultures in Europe; the dynamic of proposed activities to create other future initiatives for European cultural collaboration across borders.**

### 3.4 How will the cultural programme combine local cultural heritage and traditional forms of art with new, innovative and experimental cultural manifestations?

**A**s can be seen by the description of the Pillars underpinning the cultural and artistic programme, but even more so from the presentation of emblematic actions in each Pillar, the combination of local cultural heritage and traditional forms of art with new, innovative and experimental manifestations is central to our proposal.

The manner in which our goal will be achieved is through activating the local population through awareness activities, but also through the participation of the locals through volunteering and through training them to act as tourist guides, or even artists. All activities aim to facilitate the realisation by the local community that an enormous cultural treasure lies «hidden» in their area, and to re-familiarise them, as a natural consequence, with the intangible (e.g. religious and popular happenings, etc.) and material (e.g. folk art, gastronomy, etc.) cultural dimension.

The below actions are characteristic examples:

**Action IV.14. Persians by Aeschylus** directed by Stathis Livathinos

The tragedy Persians by Aeschylus will be presented in the Ancient theatre of Delphi, with a cast of 10 local elderly men and prestigious professional actors, as well as local artistic talent.

Real people, elderly men with many years of life experience, representing the generation which lived through the Second World War, will recite –in professional theatre terms– the glory of the fatherland which has temporarily been defeated.

**Action IV.15. Heathen** directed by Thanos Papakonstantinou

A cycle of performances in the Ancient Theatre of Delphi using the tragedy “Bacchae” by Euripides as a starting point, seen as a system of “Stasimon” by a 12-strong chorus who, using popular happenings from various parts of Greece, attempts a dialogue on the relation between god and man.

The relation of popular religious happenings with tragedy is a direct one. These religious ceremonies were historically the predecessor to this theatrical genre, and were a key influence on the style of choral song, and on the function of the chorus more generally.

The aim of this research project is not theoretical but purely practical. We are interested in the link between the chorus and popular religious happenings surviving to this day and maintaining their substantivity within or without the Christian tradition (Anastenaria, bourani, Bell-bearers, etc.).

**Action III.7. Harmena: The living heritage**

This action aims to preserve the extraordinary art of tanning in Harmena, to promote the added value of unique cultural and natural elements of biodiversity, and to define the identity of the area, as well as of Greek and European arts and crafts and, finally, to introduce the idea of establishing a successful networking platform for this purpose.

**In addition to another set of actions, indicatively presented below:**

- **Belly button of the Earth, Theatre of the World**

A series of seminars and workshops in the European Cultural Centre of Delphi, which will also be open to the public, and which will examine the history of Delphi as a place of central importance for the understanding of the world. Theatre as an institution is absolutely linked to this understanding, particularly if we consider Delphi as a sacred space for the gathering of citizens, and as a shared stage for thought, decisions and actions. The theatrical tradition of Delphi remains among the top in the world, and acts institutionally as a fundamental characteristic of the town as European Capital of Culture.

- **[The Art of Words Project] ‘Words in Motion’**

The modern character of Delphi reveals a «spiritual» place, stemming from its ancient past and the timeless dynamic of the Delphic Landscape, a place which already constitutes and can continue to constitute a focal point for the development of the Arts. The Art of Words is always the Art of Arts, as its main instrument is language, the main means of expression for man, while Delphi and the surrounding area have often inspired poets, such as Sikelianos and Seferis.

- **Educational programmes**

Also important are the actions relevant to local schools, educators and specialists – museologists as well as artists, as listed below:

- Daily life in Kira, Zemenos, Pyra, Delphi during the Middle Helladic period
- From the middle stone age to the classical age: forms and transformations
- Delphi after Delphi
- Hidden Heritage

- From the immaterial to the material: The creativity of social memory
- Life (Re)collections
- From earth and water
- From home to home
- Tessera by tessera

We believe that all of these actions will motivate the local population to interact with visitors and, on the occasion of the European Capital of Culture, to guide them through their area, to play, that is, the role of facilitator and natural successor of tradition and cultural heritage, even through the use of interactive maps (Google maps) and geolocation technology on mobile phones (GPS).

### 3.5 How has the city included or plan to include local artists and cultural organisations during the planning and implementation of the cultural programme?

Please list specific examples and local artists and cultural organisations with which you plan to collaborate, and specify the type of collaboration.

#### A. Visits and local artists

Below we list indicative actions developed with and for local artists:

##### **Action 1. (20 + 1) = 2021: Presentation by 20 + 1 artists in the Municipality of Delphi**

20+1= 2021 is the title of the artistic proposal by 21 European artists wishing to carry out a residency, to present their works and create new ones in Delphi in 2021. An old olive factory in Itea will serve as the base/meeting point/study/workshop/open exhibition space.

##### **Action 2. Crossing the Mediterranean project** - Panos Mitsopoulos (visual artist)

This action focuses on the migratory search of Mediterranean man. The aim of the action is communication with people, the exchange of view and the visit to artistic spaces and studios of local artists. In every new port a new art installation will be created, in much the same way as the adaptation of the migrant.

It includes:

- a) Exhibitions of paintings, entitled «Passage» and «Pleasant cages».
- b) Collaboration with local artists, workshops in collaboration with local primary schools.
- c) An exhibition of works resulting from the above mentioned collaboration.

##### **Action 3. Dimitris Talarougas** (Composer of Contemporary Music)

This actions contains the following modules:

- **Moving Pictures:** Contemporary interactive improvisation dance performance, inspired by the Greek Mythology on Cerberus.
- **Workshop:** For dancers, composers, improvisational artists and choreographers, on the theme of Synthesis Linking between Movement and Music.
- **Contemporary Music Concert:** Performed by a Berlin ensemble (4-10 performers), with works by European composers (a call can be organised for works on Delphi – Ancient Greece).
- **DUOq10 & friends:** Improvisations and Music of the World. A musical journey from Ancient Greece to the Mediterranean (tarantella), the Balkans, Scarlatti, Italian opera, Andalusia (flamenco).
- **Improvisational performance** (Contemporary Music) by an Austrian ensemble. Workshop on verbal/graphic IMPROVISATION.

## B. Local cultural organisations

Described below are local cultural organisations with which collaboration has been established within the framework of European Capital of Culture, with a brief description of proposed actions:

**Action 1: DIMITRIS PIKIONIS** -non- profit organisation for the study, protection, promotion and restoration and conservation of his work.

- Exhibition of artefacts from the Pikionis archive on Delphi, in close collaboration with the Benaki Museum.
- Utilisation of Tourist Kiosks, the work of architect D. Pikionis in Delphi.

### **Action 2. “Psychoanalytic seminars – séminaires psychanalytiques”**

Psychoanalytic seminars for the study of key psychoanalytic texts and the processing of clinical issues that arise in daily clinical practice.

This new framework for collective work is mainly influenced by the Freudian and Lacanian body of work (corpus), while at the same time remaining open to any other authentic psychoanalytic discourse.

The function of the unconscious in all its manifestations remains a key element of theoretical study and clinical practice. From Greece, with the participation of psychoanalysts of the Athenian institution «Psychoanalytic Seminars - séminaires psychanalytiques» and from France with the participation of colleague psychoanalysts from the “Ecole de psychanalyse Sigmund Freud”.

The two institutions have close working ties and have met and exchange viewpoints on key issues for psychoanalysis and clinical psychology (in conferences, seminars, workshops).

### **Action 3. Association of Women of Phocis (Ms Lambrini Koufaki)**

#### **Project title “Amfissa during the Middle Ages”**

The history of the county of Salona during the Catalan period is very rich and through it emerges the contribution of Amfissa and its leaders to developments and plans which shaped the cultural, ideological, social and economic landscape of the time.

All of this evidence, such as «talking» monuments, legends, traditions have, through the years, united nations, synthesised a common culture and constitute the best cultural capital, which contemporary European citizens of the 21st century, through the information society, networks, collaborations, must manage so that, under new conditions for technological and economic development, they contribute to the growth of culture and art.

### **Action 4. Phocis Cultural Centre**

A European festival of traditional music, dance and food tasting, with parallel talks and tours so that everyone can immerse themselves into ancient Greek culture and feel the warmth of Greek hospitality.

### **Action 5. Association of Physical Education Teachers of Phocis**

Organisation of games and exchange of information and experiences between Sports Clubs in the Municipality of Delphi and the Romanian European Capital of Culture.

### **Action 6. Association of free and autonomous divers of Phocis «Krissaïos»**

We propose an action in collaboration with associations for an open discussion of the history of the Bay of Delphi and Krissaïos (past, present and opportunities for creative growth and protection) with video screenings, underwater photography and any other relevant material.

### **Action 7. Itea Artistic Workshop «FRIENDS OF ART IN ITEA»**

1. Celebration of World Dance Day (29/4/2015) and 5-day celebration of World music Day (21/6/2015), to take place throughout Phocis
2. 1st Balkan Music Festival [choirs, symphonic orchestras, traditional dance, modern dance and movement (yoga, Pilates, barre a terre; Tango, flamenco, oriental, Latin; Hip hop, jazz, tap, swing, dance theatre)].
3. The «Pythian Games», a reconstruction of the Oracle of Pythia (choreography – theatre).
4. 2nd summer Moonlight Party on the first full moon in August.
5. Celebration of the Sea (music and dance) with parallel activities such as: painting competition, graffiti competition, poetry/short story competition.
6. Book Exhibition – Festival.

### IMPLEMENTATION CAPABILITY

#### 4.1 Please confirm and demonstrate that you have obtained broad and strong political support and a sustained commitment by responsible local, regional and national public authorities.

**T**here is strong political support by local and regional authorities, as well as by collective bodies in the region for the candidacy of DELPHI to become European Capital of Culture in 2021.

All Local Government Organisations from the Region as well as the Region itself and collective bodies have been involved in the formulation and preparation of this proposal.

Specifically, the Regional council of Central Greece, during its meeting on 15 July 2015, enthusiastically supported the candidacy of Delphi, as a candidacy which will represent the entire Region (in Greek - <https://diavgeia.gov.gr/doc/7%CE%A90%CE%A17%CE%9B%CE%97-6%CE%9D6?inline=true>).

This is also the case for the Regional Association of the municipalities of Central Greece, which during its Governing board meeting on 30 July 2015 took the unanimous decision to offer its wholehearted support of the proposal by the Municipalities of Central Greece (in Greek - <https://diavgeia.gov.gr/doc/7%CE%9135%CE%9F%CE%9A%CE%96%CE%91-%CE%A7%CE%913?inline=true>).

The support of the candidacy by 25 municipalities in our Region has been expressed by many other formal means (letters from Mayors, Municipal council Decisions, participation in presentations of the candidacy (<http://delphi2021.eu/supporters>)).

Care has been taken (as this is a choice central to the candidacy) to ensure that infrastructure and activities developed by neighbouring areas and cities in Central Greece are included in Delphi – European Capital of Culture 2021.

Moreover, our candidacy enjoys the support of Alternate Minister for Research and innovation, as it is our vision that the European Capital of Culture actions have at their core research and innovation, and are fully coherent with national strategies in this field for the period 2014 – 2020. (<http://delphi2021.eu/supporters>)

We also enjoy the support of the Phocis Archaeological Service, the director of which participates in the coordination of the entire project, as well as of the Speleology and Anthropology Service. (<http://delphi2021.eu/supporters>)

Our candidacy is also practically supported by many Academic institutions from Greece, which are either responsible for individual actions, such as the Athens School of fine art, the Athens Agricultural University and the Technological Educational Institute of Central Greece, or coordinated the entire effort to submit the candidacy (Technological Educational Institutes).

Finally, the emblematic support and shared responsibility for the present proposal by the European cultural Centre of Delphi must be highlighted, as it is also the Strategic Partner of the Municipality of Delphi for the entire candidacy. ([www.eccd.gr](http://www.eccd.gr))

**4.2** Please confirm and demonstrate that your city has or will have the required sustainable infrastructure for meeting the needs of being awarded the title. To do this, please answer the following questions:

**4.2.1** Briefly explain how the European Capital of Culture will make use of and develop the city's infrastructure for culture.

The Municipality of Delphi and the wider area have significant infrastructure to support DELPHI – EUROPEAN CAPITAL OF CULTURE 2021. The below infrastructure is located within the Municipality of Delphi:

- The famous Archaeological Site and the Delphi Archaeological museum, which receive hundreds of thousands of visitors every year.
- The Conference Centre of the European Cultural Centre of Delphi, with three spaces with a capacity of up to 100, 250 and 450 delegates, respectively.
- The open air «Frynichos» theatre, also within the ECCD, with a capacity of up to 1 100 people.
- The Cultural Centre of Amfissa, with a theatre for up to 350 people, plus an exhibition space with an area of 200 sq.m.
- The open air theatre within the Castle of Amfissa, with a capacity of up to 500 people.
- The open air cinema/theatre «Alsos» in Amfissa, with a capacity of up to 250 people.
- The renovated old hospital in Amfissa, which has been converted into a cultural space and now has a very large exhibition space, with an area of 450 sq. m.
- The preserved «Toulasidi» building in Amfissa (in the Harmena traditional district), with an area of 150 sq. m., which now serves as an exhibition and musical performance space.
- The Kyriakopouleio Cultural Centre in Itea, with an exhibition and screening space with a capacity of up to 200 people.
- The neoclassical girls 'school in Galaxidi, with an event space for up to 150 people.
- The Archaeological museum of Amfissa, which hosts significant local archaeological findings and a remarkable mosaic collection from the area.
- The Nautical and historical museum in Galaxidi, one of the best of its kind in Greece.
- The House of youth in Galaxidi, with spaces for exhibitions and workshops.
- The «Spyros Papaloukas» municipal Library in Amfissa (Harmena traditional district), which hosts a rare collection of works by the great painter.
- The house of Angelos Sikelianos and Eva Palmer in Delphi, which now operates as a «Museum for Delphic Celebrations» and as a cultural space.
- The Ethnological and Folk Art Museum in Chrysso – the «Ilias Efth. Daradimos collection, an important thematic Museum in the traditional village of Chrysso, which dominates over the Delphic Landscape.
- A network of exhibitions – museum collections, as well as authentic historical places and information centres on the Revolution of 1821, titled «The roads of '21, with the house of the Roumeli chieftain and revolutionary Panourgias Panourgias at its centre, the conversion of which is currently being finalised. The network consists of spaces which are already in operation and others, which are being designed or prepared. Specifically, the below spaces are currently in operation:
  1. The «Gravia Inn», a centre for historical information and documentation, located exactly on the place where the famous battle took place.
  2. The «Athanasios Diakos museum» in the namesake village, located exactly where the home of the great hero used to lie.
  3. The «Isaiah museum» in Desfina, birthplace of the famous Bishop of Salona, Isaiah, the only high priest to fall armed in battle during the Revolution, fighting on the side of Athanasios Diakos.

Our Municipality is also home to dozens of other open air archaeological spaces, many of which are open to visitors, many byzantine and modern monuments, as well as many other smaller «museums» or exhibitions in its villages (mainly of folk art interest), large protected areas (Delphic Landscape, two National Parks, extensive NATURA zones for the protection of biodiversity, a UNESCO scheduled zone, three villages declared traditional for the protection of their architecture, an olive grove declared traditional by the EY, etc.).

Moreover: important libraries, municipal and non-municipal, choirs, a unit of the Athens School of Fine Art in Delphi, music schools, philharmonic orchestras, dozens of active cultural societies, as well as the Music School of Amfissa (Secondary school – high school) which, since September 2015 has moved to its new building and has, in its five years of operation, given a new breath of life to music in our area. Since September 2015, the Amfissa Section of the Technological Educational Institute of Central Greece has moved to its new building complex, a space with a total area of approximately 12000 sq. m., with buildings and teaching and office spaces, small and large lecture theatres, a large library, a lecture theatre with a stage, with a capacity of up to 150 people and extensive open air areas (sports facilities, parks, parking spaces, etc.).

At the same time, there is a three-floor building with a total area of 1423.30 sq.m., which hosts the Centre for Environmental Education (CEE), and contains laboratory spaces (ecology, water – earth, construction, IT and a botanical museum), two multi-purpose teaching spaces, an office for the Teaching team, a library space and a guest house capable of hosting up to 48 people, all of which are fully equipped.

All this infrastructure (material and immaterial), as well as those which will be added in the period leading up to 2021, will be used by the Municipality of Delphi as a basis for the greatest part of the artistic and cultural programme, as well as many other cultural activities included in this cycle. The full utilisation of nature spaces (open air spaces with the appropriate configuration and view), as spaces for carrying out cultural activities, will also be sought.

The European Capital of culture will give our Municipality the opportunity to complete and maximally utilise the available infrastructure. The possibility will be given for the improvement of staffing, the renovation of facilities and spaces, the networking of similar museums and exhibitions, as well as the substantial improvement in the promotion and attraction of tourists from Greece and abroad to the area. All of this will result from strong organisational structures (such as that proposed herein), high quality staffing (to which we have committed ourselves from our organogramme) and the smooth collaboration of the organisation agency with the Ministry of Culture (for which we have the best of intentions).

#### **4.2.2** What are the advantages of the city regarding accessibility (regional, national and international transport)?

As can be seen on the map, Delphi are located in the centre of Greece and the Region of Central Greece. They car journey from Athens lasts between 90 minutes to 2 hours from Athens, the capital of Greece, 4 hours from Thessaloniki and 90 minutes to 2 hours from Patra. The following options are in place for access:

- **By air to “Eleftherios Venizelos” airport and then by road to Delphi (approximately 2 hours)**
- **From Athens via Livadia to Delphi, through the E65 motorway (approximately 2 hours)**
- **From the Regional capital, Lamia, through the E65 motorway Lamia – Brallos-Gravia-Amfissa-Delphi (approximately 1 hour)**
- **By boat to the Port of Itea, located approximately 10 km away from Delphi, and has a marina (approximately 20 minutes)**
- **From Patra through the E65 motorway (approximately 2 hours)**
- **By rail from Athens of Thessaloniki to Livadia and then by road (approximately 35 minutes)**
- **By rail from Thessaloniki and then by road to Lamia (approximately 1 hour)**



Map of archaeological sites in the Region

Within the Municipality of Delphi, the cities and towns are connected through daily buses, but, in the event that the title of European Capital of Culture is awarded to the Municipality, more vehicles will be provided by the Ministry of Infrastructure, Transport and Networks to support local transport.

In our planning leading up to 2021, the following upgrades to the transport infrastructure are envisaged: a) redevelopment of the port of Itea (as a port for cruise ships, with an expected increase in the amount of traffic it receives) and of the marina of Itea (a holistic approach to investment is described elsewhere) b) building and operation of a seaplane port in Itea, for which there already is intense interest from investors and advanced talks c) the construction of a helidrome in Delphi (space for it has already been bought to the West of the town).

In addition the European Capital of culture title will give new breath of life to the reconstruction of the “diagonal axis” motorway from Thermopylae – Gravia – Amfissa – Itea – Galaxidi – Nafpaktos – Antirrio, of which the section between Itea and Galaxidi is ready to accept bids, while the segment between Gravia and Amfissa is in advanced planning stages.

It is important to bring to the for once again the incremental upgrading of the motorway Thiva – Livadia – Arachova – Delphi – Itea, which will render access to Delphi both faster and safer.

4.2.3 How can your city meet the accommodation needs of tourists?

In the area of Delphi, the surrounding area and the cities of Amfissa, Galaxidi, Itea, as well as in the Parnassus area, and throughout the Municipality of Delphi, there is a significant number of accommodation and tourism facilities.

According to the Hellenic Chamber of Hotels, in 2015 throughout Phocis there were 81 hotels, with a total of 2063 rooms and 3823 beds, of which more than half were ranked in the 3 and 4 star category (well above average for the Region).

The surrounding area offers significant opportunities (neighbouring Municipalities, with which partnerships have been established with this goal in mind), as both Arachova and seaside Dorida, as well as the Thermopylae-Kammena Vourla area have a significant number of high quality hotels, only a few minutes away from Delphi.

**4.2.4** As regards the cultural, urban and tourist infrastructure, what are the works (including renovation works) which your city plans to undertake for European Capital of Culture, from now until the end of the title? What is the planned timeline for the work(s)?

(The last question is optional in the preselection phase)

## CULTURAL INFRASTRUCTURE

### A. Infrastructure of cultural interest in the area of the Municipality of Delphi

Significant technical works are taking place in the area of Delphi, which will facilitate the organization of DELPHI – European Capital of Culture 2021. These works (technical and immaterial infrastructure) are part of the planning for promoting culture in the area and during the year of European Capital of Culture.

The restoration of the Ancient Theatre in the Delphi Archaeological Site is already part of the Public Investments Programme, with a budget of approximately 1.700.000€. This restoration will revive the theatre as an area for visits, as well as a space for culture and performances (the restoration is expected to be completed by 2017).

Also imminent (with the express commitment of our Regional governor) is the restoration of Amfissa Cathedral becoming part of the ROP for Central Greece 2014-2020 (budget: approximately 3.000.000€). The Cathedral contains hagiographies entirely made by the great modern painter Spyros Papaloukas (a native of Desfina), and his work in the Cathedral is considered monumental at European level, due to its unique juxtaposition of byzantine hagiography with tendencies in modern art (works will begin in 2016 and will be completed by 2019).

Moreover, our Municipality aims to undertake a series of restorations of its cultural spaces and museums (either through funding programmes or using own funding), as well as to improve their systems of operation through appropriate synergies (the new form of Social Cooperative Enterprise as outlined in Law 4019/2011 is of particular interest in this respect) and the networking between them, with the necessary scientific guidance (see memorandum of cooperation with the Technological Educational Institute of Athens).

### B. Infrastructure of cultural interest in the wider area of the region of Central Greece:

A series of collaborations will result between the Municipality of Delphi and the Local Government Organisations in Central Greece, as well as with the Region of Central Greece, with a view to placing Delphi in 2021 at the centre of activities which will spread out and complement each other at regional level.

We generally refer to the plan set out in “Cultural Pathways of Central Greece”, an ambitious programme undertaken by the Region of Central Greece in collaboration with the “Diazoma” association, as well as to that set out by the Regional Association of Municipalities of Central Greece, for the networking, development and upgrading (as a unified cultural and tourist product) of the ancient theatres of Central Greece, as well as other important monuments in our Region.

Projects currently being implemented in the wider Region, which will be completed by 2021, are listed below:

1. Development and expansion of the existing fire extinguishing system in the Archaeological Site of Delphi and the Delphic Landscape (Phase 1), with a budget of 2.000.000€ (essentially completed).
2. Promotion of the Archaeological Site of Delphi 600.000€.
3. The Museum of virtual Reality of Heronia, receiving thousands of visitors yearly.
4. The promotion of the Museums of Thiva and Orchomenos through the Network of ancient theatres, and with activities undertaken by the “Diazoma” association, the actions for which will be included in the budget in 2021.
5. The Thermopylae Innovation Museum will have been completed, ready to receive thousands of visitors yearly, with a budget of 2.000.000€.

6. The re-exhibition of prehistoric, classical and byzantine antiquities is currently being completed in the Archaeological Museum of Thiva, with a budget of 4.000.000€.
7. Restoration – conversion into a visitable space of the Holy Monastery of Osios Loukas, with as budget of 600.000€.

## URBAN INFRASTRUCTURE

Our Municipality has signed a memorandum of cooperation with the Institute for Sustainable Mobility and Transport Networks (ISMTN), which is part of the National Centre for Research and Technological Development, a non- profit Private Legal Entity, overseen by the Secretariat General for Research and Technology in the Ministry of Education.

The objective of our collaboration is to consult and support the development of urban infrastructure in Delphi and in our capital Amfissa, as well as in Itea and Galaxidi, with sustainable mobility and accessibility to all at its core.

Especially for the town of Delphi, a master plan is currently being prepared by the Municipality, entitled: “COMPREHENSIVE PLAN FOR THE AESTHETIC AND FUNCTIONAL DEVELOPMENT AND ENHANCEMENT OF DELPHI, MUNICIPALITY OF DELPHI, PHOCIS”. For the development of the town, the following interventions are proposed (presented in detail in the Annex): 1. The conversion of the road connecting the Pikionis Pavilion in the West of Delphi, running through the residential area and archaeological site and ending in the Pikionis in the Castalian Spring, into a low traffic walking and recreation route, 2. The creation of central parking on the site proposed in the approved expansion plan for Delphi, as well as smaller ones where possible within Delphi, so as to decongest the aforementioned street from parked vehicles, 3. Reconstruction and development interventions in areas where building facilities and public spaces are located, so that they may act as landmarks and as functionally independent public units, connected to one another, 4. Measures and incentives for the preservation of traditional buildings and 5. Aesthetic improvement and development of street lighting.

Large scale interventions in the town street plan (widespread pedestrianisation and sustainable mobility interventions) are scheduled to take place in 2016 in Amfissa (the study will be overseen by ISMTN and assigned in the coming days), while also part of our plan is the unification of the beach zone in Itea – Kira, through the creation of a connecting pedestrian/bicycle route (the project is currently in the planning phase). Moreover, the traffic plan for the Galaxidi beach zone has been approved, and will be implemented beginning in the summer of 2016, with low traffic interventions and allowing gradually more space for pedestrian traffic.

The effort for the urban development of Delphi, as well as our other towns and cities can be funded through ROPs from the Region of Central Greece, through the Leader programme which will run for the first time in Amfissa and Delphi in the coming periods, by sector programmes (environment and Sustainable Development Operational Programme, the “Sustainable Cities – Mathios Karlaftis” Programme, etc.), but also funded by the Municipality.

The effort for the urban development of the Delphi area is also evident in the proposal for **innovative actions for the management of recyclable material using weighting systems and RFID technology during collection**. More specifically, the recommended action concerns:

- **The management and monitoring of the fleet of vehicles, placing emphasis on the reduction of operational costs and offering the best possible service to citizens, by ensuring the long-term exploitation of the whole of the installed equipment. The system will provide possibilities for monitoring daily movement and work carried out by the recyclable material collection vehicles. It will monitor such parameters as: speed, entrance in – exit from selected areas, etc.**
- **Management of Radio Frequency Identification and dynamic weight recording of recyclable material during collection, with the aim of process optimization and reduction of operational costs. In summary, the following information can be recorded: a) Refuse weight, b) daily, weekly or yearly quantity of refuse produced by geographical area, c) updated digital maps showing waste container placement and capacity, d) route maps and collection timetables.**

## TOURIST INFRASTRUCTURE

### Development Plan:

Our Municipality is developing a plan to attract strategic investment in the wider Delphi area, through existing real estate as well as through spatial planning (which is in advanced stages). Contacts have been made with the “enterprise Greece” organization (the successor of “Invest in Greece”), which is the responsible national body, overseen by the Ministry of Economy, Development and Tourism, for attracting investments to Greece, with a proposal for the comprehensive development of: a) the Itea marina, b) the hot springs in Kira and the municipal land in the area and c) a large stretch of land (approximately 470 acres), currently owned by the Municipality, located in Sernikaki, which is an ideal location both in terms of view and in terms of distance from Delphi, Amfissa, Itea and Galaxidi.

The proposal includes the comprehensive and complementary utilization of municipal funds, with the following goals: a) the creation of a significant hotel complex of hundreds of beds, with bioclimatic and mild development characteristics (built in small clusters) and harmonized with the natural and cultural environment of the broader Delphic Landscape. It is felt that the proposal is particularly competitive (the area is included in the land registry, land use, sustainability and attractive to investors), b) the creation of a fully equipped centre for spa tourism, hydrotherapy and thalassotherapy at the end of the ancient path between Kira and Delphi (which will also be restored, a relevant plan has already been made) and c) the development and integration into a wider investment programme of the completed (but currently not operating) marina in the city of Itea, which can host up to 135 boats.

### In addition:

A. Throughout the Municipality of Delphi, Leader programmes will run, under the auspices of the Ministry for Agricultural Development. Calls are expected to be published in 2016, while the areas which were up to now excluded from such programmes (mainly Delphi and Amfissa), this particular action (measures 7 and 19 of the programme by the Ministry for Agricultural Development) now have the great opportunity to create new high quality accommodation or renovate existing ones, as well as similar interventions in other businesses in the tourism sector.

B. In the Parnassus Ski Centre, the largest part of which is within the Municipality of Delphi, and which lies approximately 35 km away from Delphi, large scale development works are being undertaken, with a total cost of 34.000.000€, to improve accommodation and customer service (to be completed in 2015).

IMPACT

5.1 Explain how the local population and civil society have contributed to the preparation of the proposal, and how they will contribute to implementation during the year.

In the Municipality of Delphi, volunteering is a way of life. People of all ages volunteer in all activities, with the goal of supporting and cultivating culture and collective spirit.

Our municipal and prefecture capital, Amfissa, is an excellent example of this; Cultural events are organized throughout the year, supported to a large extent by volunteering and social mobilization. Well known examples include the Goblin Village (Christmas in Amfissa), the Stoichio of Harmena (plus many other traditional carnival events such as Hidden Treasure), the Phocika, the Celebration of the City, charity bazaars, etc.

When Delphi decided to submit a proposal to become European Capital of Culture, the response from the local community was warm and enthusiastic.

A total of  
372 responses  
were received.  
The survey  
findings can be  
summarized  
as follows:

During the preparation of the proposal for European Capital of Culture 2021, and with the central aim of determining area residents' attitudes towards contemporary cultural and creative affairs, as well as their relation to the arts, the Municipality of Delphi administered a survey to 15 Primary Schools in the area, thereby distributing a total of 1250 questionnaires to as many households.

A total of 372 responses were received. The survey findings can be summarized as follows:

Approximately 90% of respondents feels that being awarded the title of European Capital of Culture 2021 will enhance local pride. (Figure 1)

Approximately 85% of respondents feels that becoming European Capital of Culture 2021 will be an opportunity for economic growth during 2021. (Figure 2)

While 70.7% of respondents feels that becoming European Capital of Culture will be an opportunity for local growth beyond 2021. (Figure 3)

**Being awarded the title of European Capital of Culture boosts local pride**

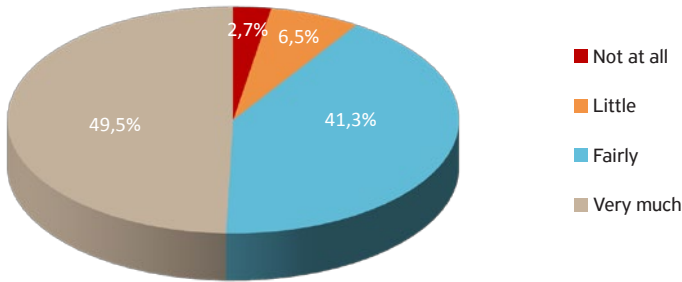


FIGURE 1

**Becoming European Capital of Culture is an opportunity for economic growth during the year when events take place**

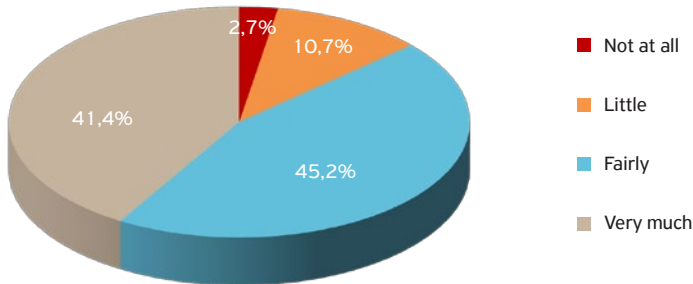


FIGURE 2

**Becoming European Capital of Culture is an opportunity for economic growth in the years that follow it**

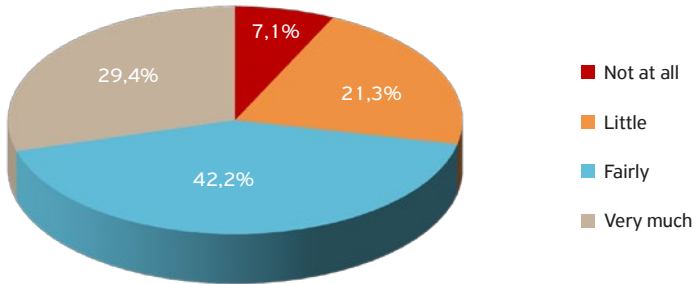


FIGURE 3

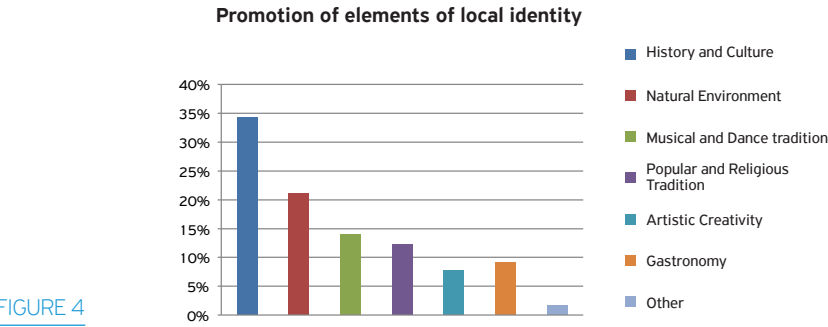


FIGURE 4

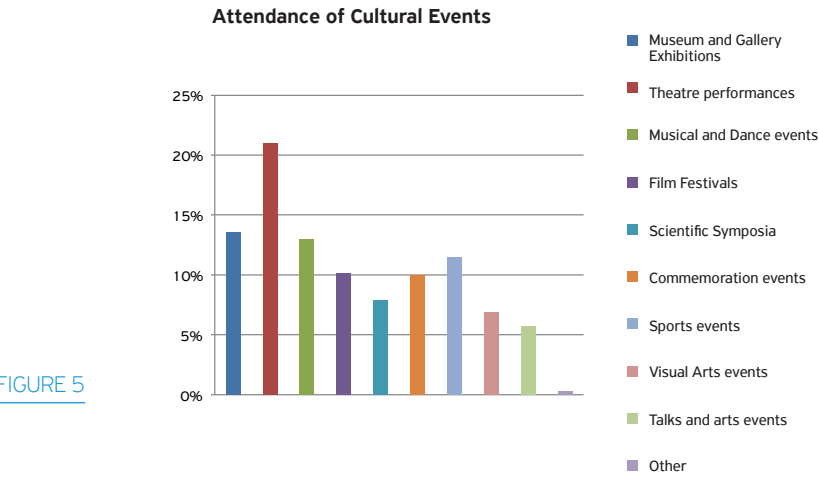


FIGURE 5



FIGURE 6

Over 50% of respondents claims that History, Culture and the Natural Environment are those elements of local identity which they believe should receive special focus, while only 7.7% of respondents feel that Artistic Creation should be promoted. (Figure 4)

As regards the cultural activities that the local community would like to attend during European Capital of Culture 2021, museum and gallery exhibitions, theatre performances and musical and dance events make up approximately 50% of preferred events for the locals of Delphi, while only 5.7% of respondents would like to attend talks and art events (Figure 5)

As regards the cultural activities taking place in European Capital of Culture 2021, and in which respondents would like to participate, 30% of respondents wishes to participate in cultural activities such as a theatre performances and musical and dance events, while 16.3% wishes to participate in sports events. (Figure 6)

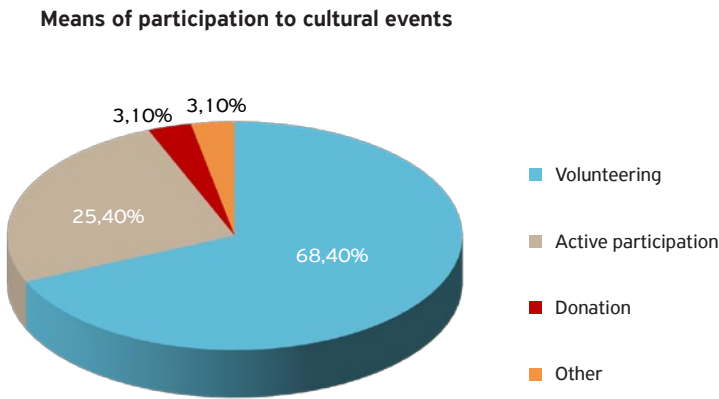


FIGURE 7

Participation in cultural activities through volunteering is the preferred means of participation for 68.4% of respondents, while 3.1% is willing to make a donation. Moreover, 25.4% locals would like to actively participate in the organization of cultural events. (Figure 7)

Despite the significant willingness of locals to participate, the barriers to participation are not insignificant and can be summarized as follows: a) Lack of time (47%) b) Lack of economic resources (26.2%) c) Lack of access and lack of interest (12.3%). (Figure 8)

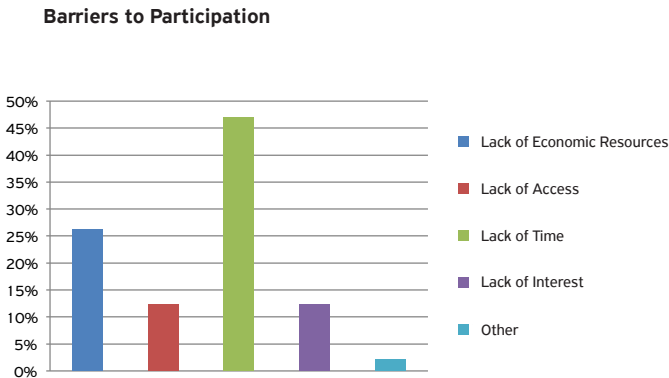


FIGURE 8

Having collected the above data in the preparatory phase of the proposal, a re-examination of the impact will be carried out following completion of activities in 2021, during the evaluation phase.

At the same time, Cultural Associations, Sports Societies, Social Partners, Professional Associations, Active Citizens Groups, Scouts and Guides from throughout the Municipality of Delphi (of which there are over 100) expressed their willingness to contribute by recommending activities which can unite not only us here in Phocis, but Europe as a whole.

The schools in our Municipality also contributed actively, by organizing activities to strengthen our candidacy.

Special mention goes to the children in the Kindergarten of Delphi, and the 1<sup>st</sup> and 2<sup>nd</sup> Kindergarten of Amfissa, who in their own unique way designed our logo, giving creativity a new dimension!

Children from the Secondary School of Delphi and the Musical School of Amfissa “write” with their bodies the words “Delphi 2021” in the yard of the Archaeological Museum of Delphi, as well as in Frynichos Theatre in the European Cultural Centre of Delphi (ECCD).

The prefectural bus service transported the children for their activities at no cost.

Many local professionals assisted in the preparation of the candidacy and in promotional actions, thereby proving that our community has embraced the common vision and understands the multiple benefits of becoming European Capital of Culture.

The Centre for Environmental Education in Amfissa and the Phocis Development Company actively supported our candidacy, by granting us the rights to important works and activities they have carried out in the past or are currently planning.

The diaspora could not have been absent from this effort. Children from the “Socrates Academy” of New York danced the tsamiko and held their own banner of support. Artists, university professors and other distinguished figures around the world expressed their support for the candidacy of Delphi in many ways. (<http://delphi2021.eu/supporters>)

There is great enthusiasm and faith in the great goal in the local community (in the Municipality of Delphi, as well as in the wider area of Central Greece). The entire population is ready to actively participate and to share the responsibility, yet the joy of planning and implementing such an extensive and interesting project such as European Capital of Culture 2021 far outweighs any burden.

For precisely this reason, our plan includes the active involvement of society, especially its more active parts (associations, societies, etc.) in many parts of activity planning and implementation.

We propose the creation of a large volunteering network, guided by experienced professionals, who will assist in the entire project, while also enjoying special volunteer benefits (free or reduced fees for attending performances, certification of volunteering experience, issuing a “Delphi 2021” volunteer card, etc.). Funding will be through the submission of a relevant proposal to the ERASMUS+ Programme and the Core Action “Large scale European voluntary service events” of the European Volunteer Service. These plans require the participation of at least 30 volunteers, aged between 17-30 years, and are implemented during European or global events in the areas of youth, culture and sports. (<http://www.erasmusplus.cy/ekdiloseis-evropaikis-ethelontikis-yphresias>).

Finally, several Associations and citizens groups have submitted their own proposals for 2021. These are presented in detail in Section 3.5. Moreover, all preparatory activities leading up to the submission can be seen on: <http://delphi2021.eu/activities>.

**5.2** How will the title create new sustainable opportunities for a wide spectrum of citizens, so that they may attend or participate in cultural activities, particularly youth, volunteers, marginalized and vulnerable groups, including minorities? Please describe in detail the accessibility options for the disabled and the elderly. Specify the relevant activities in the programme which have been designed for those groups.

(This question is optional at the preselection stage).

**I**ncentives will be provided specifically in the area of the Municipality of Delphi, so that young citizens or citizens from marginalized (Roma, migrants) or vulnerable groups (large families, citizens living under the poverty threshold, unemployed, etc.) can participate in activities (as artists, supporters, or volunteers).

Activities have been designed which address these population groups, and their planning and implementation includes partners representing these groups, which are active in our area (e.g. Society for Social Psychiatry, Roma Medical-social Centre, Municipal Lifelong Learning Centre, Council for the Integration of Migrants, Association of Foreign Women, Social Groceries, various youth organisations, pupil councils,

student associations). This, of course, is the rationale for structuring our entire proposal, and will give shape to the entire artistic programme. Significant concessions will be offered to ticketed events, specifically for special population groups.

As regards access to the disabled and elderly, we would like to stress two aspects: a) some of our cultural spaces are already accessible for people with limited mobility (e.g. the ECCD, the Amfissa Cultural Centre) and b) in the section entitled “Urban Infrastructure”, we have made reference to the close collaboration we have established with the **Institute for Sustainable Mobility and Transport Networks (ISTN), which is part of the National Centre for Research and Technological Development (NCRTD), overseen by the Secretariat General for Research and Technology at the Ministry of Education. The strategic goal of this partnership is to put in practice the concept of “accessibility”, specifically in cultural spaces, which will be studies and restructured so as to be rendered safe and accessible for these population groups.**

### 5.3 Outline the overall strategy for audience building, especially in relation to education and the participation of schools.

**W**hen a city becomes European Capital of Culture, it is worthwhile to engage in constructive dialogue, active involvement, and the creation of opportunities and participatory activities which will energise and empower the local community. **Local history** can act as a catalyst for the creation of activities and projects in the school environment, with the active role of primary and secondary school pupils.

Specifically, local history can be integrated into interdisciplinary activities and projects related to school subjects. Themes emerge both from the interests of pupils as well as from the detailed study programme. Place names, the urban and natural landscape, buildings and people, customs, family and oral history are some of the topics addressed by local history.

Cultural reference points found in the wider school area can act as an easily accessible alternative teaching space. The local environment is the source and the field of research, in which pupils act as subjects and producers of knowledge. They engage in finding and using the human footprint, they collect and process primary and secondary sources, they pose questions and form personal interpretations of history. By occupying themselves with the history of their area, pupils develop critical skills and thought, familiarize themselves with different interpretations of history, creating links between the historical present and the historical past. With local history the school opens itself to the world, nature, art, society, life. The places and historical evidence in the city are approached as historical places and as places of historical and collective memory. In this way, children can work together and collect information on their area then and now, creating a canvas of their city.

Oral testimonies are an indispensable part of the history of a place. The creation within the school of an **oral history workshop bearing the title «Oral history workshop: Children discovering their roots»** is therefore proposed. Depending on age, pupils can engage with different themes. Proposed topics for primary school pupils are family history, the history of the city – the neighbourhood, the street, the history of childhood, the study of everyday life – free time then and now, old trades (e.g. tanning), etc. Secondary and high school pupils can collect oral histories of buildings – monuments as well as engage in historical events in the area (e.g. Occupation, Resistance, refugees).

In order to implement the oral history workshops in schools, one day conferences will be organized, and information material will be provided so as to optimize the participation and preparation of educators from the beginning of the school year. Educators will be given an educational file with basic guidance and directions for the implementation of the project.

The stages of implementation of oral history (as detailed in the educational file for educators) are summarized as follows. First the educator, being the facilitator of the process, will study and create a project plan based on pupil interests, using experiential and collaborative methods. The topic is selected collectively with the pupils, as are the people to be interviewed. Even if the topic is related to local history, the educator must encourage pupils from other countries to participate in the process, so as to ensure pluralism in viewpoints.

Then the educator and the pupils design the interview questions. The most important step of the whole process is the methodology which the children must follow during the interview. In order to prepare them for that, interview piloting activities are proposed (so that pupils can familiarize themselves with the interview setting). Particular emphasis is also placed on familiarization and use of recording media (audio recorder, video camera). Following completion of the interview, pupils will write in a diary, in which they are asked to express their own thoughts on what happened during the interview, as well as their feelings. The transcription and analysis process follows.

The project is completed by a presentation to the school and the wider community. The reservation of a space is proposed, for the hosting of an oral history exhibition or even an oral history museum. Every school group can prepare a presentation using video, visual art, etc. For the creation of a museum, old and new objects can be collected – with the help of the local community – organized around the themes of the oral history workshop, and interview excerpts can be used as descriptions. Moreover, a theatre performance can be created based on oral history fragments (theatre of memory).

Another way to promote this project is through the creation of a website, where oral testimonies will be uploaded by pupils and updated with new evidence by users. Collaborations with schools abroad can also be established, so that they can also upload their own testimonies on the website. This will ensure pluralism and the direct connection between people and cultures.

To conclude, through the oral history workshop, pupils identify the elements of their area, recreate the past through a meeting of generations, reflect and gain social skills oriented towards the future they themselves will create. Dialogue, different viewpoints and teamwork are promoted through this project, as is the interpretation and attribution of personal meaning, all of which develop the critical and historical thought of children. Children are prepared to become active citizens by becoming involved in the life and developments of the city.

CHAPTER 2

MANAGEMENT

a. Finances

City budget for culture:

**6a.1.** What was the yearly budget for culture over the past 5 years (excluding expenditure on the present proposal for European Capital of Culture)? (please complete the table below).

In the table below we have included operational costs for culture, such as payroll costs and other operational costs for museums, libraries, philharmonic orchestras, music schools, etc., organizational costs for cultural events, as well as budgeted costs for cultural infrastructure (which significantly increase the total percentage of funds allocated for culture).

Year	Yearly City Budget (in euros)	Yearly city budget for culture (% total yearly city budget)
2011	6.338.373,03	18
2012	10.040.801,71	20
2013	8.943.771,65	23
2014	8.720.914,15	26
2015	9.585.806,03	21

**6a.2.** In case the city needs to utilize funds from its yearly budget for culture in order to fund “European Capital of Culture”, please state this amount, beginning from the year of submitting the candidacy and ending in the year of European Capital of Culture.

It must be highlighted that costs for European Capital of Culture are basically split into two broad categories: a) costs for construction or improvement of infrastructure for culture, as well as improvement of urban infrastructure and b) operational costs of the programme (payroll, promotion costs, event organization).

In the second category (operational costs), our proposal is very carefully targeted. It takes into account only essential staffing, which will progressively be increased during the last two years (2020 and 2021).

With this plan in mind, the payroll costs will be between two hundred thousand (200.000,00) and two hundred fifty thousand (250.000,00) euros for the years until 2019.

During the same period the costs for promotion and organization of cultural events are estimated to be at approximately the same levels (between 200.000,00 and 250.000,00 euros).

In 2020 these costs must double to a total of one million (1.000.000,00) euros (500.000,00 + 500.000,00).

In the year of European Capital of Culture (2021), payroll costs will once again be in the region of five hundred thousand (500.000,00) euros, while promotion costs and the organization of artistic- cultural events are estimated to be in the region of four million (4.000.000,00) euros up to four million five hundred thousand (4.500.000,00) euros.

Beyond these there are the planned or currently undertaken works on culture (infrastructure), which are mainly funded by European Programmes (European Structural and Investment Funds, Ministry of Economy, Development and Tourism, etc.).

Year	Estimated Yearly City Budget (in euros)
2015	–
2016	500.000,00
2017	550.000,00
2018	600.000,00
2019	650.000,00
2020	800.000,00

**6a.3.** What is the total amount from the yearly budget which the city plans to spend in the years following European Capital of Culture (in euros and as a percentage of the yearly budget)?

2022	1.500.000	10% of the regular budget
2023	1.500.000	10% of the regular budget
–	–	

**Budget for the year of European Capital of Culture**

REVENUE FOR COVERAGE OF OPERATIONAL COSTS

**6a.4.** Please explain the total budget (that is, the funds which have been earmarked for covering operational costs). The budget covers the preparation phase, the year of European Capital of Culture, evaluation and activities with a long-term positive impact on the city. Please also complete the table below.

Total revenue for covering operational costs (in euros)	From the Public Sector (in euros)	From the Public Sector (%)	From the Private Sector (in euros)	From the Private Sector (%)
8.000.000	6.400.000	80	1.600.000	20

**6a.5.** What is the breakdown of revenue coming from the public sector to cover operational costs? Please complete the table below:

Revenue from the public sector for the coverage of operational costs	in euros	%
National Government	3.200.000	50
City	800.000	12,5
Region	800.000	12,5
EU (Excluding the “Melina Merkouri” award)	1.600.000	25
Other	-	-
<b>Total</b>	<b>6.400.000</b>	<b>100%</b>

**6a.6.** Have public revenue authorities (city, region, state) already voted or taken up funding commitments to cover operational costs? If not, when will they do so?

The Regional Association of Municipalities of Central Greece and the Region of Central Greece have already contributed to the funding of the preparation of the Candidacy File of the Municipality of Delphi, as well as to promotion expenses.

The planning includes the financial coverage of the budget for operational costs, through the participation in the proposed administrative structure (Special Purpose Société Anonyme (S.A.), Organisation for European Capital of Culture bearing the name “Delphi 2021”) of the Municipality of Delphi, the Regional Association of Municipalities of central Greece, as well as of the European Cultural Centre of Delphi, and possibly also of the Technological Educational Institute of Athens (out technical advisor during the preparation of this proposal), all of whom will fund the creation of the proposed Organisation, the funds of which will be utilized to over operational costs during the year of the title.

Company capital will be covered after the preselection phase, therefore all of the above partners will commit to funding during that year.

**6a.7.** What is the strategy for obtaining funding for economic support from EU programmes/funds to cover operational costs?

The strategy for obtaining funding is mainly constituted from the utilization of funding from ESIF 2014-2020 and from the Rural Development Programme 2014-2020.

Several cultural events will be funded by the Partnership Agreement (PA 2014 – 2020). Events are already being planned for the promotion of the cultural heritage of Delphi as well as the rural heritage of the area, Transregional actions on Delphi and Culture (conferences, cultural events, one- day conferences, events, promotion, etc.), which will be incorporated into and funded by the Regional Development Programme and the CLLD/LEADER Local Community Programmes between 2016 – 2020. The cost of funded activities is expected to be 1.500.000€.

Moreover, the close collaboration between the Municipality of Delphi and HEIs/research Centres, in addition to the support by the Alternate Minister for Research and Innovation, guarantees the securing of funding through the HORIZON, ERASMUS+, Europe for Citizens, Creative Europe and INTERREG European Programmes.

**6a.8.** What is the timeline for operating cost revenue absorption by the city and/or the responsible entity for preparing and implementing European Capital of Culture? Please complete the table below (this question is optional at the preselection stage):

At this stage, providing a response to this question is not realistic.

Source of revenue for covering operational costs	Year -5*	Year -4*	Year -3*	Year -2*	Year -1*	Year of European Capital of Culture
EU		v	v	v	v	v
National Government		v	v	v	v	v
City	v	v	v	v	v	v
Region		v	v			
Sponsors		v	v	v	v	v
Other						

\*Please complete the appropriate date(s)

REVENUE FROM THE PRIVATE SECTOR

6a.9. What is the strategy for obtaining funding from private sponsors?  
What is the plan for the participation of sponsors in activities?

The strategy followed by the Municipality of Delphi in order to secure sponsors is an important factors in the success of the planned activities for European Capital of Culture 2021.

The main points of the strategy for attracting sponsor companies are:

- First, through the formulation of a Sponsor Proposal which will be the key negotiating advantage during the search for sponsors. More specifically, the Municipality of Delphi will present the proposal to interested sponsor companies, which will include:
  1. What the cultural partner is
  2. The proposed sponsored cultural programme
  3. The audience for the programme (number, age, social class, etc.)
  4. Promotional strategy (advertising, promotion) of the cultural programme in mass media
  5. The cost of the specified cultural programme and the equivalent total or partial (co-sponsorship)
  6. The benefits to the sponsor and the special services it can provide.
- Second, through a Study of the Sponsorship Market, which will help those seeking sponsorship to identify those companies which may act as potential sponsors. When seeking sponsorship, the cultural partner needs to act in a professional way and be able to carry out market research. This requires the search and collection of information in guides, state services, chambers of commerce, etc. This search process will help the Municipality of Delphi to identify those companies which may act as possible sponsors of cultural programmes during European Capital of Culture. The strategic approach of the Municipality of Delphi will focus on both national sponsors (large companies based in Athens) and local sponsors active in the Municipality of Delphi.
- Third, by determining the Timeline for implementing the sponsorship programme. The cultural partner will need to design cultural programmes 9 to 18 months in advance in order to be able to secure the required sponsorship agreements and collaborations. It is necessary to allow enough time between planning of cultural programmes and their implementation, so as to secure required sponsorship funding in good time.

The plan for the contribution of sponsors contains an integrated sponsorship proposal by the Municipality of Delphi to potential sponsors, the main points of which are listed below:

1. Message by the Mayor of Delphi to Sponsors

2. Presentation of activities undertaken by the Municipality of Delphi for European Capital of Culture 2021
3. Presentation of the aims of the sponsorship strategy of the Municipality of Delphi
4. Description of the candidate programmes for sponsorship which form part of European Capital of Culture 2021. Specifically, the following will be presented:
  - Detailed description of programmes
  - The main contributors to the programmes to be sponsored
  - The timeline for programme implementation
  - The location of programme implementation
  - The chosen ways of programme promotion
  - The audience addressed by the programme
5. General presentation of the benefits to cultural sponsors arising from the provision of support to European Capital of Culture. Specifically, the following will be presented:
  - Sponsor categories (Great Sponsor, Sponsor, Supporter) based on the amount of funding, which will also provide different benefits and different forms of sponsorship (e.g. communication sponsor, etc.).
  - The possibilities for promoting the sponsor
  - The possibilities for sponsor publicity
  - The possibilities for corporate hospitality
  - Other benefits to the sponsors
6. Presentation of the budget for the Sponsorship Programme (total sponsorship costs, operational costs, publicity and promotion costs).

The present proposal can act as a strong marketing tool in the hands of Municipality of Delphi executives, who will attempt to secure collaboration with sponsors. In order to more successfully promote the sponsorship proposal, collaboration will be sought with companies and professional consultants in advertising, public relations and communications.

OPERATIONAL COSTS

**6a.10.** Please outline the distribution of operational costs, by completing the table below.

Distribution of operational costs								
Cost programme (in euros)	Cost programme (%)	Marketing and promotion (in euros)	Marketing and promotion (%)	Payroll, other costs and administrative costs (in euros)	Payroll, other costs and administrative costs (%)	Other (please list) (in euros) ARTISTIC PROGRAMME	Other (please list) (%)	Total operational costs
8.000.000	100	500.000	6,25%	2.000.000	25%	5.500.000,00	68,75%	8.000.000

6a.11. Proposed timeline for operational costs (this question is optional at the preselection stage)

This question has been addressed above (section 6a’2).

Cost timeline*	Cost Programme* (in euros)	Cost programme (%)	Marketing and promotion (in euros)	Marketing and promotion (%)	Payroll, other costs and administrative costs (in euros)	Payroll, other costs and administrative costs (%)	Other (please list) (in euros)	Other (please list) (%)
	8.000.000	100	500.000	6,25%	2.000.000	25%	5.500.000,00	68,75%

CAPITAL EXPENDITURE BUDGET

6a.12. What is the distribution of revenue from the public sector for the coverage of capital expenditure for the European Capital of Culture year? Please complete the table below:

Capital expenditure (works, infrastructure, etc.) will mostly be covered by programmes managed by the Region of Central Greece (ROP 2014 -2020) or by programmes outsourced to the Region (e.g. from the Ministry for Agricultural Development).

A smaller percentage will be covered by Municipal funds (e.g. Collective Local Government Decisions or revenue from renewable energy sources)

Revenue from the public sector for the coverage of capital expenditure	in euros	%
National Government	-	
City	1.000.000	8,33
Region	11.000.000	91,67
EU (excluding the “Melina Merkouri” award)	-	
Other	-	
Total	12.000.000	100

6a.13. Have public revenue authorities (city, region, state) already voted or taken up funding commitments to cover capital expenditure? If not, when will they do so?

No such commitments have as yet been made. These will follow the award of the title, beginning in the Budgets for 2017, which will be prepared and approved during the last quarter of 2016.

6a.14. What is the strategy for obtaining funding from EU programmes/funds for the coverage of capital expenditure?

The Strategy for obtaining funding consists of the following axes: a) the equal contribution of the Region of Central Greece in the Organisational structure (the Organisation “Delphi 2021”), which is also, in our area, the main manager (Managing authority) of European programmes for the upcoming ESIF or Partnership Agreement (2014 – 2020), which is expected to be completed by 2022, b) our close cooperation with top Knowledge institutions (Universities, Technological Educational Institutes, Research Institutes), as outlined elsewhere in this proposal, which have extensive experience and specialization in attracting European funding, particularly through the INFRASTRUCTURES programme and the HORIZON, ERAS-MUS+, Europe for Citizens, Creative Europe, INTERREG European programmes and c) the collaboration with external partners (high-calibre consulting companies) with significant capabilities even in the direct submission of proposals to European funds.

**6a.15.** What is the timeline for operating cost revenue absorption by the city and/or the responsible entity for preparing and implementing European Capital of Culture? Please complete the table below (this question is optional at the pre-selection stage):

At this stage, providing a response to this question is not realistic.

Source of revenue for coverage of Capital expenditure	Year -5*	Year -4*	Year -3*	Year -2*	Year -1*	European Capital of Culture Year
EU		v	v	v	v	v
National Government		v	v	v	v	v
City	v	v	v	v	v	v
Region		v	v			
Sponsors		v	v	v	v	v
Other						

\*Please complete the appropriate dates

**6a.16.** If necessary, please insert here a table outlining the amounts to be spent on new cultural infrastructure for the year of European Capital of Culture.

The new cultural infrastructure is described in detail in Chapter 4 (Implementation Capability). As such, we do not consider it necessary to provide this information again.

**b. Organisational Structure**

**6b.1.** What kind of management and governance structure will implement European Capital of Culture?

On the previous occasions in which a city from Greece was selected to become European Capital of Culture, Special Purpose Limited companies were set up, with the Greek State (represented by the Ministry of Culture) being the sole shareholder, without the participation of Local government or other partners.

It is clear that today’s reality requires greater involvement by Local Government, while the Ministry of Culture will also be involved and participating on many levels.

The proposed governance structure is as follows: The founding, through legislation (or appropriate legal regulation allowing the establishment of a legal entity by the below partners) of an Organisation of the Capital of Culture, bearing the title “Delphi 2021”. This Organisation must be a Private Legal Entity, more specifically a Société Anonyme (S.A.) with defined shareholders, to which no new shareholders may be added. The shareholders must be the Greek State (represented by the Ministry of Culture), the Municipality of Delphi, the Region of Central Greece, the Regional Association of Municipalities and the European Cultural Centre of Delphi. The shareholder structure must ensure the majority share for Local government partners.

The proposed Governing Bodies are: a) General Shareholder Assembly, b) the Governing Board, made up of 15 members, who will represent the partners/shareholders, as well as intellectual and cultural figures nominated by the participating bodies; the President will necessarily be the Mayor of Delphi (as the Municipality of Delphi is the central planning body for the Organisation and oversees the Executive committee) and c) the flexible (made up of five members) Executive committee, made up of representatives of the partners/shareholders in the Governing board, and will be responsible for the administration, management and representation of the Organisation, as well as for the monitoring of the preparation and implementation of all actions.

It is also proposed that a Programmatic Agreement be signed (as described in law article 100 N.3852/2010) between the Ministry of Culture, the Municipality of Delphi, the Region of Central Greece,

the Regional Association of Municipalities of Central Greece and the “Delphi 2021” organization, the aim of which will be the sharing of responsibility for works and activities developed between 2016-2020, and which will be implemented in 2021. In this agreement, special provisions will be made (e.g. tax for culture or the publication of stamps, so as to collect revenue for 2021).

Technical Assistance for works undertaken can be provided by the Technical Services Directorates of the (mainly) Municipality of Delphi and the Region of Central Greece, depending on the type of work, as proposed in the above mentioned Programmatic Agreement.

**6b.2.** How will this be structured at the level of management? Please clearly state the persons who will have the final responsibility for the entirety of the management of the project.

The Executive Committee will serve as the management body for “Delphi 2021”. It will consist of five members of the Governing Board – representatives of shareholder bodies (Municipality of Delphi, Region of Central Greece, Regional Association of Municipalities of Central Greece, Ministry of Culture, European Cultural Centre of Delphi). The President of the Executive Committee will be selected through a Decision of the Organisation governing Board, and will be the final signatory (together with the rapporteur) in all management stages (calls for expression of interest, invitations, procurement, money orders, etc.).

The rapporteurs to the Executive Committee will be: a) the Artistic Director, on matters pertaining to the artistic and cultural programme and b) the Director General, on matters pertaining to management and all other matters (communication – promotion, finances, technical, etc.).

**6b.3.** How will it be ensured that this structure has the staff with the necessary skills and experience for the design, management and implementation of the cultural programme during the title year?

It is not possible to answer this question honestly and realistically at this stage, at least as regards the staff of the Legal Entity, given the current restrictions of recruitment and the legal gap which will exist until the Organisation is created.

We can, however, commit to the fact that “Delphi 2021” will be staffed by people with the requisite skills, specialisations and experience to implement large scale cultural projects and programmes. Their recruitment will be carried out transparently and through the meeting of skills and experience requirements.

It is important to retain highly skilled staff, who have worked on a voluntary basis (yet with high levels of commitment, professionalism and in excellent collaboration with one another), during the preparation of this candidature and during the promotion of “Delphi 2021”, therefore special provision may be made for those who participated and contributed to the development of this proposal.

This effort was coordinated by G. Panagiaris, Professor in the Department of Conservation of Antiquities and Works of Art, Technological Educational Institute of Athens. ([www.teiath.gr/sgtks/saet/categories.php?id=15223&lang=el](http://www.teiath.gr/sgtks/saet/categories.php?id=15223&lang=el))

Throughout the effort, a large number of academics, artists, creative professionals, communications specialists, economists and other experts participated and contributed, all of whom are listed in the Table below. For detailed CVs, please visit <http://delphi2021.eu>

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Finally, the organization will obtain the required Type C management capability for the Implementation of Cultural Actions, as required by Greek law. In order to obtain this certification, staff of the required specialization will be recruited to the organization.

Staff recruitment must be prudent (in view of present circumstances in Greece), as well as targeted.

The following positions are proposed for the first phase (2016 – 2019):

### **Artistic Director**

Required skills:

- Extensive experience in the design, coordination and management of international cultural events.
- Extensive high quality artistic/professional work, compatible with the vision and the cultural/artistic content of Delphi – European Capital of Culture 2021.
- Excellent knowledge of Greek, English or French.
- Demonstrable relevant experience in the area of Delphi would be an advantage.

### **Director General**

Required Skills:

- Extensive experience in the design and coordination of national and/or international research and development programmes in the field of culture and cultural heritage.
- Demonstrable high quality research work, compatible with the vision and the cultural/artistic content of Delphi – European Capital of Culture 2021.
- Excellent knowledge of Greek and English
- Demonstrable relevant experience in the area of Delphi would be an advantage.

### **Head of Marketing, Communications and Sponsorship**

Required Skills:

- Degree in Communications and Media
- Masters in Communication and Cultural Studies
- 10 years' experience in Marketing and Communications for European Cultural Programmes
- English, German

### **Head of Department, Finance and Accounting**

Required Skills:

- Degree in Economics, Masters in Business Administration
- Essential: 5 years' experience in a similar role
- English – a second foreign language is desired

### **Head of technical Support and Technical Work Coordination**

Required Skills:

- Degree in Architecture or Civil Engineering
- Excellent knowledge of English

### **Deputy Artistic Director**

Required Skills:

- Significant artistic and/or research experience, compatible with the vision and cultural/artistic programme of Delphi - European Capital of Culture 2021.
- Excellent knowledge of Greek and English/German.
- Demonstrable relevant experience in the area of Delphi would be an advantage.

### **Head of Information Systems**

Required Skills:

- Degree in Programming, with at least 10 years' experience in the management of information systems.

### **Legal Advisor**

Required Skills:

- Degree and Masters in Law
- English is essential while a second European language is desired.

### **Four Administrators**

Required Skills:

- Excellent knowledge of ICT
- Excellent knowledge of Greek and English, and good knowledge of one of the languages below: French, Spanish, German, Italian.

**Eighty (80) trainee positions** (Erplacement) funded by the Erasmus+ Programme, on a rolling basis every six months. The Technological Educational Institute of Athens (key project partners) has extensive experience in the type of networking required, and has links to over 200 Higher Education Institutions all over the world, coordinating the largest placement group in Greece, which consists of 14 Greek HEIs.

**Thirty (30) volunteers**, aged 17-30 years, in the framework of the Core Action "Large scale European voluntary service events" of the ERASMUS+ Programme.

It is clear that during the final implementation phase (2020 and 2021), "Delphi 2021" must increase staffing levels (to almost double), with both employment and project contracts.

## DRAFT ORGANOGRAMME OF THE “DELPHI 2021” ORGANISATION

### 1. The administrative levels in the Organisation are:

- a) The Governing Council (GC)
- b) The Executive Committee
- c) The Directorates, which may include Departments and Offices

### 2. The Administrative Units of the Organisation at the Directorate Level, which include Departments and Offices, are:

#### A) The Artistic – Cultural Programme Directorate (Headed by the Artistic Director).

**Directorate Staffing:** a) Artistic Director, the (extensive) skills of whom will be precisely determined and evaluated by the Executive committee. The position will be filled through an international competition b) Deputy Artistic Director, the (extensive) skills of whom will be precisely determined and evaluated by the Executive committee. The position will be filled through an international competition c) highly qualified Administrator.

During the final implementation phase (2020 and 2021), the following must join the team: a) a professional experienced in Cultural Management and b) a highly qualified Administrator.

#### Directorate Responsibilities

Preparation of the entire artistic – cultural – intellectual programme.

Contacts and negotiations in Greece and abroad, so as to determine the possibility for artistic groups to participate in the programme, as well as the possibility for cooperation and coproduction with national and international partners.

Evaluation of submitted proposals (e.g. by artistic partners), for the artistic programme.

Submission of proposals relevant to the budget for the artistic programme.

For all of the above, reports will be submitted to the Executive Committee, so that relevant Decisions can be made.

**B) Project Production Directorate** (Headed by the General Director) of which the following Departments are part: a) Communications, Marketing and Sponsorship, b) Support Services, made up of the following Offices: i) Administrative, Finance and Legal Affairs and ii) Technical Support.

#### Directorate Responsibilities

Preparation of proposals for event locations, procurement (according to the needs of the Organisation) and installation of the necessary material-technical infrastructure for each event.

Participation in the processing of the general event programme and in the formulation of the programme timeline.

Contribution to budget formulation for individual events included in the programme.

#### **B1.** Specific responsibilities of the Department of Communications, Marketing and Sponsorship:

The responsibility for formulating the entire communications strategy for the Organisation, more specifically regarding:

Contact and collaboration with the printed and electronic press

Preparation and implementation of the programme for Public Relations and Collaborations

Preparation of the Organisation Marketing programme

Preparation and implementation of the sponsorship programme

Preparation of the programme for the promotion of trademarks and intellectual property

**Department Staffing:** a) Head of Department – Marketing, Communications and Sponsorship, b) highly qualified Administrator. During the final implementation phase (2020 and 2021), the following employ-

ment positions must be contracted: a) Public Relations and Etiquette Professional, b) Journalist, specializing in Culture, c) Highly qualified Administrator.

## **B2.** Specific Responsibilities of the Department of Support Services:

### **1.** Office for Administrative, finance and Legal Affairs:

Providing the Governance of the organization with all required assistance in staffing and finance matters of the Organisation (payments made, payments due, procurement, warehouse management, etc.); legal support for all activities, and representation in any Court or authority of the Organisation; Technical support for IT systems used by the Organisation, as well as any other matters relevant to the Directorate's areas of responsibility.

**Office Staffing:** a) Finance Director (Degree with economic concentration), Head of Department and Head of Office and b) highly qualified Administrator. During the final implementation phase (2020 and 2021), the following employment positions must be contracted: a) Economist, b) Accountant and c) IT Professional.

The eighty (80) trainee positions (TEI traineeship of Erasmus+) will be attached to this Office, on a rolling basis, every six months, and will perform functions relevant to information, promotion and administrative support to the Organisation. These positions must be doubled (160) during the final implementation phase (2020 and 2021).

The following external contractors will also report to this office: a) Legal Advisor and b) IT Professional.

### **2.** Office for Technical Support:

Preparation, implementation and coordination of technical works to be carried out either by "Delphi 2021" or by the Technical Services Directorates of collaborating Partners.

The security of facilities and events of the artistic programme.

**Office Staffing:** a) Head of Technical Support and Coordination of Technical Works, (Architect or Civil Engineer), Head of Office and b) highly qualified Administrator. During the final implementation phase (2020 and 2021), the following employment positions must be contracted: a) one additional Architect or Civil Engineer, b) Security Professional, c) Driver, d) Electrician and e) Worker.

## **6b.4.** How will appropriate collaboration between local authorities and this structure be ensured (including the artistic team)?

The Organogramme proposed herein has collaboration at its core, as well as representation of all local authorities in decision making, while the artistic team (Artistic Director and external contractors) report directly to the executive of the Organisation and collaborate with them, so as to ensure smooth working relations between the governance team (shareholder representatives) and the implementation team for artistic – cultural – intellectual activities, as well as with the local community, particularly active partners (associations, societies, etc.).

In view of this proposal being submitted by the Municipality of Delphi, strong collaboration with all the partners in the proposal team is in place.

A fully costed Integrated Operational Action Plan for five years (2016 – 2021) will be submitted in 2016, with the responsibility of the Executive Committee, which will specify the actions, action work flow and specific timelines at all levels.

At Central Greece level, a memorandum of cooperation is proposed, to be signed between Municipalities in the Region and the "Delphi 2021" Organisation, an action which has matured due to the wide practical support provided by the Municipalities in Central Greece to the candidacy. Through this memorandum, the dynamic for the formulated Partnership will be consolidated, as well as the collaboration between partners, who will have to opportunity to be actively involved during the preparation and implementation phases of European Capital of Culture 2021 (Delphi 2021).

### **6b.5.** What are the criteria and the process on the basis of which the Director General and the Artistic Director will be selected? What are/will be their profiles? When will they be recruited? What will be their respective areas of responsibility?

1. The Director General bears the full administrative responsibility (excluding the artistic programme) for the implementation of the Operational Action Plan and the Decisions made by the Executive Committee. For this reason he/she must be technically qualified, as well as genuine contact with and knowledge of the world of Culture and the Arts. They will be recruited on the recommendation of the Executive Committee of the Organisation, following the publication of an open invitation which will outline the main skills required, as follows:

- Extensive experience in the design and coordination of national and/or international research and development programmes in the field of culture and cultural heritage.
- Demonstrable high quality research work, compatible with the vision and the cultural/artistic content of Delphi – European Capital of Culture 2021.
- Excellent knowledge of Greek and English.
- Demonstrable relevant experience in the area of Delphi would be an advantage.

The Director General will be recruited as soon as the founding of Organisation has been approved (estimated – end of 2016).

The Director General's area of responsibility is described in detail in the organogramme.

2. The Artistic Director will be recruited following an international public competition, according to the legal framework in place during the recruitment phase. Essential skills include:

- Extensive experience in the design, coordination and management of international cultural events.
- Extensive high quality artistic/professional work, compatible with the vision and the cultural/artistic content of Delphi – European Capital of Culture 2021.
- Excellent knowledge of Greek, English or French.
- Demonstrable relevant experience in the area of Delphi would be an advantage.

The profile sought for the role of Artistic Director is a highly prestigious figure in the area of culture, with a contemporary approach, proven experience in large scale events, recognizable by the European public, and with broad access to contemporary Greek creativity. Particular emphasis will be placed on their previous relation with partners in our proposal, and above all their acceptance on behalf of the cultural/artistic programme.

The artistic director will be recruited as soon as the founding of Organisation has been approved (estimated – end of 2016).

The Artistic Director's area of responsibility is described in detail in the organogramme.

## **c. Emergency Planning**

The Municipality of Delphi, as part of its responsibilities and also the general planning for Civil Protection, takes all necessary measures and takes appropriate action as required by law 3013/1-5-02 (Gazette-102 A), on "Updating Civil Protection" and takes action to "protect the life, health and property of citizens from natural, technological and other disasters, which may cause states of emergency during peace time". These actions are specified in the General Plan for Civil Protection, "Xenokratis".

Our coordination planning is based on Prevention – Management – Recovery, and is described in detail in the Municipality of Delphi's Memorandum on Actions in case of Snowfall – Frost, Flood, Earthquake and Fire.

The Memorandum outlines all practical planning, tailored to the Municipality's needs and the capabilities of its services, with actions and measures to be taken in case of snowfall – frost, flood, earthquake and

fire. The Memorandum is subject to change, without compromise to its clarity and usability. (<http://delphi2021.eu/emergency-response>)

The aim is to obtain specific and detailed answers to the questions: WHO, WHAT, WHERE, WHEN, WHY.

The Civil Protection System consists of:

- The Mayor and the responsible Deputy Mayor (assisted or replaced by the local Deputy Mayors and Presidents of Municipal/Local Units)
- The Municipal Office for Civil Protection
- The Coordinating Local Civil Protection Body
- Emergency Teams

### **6c.1.** Have you undertaken/are you planning to undertake a hazard evaluation exercise?

The Municipality of Delphi has not yet undertaken an evaluation exercise for the above hazards. However, as a mountainous and seismogenic area, it often faces emergencies relating to snowfall – frost, floods and earthquakes. In every case, emergency planning has operated flawlessly.

A fire broke recently in the area of Elaionas in Amfissa, part of the Delphic Landscape. Once again, the implementation of the fire emergency plan yielded positive results.

### **6c.2.** What are the main advantages and disadvantages of your project?

The main advantages of our project are the actions to overcome – manage natural hazards that have in the past few years arisen in the Municipality of Delphi.

The main disadvantage of our project is the inability to carry out a hazard evaluation exercise for economic reasons, in the past few years. Moreover, no plan has been made for responding to terrorist attacks.

### **6c.3.** How do you plan to overcome the disadvantages, e.g. using tools for the minimization of hazards and for planning, through emergency planning, etc.?

It would be useful to map hazards using GIS (Geographic Information Systems). Given the nature of the landscape and our facilities, the main feature of these maps must be that they contain the history of every natural hazard in our area and its consequences. This is because natural hazards tend to reappear at the same location.

Moreover, a plan for responding to terrorist attacks, in collaboration with the Ministry for Citizen Protection, in the same manner as that developed for the Olympic Games in 2004.

## **d. Marketing and Communication**

### **6d.1.** Could your cultural programme be summarized in a slogan?

The slogan characterizing all activities to be implemented during European Capital of Culture 2021 is “METAMORΦOSIS”. The reason for this is that the cultural heritage of Delphi makes reference to man (Metron Anthropos – “Man is the measure of all things”) and the concept that that conveys. The primary information from the Oracle of Delphi results from the information that the person coming to the oracle carries with him/her. The result of this information is its transformation into knowledge of man him/herself and into how his/her final word will transform that information into knowledge. An internal metamorphosis.

This particular way of information management continues to influence the philosophy of people in the wider area of Delphi, not as a goal but as a way of life, attempting to balance between a modern world with ambiguous content and a tradition rooted in the harmony between man and nature.

## 6d.2. What is the planned marketing and communication strategy for the year of European Capital of Culture?

As regards specifically the strategy for media and wider public awareness at the final selection stage, the relations with the printed and audio-visual press must be taken into account, in order to ensure coverage of the event and the plans relating to this strategy.

The goals of the Municipality of Delphi's marketing and communications strategy for European Capital of Culture 2021 are:

- To project the image of the area as having a long history and heritage, culture and which remains, from its founding until today, in dialogue with western values.
- To project the image of a "human" city, and of a city that is symbolic for Delphi.
- To cultivate the image of growth in culture and values throughout the area, through events taking place throughout the Municipality and Central Greece.
- To promote the young and contemporary profile of the area, with the participation of civil society, the involvement of the younger generation in a large number of events, the organization of events and cultural happenings across all areas of arts and letters.

The strategic steps to be followed by the Municipality of Delphi as organizer during the planning of the communication strategy for promoting the artistic programme for European Capital of Culture 2021 to the media include:

- **Setting of communication targets for coverage of the artistic programme by the Media:** The programme goals will define the audience to be addressed by the organizer through the Media, the extent to which the organizer is willing to promote the programme through the Media, as well as the media to be used for this purpose (Press, Television, Radio, Internet Portals for Journalism).
- **Selection of appropriate Media:** The main ingredient for the success of the communication plan is the selection of appropriate Media, which will address as large an audience as possible, as specified by the sponsor, through advertising and journalistic activities. These will be the media which readers, listeners or viewers will be most responsive to, as regards the messages of the sponsor and its activities.
- **Differentiation in the promotion of the artistic programme in the Media:** During planning for the promotion of the artistic programme, a point of differentiation will be found, making use of the particular characteristics of individual cultural events and their contributors, through the creative use of advertising activities in the media. This point of differentiation will attract the interest of readers, listeners or viewers, relative to ordinary advertising. In this context, new advertising tools can be used. A characteristic example is the publication and distribution of the artistic programme to the public through a printed publication (newspaper, magazine), and by providing space for advertising in this programme.

## 6d.3. How will you motivate your citizens to promote the year to the rest of the world?

Our citizens will be motivated through an internal campaign which will aim to:

- a) Turn society, local, regional and national, into a co-organiser
- b) Regularly update citizens on activities and events of the artistic programme
- c) Provide information to citizens about how they can participate in the organization of events as volunteers and/or as artists
- d) Provide information to primary and secondary schools about how pupils can participate in visits and educational activities of the artistic programme.

#### **6d.4.** How does the city plan to highlight the fact that European Capital of Culture is an activity of the European Union?

The Municipality of Delphi will plan to showcase a different side of the European Union, that of culture, letters and arts, linking the Delphic landscape to the European ideal. It will attempt to highlight the fact that there is no Europe without Greece, and no Greece without Europe. It will highlight the fact that our culture is alive only because of community of European countries, and will finally attempt to highlight the fact that European Capital of Culture 2021 is an activity of the European Union through:

- The promotion of the participation of artists and groups from other EU member states
- The promotion of the programme on European media, who will be asked to participate in activities
- The promotion of the programme on national and local media in other Greek cities, which we will invite to participate interactively, giving them a substantive role in event organization
- Participation in other European cultural events
- The presentation of the artistic programme for European Capital of culture in European and international conferences and fora, both during the preparatory stages as well as during the year 2021.
- The organization of a themed exhibition in the House of European History in Brussels
- Networking and collaboration between the Municipality of Delphi and the Alliance des Villes Européennes de Culture (A.V.E.C.).

## ADDITIONAL INFORMATION

— Briefly explain what makes your proposal stand out.

Our proposal stands out compared to the rest for the following reasons:

1. Delphi historically represents universal values, which no other place in Europe can unify.
2. The area of Delphi represents a full historical roadmap of Greece through archaeological sites, historical places, monuments and collections located in the wider area.
3. The area of Delphi has a large network of protected ecosystems, thereby emphasizing the continuity between the natural and artificial environment.
4. The proposal for the candidacy of Delphi to become European Capital of Culture in 2021 motivated and united the whole of the Region of Central Greece, thereby focusing its development programme.
5. The ECCD is the key strategic partner of this collaborative effort, the only public Greek institution to be created with the only goal of promoting and advancing multidimensional European Culture and European Cultural Heritage. It has served this goal consistently and successfully for over 40 years.
6. The vision for the area of Delphi as European Capital of Culture 2021 is fully consistent with the national strategy 2014-2020 for Research and innovation, as showcased in the Emblematic Initiative entitled “Culture, Cultural Heritage, Science and Technology”. For this reason, the Alternate Minister for Research and Innovation fully supports the candidacy of Delphi.
7. The genesis, formulation and consolidation of the cultural vision for the candidacy of the Municipality of Delphi for European Capital of Culture 2021 make this a handmade proposal. It was created in collaboration with the local community, academic institutions that collaborate with it, as well as with those embracing the Delphic Ideal and are consistently working towards it. It is an act of faith, passion, vision and highly specialized knowledge. At its core, it is a political proposal for the connection between City-Citizen – Culture.

— Please add any information which you deem essential to your proposal.

Just at the brink of the 20th century, and as if Sikelianos and his wife Eva, herself an offspring of a very liberal family from USA, had felt the threat of the wars fast approaching, they decided to revive the Delphic idea of peace and unification of all nations. They relocated in Delphi itself, hoping that the spirituality of the place would have safeguarded somehow, in a mystic way, world security.

Sikelianos and Palmer attempted with their projects to liaise and connect three crucial elements:

Ancient (Delphic values), the present (these values revived) with folk local tradition, by entrusting the indigenous community forces and their role to the projects.

During the years of the Delphic celebrations, the Delphi community as a whole was involved by weaving fabrics for the performances and material needs of theatrical plays, crafting bells, ropes, making cheese

and bread collectively, whereas locals offered their homes to host the thousands of visitors from all over the world. Delphi opened up to the world, locals responded genuinely, since they have realized that these events were in fact their chance and gateway for a better future. The most interesting thing about the reflection of the ceremonies in the community was described and witnessed in the writings of the great Greek painter Tsarouhis since... "Young kids of the surrounding villages were repeating the text of the tragedy plays by memory, as a game amongst them, thus revealing the value of a spirit that was not so clear while the play was performed". This possibly was the first and most important wide -community project in Europe of the 20th century.



DECLARATION OF HONOUR  
BY THE APPLICANT CITY

## ANNEX 2

### DECLARATION OF HONOUR BY THE APPLICANT CITY

The undersigned Athanasios El. Panagiotopoulos:

representing the following legal person:

full official name: **MUNICIPALITY OF DELPHI**

official legal form: **LOCAL GOVERNMENT**

full official address: **KEHAGHIA SQUARE, AMFISSA P.O. BOX 33100, GREECE**

VAT registration number: **998592151**

→I certify that the applicant city is not in one of the following situations which would exclude it from receiving Union prizes:

- a) is bankrupt or being wound up, is having its affairs administered by the courts, has entered into an arrangement with creditors, has suspended business activities, is the subject of proceedings concerning those matters, or is in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- b) has been convicted of an offence concerning professional conduct by a judgment of a competent authority of a Member State which has the force of res judicata;
- c) has been guilty of grave professional misconduct proven by any means which the Commission can justify including by decisions of the European Investment Bank and international organisations;
- d) is not in compliance with all its obligations relating to the payment of social security contributions and the payment of taxes in accordance with the legal provisions of the country in which it is established, with those of the country of the authorising officer responsible and those of the country where the action is to be implemented;
- e) has been the subject of a judgement which has the force of res judicata for fraud, corruption, involvement in a criminal organisation, money laundering or any other illegal activity, where such activity is detrimental to the Union's financial interests;
- f) is subject to an administrative penalty for being guilty of misrepresenting the information required as a condition of participation in a procurement procedure or another grant award procedure or failing to supply this information, or having been declared to be in serious breach of its obligations under contracts or agreements covered by the Union's budget.

→I declare that the applicant city:

- g) have no conflict of interests in connection with the prize; a conflict of interests could arise in particular as a result of economic interests, political or national affinity, family, emotional life or any other shared interest;

- h) will inform the Commission, without delay, of any situation considered a conflict of interests or which could give rise to a conflict of interests;
- i) have not granted and will not grant, have not sought and will not seek, have not attempted and will not attempt to obtain, and have not accepted and will not accept any advantage, financial or in kind, to or from any party whatsoever, where such advantage constitutes an illegal practice or involves corruption, either directly or indirectly, inasmuch as it is an incentive or reward relating to the award of the prize;
- j) provided accurate, sincere and complete information within the context of this prize award procedure.
- I I declare that the applicant city is fully eligible in accordance with the criteria set out in the specific call for submission of applications.
- I I acknowledge that according to Article 131 of the Financial Regulation of 25 October 2012 on the financial rules applicable to the general budget of the Union (Official Journal L 298 of 26.10.2012, p. 1) and Article 145 of its Rules of Application (Official Journal L 362, 31.12.2012, p.1) applicants found guilty of misrepresentation may be subject to administrative and financial penalties under certain conditions.w

If selected to be awarded a prize, the applicant city accepts the conditions as laid down in the call for submission of applications.

Last name, first name: **PANAGIOTOPOULOS EL. ATHANASIOS**

Title or position in the city: **MAYOR OF DELPHI**

Signature [and official stamp] of the applicant:

Date: **11/18/2015**

Your reply to the call for submission of applications will involve the recording and processing of personal data (such as your name, address and CV), which will be processed pursuant to Regulation (EC) No 45/2001 on the protection of individuals with regard to the processing of personal data by the Community institutions and bodies and on the free movement of such data. Unless indicated otherwise, your replies to the questions in this form and any personal data requested are required to assess your application in accordance with the specifications of the call for submission of applications and will be processed solely for that purpose by the Hellenic Ministry of Culture and Sports. Details concerning the processing of your personal data are available on the privacy statement at the page: [http://ec.europa.eu/dataprotectionofficer/privacystatement\\_publicprocurement\\_en.pdf](http://ec.europa.eu/dataprotectionofficer/privacystatement_publicprocurement_en.pdf).

Your personal data may be registered in the Early Warning System (EWS) only or both in the EWS and Central Exclusion Database (CED) by the Accounting Officer of the Commission, should you be in one of the situations mentioned in:

- the Commission Decision 2008/969 of 16.12.2008 on the Early Warning System (for more information see the Privacy Statement on [http://ec.europa.eu/budget/contracts\\_grants/info\\_contracts/legal\\_entities/legal\\_entities\\_en.cfm](http://ec.europa.eu/budget/contracts_grants/info_contracts/legal_entities/legal_entities_en.cfm)), or
- the Commission Regulation 2008/1302 of 17.12.2008 on the Central Exclusion Database (for more information see the Privacy Statement on [http://ec.europa.eu/budget/explained/management/protecting/protect\\_en.cfm#BDCE](http://ec.europa.eu/budget/explained/management/protecting/protect_en.cfm#BDCE))

