

TRIPOLIS
ARCADIA
2021

EUROPEAN CAPITAL
OF CULTURE

C A N D I D A T E

APPLICATION 

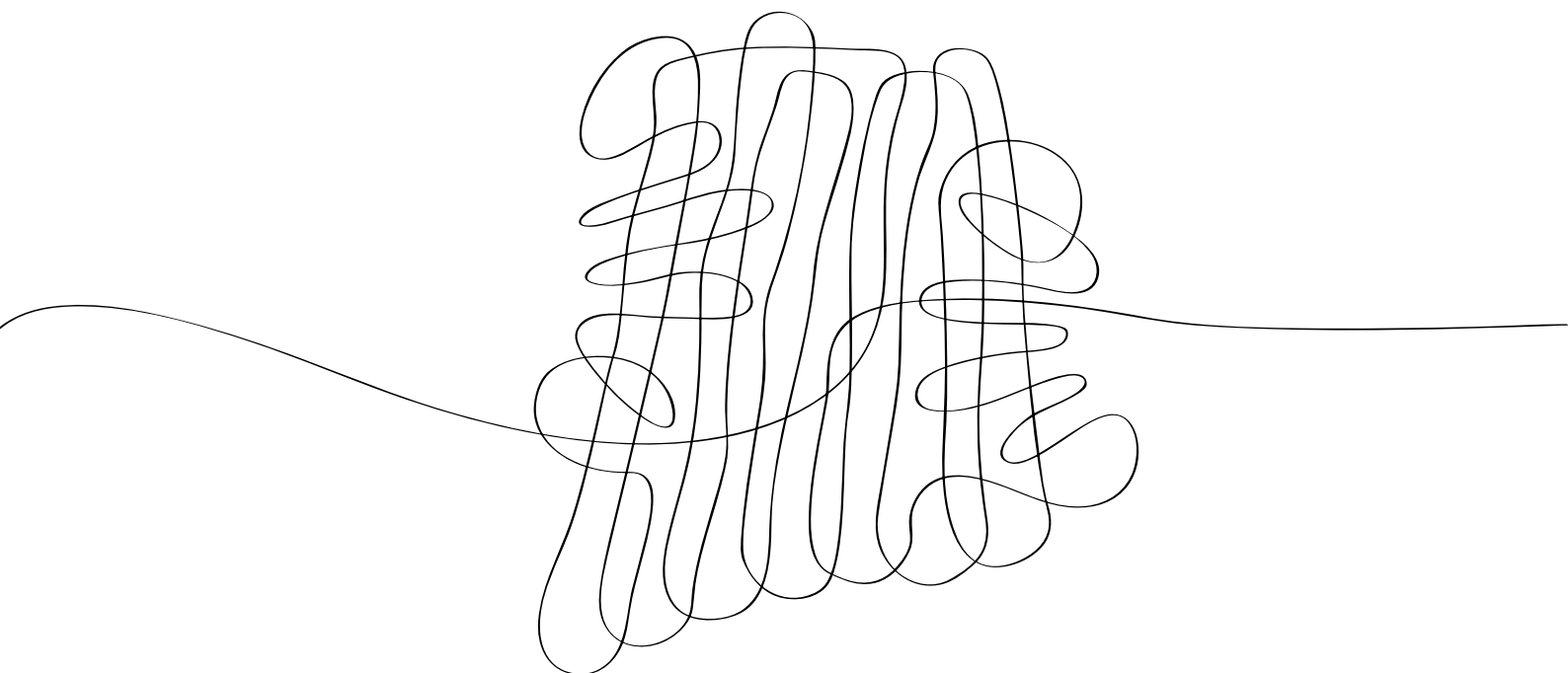


Table of contents

	inArcadia	5
0	Introduction - General considerations	6
1	Contribution to the long-term strategy	12
2	European dimension	18
3	Cultural and artistic content	22
4	Capacity to deliver	34
5	Outreach	46
6	Management	50
	a. Finance	51
	b. Organisational structure	58
	c. Contingency planning	61
	d. Marketing and communication	64
7	Additional information	68
	Colofon	80

Committee in Honour

COSTA GAVRA

Film Director

MIKIS THEODORAKIS

Composer

THANASSIS VALTINOS

Vice-President of the Academy of Athens

CHRISTOS ZEREFOS

Academic, Professor of Physics of Atmosphere

ANGELOS DELEVORRIAS

Former Director of the Benakis Museum

KATTY TZITZIKOSTA

Chairwoman of the UNESCO National Committee

GIORGOS MICHALAKOPOULOS

Actor

MARIA GEORGOPOULOU

Director of the Gennadios Library

PANTELIS SKAGIANNIS

Professor of Infrastructure Policies

AGLAEA ARCHONTIDOU – ARGYRI

Director of the City of Athens Museum

Tripolis views the institution of the Cultural Capital of Europe as a valuable opportunity. Our decision to compete for the title in 2021 entails a firm commitment founded on our strong determination for active participation in the process of European unification.

The book at hand, the result of a wide consultation, carried out with the participation of great personalities, experts and ordinary citizens. It expresses the collective belief of Arcadians that they have their own role in a broad cultural dialogue presently needed by Europe and the global community.

The European identity of Arcadia has a unique character, capable of offering a long-term strategy of cultural, social and economic development. At the same time Europe in its very identity has Arcadia as a perennial reference point, along with the values it denotes.

TRIPOLIS-ARCADIA 2021 may be a milestone in this great cycle of the European Spirit, and a great feast for those wishing to be in Arcadia in metaphor or reality.

The President of the Organising Committee

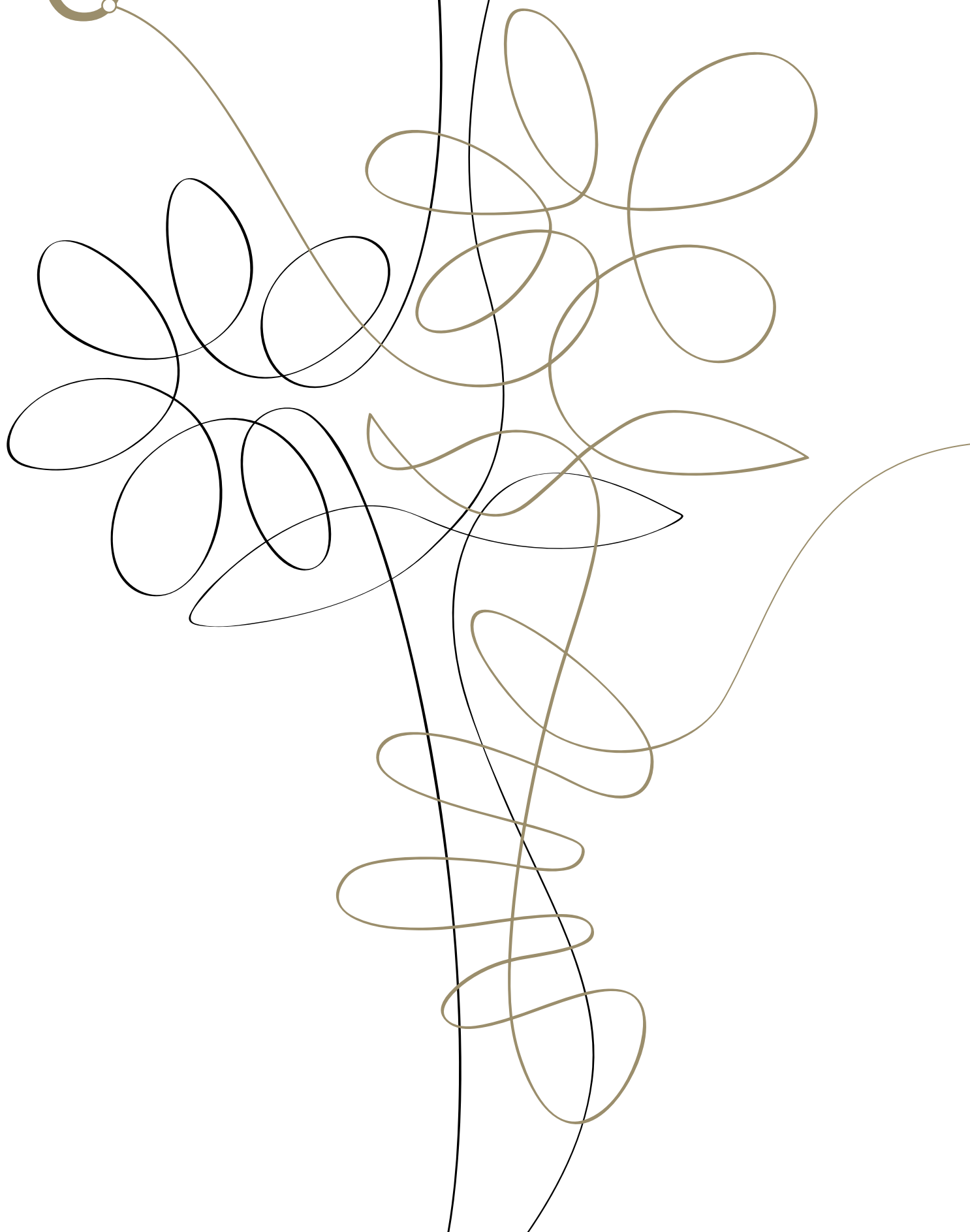


Dimitrios Pavlis

MAYOR OF TRIPOLIS



Introduction
General
considerations



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

Tripolis is a small mountain city in the centre of the Peloponnese. It is the capital of the administrative region of Peloponnese as well as of the prefecture of renowned Arcadia. 2021 marks the 200th anniversary of the liberation of the city in the Greek War of Independence. It is for the people of Tripolis and Arcadia a landmark year with the potential of becoming a turning point in the development pattern of the city and region. The people of Tripolis and Arcadia aspire and plan to enter the third century of their modern history having left behind the ills that beset their urban and regional development during the last two decades of the 20th century.

Tripolis has entered the 21st century with a growing endowment of self-awareness and self-knowledge coupled with a vibrant dynamism rarely seen in its history. It is now ready to embrace a long-term cultural programme with vigorous spiritual and social components, encompassing all aspects of modern life and thus laying the foundations for a viable path of social innovation.

Far from denying, ignoring or exorcising the urban and regional issues which have marred its recent history, far from downgrading the deficit in significant areas of culture and the lag in cultural infrastructures, Tripolis is in the process of developing a coherent development plan, with the attainment of the title of Cultural Capital of Europe 2021 at its core, aiming at overcoming the problems through the conjunction of the cultivation of environmental awareness with cultural creativity and involvement.

Tripolis views the institution of the Cultural Capital of Europe as a unique opportunity offered in a historic year which will help it:

- Forge its commitment to a long-term cultural plan.
- Play a leading role in a project of European networking.
- Change the perception of its citizens for their own city.
- Deepen the structures of its cultural organisations and broaden their networking connections at a local, national and European level.
- Resituate itself in the national and European cultural map.
- Diffuse the ensuing developmental benefits to its greater mountainous region.

Furthermore, Tripolis is deeply conscious of the fact that the pursuit of these goals entails a heavy responsibility which it deems within its capacity and power. In Greece the economic crisis has ushered into a generalized crisis of values. In Europe, European values are being questioned and contested. We feel that we have the opportunity and the responsibility to reinstate and bring to the fore a major component of European culture, the ideal of Arcadia. For centuries, the Arcadian Ideal has been a constant European reference point for a critical reevaluation of the essence of human nature, of the concept of human progress in harmony with Nature and of the basic values of human existence.

Taking its point of departure from the Arcadian Ideal as a diachronic and topical spiritual movement encompassing art, science, philosophy, a social vision and a sustainable model of modern life, Tripolis aspires at being an innovative Cultural Capital of Europe, focusing on the reinvigoration of the European Arcadian movement which this time will originate from Arcadia in Greece.

For this reason the TRIPOLIS-ARCADIA 2021 is not a run-of-the-mill candidacy. It is a different candidacy.

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

Tripolis is the main urban centre of a mountainous region with a pronounced agricultural and pastoral character. This region is of course Arcadia, rich in its mythological and historic inheritance and famous for its natural beauty.

Economically, socially and culturally the city is integrally connected with the greater region. In fact, the towns and villages making up the municipality of Tripolis as well as the adjoining municipalities form an indissoluble whole: their identities are overdetermined by the identity of Arcadia.

The inclusion of the entire Arcadic region is also dictated by the main theme of the candidacy and its attendant cultural programme. The idea of Arcadia and the quest for Arcadia in Situ can only be achieved by spreading the activities to the entire Arcadic landscape viewed as a natural open-air gallery.

The Tripolis candidacy is ideally suited for implementing a pattern of regeneration through culture with culture at the centre of regional and urban development.

Explain briefly the overall cultural profile of your city.

The Arcadic plateau endows Tripolis with unique gifts. The city lies at the foot of the Mainalon Mountain, home of the ancient god Pan and of the mythic nymphs. Its olive-clad wood reaches to the outskirts of Tripolis. The city is surrounded by four important archaeological sites each with an ancient theatre. It also lies in close reach of "moschofilero" vineyards, moschofilero being one of the four main export varieties of Greek vine.

For modern Greeks, Tripolis and Arcadia have come to symbolise the Greek War of Independence of 1821, home of numerous heroic figures of freedom fighters and especially of the emblematic figure of Theodoros Kolokotronis, a native of Arcadia, who served as the military leader of the Greeks at least in the first phase of the War. This identification is a source of pride for Arcadians and has led to a strong attachment of Arcadians to popular tradition and art incorporating a natural quest of beauty and truth emerging from a "Dorian" simplicity as if joining the ancient roots of the region. Since the beginnings of the 20th century this love of tradition has merged with European cultural and artistic currents in ways that have sculpted a special cultural identity and character.

Tripolis and Arcadia are economically poor. Since the end of the 19th century they have experienced the trauma of extensive emigration which has led to the formation of a manifold network of Arcadian communities both in Greece and abroad. In their countries and cities of destination Arcadians have proved their creativity and resourcefulness. These communities maintain an indissoluble bond with their region of origin and since the beginning of the 20th century have lavishly contributed resources for cultural infrastructures and activities for the city and the region.

Throughout its modern history, Tripolis has been a node of variegated population and cultural flows and encounters, a juncture of creative confrontation of tradition with an eclectic influx of cultural modernity. The city was rebuilt in the 19th century resulting in a unique, at least for southern Greece, hybrid of an ottoman urban imprint with neoclassical architectural works, both public and private. In the first half of the 20th century it achieved a remarkable pattern of cultural development which has endowed the city with important

cultural infrastructures. Among them there is the municipal theatre, one of the first theatres in Greece outside Athens and a number of suburban woods/parks, hosting cultural events. In the second half of the 20th century the urban landscape suffered from profit-seeking construction activity without regard to maintaining esthetic standards. However, important aspects of cultural dynamics endured.

Music, theatre and dance are ministered to by groups and ensembles with a long history in the life of the city and with a continual presence in venues both in and out of Greece. A number of museums, both public and private (Archaeological, Folklore, Historical, Visual Arts) host exhibitions and events for visitors of both Tripolis and the greater Arcadia region. Cultural associations and clubs are constantly active maintaining strong connections with trends in Greece and abroad.

The city hosts a number of performing arts events such as regional or country-wide meetings in performance of choirs and municipal bands. On the traditional side, in Arcadia, there are the annual festivities associated with agriculture especially the "Wine-fest". In the summer, the municipality of Tripolis and the regional authority organise cycles of cultural events with the participation of social and private groups and ensembles.

Even before the generalized disillusionment brought about by the economic crisis Tripolis and Arcadia witnessed the growth of a critical reflective mood vis-à-vis the model of urban and economic development together with a willingness to explore the possibility of reorientation towards a sustainable pattern in harmony with nature guided by a revival of the European Arcadian Ideal with culture at its core.

This trend has materialized in numerous private and public investment projects, in adjustments to infrastructure and in many initiatives which can provide strong support to the effort of Tripolis and Arcadia to reverse the direction of development which is already under way.

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

As the capital of Arcadia, Tripolis is the Greek candidate city which can aspire to join in and help enrich a deep-rooted cultural narrative and cultural dialogue of universal import and with international reach.

For Tripolis the ECoC presents itself as a great opportunity to present to the broad European and international public the richness of the cultural inheritance of Arcadia, to bring out the often implicit Arcadian dimension of contemporary anxieties and concerns and thus contribute to a visionary critical approach to human progress. The ECoC is a unique opportunity for (re)cognition of the remarkable endurance of ideas and values associated with Arcadia which influenced a wide variety of European artistic, intellectual and moral currents ancient, modern and post-modern which form an essential component of the identity of Modern Europe.

TRIPOLIS-ARCADIA 2021 aspires at acting as a gesture of invitation to the European public to an Arcadian Cultural Year with a programme serving this (re)cognition and redefinition of ideas and values: revisiting and reinventing Arcadia, in contemporary terms, through the innovative interweaving of traditional and modern forms of art and reflection.

The main concept of the cultural programme of TRIPOLIS-ARCADIA 2021 develops along four axes:

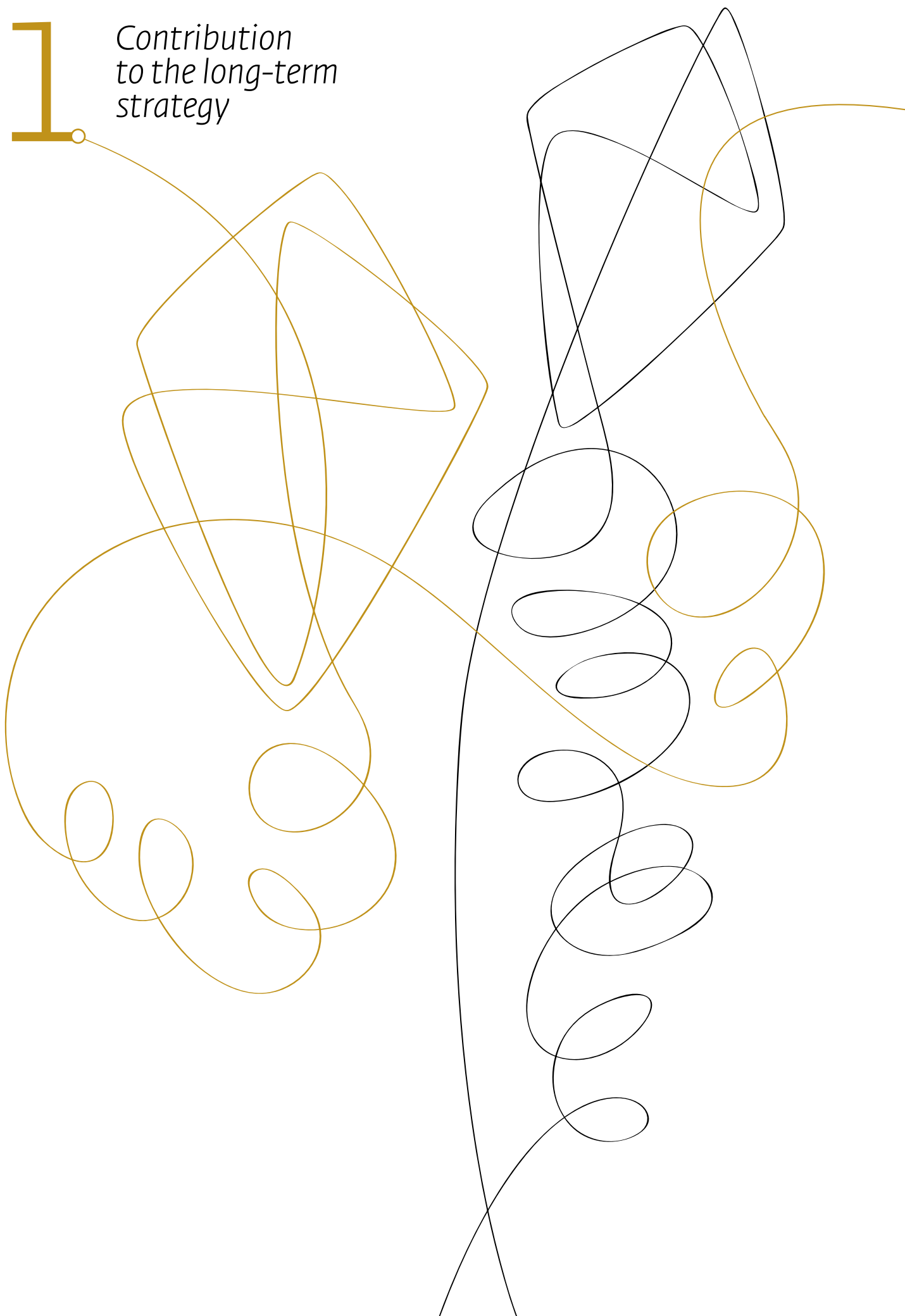
- **The first axis** involves the design and composition of a dual actual/virtual network of loci, trails, spaces, entities combining actual and mythical Arcadia with Tripolis at the origin.
For its actual dimension this network will be supported by a series of urban and suburban interventions with an emphasis on aspects of the environment – both urban and natural – which will upgrade the existing infrastructures of the city and the region and will also involve additional innovative infrastructures. The basic objective is the quest for and the highlighting of Arcadia on its actual ground and of its authentic existence in the landscape, in history and in popular tradition.
- **The second axis** concerns the history and the manifold expressions of the idea of Arcadia in its unbroken continuity as a component of European civilisation.
Highlighting the contribution of intellectuals and artists of the European Renaissance, Enlightenment, Romanticism in the constitution and evolution of the Arcadian Ideal creates an important bond of reciprocity between Arcadia today and other European countries, an important step towards the creation of a transnational contemporary European identity eventually hopefully leading to a European citizenship. At the same time the multiplicity of cultural identities is not being demoted or undervalued as the history of Arcadia preserves their memory associated with specific countries and peoples.
- **The third axis** involves the creation of a European Arcadian network connecting organisations, groups, individuals, places in Europe associates with the idea of Arcadia.
The creation and institution of this network in the context of TRIPOLIS-ARCADIA 2021 will offer access to Arcadianists throughout Europe to join creatively in designing the cultural programme and will lay a solid foundation for the continuation of the international dialogue after 2021.
- **The fourth axis** concerns the examination of contemporary questions and problems from the point of view of the Arcadian ideals.
Tripolis aims at becoming for a year – and hopefully well beyond that year – an international hub, a workshop of presentation, dialogue, creativity delving into the idea of Arcadia. This dialogue will have an artistic dimension but will also involve conferences, seminars, meetings on contemporary problems through the Arcadian problematic and value scale such as the unfettered sway of technocracy, environment, climatic change, human rights, the excesses of consumer culture in the West, intolerance, otherness, solidarity.

For itself Tripolis will work through ECoC for the creation of viable long term institutions associated with the networks which will be developed with a view to contributing to its development and the evolution of its European identity.



1

Contribution
to the long-term
strategy



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

Apart from focusing on traditional arts, over the past two decades, despite a setback during the first years of the economic crisis, Tripolis and Arcadia have been following a path of linkage with and retrieval of their cultural specificity. This specificity lies in the poetic image of Arcadia which ever since Virgil's "Eclogues" has incessantly informed the European cultural heritage with a moral and aesthetic ideal of a way of life consonant with nature, entailing an existential freedom but also social justice. The Arcadian ideal extends to a tempered view of progress constantly redefining its constituents with a view to realising the philosophic goal of Eudaimonia or, in other words, of human well-being at a fundamental, existential level.

The retrieval of the connection with mythical Arcadia has been the guiding thread of a series of actions and initiatives since the mid-nineties aiming at laying the ground for the evolution of Tripolis and Arcadia into the main hub of a European and international Arcadian network joining the loci geographical, cultural, academic or virtual which have Arcadia as their constitutive point of reference. Symbolically, at the main "gateway" to Arcadia there was erected a marble column with a mounted engraving on granite of Nicolas Poussin's 1637 painting "The Arcadian Shepherds" which contains the famous phrase "Et in Arcadia Ego". A further step in this direction was the programme "Arcadias of Europe" which was undertaken in the context of CULTURE 2000 with the participation of the Municipality of Tegea which is currently part of the Municipality of Tripolis, of the communities of Pays d' Astrée in France and of Weimar Klassik Stiftung in Germany. Also included in this endeavor were the creative initiatives of involved citizens resulting in an ever expanding series of events and in the creation of new cultural infrastructures such as the Arcadian Art and History Museum (2004) and the International Arcadian Society (2007).

At the practical level a basic component of the strategy for investing in the cultural specificity of Arcadia is the mobilization of the as yet unaligned force field drawn by a multitude of organisations and individuals whose work is consciously linked to the idea of Arcadia.

Joining these Arcadian cells with the connective tissue of networking lays the foundations for sustained growth of cultural action and guarantees its longevity through the structures which are bound to evolve.

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

The long standing challenge of investing in the Arcadian component of European Civilisation provides our main motivation for competing for the ECoC title, encouraged by an optimism grounded on the work we have done so far that we will rise up to the additional challenge of celebrating Arcadia in a manner worthy of it. Needless to say, the very process of competing with its intensive preparation stage the enlisting and mobilization of volunteers, the networking opportunities for creative local structures and individuals, the cultural inundation of the ECoC year, although unequal in their impact are all strides, with the ECoC year a giant one at that, for the achievement of the goals of the cultural policy of the city.

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

In basing its candidacy on the Arcadian ideal, Tripolis is fully cognizant of the fact that this is not tantamount to the fixation to or nostalgia for a static traditional pattern or a withdrawal from mundane considerations for in dedication to the vocation of shepherd or poet. Neither does it entail the mere promotion of a brand name of convenience for the attraction of tourism. The retrieval of the connection with the Arcadian ideal involves a constant effort of realignment of the pattern of development of the city and the region toward the adoption of a more open and creative mode of life.

Indeed, the urban landscape of present day Tripolis is in many respects dissonant with the main motifs of the Arcadian ideal. There is a significant gap between the city with the complexity of its problems involving urban structures and the environment – natural, cultural or socioeconomic – and the mythical and artistic representations of Arcadia. Bridging, at least to an extent, this gap involves a sustained effort at enhancing the degree of correlation between the two poles.

By competing for the title and hopefully winning it, Tripolis will be projecting a new urban identity with which it will have to conform if it is to garner the social and economic benefits incident to the title. ECoC and its derivatives will bequeath their imprint to the city and region. A new dynamics of cultural, economic and urban development will emerge and, in the process, the Arcadian community will have achieved a new level of consciousness and awareness having played a strong role in its formation.

The benefits for the city and the region will include urban planning interventions aiming at improving the quality of life, the acquisition skills related to the organisation and execution of cultural events and the enhancement and access to much wider networks of local cultural production.

The candidacy will also entail interventions at the societal level with a mobilization of civil society and of the structures of the municipality of Tripolis with a view to improving services to the public.

Lastly, the expected inflow of economic resources from the national government, regional authority, EU programmes, private sponsorship and the outlays of the Municipality of Tripolis itself will redirect local economy and accelerate regional development.

Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:

Who will carry out the evaluation?

The evaluation will be carried by an independent team of experts especially commissioned for this task. For the economic aspects of the evaluation arrangements have been made with the Department of Economics of the University of the Peloponnese for the

creation of a “task force” under the guidance of Professor Liargovas. The brief of the group of experts will include liaising with Universities and Research Centres both in Greece and in the rest of the EU as well as with institutional and specialist agencies so as to apply the latest methodological standards of evaluating economic, urban and cultural development projects.

Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?

Concrete objectives and milestones for the period before the year of the ECoC will be set after consultation between the team of experts and the main representative social, professional and cultural bodies of the city and region. This consultation will result in the series of indices to be monitored before, during and after 2021. The brief of the group of experts will contain the obligation to include indices pertaining to social and cultural life as well as the sense of belonging to a common European environment.

What baseline studies or surveys -if any- will you intend to use?

As far as urban and regional development is concerned the methodology of the evaluation will be based on the well-known framework proposed by Professor Greg Richards (2013).

For the establishment of a baseline, public opinion research has already been carried out based on questionnaires drafted by the General Consultant to the Organising Committee. This research was carried out by the Special Technical Consultant to the candidacy. Its results were submitted to the municipality and the organising committee.

What sort of information will you track and monitor?

The above methodology distinguishes between three types of impacts each with appropriate indicators:

- Event Impact: attendance, physical or via the web, media coverage, cost of the event etc.
- Programme impact: improvement of the image of the city and region, economic development, enhancement of the sense of pride of citizens in their city and region etc.
- Programme effects: improvement of the quality of life, sustainability of urban development, attracting talent, repositioning the city and region on the cultural map etc.

The data to be gathered include:

- The cultural and artistic content of the programme.
- The qualitative data on participation in cultural events.
- The long-term development strategy of the city.
- The European dimension of the cultural programme
- The economic and tourist development of the city and region.

Evaluation will be conducted at three levels:

- Drafting and submitting quarterly progress reports.
- Drafting and submitting comparative annual reports.
- Creating a digital model for monitoring the evaluation indicators which will include the results of public research carried out by the University of the Peloponnese accompanied by a platform for comments by the public.

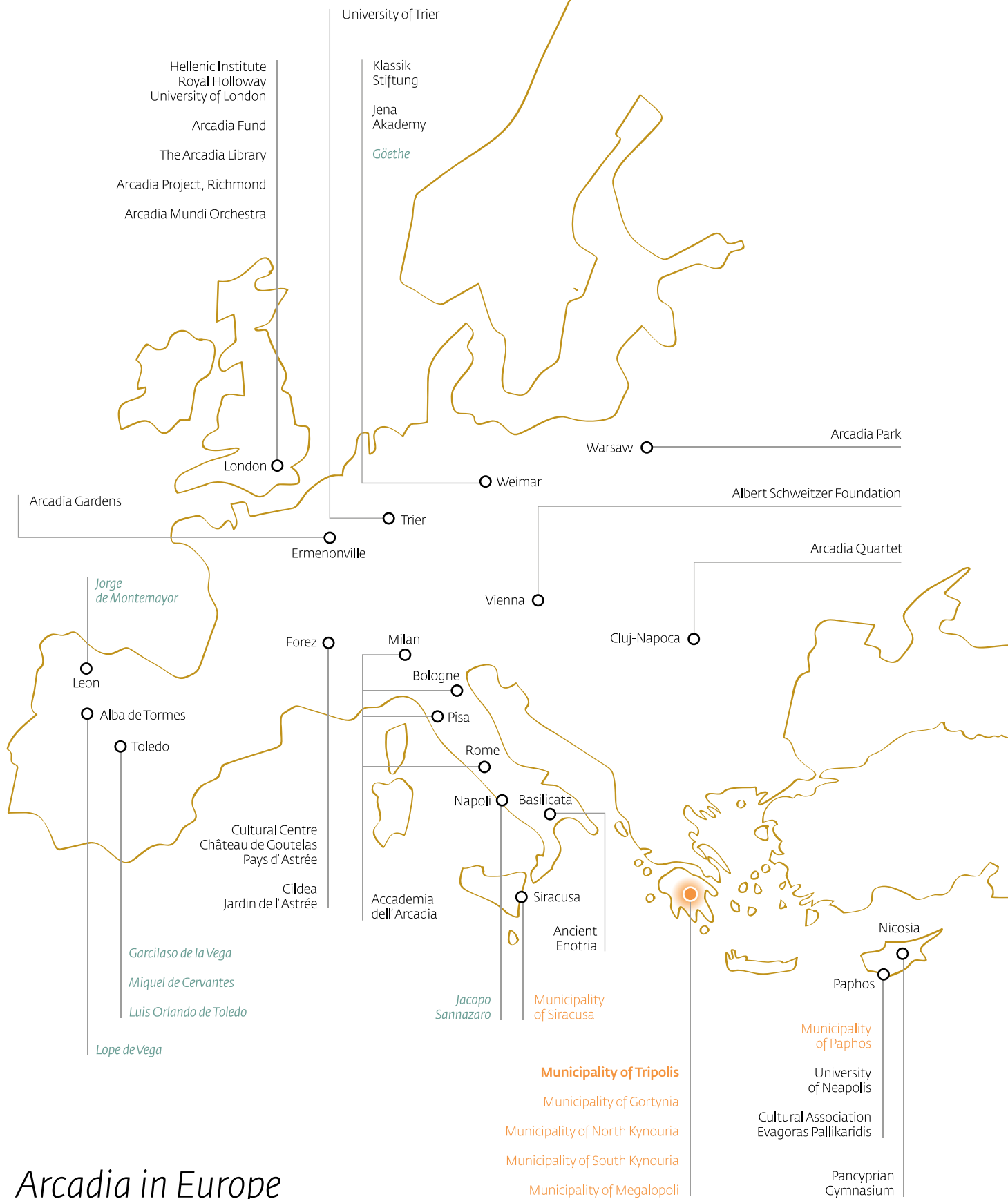
How will you define "success"?

The success of the ECoC will be evaluated on a multi-criterion basis, taking into account quantitative as well as qualitative dimensions of the events and also the aggregate cultural imprint on the city and the region. The improvement in cooperation and networking in relation to the European dimension of the cultural programme will also be taken into consideration. Real success will be judged by the long-term impact of the ECoC which will be evaluated after 2021. Will the benefits of the ECoC year result in a distinct sustainable improvement in urban and regional development? The immediate results of the ECoC year are expected to act positively on a variety of sectors and in many ways. Local artistic groups and organisations, and local cultural infrastructures are expected to be the direct beneficiaries. The hosting of international cultural events, the collaboration with important artists and artistic agencies from other European countries will lead to a higher international exposure of Arcadian artists and groups. In this respect an ambitious yardstick of success will be the repositioning of Tripolis and Arcadia in the European cultural map.

Over what time frame and how regularly will the evaluation be carried out?

The group of experts will be asked to design its work so as to distinguish clearly between the pre-ECoC, ECoC year, and post ECoC phases and to use a consistent set of indicators so as to ensure comparability. The project will start immediately upon, hopefully, entering the selection stage of the candidacy so as to acquire a valid and clear baseline with respect to which subsequent changes will be ascertained. Evaluation will be done annually. Quarterly progress reports will also be submitted.

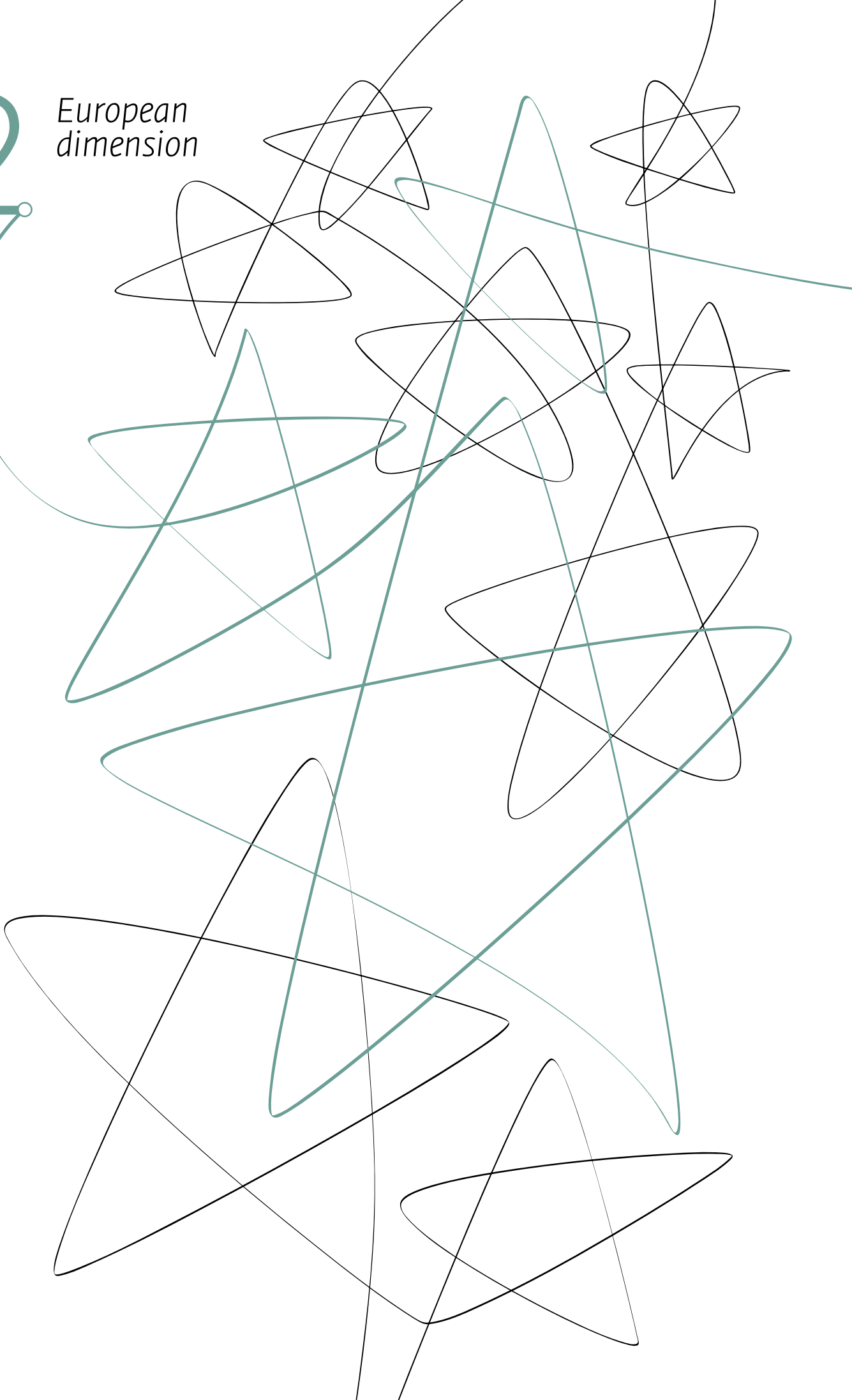
In more detail the first stage will concern 2016-2020. The second stage will concern 2021. The third stage will concern the post-2021 period. The project will continue for at least three years after 2021.



Arcadia in Europe

2

European
dimension



Elaborate on the scope and quality of the activities:

- **Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;**
- **Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;**
- **Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.**
- **Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.**

Arcadia and the Arcadian Ideal are among the fundamental reference points of European Civilisation. Starting with Virgil's "Eclogues" which is the defining moment of the "literary locus" of Arcadia there are innumerable works of literature, poetry, painting, music from almost all countries of Europe which draw their inspiration from Arcadia. Poussin's "the Shepherds of Arcadia" (1640) is a characteristic landmark of this tradition which continues uninterrupted until today with Paul Stoppard's Arcadia (1993) being the best known contribution.

Apart from the specifically artistic traits of the initial pastoral genre, Arcadia is identified with the need for a balanced relation between Man and Nature, for harmony and coexistence leading to the realisation of philosophic ideal of Eudaimonia. Almost from the beginning, Arcadia has included the notion of the liberating action of Nature in the sense of the suspension of oppressive social conventions and of noxious forms of power.

From this point of view the cultural programme of the candidacy in its entirety highlights one of the basic constituents of European cultural heritage remains active not just in the History of art and philosophy but also in the field of the respect of human rights and of environmental concerns which lie at the heart of contemporary European trends. Respect for the Other, in all its forms, ethnic provenance, cultural formation, sexual orientation is a major axis of the cultural programme.

At a practical level, a central component of the cultural project is the significant expansion and development of the European network "Arcadia" which includes in its activities cataloguing, preserving and advantageous using the works contained in this important area of European cultural heritage. A new web platform will be created for the enhancement of the dissemination of information on current events with Arcadian content which will serve to promote European cultural exchanges.

TRIPOLIS-ARCADIA 2021 already cooperates with numerous organisations and associations from other European countries related to Arcadia such as the Cultural Centre "ChateaudesGoutelas" of Forez France, the Jena Akademie and the Weimar Classic Stiftung of Weimar, the Arcadia Mundi Orchestra of London, the Neapolis University of Paphos, Cyprus, the Royal Holloway University of the University of London, the Cultural Society "Evagoras Pallikaridis" of Paphos, Cyprus. It has also established contact with the Greek chapters of cultural institutes of European Countries such as the Goethe Institute, the Institut Francais, the Cervantes Institute, the Istituto Italiano di Cultura as well as with the American Archaeological School.

Depending on the final form of the artistic programme TRIPOLIS-ARCADIA 2021 plans to seek cooperation with great European artistic organisations and groups and with European artists who have mainly performed in Greece in recent years without excluding new ensembles. Strictly for purposes of illustration we mention in music Les Arts Florissants and the Academy of Ancient Music, in theatre the Piccolo Teatro of Milan and Volksbühne of Berlin, in dance the Nederlands DansTheater.

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

To communicate TRIPOLIS-ARCADIA 2021 to a broad European and international public, we will seek to include the ECoC in the International promotional programme of the Greek National Tourism Organisation. To the extent that the establishment and promotion of the brand name Arcadia is important for Greek tourism in general we believe this is entirely feasible. The initial response to a preliminary sounding has been positive.

On the other hand there are literally thousands of entities in Europe and worldwide bearing the word "Arcadia" in their title: regions, cities and towns, universities, businesses. Through the "Arcadia" network but also directly and with the creation of a special "page" in social networks with the title "My name is Arcadia" we will seek to disseminate communication material to as wide a public associated with these entities as possible.

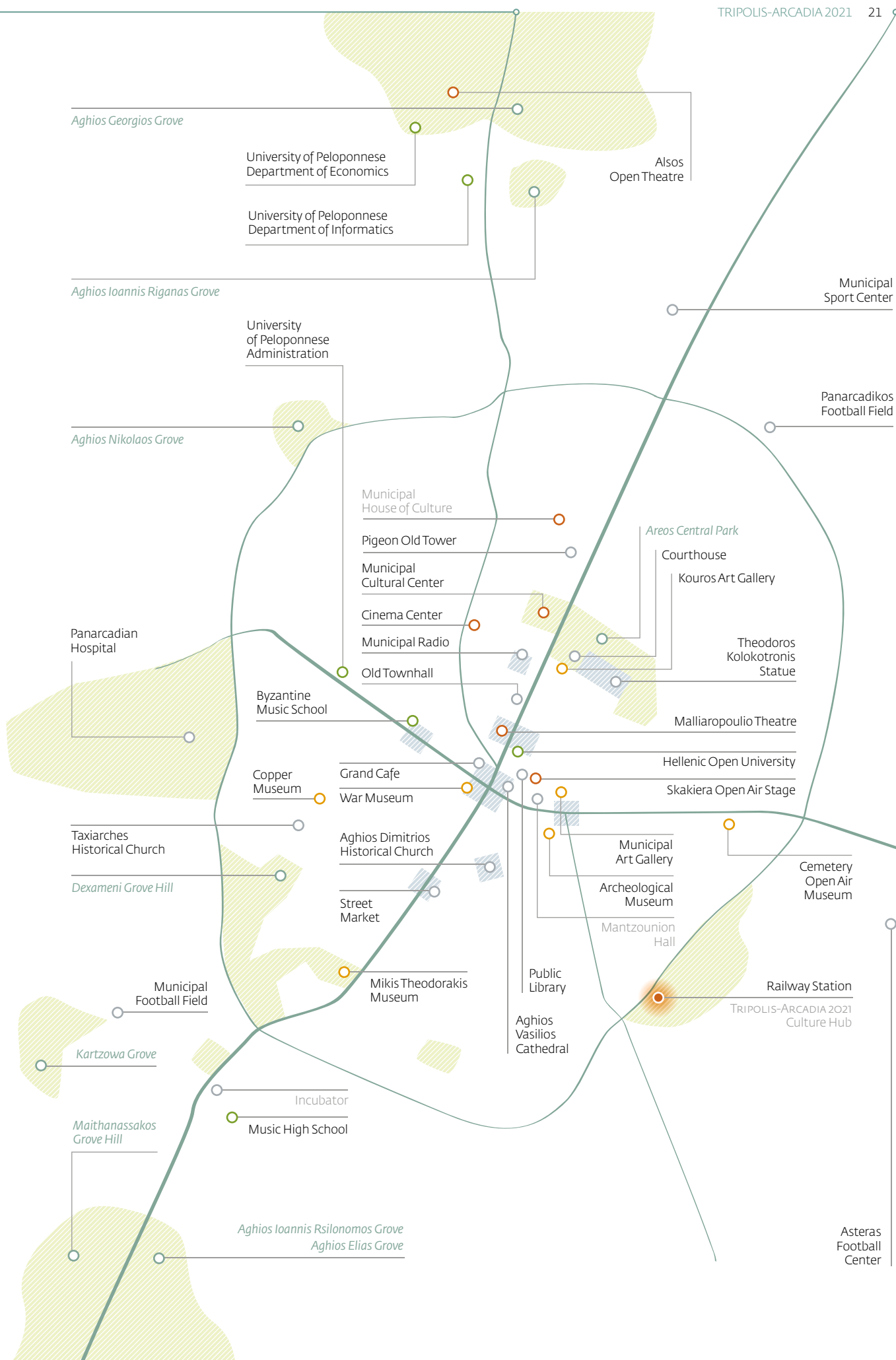
There will also be a sustained effort of promotion through international mass media which include in their agenda or their programme content which touches on Arcadia or have a strong art and culture orientation.

Special sections of the public, with an interest in Arcadia such as universities, cultural organisations and ensembles, artists and intellectuals, human rights groups etc. will be systematically contacted. Communication with these groups will not consist solely in the dissemination of publicity material but will also include an invitation for active involvement in the cultural programme.

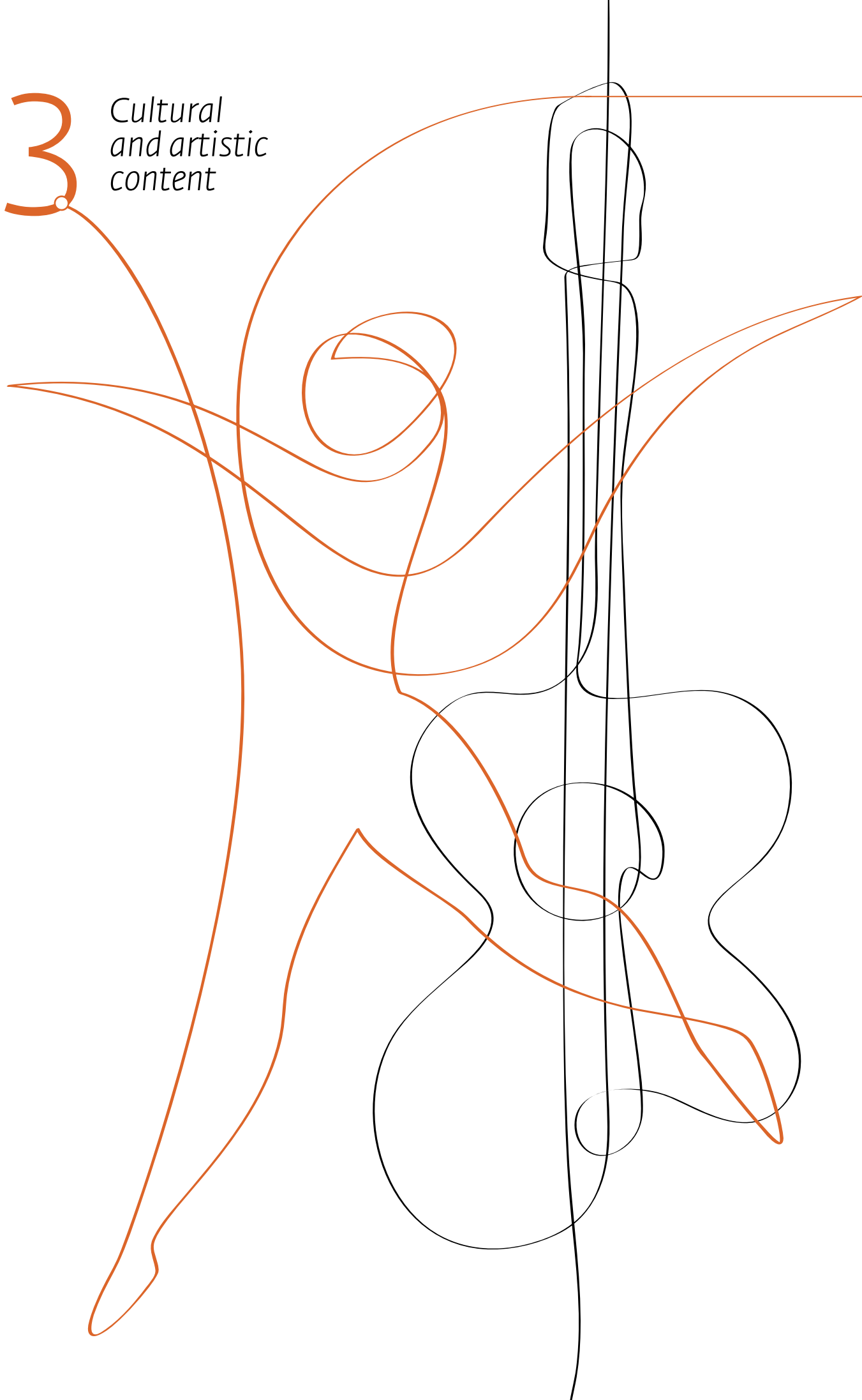
To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

TRIPOLIS-ARCADIA 2021 has already established contact with Paphos, Cyprus (2017), Weimar Germany (1999) (Jena-Akademie and Weimar Classic Stiftung) and Sibiu Rumania. It has also contacted Sibiu (2017) and the Rumanian candidate cities for 2021 Timisoara, Brasov, Craiova, Baia Mare, Cluj Napoca and Iasi. Cooperation agreements have been signed with the first four of these. It is also in touch with the Croatian city Pula which is a candidate for 2020.

Plans have been made for a cooperation scheme with "small" European cities which have been awarded the title such as Avignon, Santiago de Compostela, Bruges, Salamanca, Cork, Linz, Pecs, Turcu, Guimaraes, Maribor, Kosice, Umea, Mons, Plsen, Aarhus, Leeuwarden, Valletta and Matera. Small cities which will win the title for the years 2021-2025 will also be included. Apart from cultural exchanges cooperation will aim at identifying convergent or divergent experiences in competing for, preparing for and organising and implementing the ECoC programme including the benefits and/or disadvantages accruing for urban and local development. Adoption and diffusion of good practices will also be a main concern.



3 Cultural and artistic content



What is the artistic vision and strategy for the cultural programme of the year?

The basic objective of the TRIPOLIS-ARCADIA 2021 candidacy as presented in previous chapters is the (re)connection of the city and the region with Arcadianism and the repositioning of Arcadia in the European setting.

The point of departure of the basic artistic vision and strategy for the 2021 cultural project is the fact that Arcadianism is a Pan-European current of art and thought. For this reason, the realisation of such a project is possible only through a broad European network which will act as the foundation for the mobilization of the required local, national and European forces. For this reason, the method of selection of events is to a large extent disengaged from the traditional "festival" model of organising a Capital of Culture, with invitations of artists and commissioning of works determined by the Organising Committee. An important part of the programme will be determined by committees with broad European membership or after consultation with the basic components of the "Arcadia" network.

As one of the basic components of European civilisation, Arcadianism must be presented in all its representative forms and facets in art, philosophy, human life. It is also important to seek to identify trends and currents which although not referring to Arcadianism explicitly essentially belong to it.

Also its presentation should not be confined to "academic" performances of works of the past but should be informed by a live dialogue with contemporary trends of art as well by works which are in counterpoint with Arcadia thus illuminating its content "a contrario".

As mentioned above, Arcadianism is at the same time a European, national and local stake. This will have a direct bearing on the origin of artistic groups and ensembles as well as of individual artists who will be invited to participate in performances. However, budgetary constraints consequent on the stringency of the economic and fiscal conditions mean that there will have to be a substantial contribution by the big national cultural organisations which have already been sounded.

The cultural programme is organised along themes and subthemes under which fall the individual events. In almost all cases a title does not correspond to a single performance but to clusters of events with performing and visual arts content as well with academic / conference dimensions. Also in almost all cases there will be a strong educational and research aspect. For this reason and also for the furtherance of European cultural exchanges, an attempt will be made for web access to the events especially via academic and research networks.

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

The cultural programme of 2021 is structured along the following themes:

The European Network "Arcadia"

The wealth and near-ubiquity of Arcadian themes in European culture, leads to the need for the creation of a European platform, both real and virtual for cataloguing, discussing and presenting artistic and cultural works with Arcadian content.

At a technical level this involves expanding the existing "Arcadia" network (created by the International Arcadian Society) and creating a European database of Arcadian works and actions including reviews and critical commentaries, multimedia content as well as, when relevant, a tabulation of performances or presentations of these works.

A crucial component of the network will be the fact that this database will be connected to a platform for better dissemination of information on current events with Arcadian content in European countries. This will also serve for European cultural exchanges.

Contemporary artists, intellectuals, scientists who consider their work to embrace the Arcadian problematic or would like to define their work in terms of Arcadianism will be given the opportunity to present their work subject to peer review. The broad public will also be given the opportunity to participate in fora on the Arcadian dimensions of contemporary life.

Creating the database and platform will involve cooperation with academic, research and cultural institutions throughout Europe. TRIPOLIS-ARCADIA 2021 will provide the infrastructure required. The International Arcadian Society will have a major role in establishing contact with the relevant institutions in European countries.

Arcadian Visions

Starting in 2016 Tripolis and Arcadia will be hosting every year cultural events with a strong Arcadian component.

The backbone of the cultural programme of 2021 will consist of clusters of events around Arcadian Landmarks i.e. of major works which have defined the Arcadian tradition in European culture starting with Virgil's "Eclogues". Special care will be taken to include works from various European countries so as to bring out the common heritage of European civilisation. Bringing out the contemporaneity of Arcadianism will also be a major concern in the sense of explicit or implicit presence of Arcadian elements in modern works.

This theme will include subthemes:

Rereading Arcadia

New readings of the classical Arcadian works such a modern director's approach to a play, a contemporary interpretation of a classical music piece, the substitution of audiovisual compositions for the traditional sets representing the Arcadian landscape, the re-evaluation of classical moral tenets by present-day philosophical reflection will constitute a crucial component of the Arcadian Visions.

Arcadian Visions will also include performances and presentations of major works which illuminate Arcadianism through a contrapuntal dialogue with it. A characteristic example is the bareness of the landscape in "Waiting for Godot" visually depicting the heroes' moral and spiritual desertness in counterpoint to the physical and spiritual "fullness" of Arcadia.

Counterpoints

The presence of Arcadia in contemporary youth culture or cultures will also preoccupy the Arcadian Visions. From the music of the hippies movement of the 1960's to the choice of "Arcadia" for the name of a pop-rock band we have indications of strong Arcadian themes in the self-definition of contemporary youth Culture. Identifying these themes is a challenging task for modern Cultural Studies. TRIPOLIS-ARCADIA 2021 will include performances and presentations of such works.

Youth in Arcadia

In cooperation with European music organisations and networks, a European competition will be held for the composition of a new chamber opera with an Arcadian theme. An international jury will judge the works submitted and the winning opera will be performed in 2021. Presenting new works in the Arcadian tradition, which will be selected by European juries, will be included in the annual cultural planning of Tripolis and Arcadia on a permanent basis.

Commissions of new works

Reconstructing the Arcadian landscape both mythic and actual is the second theme of the cultural project. The reconstruction of the mythic landscape will involve the virtual depiction of the landscape on the basis of the visions of major Arcadian artists. This mythic landscape is inhabited by gods, nymphs and heroes of greek and Roman mythology and exists in an atemporal universe which also includes the heroes and figures of artistic creation.

The reconstruction of the actual Arcadian landscape involves the creation of a network of local sites, spaces routes and trails patterned as a set of rays with Tripolis at their origin.

This will involve a cluster of actions and interventions at urban, suburban and county level with a strong environmental dimension. The main idea is to be able to view Arcadian nature and landscape in itself as a cultural event open to all visitors of Arcadia through trekking in the forest, visiting archaeological sites, coming in contact with Arcadian communities and traditions.

The 2021 cultural project will include "cultural trails" which will combine trekking in the Arcadian forest with visits to archaeological sites and ancient theatres, following in some cases Pausanias's itinerary and the Arcadian wine trail. In the winter these trails can also contain the ski centre. Cultural trails will be enriched with images and references to mythic Arcadia offered either by a live guide or through the Web.

Already in 2016 we will have the start of operation of the pilot phase of the "Crosscult" application which was developed by the Computer Department of the University of the Peloponnese in cooperation with 11 research centres from 7 different European countries and was funded by the Horizon 2020 programme. Installed in tablets and smartphones, this application adds multimedia and social networking content to walks or drives in Tripolis and its historic buildings.

Arcadia in Situ

21h theatre
MANTINEIA

19h concert
TEGEA





The Tree of Liberty

Ever since its inception the Arcadian ideal has included a strong demand for freedom in the most fundamental existential sense of the word deriving from the liberating effect of nature. It is as if the Tree of Liberty first grew in the Arcadian forest.

Translated in modern vocabulary, this is tantamount to an invocation of Human Rights in all their aspects, a fundamental tenet of European civilisation at least since the Enlightenment. The broadness of the Arcadian concept of freedom is brought out by two characteristic examples. In the discussion held in the 18th century about the English landscape and garden architecture, Arcadia was invoked in support of freedom of design and arrangement. Closer to present day issues, the first organisation supporting the rights of homosexuals established in France in 1954 was called Arcadia.

The dimension of human rights will be prominent in the cultural programme of 2021 with a number of specific events dedicated to it.

2021 is the 200th anniversary of the start of the Greek War of Independence which led to the creation of the Greek State. Arcadia and Tripolis were at the heart of the War and have inherited a wealth of tradition related to the struggle. On the other hand, one of the main sources of inspiration of the Greek people was the ideals of the Enlightenment in conjunction with a reconnection of the Greek nation with Ancient Greece. Both of these axes played a major role in the construction of Modern Greek identity.

Events planned in this context will focus on these aspects, on popular tradition and on authentic historical sources on the Heroes of the war.

Emigration is a further area with a number of challenges for Human Rights in modern society. Tripolis and Arcadia have existed on both sides of the journey. Starting at the end of the 19th century up until the middle of the 20th there were successive waves of emigration of Arcadians to the US, Australia and European countries. During the 1990's, on the other hand, Arcadia started being the destination of emigrants from Balkan countries.

This dual experience will be brought out by the cultural programme. Apart from performing events or conferences a virtual Emigration Museum is planned focusing on the experience and testimony of emigrants from and immigrants to Arcadia. This will be done in cooperation with organisations from the countries of destination (e.g. Ellis Island museum) and with the countries of origin (Bulgaria, Rumania etc.).

Starting at the end of 2015 Tripolis will be hosting a **documentary film festival** focusing on Human Rights. From 2017 a competitive dimension will be added to the festival extending invitations for participation to all European filmmakers. It will also be accompanied by educational activities aiming at offering to interested youth of the area an acquaintance with basic film techniques.

The last cluster of events in this theme concerns **the role of women** in Arcadianism. These will be mainly visual, educational and research actions in the context of the quest of the contemporary meaning of Arcadianism.

In ancient Greek mythology Pan was the god of wild nature, of shepherds and flocks, of music of the countryside and a companion of the nymphs. His homeland was Arcadia and his musical instrument was the syrinx, an ancient form of flute. Tradition has it that Pan engaged in a musical contest with Apollo.

Pan's Flute

Under this theme will fall **traditional music and dance events** in which the traditional music and dance ensembles and associations of the region will play a major role.

The **Clarinet Trail** and the **Violin Trail** are two subthemes of considerable musicological and historical interest. It is well-known that these two instruments were introduced into Greek traditional music at the end of the 19th century. These trails bring out the cultural exchanges between Greek traditional art and the art of Balkan and Romani people.

This emblematic phrase, without a verb, subject to a variety of interpretations opens up an endless field of personal involvement in spiritual and artistic activity. This rejoins a central concern of TRIPOLIS-ARCADIA 2021 which is a more direct participation of the public and especially of young people to the Arcadian problematic. To this end a series of actions will be taken such as:

Et in Arcadia Ego...

- The enrichment of the "Arcadia" network with an free online course containing lectures, multimedia content and the submission of essays with peer evaluation. The attempt will be made to offer this course under the auspices of a European university and to include it in one of the well-known MOOC platforms.
- The design of a multimedia web game involving roaming and adventures in mythical Arcadia.
- The opportunity offered to artists to present their work in the "Arcadia" network subject to peer review has already been noted above.
- As part of the effort for the involvement of schools, especially of Arcadia, a special platform will be created for the presentation of student activities and works.
- Care will be given to the creation of educational programmes of high standard for the organisation of educational visits of European students to Arcadia.
- An "incubator" will be created in Tripolis for the support of start-ups especially with pronounced cultural and artistic content.
- An annual competition of poetry and short-story will commence in 2016 in cooperation with publishing houses.

Arcadia in the Present Tense

What is the relevance of Arcadia to contemporary Europe? How is Arcadianism related to contemporary trends in philosophy, art, the world of the web, the postmodern? Is there an Arcadian approach to contemporary problems such as the environment, climatic change, quality of life especially in developed countries in our digital age?

Under this theme there will be mainly events of dialogue and exchange of views between scientists, philosophers and artists but also involving the broader public. Some artistic events may also be included such as for instance an exhibition of Arte Povera and web happenings which will act as prompts for the development of the dialogue.

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

From a certain point of view the entire cultural programme 2021 consists in the reworking of the most important component of cultural heritage of the region which is Arcadia and in a dialogue between the Arcadia of Virgil and the Baroque tradition with contemporary trends of art and thought.

The main cultural infrastructures which will be used for performances and music events, the Ancient theatres of the region and the Malliaropoulos Theatre in Tripolis are also parts of the cultural heritage and of course a very important part of cultural heritage is the Arcadian nature and landscape which has the leading role in the Arcadia in Situ theme enriched with the elements of the mythic landscape of the virtual representation.

The interweaving of traditional forms of art such as the classical works of Arcadianism with innovative and experimental contemporary artistic expressions lies at the heart of the "Rereading Arcadia" subtheme. It is also certain that innovative and experimental trends will also be present in the remaining subthemes of the Arcadian Vision as well as in the events of the "Tree of Liberty" and "Arcadia in the Present Tense".

Lastly, traditional music and dance which are systematically nurtured in the cultural life of Tripolis and Arcadia will be present in the "Pan's Flute" and the "Tree of Liberty" themes.

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

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

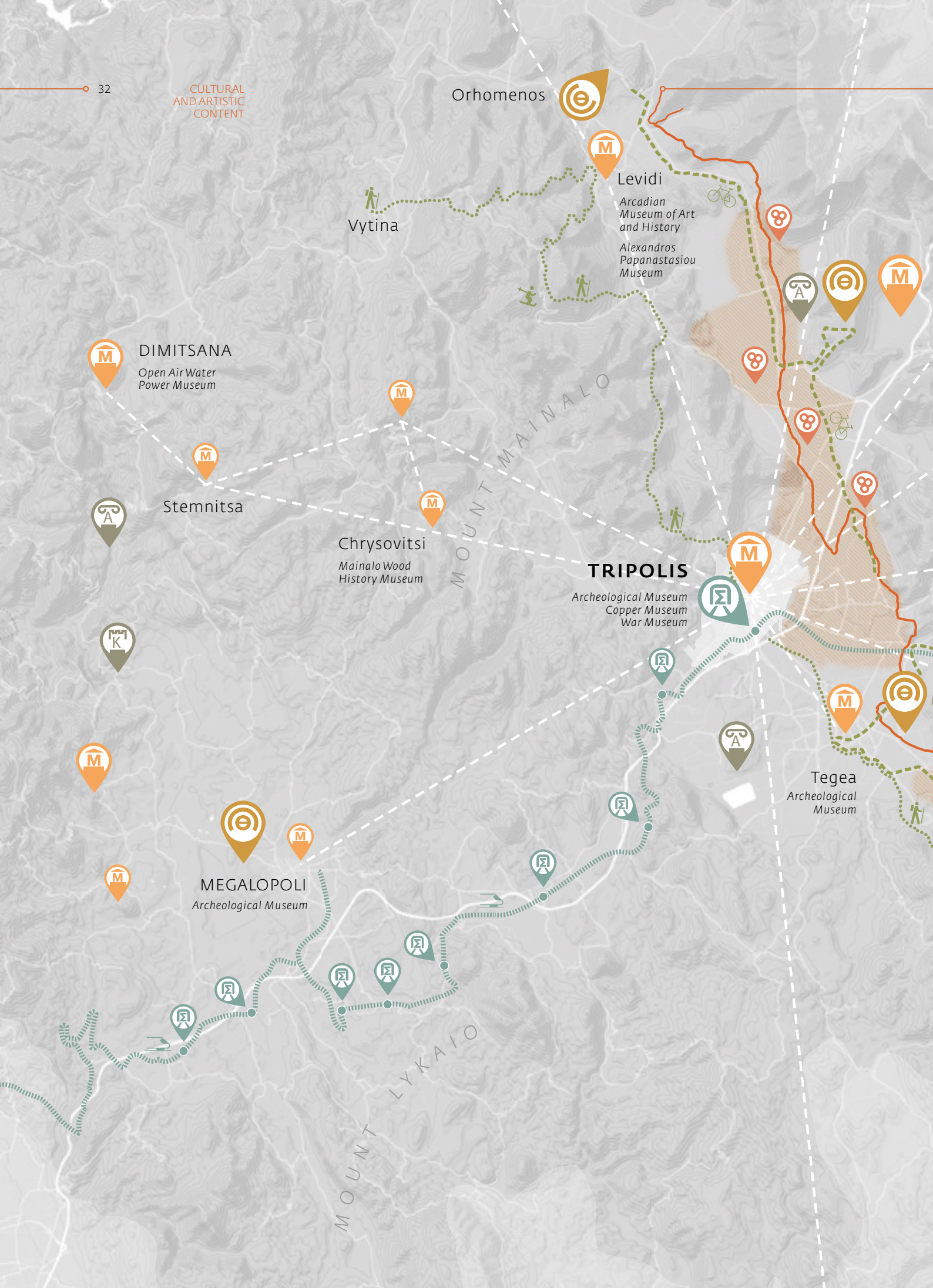
For the preparation of the TRIPOLIS-ARCADIA 2021 candidacy there was an extensive consultation with groups and associations of Tripolis and Arcadia especially those active in areas of culture. These included the Filotechnikos Association of Tripolis, the Choir of Tripolis-Hellas, the Orpheus Choir of Tripolis, the Lyceum Club of Greek Women of Tripolis, the Arcadiani Dance Group, the Tripolis Dance Group, the Greek Dance Centre of Tripolis, the Chorotechnia Dance

Centre, the Cultural Heritage dance group, the Folklore House of Tripolis, the Association of Arcadian Mountaineers and Ecologists, the Greek Mountaineering Association of Tripolis, the Elefsis Youth Group, the Internet Group-Images of Old Tripolis, the Arcadian Art and History Museum, the Theatrical Group of Tripolis, the Attic Conservatory Branch of Tripolis, the Cultural Centre of Public Benefit Foundation of Michael N. Stassinopoulos - Viohalco.

Nearly all these groups will be actively involved in the implementation of cultural programme, each in their field and especially in the "Pan's Flute", "Arcadia in Situ" and "Tree of Liberty" themes.

Numerous individual Arcadian artists, most of who are included in the Honourary Committee for the candidacy TRIPOLIS-ARCADIA 2021 and in the list of ambassadors for TRIPOLIS-ARCADIA 2021, participated in the consultation process. A number of them will also take part in the implementation of the programme.





Orhomenos

Vytina

Levidi

Arcadian
Museum of Art
and History
Alexandros
Papanastasiou
Museum

DIMITSANA

Open Air Water
Power Museum

Stemnitsa

Chrysoivitsi

Mainalo Wood
History Museum

TRIPOLIS

Archeological Museum
Copper Museum
War Museum

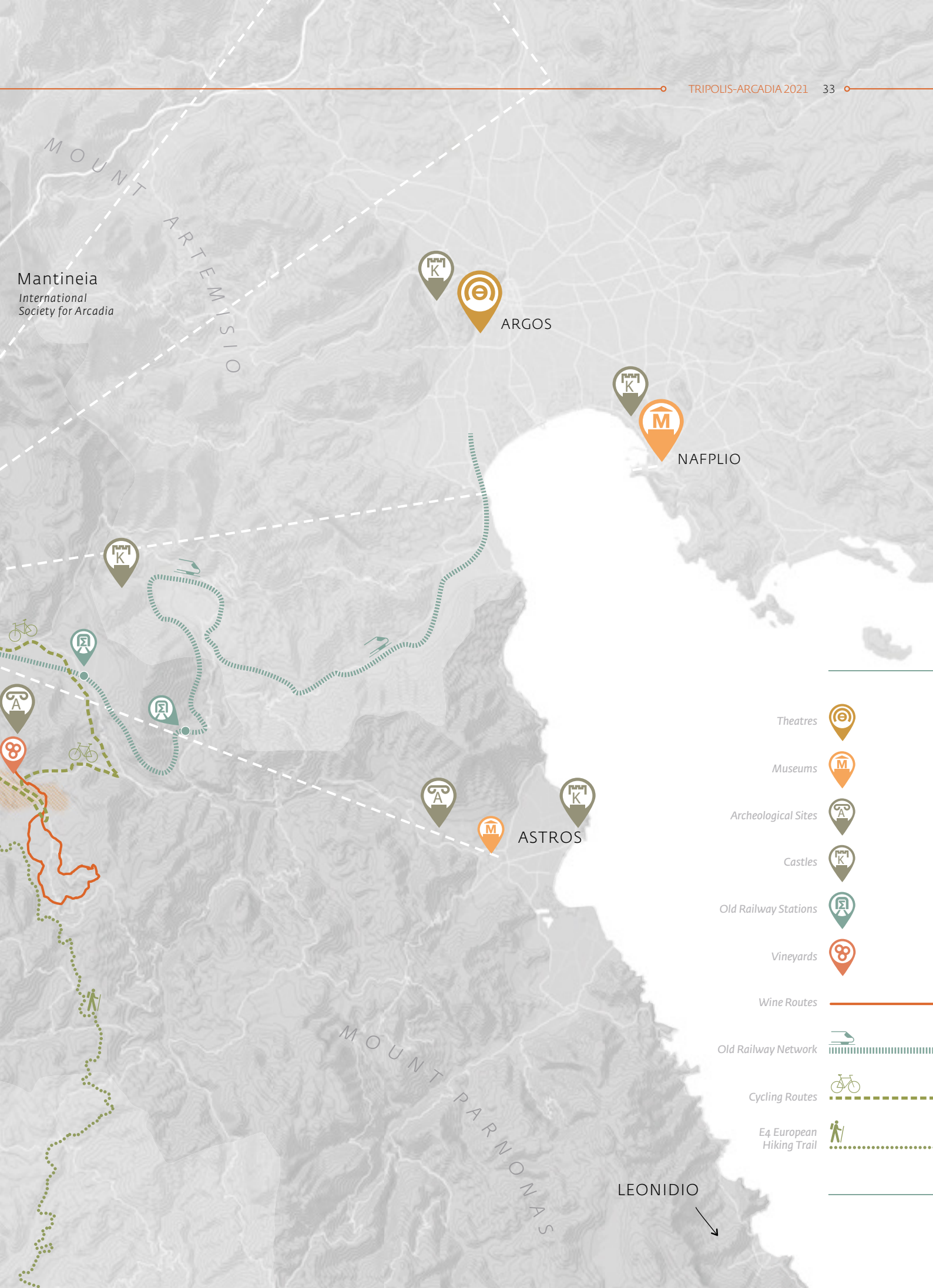
MEGALOPOLI

Archeological Museum

Tegea
Archeological
Museum

MOUNT MAINALO

MOUNT LYKAI0



Mantineia
International
Society for Arcadia

ARGOS

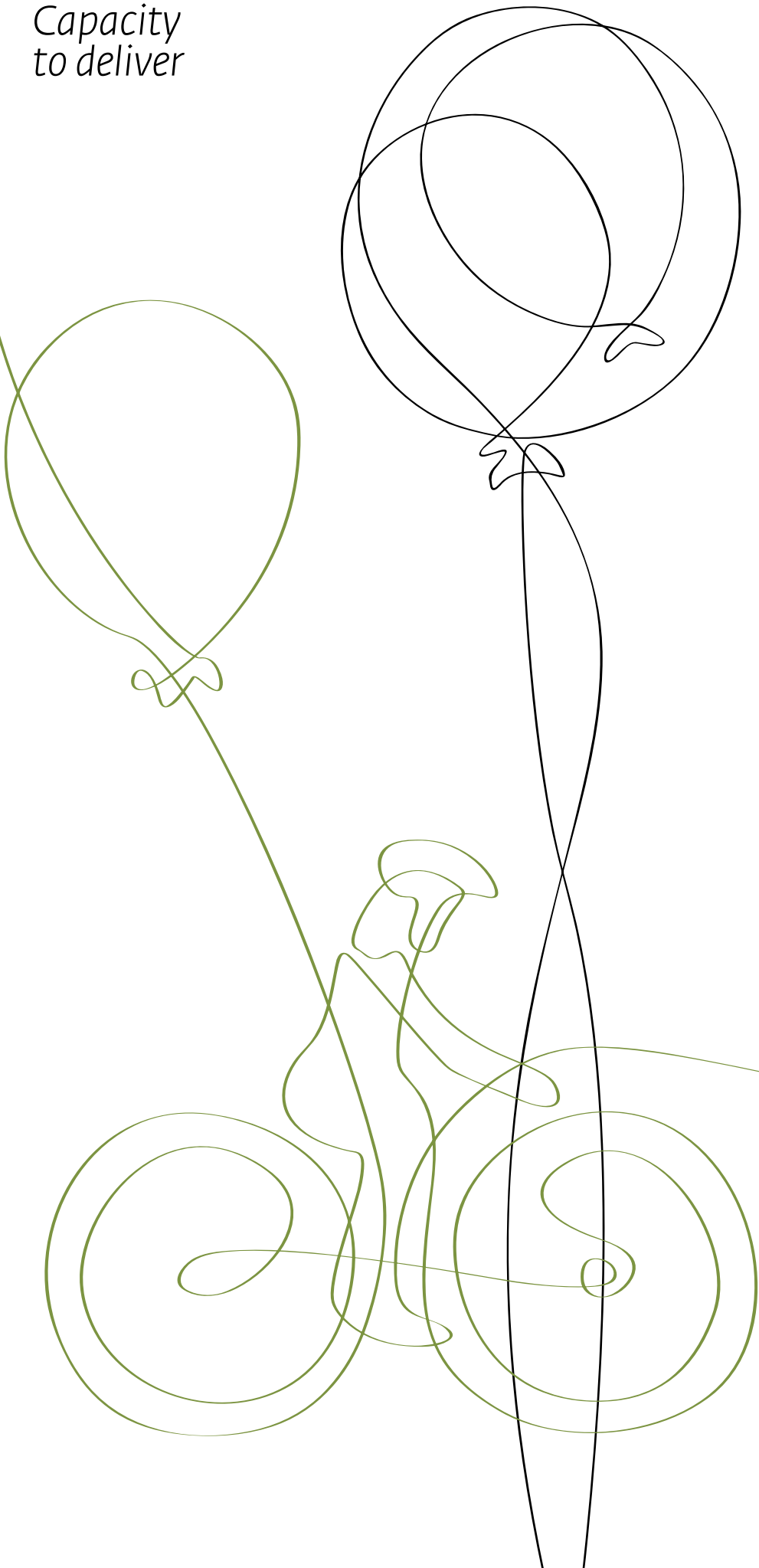
NAFPLIO

ASTROS

LEONIDIO

4

Capacity
to deliver



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

The first announcement of the candidacy of Tripolis was made on September 23, 2013 by the Mayor of Tripolis who is presently leader of the Official Opposition in the Municipal Council. With municipal elections held in June 2014, the new Mayor took office on September 1, 2014 reaffirmed commitment to the candidacy and continued with the preparations.

The subsequent appointment of the Organising Committee confirmed broad political support of the candidacy. Apart from the Mayor, the Organising Committee is composed of the Chairman of the Municipal Council, the leaders of four out of the five parties represented in the Municipal Council (as non-executive members). Two municipal employees and three private citizens with expertise in the field were also appointed. The Head Coordinator was one of the last three.

The Regional Authority was kept informed of the progress of the candidacy and its suggestions were taken into consideration.

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

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

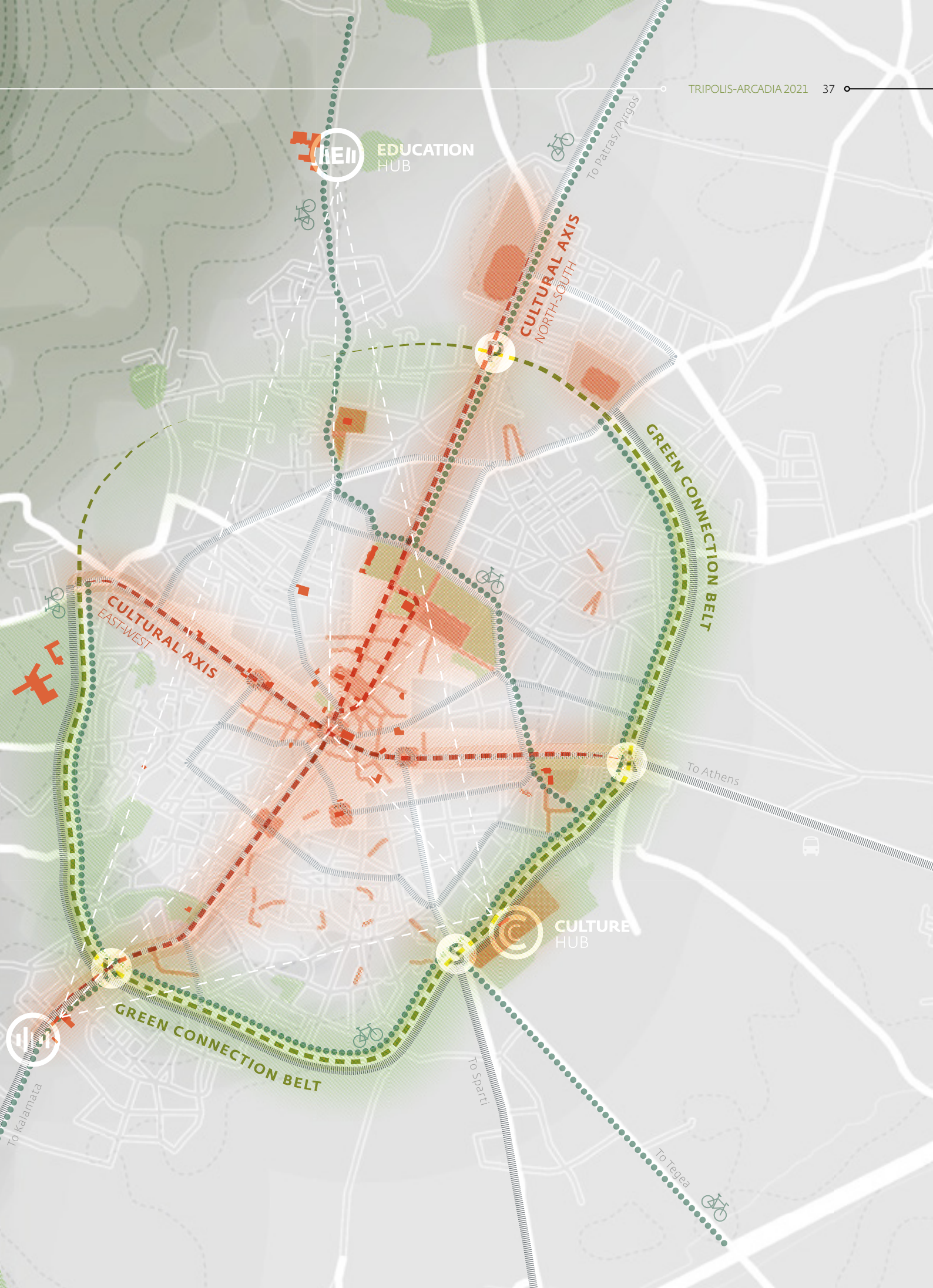
Our starting point is Tripolis, a city with a complex traffic network, an interesting dense building pattern with a variety of historical imprints, a city placed in the centre of the Arcadian landscape bearing pronounced historical and archaeological traces. How do we design strategies for its transition to the development of the city as we envisage it in terms of the European Capital of Culture?

DESARCH, a multidisciplinary consulting team has carried out a research project for the investigation, evaluation and specification of a complex net of actions that will contribute to improving the urban environment, highlighting the physiognomy of Tripolis forming a dynamic, attractive and recognisable identity of the Arcadian landscape. Taking into account feasibility in terms of time-horizon and availability of economic resources they have worked out a three-pronged infrastructure management and development plan having recourse to modern innovative intelligent systems harnessed to a process of production for culture with a smart city at its end:

- **Creation and development of sustainable mobility networks and green corridors.** (Binding natural with urban landscape. Networks of pedestrian, car, public transportation and bicycle flows. Enhancement of the use of innovative smart mobility applications. Management of parking spaces. Gates / city entrances, connection and accessibility.)
- **Creating and developing cultural networks and new culture hubs.** (Promotion and Utilisation of important buildings, listed buildings, urban voids and public spaces

-  Green Connection Belt
-  Cultural & Green Axes
-  Cycling Routes
-  Primary Traffic
-  Secondary Traffic
-  Influence of Cultural Axes
-  Squares & Open Spaces
-  Pedestrian Areas
-  Green Spaces & Corridors
-  Important Buildings
-  Gates

INNOVATION
HUB



with cultural activities, development of innovations, leisure activities, focusing on the promotion of the historical depth / continuity of the city's memory. Creating new culture hubs out of traditional sites of varying quality and a new concept for the urban landscape.)

- **Development of innovative systems of production and business activities.** (Production Networking, promotion and management of production systems and entrepreneurship. Fab Labs Network. Tourist promotion and development.)

As far as urban space is concerned, the main concept is the development of networks and the promotion of important hubs, forming axes of culture and entrepreneurship, and routes of natural and historic interest which will reconstruct the administrative, residential and work zones and will redefine the interaction between the city and the region and also between the city and the Arcadian landscape.

The articulation of the networks proposed is achieved by the design and promotion of cultural and green corridors:

- **The Cultural Corridors network** aims at highlighting the diachronic character of the most important sites and monuments, and at joining the main archaeological / historical / religious / cultural sites with important monuments and landscapes of the Arcadian landscape, thus projecting the Arcadian Ideal in Arcadia itself.

The network organises the existing areas and infrastructure of large scale cultural and educational activities in two Cultural Corridors crossing the historic centre and thus connecting it with the gates of the city and the ring road. It also enhances them by developing new cultural hubs along the transitional boundary between urban and natural landscape, but also within the urban area by improving and promoting important buildings, landmarks and open spaces.

- **The establishment of a Green Corridors network** connects the urban green with suburban green of the mountains, as well as with the institutionalized suburban groves and with big and smaller urban voids inside the city passing through important places of historical interest. The main innovation is the investment of the ring road with a green corridor, with a total length of 4 km, thus "sowing together" urban and natural space and creating new urban qualities.

These corridors are "identified" with larger or smaller parks, they cross or abut to hills, suburban groves and parks, river beds and other shared facilities of the city such as sports centres, school complexes or even cemeteries. They employ disused urban infrastructure such as the railway lines of OSE and military camps. They form axes of prioritisation for areas selected for upgrading by inclusion in applications to funding programmes in 2015-2021.

A dynamic field of actions and interactions -on several cultural, environmental, social, economic and productive levels and even in wider interconnection contexts- is pursued by this polymorphic networking which extends through Tripolis and the wider region of Arcadia and enhances the interaction between the city and its satellite settlements, with Greece and

Europe. The development of networks, through the use of modern digital media, as well as the reinforcement of production networks, encourages the participation of local communities, strengthens social cohesion and creates conditions for the improvement and promotion of cultural resources, of museums (museum networks) and of local traditional festive events which are part of the so-called intangible cultural heritage.

In addition, we hope to achieve the "reactivation" of the rail network as a "culture rail network" through the reuse of Tripolis Railway station's buildings and also of smaller stations in the greater Arcadia region which contain listed buildings characterized as "art monuments".

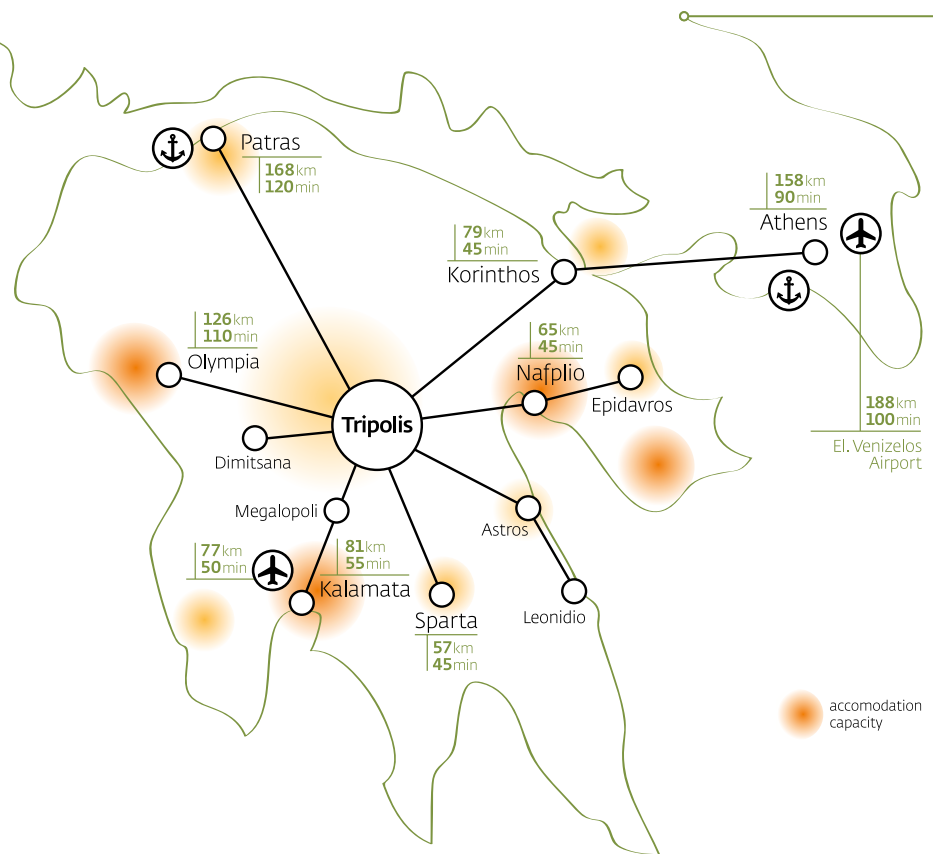
In conclusion the redefinition of the relation between nature and the city, between Arcadian and urban landscape, between the Arcadian Ideal and everyday are the main axes for a holistic urban cultural management plan included in TRIPOLIS-ARCADIA 2021 and lead to:

- Arcadia and the Arcadian Ideal as a city and region brand name.
- The green and cultural corridors as a network of transmission, promotion and connection of historical and landscaping traces with the changing contemporary city, the satellite settlements and the Arcadian landscape.
- The development of destination management strategies and the creation of a destination identity for the city of Tripolis and also for selected traditional suburban settlements and spatial entities in the Arcadia region.
- The strengthening of mild forms of alternative tourism, agrotourism and creation of clusters, highlighting the exceptional quality of agricultural products and their derivatives (dominated by wine), as a strong advantage in the region.
- The empowerment of contemporary cultural creativity at a local and regional level by creating culture and innovation hubs.
- The utilisation, promotion and networking of cultural and natural resources through new contemporary digital technology and innovative ideas, respecting the uniqueness and special identity of the region.
- Networking of sectors and activities (accommodation, food, natural and cultural resources, arts and crafts) in order to achieve and augment value added connected to local identity.

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

Because of geographical position and ground morphology, the main entry and exit points from the Tripolis plateau go through saddles between mountains along which run the national and local routes in ray formation to and from Tripolis.

The strategic position of the region offers it important advantages as far as transportation to and from the remaining regions of the Peloponnese. The national roads Athens-Corinth-Tripolis-Kalamata, Tripolis-Sparta, Tripolis-Megalopolis, Tripolis-Olympia, Tripolis-Patras, Tripolis-Nafplio, Tripolis-Astros allow for short and safe transports. The new motorway Corinth-Tripolis-Kalamata has meant important improvement in trade transports and also for a significant part of tourist transport to and from other regions of the Peloponnese. There is also a dense network of local roads ensuring access to all villages and settlements of Arcadia as well as to all points of cultural or tourist interest.



Tripolis has access to and from international destinations via two airports (Athens and Kalamata) and two ports (Patras and Pireaus).

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

In Tripolis today there are 9 hotels with a total capacity of 670 beds of which three belong to the 4-star category. There is also an apartment suites unit. The Greater Tripolis area includes towns, traditional villages and important archaeological sites as well as sites of environmental interest. It contains a multitude of traditional guest houses and new small boutique-type hotels. Total capacity is about 600 beds.

As far as tourists' accommodation is concerned an important ancillary role will be played by neighboring municipalities with their own tourist infrastructure. As stated above, Tripolis and its surrounding region form a vibrant network of spatial and functional units which essentially extends to the whole of Arcadia.

Overall Arcadia contains 99 main hotel units with a capacity of 3,446 which corresponds to about 9.06% of total Peloponnese capacity. There are also 466 rooms to let with an official capacity of 1,256 beds located mainly on the seaside and mountain zones. There are also 8 small marinas and 6 registered camping sights.

Given small distances and dense road network, excess tourist demand can also be covered by the whole Peloponnese region which has a capacity of 38.000 beds mainly concentrated in Nafplio and Kalamata. In this way benefits will be spread to a broader area.

In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title?

The city of Tripolis and the wider Arcadia region has a wealth of natural, archaeological and cultural resources with an unbelievable variety and alternation in natural landscapes. At the same time, it has a geographic, economic and social continuity, coherence and unity which allow for the application of a unified framework of actions and projects enhanced by intelligent management. The city of Tripolis is the hub of a network of smaller towns, settlements and areas which function as minor self-contained networks within it. The regions of Tegea, of Mantinea, of Levidi are at a small distance from the centre of Tripolis and carry a multidimensional cultural charge capable of allowing them to act as satellite cultural networks thus contributing to the success of TRIPOLIS-ARCADIA 2021.

After completion of the study with the title "Investigation of existing and New Infrastructures – Strategies of networking of urban and suburban interventions in the Municipality of Tripolis and highlighting of the physiognomy of the city" in the context of the preparations for the TRIPOLIS-ARCADIA 2021 candidacy, the following interventions have been selected for implementation. They are organised in sections:

- Completion of the ring road.
 - Aesthetic and functional redesign of city gates.
 - Network of "green-cultural corridors" with pedestrianizations, traffic calming and strengthening of natural elements, introducing bioclimatic materials, with appropriate interventions to NS and EW axes and the peripheral ring.
 - Sustainable mobility (interconnection suburban parks, traffic calming corridors, creation of an extensive network of cycle routes, shuttle bus etc.).
 - Innovation applications for urban management – Enhancement of research centre at the University and networking with new research and innovation laboratories spread out in urban areas and settlements of Arcadia region, Culture Hub and Fab Labs.
 - Aesthetic and bioclimatic upgrading of important outdoor urban spaces.
 - Improvements and accessibility expansions of spaces for disabled people.
 - "Smart city" applications.
-
- Restoration of Art Nouveau "Villa Tourkovasili" and reuse as Cultural Centre - Museum "Mikis Theodorakis".
 - Innovation development centre and Innovation and Entrepreneurship Hub - Incubator in OEVEA building.
 - Cultural Institutions Shelter - Culture House.
 - Centre for the promotion Arcadian Ideal, in the site of Ancient Mantinea, made by the International Society for Arcadia.

***Section 1
Networking
and developing
innovations
in urban
environment***

***Section 2
Enhancement
and restoration
of building reserve
for reuse in
cultural activities***

- Culture Hub in Tripolis' Railway Station, reuse of building complexes (cultural uses, museum, exhibitions, art workshops and Offices TRIPOLIS-ARCADIA 2021).
- Expansion of digital culture sites' network.

Section 3
Satellite settlements'
network

- Signage and promotion of historical and archaeological sites.
- Creation or improvement of thematic routes and their networking development. (wine routes, network of museums, archaeological sites, monasteries, mountain paths, etc.).



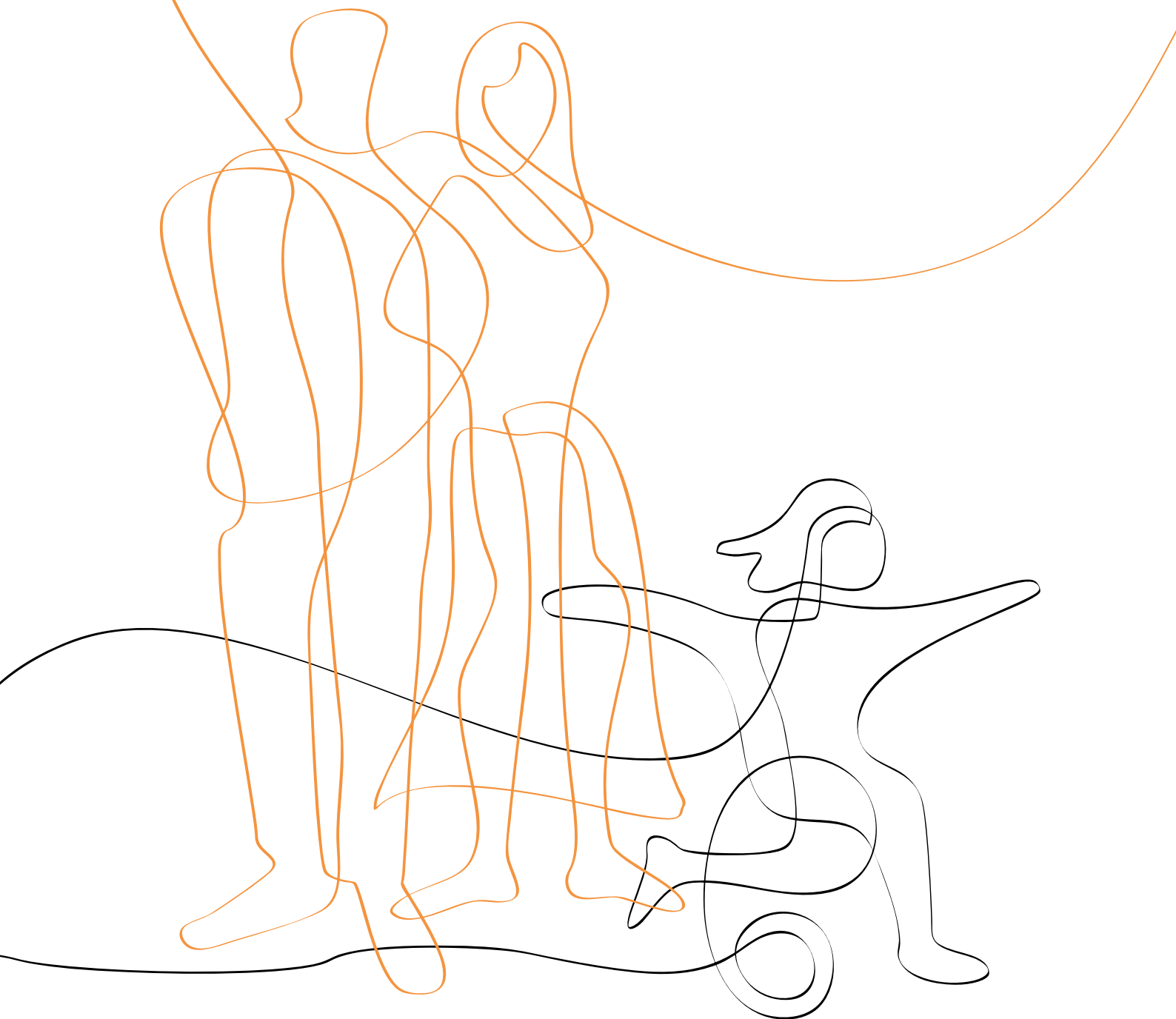






5

Outreach



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

Tripolis and the wider Arcadia region has an especially well developed network of non-governmental associations and societies from local traditional cultural groups, professional associations up to and including informal citizen initiatives, foundations, non-profit organisations and student clubs. During the preparation stage, TRIPOLIS-ARCADIA 2021 has come in contact with all of these entities via a structured consultation process which was implemented at three levels:

- **Thematic meetings** of cultural, athletic, volunteer and professional associations and representatives of social initiatives. The concept and objectives of TRIPOLIS-ARCADIA 2021 were presented followed by an exchange of views. Comments were recorded and taken into consideration in the final formulation of the basic concept.
- **Focus groups** were created with the participation of volunteers and representatives of communal bodies with a view to registering their proposals and their response to actions and projects proposed by experts.
- **Organisation of thematic presentations to special audiences** such as architects, journalists, artists, professional associations, youth clubs, political parties etc.

Apart from being consulted about the main objectives of TRIPOLIS-ARCADIA 2021 local associations and groups were briefed in detail concerning the opportunities available from EU programmes with special emphasis on their European networking with a view to including in their activities events which might be incorporated in the ECoC programme.

Small scale events, activities and interventions have also been planned for the period immediately following the submission of the bid book which will take place at prominent city leisure spots (parks, squares, pedestrian streets, main venues, historic buildings and monuments) with a view to gathering momentum in citizen participation for the selection stage of the candidacy.

For this period there has also been planned the inauguration of an important cultural institution, an annual thematic Documentary Film Festival focusing on Human Rights in the broadest sense of the term. The festival will also involve presentation of the films in schools and the organisation of an educational cycle of workshops for youth interested in training in the techniques of Cinema.

Special attention has been paid to ensuring the participation of young people and of special social groups (such as disabled people, immigrants, Romani people etc.):

- **By inviting them to participate in open consultation** meetings concerning issues and events included in the programme.
- **By including in the official programme** and also in the parallel programme activities and events targeted at these groups.
- **By inviting artists** from the countries of origin of immigrants as well as of artists experienced in performing for special needs groups.
- **By the use of modern technology** such as the creation of mobile apps and the intensive use of social networking (Facebook etc.).

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

The first step of the strategy of audience development was the commissioning and completion of a research by questionnaires programme among cultural associations and groups and also among Arcadian citizens concerning participation in cultural activities, acquaintance with various forms of art and familiarity with cultural venues.

The main preliminary results of this research were the following:

- The majority of the public has little or no participation in cultural events.
- TV, especially the national TV networks, is the main channels of information and recreation thus essentially defining the prevailing cultural model.
- The visibility and identifiability of the European idea of Arcadia are at a low level. However, when presented it was met with a very broad acceptance and goodwill and willingness to identify with.
- The region has no dearth of closed cultural venues and also has numerous open space venues, very popular with the public, such as the great Aris (Mars) Square, suburban woods, ancient theatres and the Tegea Park.
- The economic crisis has cut dramatically income disposable for attendance to cultural events.

In view of these results, the main ingredients of the strategy for audience development are the following:

- Improved communication and promotion of cultural events in the area through the municipal radio station with specific zones of its programme being dedicated to this objective.
- Support of local cultural groups and associations by facilitating their European networking and their access to EU financing schemes.
- Encouragement of new cultural endeavours in the region including the creation of new cultural institutions, the organisation of special events aiming at the promotion of new talents and the creation of incentives for the adoption of good practices.
- Enhanced visibility of activities and events by the creation of dedicated promotional areas in the city and the region.
- Creation of tablet and smart phone apps for the programme as well as of electronic information kiosks in the region.
- Strict enforcement of transparency rules and user-friendly presentations of the sources and uses of funds so as to enhance people's trust and appreciation.
- Implementation of a special plan for the promotion of ECoC among the youth and especially among school and university students through in-school actions and events. Cooperation with the governing bodies of schools and universities in the area is at an advanced stage. Reciprocally ECoC will comprise a component of presentation of cultural activities and initiatives of students. Special care will be taken for the Music Lyceum and the school for handicapped students.

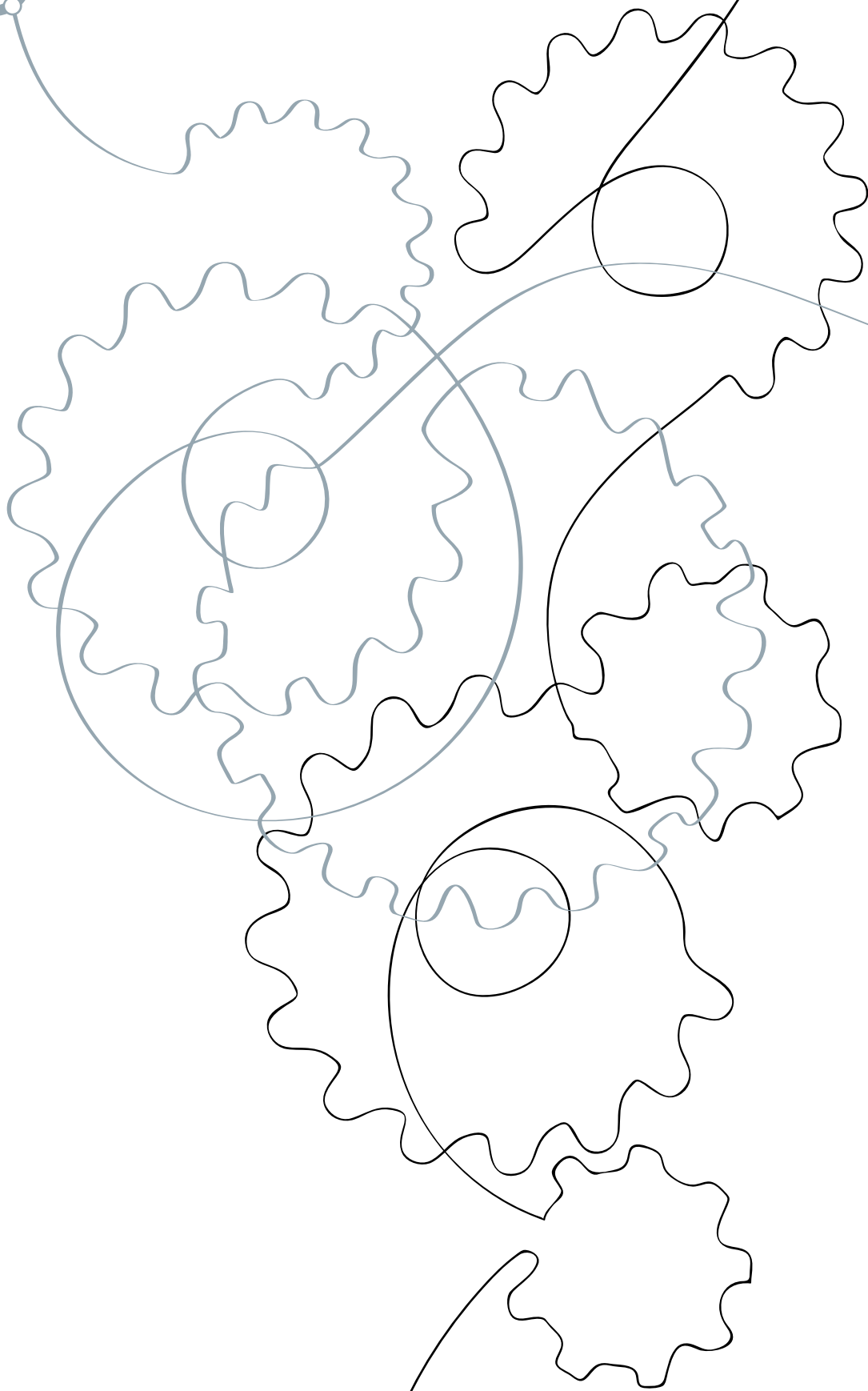
As far as the broader local public is concerned the strategy aims at not only informing them of but also involving them in the activities. To this end a number of actions are being put into place:

- Initiating a weekly informational programme by the municipal radio of Tripolis.
- The creation of an informal network of mass media in Arcadia (newspapers, radio, TV, web media) which have agreed to reproduce information on the candidacy and inform the public accordingly.
- The creation of accounts and pages in social media with information on the state of the candidacy.



6

Management



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

**City budget
for culture**

In the last years, the annual budget of the Municipality of Tripolis for Culture displays a constant growth, despite the adverse environment caused by the economic crisis. This increase comes as a result of the political decision of the Municipal Authority to invest in cultural projects and activities. Thus, the total expenditure for the year 2011 accounted for 1.36% of total annual expenditure of the Municipality. In 2014 this figure rose to 2.10%, while for the current year (2015) it is expected to exceed 2.20%. Detailed figures are displayed in the following table:

CULTURAL ANNUAL TURNOVER – MUNICIPALITY OF TRIPOLIS

Year	Annual City Budget for Culture	
	€	%
2011	472.000	1,36
2012	560.000	1,51
2013	538.000	1,66
2014	559.000	2,10
2015	783.000	2,21

Total cultural activity of Tripolis is obtained by summing cultural activity of the municipality and cultural activity of non-municipal institutions and companies operating in Tripolis.

The evolution of the economic figures of the cultural activity of non-municipal institutions and companies in Tripolis, in the last five years is as follows:

CULTURAL ACTIVITIES OF CULTURAL INSTITUTIONS

Year	Annual Budget of Cultural Institutions *
2011	1.630.000
2012	1.840.000
2013	1.930.000
2014	1.200.000
2015	2.370.000

(*) All the above financial data were collected through extensive field research. The data have been obtained by the overall research on the activity of institutions carried out in the region of Tripolis and Arcadia. This research included estimation of economic and cultural figures for the region.

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

Year	Annual City Budget	% of the Annual City Budget
	€	%
2015	300.000	0,90
2016	400.000	1,20
2017	550.000	1,65
2018	650.000	1,95
2019	800.000	2,40
2020	1.000.000	3,00
2021	7.200.000	21,60
Total	10.900.000	

Expenditure for the ECoC will escalate both in absolute and percentage terms, peaking in 2021. For the first two years, expenditure concerns almost exclusively preparation activities (studies, etc.) and related operating expenses (salaries, fees, administrative costs, etc.). Subsequent increases relate to the execution the cultural programme.

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

Year	Annual City Budget	% of the Annual City Budget
	€	%
2022	1.500.000	4,50
2023	1.000.000	3,00
2024	1.000.000	3,00
2025	1.000.000	3,00
2026	1.000.000	3,00
Total	5.500.000	

The target of the Municipal Authority is to stabilise the rate between 3,00 and 3,50%.

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

**Operating budget
for the title year**

The total amount for operating expenses is estimated to reach €10.900.000. The allocation of funding between the public and private sectors is shown in the following table:

*Income to cover
operating expenditure*

	€	%
Total income required to cover operating costs	10.900.000	100,00
Public Funds	8.175.000	75,00
Private Funds	2.725.000	25,00

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

*Income from
the Public Sector*

Income from the Public Sector for operating costs	€	%
National Government		0,00
Municipality	1.635.000	20,00
Regional Authority		0,00
E.U. (Excluding «Melina Merkouri» Prize)	6.376.500	75,00
Other (other Municipalities)	408.750	5,00
Total	8.175.000	

Most of the operating expenses of the European Capital of Culture, for the period preceding as well as the ECoC year, will be covered by funds from E.U. Programmes and Initiatives. The Municipality of Tripolis and TRIPOLIS-ARCADIA 2021 have already made plans for the preparation and submission of relevant proposals for E.U. Programmes such as URBACT, INTERREG, ERASMUS+ ,CREATIVE EUROPE etc.

Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

Official financial commitments by the Public Authorities will be undertaken in the selection stage, when detailed timetable and budget of proposed cultural activities will be submitted.

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

The Municipality of Tripolis intends to submit proposals for E.U. funding, mainly to enhance European networking in the city in the area of culture and for urban integration.

Executives of TRIPOLIS-ARCADIA 2021 have already participated in the «Open Days 2015» organised by the European Commission in Brussels, where they were informed on new trends in urban design. They also contacted European organisations' and municipalities' representatives as well as officials of the Commission, to establish and enhance cooperation in order to submit proposals for joint action within the European funding programmes.

The Technical Consultant of TRIPOLIS-ARCADIA 2021 has assumed the responsibility of exploring, identifying and submitting reports on E.U. funding programmes on a regular basis.

Communication has been established with other European Municipalities with a view to cooperation and the submission of joint proposals in territorial cohesion programmes such as URBACT, INTERREG as well as CREATIVE EUROPE and ERASMUS +.

Through these programmes TRIPOLIS-ARCADIA 2021 and the Municipality of Tripolis aim to finance:

- Networking activities, exchange of knowhow and expertise and organisation of joint cultural events, with other European Municipalities (URBACT).
- Joint cross-border cultural activities and exchanges (INTERREG).
- Cultural exchanges for youth structures and Civil Society Schemes, focusing on specific social groups (e.g. Music School, Academia, School for Disabled Persons, Professional Associations, Romani People, LGBT, immigrants etc.) (ERASMUS+).
- Large-scale cultural events in collaboration with European cultural institutions, within the Arcadian Network (CREATIVE EUROPE).

*Income from
the private sector*

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

The potential sponsors of TRIPOLIS-ARCADIA 2021 are divided into three main categories:

- Those who will financially support the candidacy for reasons of national and local consciousness.
- Those who will contribute financially because the objectives of the European Cultural Capital are in line with their own corporate or institutional objectives and embrace its vision.
- Those who will join sponsorship scheme for promotion and advertising purposes.

The contribution of the communities of Arcadian Diaspora will be of great importance, as they retain close links to their ancestral home region. During their World Congress in July 2014 they expressed their wholehearted support to TRIPOLIS-ARCADIA 2021 and pledged to support the project, in every way possible.

TRIPOLIS-ARCADIA 2021 has a clear, complete and detailed sponsorship plan. The Sponsorship Proposal documentation is constantly enriched with clear information on the progress of the candidacy.

The broad social acceptance and dynamics of the basic concept of TRIPOLIS-ARCADIA 2021 is a particularly important element, for obtaining positive responses from potential donors.

In this respect it is characteristic that even at this preliminary stage more than 50% of the candidacy preparation expenses were covered by private sponsorship.

In the next stage, should TRIPOLIS-ARCADIA 2021 be awarded the nomination for European Capital of Culture, an enriched sponsorship programme will be designed pertaining to programme implementation.

In addition to sponsorship, TRIPOLIS-ARCADIA 2021 aims raising further funds for its operating expenses, from organising merchandising and crowdfunding.

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

Operating expenditure

Breakdown of operating expenditure	€	%
Artistic programme	8.175.000	75,00
Promotion and marketing	1.635.000	15,00
Wages, overheads and administration costs	1.090.000	10,00
Other		0,00
Total operational costs	10.900.000	

The funds purposed for operational expenses of TRIPOLIS-ARCADIA 2021 are broken down in the following three categories:

- Promotion and marketing, which will be about 15% of total operational cost of the EcoC.
- Administration, payroll and other overhead costs, which will be about 10% of total operational costs.
- Artistic Programme costs, which will be about 75% of the total operational costs.

Budget for capital expenditure

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

By "capital expenditures" we mainly refer to costs related to the execution of technical projects included in the technical master plan of the European Capital of Cultural. These projects concern both the construction and modernization of infrastructures essential for the integrated execution of the Programme. On the other hand, they are essential for the formation of a modern and functional environment - urban and extraurban - which upgrades the public space as a whole and in the long term.

Income from the Public Sector to meet capital needs	€	%
National Government	4.500.000	15,00
Municipality	1.500.000	5,00
Regional Authority		0,00
E.U. (Excluding «Melina Merkouri» Prize)	24.000.000	75,00
Other		0,00
Total	30.000.000	

The bulk of funds purposed for cultural infrastructures (implementation of the Technical Programme of TRIPOLIS-ARCADIA 2021) will come from the Public Investment Programme and in particular from co-finance by E.U. (mainly via ERDF) and the Greek State.

Also TRIPOLIS-ARCADIA 2021 plans to utilize funds from E.U. programmes, by submitting proposals for action funding.

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

A very large part of the costs of the Technical Programme of TRIPOLIS-ARCADIA 2021 will be covered by funds of the (National Strategic Reference Framework) NSRF 2014-2020 Programme (E.U. and national resources), given that the projects proposed are considered as important infrastructural investments for the city of Tripolis and Arcadia in general.

The regeneration of the city will in line with the proposals of the master plan "Networking Strategies for urban and suburban interventions and for highlighting the physiognomy of the city", which is - along with the proposals of the General Spatial and Urban Plan - the guideline for the infrastructure strategy for the next seven years.

Most of the planned projects have been approved by the Municipal Council of Tripolis and are incorporated in the Technical Programme of the Municipality of Tripolis. Any new projects, considered necessary, will be added to the technical programmes of the following years, according to the timetable of each.

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

Having included the projects proposed in the technical programme, The Municipality of Tripolis plans to submit funding applications to appropriate bids (NSRF 2014-2020, Operational Programme of Peloponnese). These will be restoration projects and cultural infrastructures construction projects.

In addition, project proposals will be submitted, for funding from E.U. programmes, in partnership with European Municipalities and Institutions, with which Tripolis has established cooperative networks. Such programmes are:

- HORIZON 2020. The aim is to finance research and development projects of technological innovation, particularly in regards to digital infrastructures of "Smart City".
- LIFE, in particular the sub-programme "Environment". The aim is to finance environmental improvement projects of non-urban areas.

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

In the study "Networking Strategies for urban and suburban interventions and for highlighting the physiognomy of the city", elaborated as part of ECoC Candidacy for the year 2021, several projects and interventions are proposed, as follows:

Innovation networking and development within the urban environment	€ 18.000.000
Cultural networking – restoration of the building stock in Tripolis for culture related activities	€ 6.000.000
Network of satellite settlements and thematic routes	€ 2.500.000
Cultural Complex in the Railway Station and cultural transport network on the existing rail network	€ 4.000.000
Innovation and Business Incubator	€ 1.000.000
Innovation Centre and Cultural Incubator in the premises of OEBEA	€ 1.000.000
Arcadian Ideal Promotion Centre	€ 1.500.000

Of the total of € 34.000.000, private funds are expected to cover € 4.000.000.

In addition to the above, the project of the completion of the ring road should also be mentioned, which is budgeted at € 17.000.000.

b. Organisational structure

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

The Steering Committee for the TRIPOLIS-ARCADIA 2021 Candidacy formed by the Municipality of Tripolis embraced since the beginning the need for independence of the structure which would assume the responsibility of carrying out the project. For this reason, the executive members of the Committee including the Head Coordinator are non-political persons with a tested capability to design and guide a cultural project of such breadth and depth.

Legal constraints precluded the immediate creation of an independent structure with the participation of social and cultural organisations and associations of Arcadia. Thus the Steering Committee opted for a hybrid organisational scheme for the pre-selection stage combining employees of the Municipality, employees of the Municipal Public Utility Company, volunteers, working groups from Arcadian municipalities and institutions on the basis of a Charter of Cooperation and professional consultants and cadres.

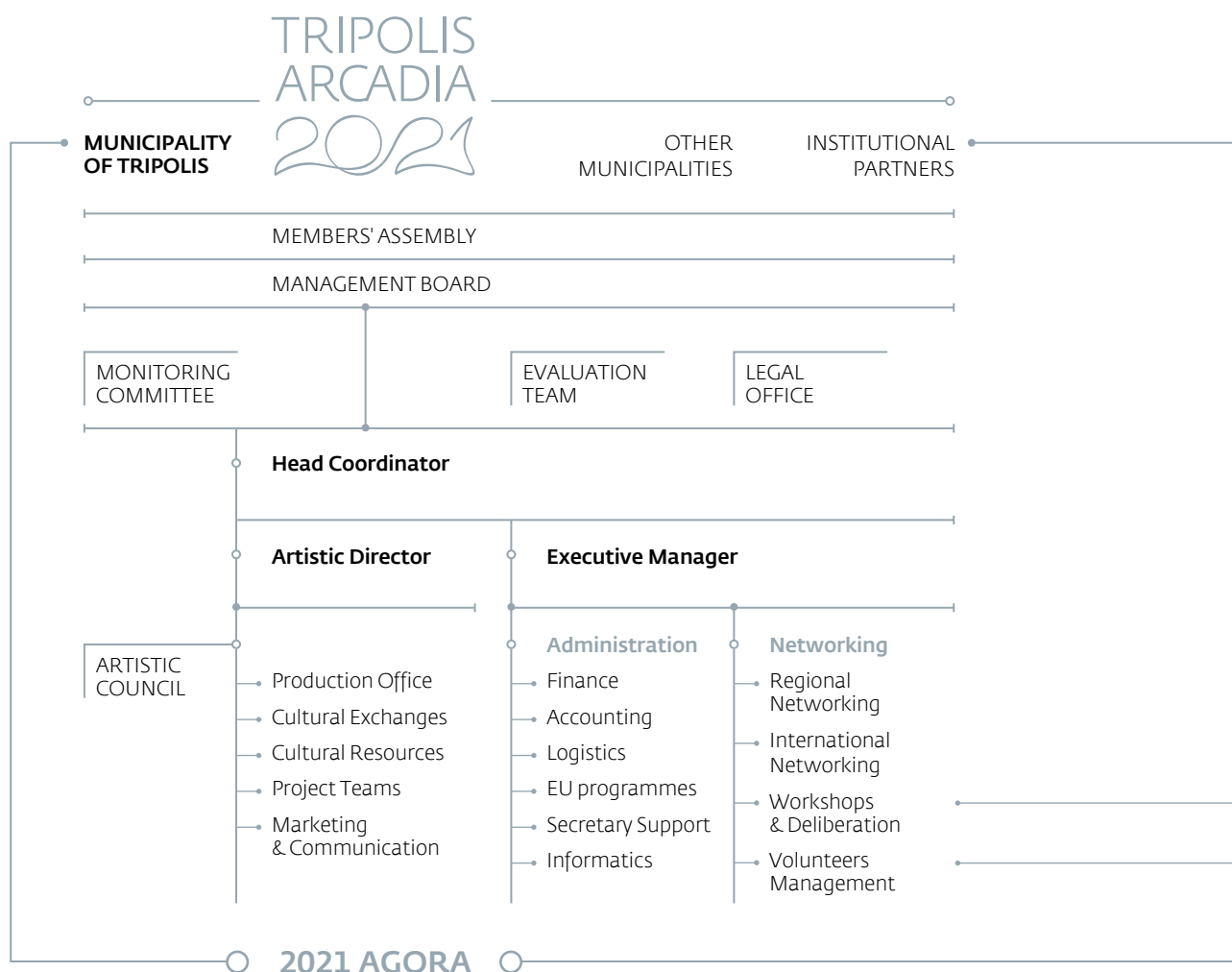
The Municipality of Tripolis is in contact with the other candidate cities as well as the Greek Department of the Interior in order to arrange for legislation which will allow for the creation of an independent structure which will assume responsibility for the ECoC and the management of the operating revenue and expenditure, while management of capital expenditure will remain with the municipal and regional authorities, having obtained their commitment for the proper and timely execution of the infrastructural construction programme. The following will be called upon to participate in this corporate structure which will be created with the title "TRIPOLIS-ARCADIA 2021":

- The Municipality of Tripolis.
- The Municipalities of Arcadia and other areas of the Peloponnese which will decide to join the programme.
- The Regional Authority of the Peloponnese either directly or via a company under its control.
- Professional chambers and associations.
- Foundations and NGO's.
- The University of the Peloponnese.
- Cultural associations and groups.

For the entire duration of the action a Body of Organised Consultation will be in place with the title "2021 AGORA" which will consist of organisations and groups who have signed the Cooperation Agreement but for any reason are unable to participate in "TRIPOLIS-ARCADIA 2021".

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

The Management Board of the company will be appointed by the Members' Assembly. Management will be subject to strict governance rules which will assure the broad and strong support of the Members. Management will aim at stability in finance, transparency, independence from political interference, cooperation with civil society and creative initiatives and the attraction of sponsorship.



Responsibility for carrying out the project will lie with the Executive Team which will consist of the Head Coordinator, The Artistic Director, and the Executive Director. The operation of the company will be monitored by a Monitoring Committee which will be appointed by the Municipality. It will consist of specialists and will submit independent reports. At the same time evaluation will be carried out by the Evaluation Team which will be created in cooperation with the University of the Peloponnese.

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

The Organisation Chart will be accompanied by a manual which will set out job descriptions, powers and responsibilities of each office as well decision making procedures. This manual will be drafted by an external consultant who will be also asked to help with the selection, training and regular assessment of personnel.

Staff and external collaborators involved in the preselection and selection stages will be given the opportunity to join the company after due assessment by the external consultant.

How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

The institutionalized independence of the company and the strict enforcement of governance rules will secure normal and harmonious relations between management and local authorities. In this respect the Monitoring Committee, the Evaluation Team and the body of Organised Consultation will play a crucial role. In any case the independence of the artistic team vis-à-vis political interference will be secured.

According to which criteria and under which arrangements have the General Director and the Artistic Director been chosen – or will be chosen? What are –or will be– their respective profiles? When will they take up the appointment? What will be their respective fields of action?

During the preparation stage, a Management Team was formed consisting of the Head Coordinator appointed by the Organising Committee, the Artistic Director and the Executive Director. The Management Team operated in the context of an informal organisational structure involving employees of the Municipality of Tripolis and external consultants and collaborators. Their selection was made by the Organising Committee with procedural support by the Municipal Public Utility Company. They are all top level professionals with a long and successful experience in their fields.

The Head Coordinator is an economist with a long career in the private sector. For thirty years he has served as consultant, General Manager of firms in the financial, construction and tourist sectors. He is an art collector, publisher, column writer. He is also the founder of a Museum of engravings and etchings.

The Artistic Director is presently a Management and Development Consultant of Cultural Organisations. For twenty three years he served as the General Director of the Athens Concert Hall. He is a member of the Board of Directors of the Stae School of Dance and of the Art Theatre of Athens. He is also an external Advisor of the National Theatre.

The Executive Director is on secondment from The Department of Youth of the Ministry of Education. He has done post-graduate studies in European Policies for Youth and has served as Coordinator of the European Youth Capital 2014 in Thessaloniki. He specialises in social networking and development and support of civil society actions as well as in the management of European programmes. He is particularly active in the area of securing and organising active participation of citizens in culture and local development.

This team will also have the responsibility of facilitating the transition to the new structure if the title is won. In this case they will be assessed in 2017 according to the procedures laid out in the Organisational Chart and Manual.

c. Contingency planning

Have you carried out / planned a risk assessment exercise?

Drafting and working with a risk assessment and management plan is part of the preparation of TRIPOLIS-ARCADIA 2021. It includes all the parameters that might influence the normal flow of the candidacy.

The plan involves Risk Analysis, Risk Factors, Impact, Risk Exposure, Risk Efficiency. It includes four stages: Risk Identification, Risk Estimation, Risk Evaluation and Risk Management.

On the basis of this plan officers authorized by the Steering Committee will monitor on a daily basis:

- Mass media content including web sites and social media at local, regional and national level referring to of TRIPOLIS-ARCADIA 2021 as well as to the Municipality of Tripolis and the administrative region of Arcadia.
- Problems which arise in the city and the region and are a source of irritation to citizens creating tensions with the municipal authorities and might affect adversely attitudes towards the candidacy.
- Studies, presentations and analyses which focus on the problems but may also contain suggestions for solutions of regional groups or individuals.
- Meteorological or other, natural or not, out of the ordinary phenomena which might impinge on the candidacy planning. This involves consultation with the Civil Protection Bureau of the municipality.
- Visits by or statements by government officials, politicians, VIP's which refer to the region and might have implications for the candidacy.

In fact, the need arose to test the plan, our level of alertness and its effectiveness in a situation, which involved real risks for the candidacy in the February-April 2015 period when the municipality faced a very acute problem in handling urban waste. A section of the citizens thought that this problem rendered the city incapable of being a credible candidate. Tensions developed between some local associations and the municipal authorities. In fact, this crisis was managed effectively and was in fact turned to an opportunity for citizens to comprehend at a deeper level the fact that institution of the ECoC is independent from municipal authorities and that its pursuit requires a responsible attitude from all citizens. It was also made clearer that the ECoC can provide a platform for expedition of the solution of problems of the city and the region.

In the present political and social climate in Greece an initial distrust and suspiciousness on behalf of the citizens towards the candidacy are to be expected. For this reason it is imperative through strict implementation of transparency rules people may monitor the decision making process. From the very beginning economic and administrative decisions and measures were presented on the web page of the municipality. The Municipal Council has also been informed without fail. This approach has helped the candidacy go a long way towards achieving people's trust and consent.

What are the main strengths and weaknesses of your project?

The main strong points of our candidacy are the following:

- The huge symbolic charge carried by the very name of Arcadia and its wide recognition in all of Europe and the world.
- The extremely broad political consent and support of the candidacy as witnessed by the composition of the Organising Committee.
- The strong support and pledge of active participation by many and leading personalities in the sphere of art, culture and science of international renown with Costa Gavras and Mikis Theodorakis at the forefront.
- The mobilization of civil society and non-governmental organisations which embraced this endeavour.
- The creation of thematic support groups through which organisations and individuals participate in consultation processes, discuss the agenda of TRIPOLIS-ARCADIA 2021 and contribute to the establishment of a favourable social climate. Currently, there are five open consultation groups (focus groups) which support the candidacy. Special mention should be made of the young people group which consists of students of the University of Peloponnese and of young scientists who contribute fresh approaches to the candidacy.
- Participation and support of all municipalities of Arcadia which allows for the extension of the scope of the programme to the entire Arcadian region in symbolic connection to the natural landscape and mountain agricultural and pastoral life around the city.
- The great love of Arcadians for their home region which is expressed on every occasion wherever they might be. The large Arcadian diaspora in Greece and abroad provides excellent channels for spreading the TRIPOLIS-ARCADIA 2021 message in Greece, in Europe, in America, in Australia.
- The appropriateness and acceptance of the programme of interventions we announced and have included in our proposal. This programme is the result of a long and detailed study of the problems of the region as well as of consultation with citizens and especially professional associations.
- The enthusiastic acceptance of the central theme of our candidacy by localities, organisations and associations in Europe allied to the idea of Arcadia and their immediate positive response to our invitation for participation in our effort.
- The network of volunteers which is being built methodically accompanied by training, orientation, information and division of tasks according to skills for the support of actions and events. Special mention should be made of our disabled volunteers who participate on an equal footing in all our events.
- The authenticity of tradition and folk culture of the people who live, work, produce and create in this land.

The main weak points are the following:

- Major and minor problems requiring immediate attention and resolution by the municipal and regional authorities of which the most pressing are urban waste management, traffic congestion in the centre of the city and dearth of parking spaces. Incentives should be created for the use of bicycles especially since this has widespread and growing support. Phenomena incident to the economic crisis such as the proliferation of stray animals.
- Social problems which also incident to the economic crisis of which the most important are: the pauperization of a section of the population, the precipitous increase of unemployment especially of young people, the new wave of emigration particularly of highly trained and skilled young people and the indifference and insensitiveness of large groups of citizens to social projects and initiatives.
- Problems of bureaucracy including the restrictions in the scope of action of municipal authorities and minute control of their finances lately introduced in Greek legislation. Such restrictions entail inability to comply with essential requirements of ECoC regulations especially as the creation of an independent legal entity at the candidacy stage is expressly forbidden.

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

The serious problems of the city included in the first section of the previous answer are expected to be overcome by the implementation of plans drafted and approved by the municipality and the regional authority. Action on almost all these problems has been included in the medium-term planning of the municipality. There is also broad agreement between the municipal and the regional authorities on the priority to be given to the infrastructural programme.

The municipality and the regional authority as well as numerous volunteer groups have been taking measures and actions with a view to alleviating the hardship of vulnerable groups using their own resources and also obtaining funds from EU programmes with a view to maintaining social cohesion.

Lastly, as far as bureaucratic impedances are concerned, there is under way a concerted effort at cooperation with the appropriate government departments and services with a view to being granted permission for the creation of an independent legal entity for TRIPOLIS-ARCADIA 2021 for the governance and management of the ECoC including provisions for higher flexibility, after the selection stage.

In conclusion facing crises or emergencies is based on two pillars: the risk management plan which outlines the concerted action to be taken and the open democratic processes guided by transparency and accountability which "legitimize" policy making and thus help overcome obstacles and neutralize negative behaviours.

d. Marketing and communication

Could your artistic programme be summed up by a slogan?

Given that TRIPOLIS-ARCADIA 2021 focuses not just on Tripolis but on the entire region of Arcadia and its basic concept consists in the Arcadian Ideal the central message-slogan chosen is:

inArcadia

The communication programme will be built both notionally and esthetically around this slogan. The graphic image of this slogan, using the Latin alphabet in Greece as well, brings out the European dimension of Arcadia and its European provenance and impact.

In fact **inArcadia** designates the meeting point of the Arcadian Ideal with actual Arcadia. Actual Arcadia is identified with its European cultural counterpart and Europe rejoins actual Arcadia.

In this sense this slogan marks the adoption of a long-term cultural policy which aims at redefining actual Arcadia in the cultural map of Europe.

At a practical level the slogan serves to render coherence and uniformity to communication activities relevant for instance to thematic cycles such as Art **inArcadia**, Music **inArcadia**, Cinema **inArcadia**, Technology **inArcadia**, thus reinforcing recognition of the main brand name and the concomitant emotive action of the communication function.

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

The TRIPOLIS-ARCADIA 2021 candidacy is accompanied and supported by an integrated communication strategy which is compatible with a long term development strategy for Tripolis and Arcadia.

The strategic target of the communication campaign is the establishment and dissemination of the idea of Tripolis as a special, unique case of Cultural Capital of Europe. The source of the communication strategy lies in the very essence of the concept of TRIPOLIS-ARCADIA 2021 which lays the foundation for an innovative Cultural Capital.

The communication strategy is structured along three concentric circles with TRIPOLIS-ARCADIA 2021 at the core:

- **Tripolis-Arcadia.** At the local level communication aims at sensitising and involving local society as well as obtaining the active participation of local organisations, associations and groups. Equally important is the establishment of a relation of trust between the citizens and the ECoC authorities and the gradual achievement of a sense of belonging and pride in this endeavour.

- **National Level.** The target is to achieve effective access to the main players who set up the national cultural stage. Also the effort will be made to mobilize the national Arcadian network through consultation and exchange of ideas. Specific actions will target key national cultural organisations, foundations, networks, personalities, strategic communication media, journalists, politicians active in the cultural field, on line cultural magazines, reviews and networks. European embassies and cultural foundations will also be canvassed.
- **Europe-the World.** The objective is to place TRIPOLIS-ARCADIA 2021 on the international scene as well as the promotion of networking aiming at the "enlistment" of prominent personalities and of international networks. Apart from the "Arcadia" network which will be developed as part of the cultural programme, one cannot fail but notice that worldwide there are over forty cities named "Arcadia". Together with their cultural organisations and groups they can provide an impressive international dimension and interactive content to TRIPOLIS-ARCADIA 2021.

The basic direction of the communication strategy can be summed up in its presentation as a "call for action". In other words, the stake of the campaign is not just the achievement of brand awareness. The strategy aims at eliciting the interest of the broad public. This strategy places the citizen at the centre of its focus with interactivity as the principal tool.

The strategy vis-à-vis mass communication media lays emphasis on penetrating and reliable communication tools and means targeting the creation of a coherent and dynamic public image, the enhancement of the prestige and status of TRIPOLIS-ARCADIA 2021, the illustration of the benefits expected to accrue to society as a whole, the specialized approach to target groups and maximization of the impact on special subgroups of the general public, the flexible and real time interaction and feedback.

Some basic communication means/tools which are being used or will be used are the following:

- Traditional media such as TV, radio, the press (regional, national and international).
- Online communication - Internet: Promotion at news sites, specialized sites (cultural, tourist etc.), e-Newsletter, web page and social media pages. (Facebook, Twitter, YouTube, Instagram etc.), public relations with online communities (e-public relations).
- Outdoors publicity.
- Promotional Events, Organisation of cultural events, press conferences, press releases, promotional objects and gifts.
- Information channels used by the Tourist Sector.

At the selection stage, this strategy will be further elaborated, especially the Mass Media area by drafting a targeted master Media Plan, focusing especially on Press and the Audiovisual sector.

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

The success of TRIPOLIS-ARCADIA 2021 hinges crucially on mobilizing latent or as yet unidentified human resources which will bear much of the burden of disseminating the ECoC based on the Arcadian idea in Greece and abroad.

The citizens of Tripolis and Arcadia, the social and cultural associations and groups of the region, the existing networks make up the first line of proponents of the ECoC.

Key factors for the communication of TRIPOLIS-ARCADIA 2021 abroad are:

- The Arcadian diaspora who have already expressed their enthusiasm and willingness to work for the success of ECoC.
- The mobilization of a network of prominent supporters of ECoC, "The Ambassadors of TRIPOLIS-ARCADIA 2021" who will play a crucial role in building support among artists, intellectuals as well as contributing new ideas and approaches.
- The mobilization of volunteers. The call for volunteers is addressed to all people, especially young, who believe in TRIPOLIS-ARCADIA 2021 and are willing to participate in the organisation of the ECoC building in the process a sense of pride in their home city and region.
- Open Consultation through the forum of organised consultation to be created with the title "2021 AGORA". This forum will be open to local associations, national and European organisations, NGO's, citizens' initiatives and networks.
- Organisation of networking events with TRIPOLIS-ARCADIA 2021 content.
- The creation of an online forum of reflection and dialogue which will give an opportunity to the people of Arcadia to join in the discussion of major current European issues.
- Development of intercultural exchanges for the promotion of cultural diversity. This also concerns artists and intellectuals who were born outside the EU but live and work in Europe as well as those who live abroad and are already sensitised to Arcadianism.

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

Highlighting the fact that the ECoC is an action of the European Union is an integral part of the communication strategy adopted by TRIPOLIS-ARCADIA 2021, starting with underlining the fact that the title is awarded by the European Council of Ministers and that the European Commission plays an instrumental role in obtaining financial support.

More specifically, every communication action and all publicity material will follow the following template:

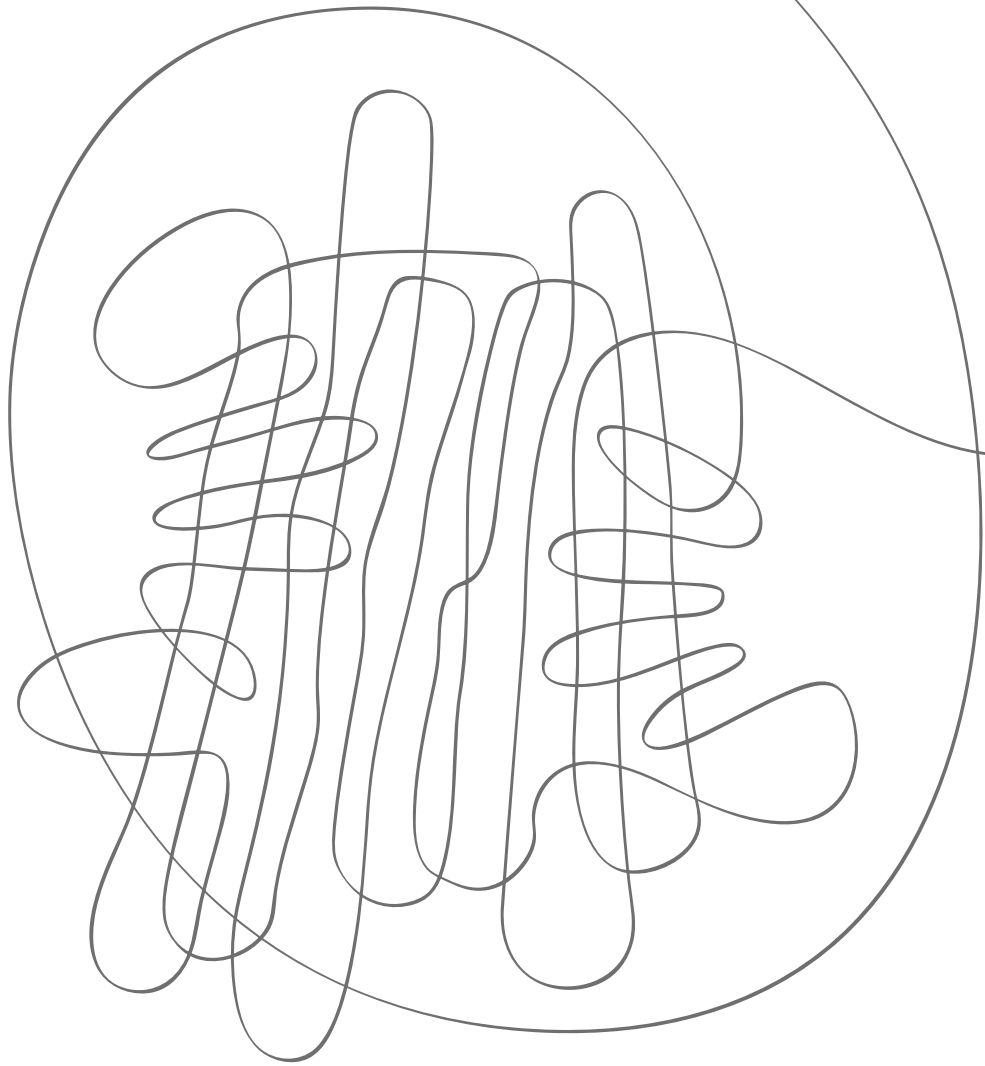
- **The TRIPOLIS-ARCADIA 2021 logo will include the indication "Candidate European Capital of Culture".** In case the title is won the indication will be "European Capital of Culture".
- **Every reference to the title will include the term "European"** as well as the indication of EU financial support when appropriate.
- **The rule that neighbouring** cities and areas are not allowed to modify or adjust the title in order to serve their own purposes will be strictly enforced.
- **The logo ECoC Cultural Capital of Europe** will be included in conformity with official standards and guidelines as set out in the Official Guide to the ECoC.

At the same time TRIPOLIS-ARCADIA 2021 will strive to enhance the image of the EU at a local as well as national and international level by:

- Planning and execution of events with content relevant to the themes of the European Years between 2016-2021.
- A central event on the Day of Europe (May 9).
- Cooperation with the Greek Offices of the European Parliament and the European Commission for organising events following the European agenda.
- Events encouraging the development of social dialogue on the content of the next programmatic period 2021-2027 especially as regards culture, civil society, social priorities, youth and vulnerable social groups.

7

*Additional
information*



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

As stated in the opening section, TRIPOLIS-ARCADIA 2021 is not a run-of-the-mill candidacy. It is a different candidacy.

The TRIPOLIS-ARCADIA 2021 is not submitted as a narrative of conceit. It flows from an almost self-evident obligation of the city and region vis-à-vis the significance of the place and the name of Arcadia for Western Civilisation.

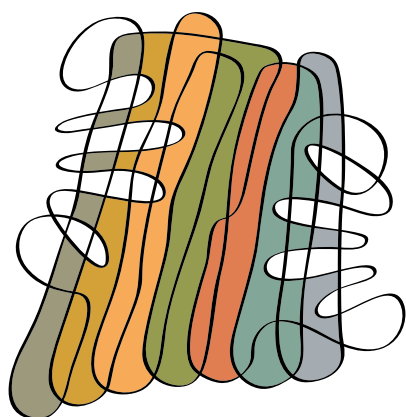
The uniqueness of this application unique consists in its transcending movement:

- The European dimension of Arcadianism, as theme which fascinates Western culture, transcends the limits of a city and a place.
- The linkage of *Arcadias in Europe* in a network and the invitation to a live dialogue for a renewed and contemporary expression of the idea of Arcadia transcends the limits of a country.
- The educational and research character of the cultural programme which takes its point of departure from the deep roots of the ideas of Arcadianism, and strives to transcend the present towards an *Arcadia in fieri*.

Add any information you consider necessary in relation to your application.

On the following pages we provide some additional information for the candidacy of TRIPOLIS-ARCADIA 2021. This information bears on the preparation of the candidacy but, more importantly, on the credibility of the success of the ECoC. Specifically we include:

- A brief timetable of the city's preparation from 2013 until today when we submit the application.
- An explanatory text on the emblem of our candidacy which determines its visual identity. It is a single-stroke sketch of Pan's flute.
- The people involved in the preparation of our application: volunteers, ambassadors, supporting organisations, the Organising Committee, the Scientific Committee, the Directors, other collaborators and working groups.
- Lastly our laudable sponsors.



TRIPOLIS
ARCADIA

2021

EUROPEAN CAPITAL
OF CULTURE

C A N D I D A T E

The emblem of the candidacy of TRIPOLIS-ARCADIA 2021, at first sight, could be viewed as an incomprehensible tangle of lines. However, here exactly is its first advantage: it attracts attention in a provocative way -certainly doesn't go unnoticed- and features a completely original form that makes it recognisable, even without the verbal part.

At a second reading, everyone can easily distinguish two hands, two palms that embrace multiple successive lines. They could be holding or offering something, not necessarily specific. Everyone can put between his own hands his own desire or his own gift: The curtain of a theatre, the hair of a girl or a cold beer. A wildflower bouquet, a book or a column, the ears of the harvest, a bale of vine branches for the fire of Easter.

In our narration the point of departure of the project is a musical instrument, perhaps a Tyrolean accordion, a Celtic harp, a renaissance lute, an Aegean zither or a clarinet of Epirus. The Arcadians, of course, will immediately recognise the syringe, Pan's flute, made of reed into which the eponymous nymph was transformed to avoid the sexual desire of God.

The sign at a nominal level, operates with multiple tools. First, the semiotic content of the syrinx, represents both form and substance of the Arcadian Stories, as they have been recorded in European Culture.

The syringe in the ancient myth functions as an instrument and a work of art created so as to restore the primordial unity of things. The nymph became a reed, the reed became a flute and the flute became art. God, man and nature, become through Pan's flute a unified whole, in an organic and therefore inevitable way. And this whole is a child and whose else? Of Love. Of Passion, which in Arcadia, gave birth to Art...

It is precisely this organic and archetypal wholeness of everything which signifies the main content of the Arcadian Ideal and is rendered in the design of the emblem with the use of a single stroke line which traces the emblem, completes it, subdivides and multiplies it.

In symbolic terms, the TRIPOLIS-ARCADIA 2021 emblem refers equally to both constitutive sides of the Institution of the Capital of Culture: hostess Arcadia and guest Europe. On the one hand, it portrays the work of Arcadia and all Arcadians, in every place and every year. The polyphony and variegation of the seven reeds, on the other hand, symbolises the dialogue and coexistence among the people of Europe, their languages and histories, their memories and traditions, their feasts and myths. The Arcadian flute sings our cultures to synthesise our Culture.

The only element of the emblem that brings us back to our organisational and technocratic reality of the institution is the typography of the title of candidacy. The sign obtains its explicit reference. It is invested with prestige and formality. For the sign and the entire visual identity, we have chosen the font Fedra Sans, which, apart from its slick, simple and clear design line, features characters for all European alphabets.

The emblem works effectively both in black and white and colour versions, in small and large size, but also in positive or negative display. Also, its flexible form is suitable not only for a host of creative applications but also for original constructions and installations.

The emblem of the candidacy

**Chronology
of the preparation
of the candidacy**

The preparation for candidacy of TRIPOLIS-ARCADIA 2021 began in 2013. Here is here a short a chronology:

23/09/13	Announcement of the candidacy of Tripolis for the title of ECoC 2021 by the Mayor John Smirniotis.
05/11/13	Announcement of the candidacy at the 7th Congress UNeECC, by the General Consultant, Anastasia Papari.
18/02/14	Formal presentation of the institution of ECoC and of the candidacy of Tripolis, at the Cultural Centre of Tripolis.
07/03/14	Presentation of the candidacy in St. Petersburg, in the exhibition of the sculptor Nikos Floros.
MARCH-JULY/14	Planning procedures and actions under the guidance of the General Consultant.
28/07/14	Presentation of the candidacy of Tripolis at the 8th World Congress of Expatriate Arcadians, and support resolution.
13/09/14	Appointment of a new Steering Committee under the chairmanship of the new Mayor of Tripolis Dimitris Pavlis.
20/09/14	Start of operation of the website of the candidacy.
05/11/14	Approval of by the Steering Committee of the development plan of the candidacy drafted and proposed by George Christodouloupoulos.
15/11/14	Start of consultations with social and cultural institutions of the city. Drafting of the Cooperation Charter.
27/11/14	Presentation of the institution and the candidacy to the Senate of the University of Peloponnese.
02/12/14	Presentation of the institution and the candidacy at the event of the Arcadian Society in the Amphitheatre of the Theocharakis Foundation in Athens.
15/01/15	Presentation of the visual sign of the candidacy, which was selected after an open competition in which 17 proposals were submitted.
16/01/15	Presentation of the institution and the candidacy at the event of the Union of Tripolis Attica at the hotel Caravel, Athens.
18/01/15	Announcement of the 10 personalities making up the Committee in Honour headed by Costa Gavras and publication of its Declaration.
FEBRUARY APRIL/15	Contacts with other municipalities of Arcadia, Arcadian Associations in Greece, Arcadian artists and personalities in Greece and Europe, development of a network of ambassadors of the candidacy / Solution to crisis caused by the problem of urban waste / Dialogue with the schools of the municipality.
29/04/15	Visit of members of the Organising Committee to Paphos (Cyprus). Meeting and cooperation with Paphos 2017.

Selection of Nikos Manolopoulos as Artistic Director and Charalambos Papaioannou as Executive Director and of the company Advisors Strategy & Communication as Communication Consultants.	MAY/15
Signature of Memorandum of Cooperation with the International Arcadian Society.	09/05/15
Agreement between the Municipality of Tripolis and the Railways Organisation of Greece for the inclusion of the Tripolis Railway Station in the Infrastructural Programme of TRIPOLIS-ARCADIA 2021.	02/06/15
Day Conference on "Identity - Innovation - Culture - Development" at the Chamber of Arcadia, in cooperation with the University of Peloponnese and the with participation of members of the NTUA, the Technical Chamber, the Tourism Organisation of Peloponnese, the Association of Civil Engineers and the Federation of Professionals, Craftsmen and Merchants of Arcadia.	10/06/15
Journey of the Artistic Director and members of the Organising Committee in Rumania. Participation in a conference about the ECoC in Sibiu and meetings with Rumanian candidate cities.	15/06/15
Day Conference of Arcadians working in the cultural field in the Cinema and TV School "Lykourgios Stavrakos".	05/07/15
Completion of the study on Investigation of development of existing and new infrastructure - networking strategies for urban and suburban interventions in the Tripolis municipality and highlighting the physiognomy of the city in the context of claiming the title <i>European Capital of Culture</i> for the year 2021 by the DESARCH team.	30/07/15
Presentation of the institution and the candidacy at the event of Tegeatikos League in Episkopi Tegea.	16/08/15
Consultations with cultural and social organisations on the content of the cultural programme / Mobilizing volunteers / Preparation for events to be held in December 2015 - January 2016 / Acceptance of three major sponsorships / The Municipal Radio joins the effort with a special weekly news programme for the candidacy of TRIPOLIS-ARCADIA 2021.	SEPTEMBER NOVEMBER/15
Visit of the Executive Director in Trier and Weimar in Germany for meetings with institutions which participate in the Network "Arcadia" and support the candidacy.	07/11/15
Francophonie event on the influence of French culture on the modern history of the city in Malliaropoulou Theatre, in collaboration with the Sarafi Educational Group.	14/11/15
Positive response of the municipality of Syracuse of Sicily to invitation to support the candidacy and participation in the network of "Arcadia."	17/11/15
Application submission.	30/11/15

Volunteerism

A key parameter of development of our programme both during the current phase of candidacy and also at the phase of implementation of the TRIPOLIS-ARCADIA 2021 programme is volunteering. We believe that the active involvement of citizens in all phases of the implementation of our plan is an absolute priority.

In the city of Tripolis in particular but also in the region of Arcadia there are a lot of citizens' civil society schemes such as clubs, associations, urban non-profit companies and citizens' initiatives. These create a positive sense of daily intervention and they are our partners for the organisation of the network of volunteers of TRIPOLIS-ARCADIA 2021.

Since the beginning of 2015 when our candidacy took its final form and direction it began building the network of volunteers of TRIPOLIS-ARCADIA 2021. The network currently has over 100 registered members (76% are women and 24% men) whom we can describe in the following general terms based on the statistics of their applications:

Social / professional status	
Civil servants	22%
Pupils	20%
University Students	13%
Private sector employees	12%
Unemployed	12%
65+	6%
Self-employed	5%
Other	10%
Ages	
From 12 to 25 years	40%
From 25 to 40 years	30%
From 40 to 50 years	20%
Over 50 years	10%
Interested to volunteer in the following areas	
Arts and culture	15%
Extraversion of Tripolis - Arcadia	12%
Green growth and environment	10%
Innovation and entrepreneurship	9%
Multiculturalism and social inclusion	9%
Non formal education	9%
Involvement in public affairs	9%
Sports and health	8%
Cityscape	6%
Development - support for civil society	6%
Intergenerational dialogue	6%

Hours of volunteering work by voluntary declaration concerned	
1 to 3 hours per week	0%
4 to 6 hours per week	41%
7 to 10 hours per week	18%
10 to 15 hours per week	6%
15 to 20 hours per week	3%
More than 20 hours per week	2%

Finally, 49% of our volunteers are also registered and active as volunteers in other social schemes while 51% of them registered as volunteers for first time.

Special mention should be made of two specific groups of volunteers. There is a group of 8 volunteers who are disabled, and 6 overaged people who support us in our actions.

Simultaneously with the official network of volunteers TRIPOLIS-ARCADIA 2021 and citizens' initiatives there have been created four digital communities in support of our candidacy. The individuals involved are mainly of Arcadian origin but not exclusively and they contribute to the cause of the candidacy in three ways:

- Proposing ideas that could be incorporated into our programme at different stages of application and implementation.
- Proposing individuals, institutions, agencies and organisations that could help the candidacy.
- Carrying the message of the candidacy in their friends' networks, maximizing our communication.

These groups are:

- **Creative Youth Group of Arcadia**, which brings together mainly young architects, surveyors and graduates of polytechnics.
- **Youth Group of Arcadian Musicians**, which brings together young musicians mainly from Tripolis and music groups of all kinds.
- **Young Arcadian Scientists**, young scientists and members of all specializations.
- **Dance and Performing Arts Arcadia Group**, with groups and individuals active as dance performers.

Each of these groups has over 100 members and is growing daily with the entrance of new members. These four groups bring together a large number of Arcadians who largely live outside Tripolis but they are the multipliers and supporters of our candidacy. They are the "digital volunteers" of our effort and they have undertaken to disseminate the central idea of our candidacy to target groups with which they work. Simultaneously through the networking of our candidacy with Arcadian associations, foundations, universities and initiatives abroad this network of volunteers grows with the participation of celebrities and ordinary people - volunteers from many countries of Europe.

Teams of digital supporters

**Supporters
of the candidacy**

MUNICIPALITY OF TRIPOLIS
MUNICIPALITY OF MEGALOPOLI
MUNICIPALITY OF GORTYNIAS
MUNICIPALITY OF NORTH KYNOURIA
MUNICIPALITY OF SOUTH KYNOURIA
MUNICIPALITY OF PAPHOS, CYPRUS
MUNICIPALITY OF SYRACUSE, ITALY

UNIVERSITY OF PELOPONNESE
UNIVERSITY OF TRIER, GERMANY
CHATEAU DE GOUTELAS, FOREZ, France
WEIMAR KLASSIK STIFTUNG, GERMANY
WEIMAR JENA AKADEMIE, GERMANY
INTERNATIONAL ARCADIAN SOCIETY
FOUNDATION OF PUBLIC BENEFIT MICHAEL N. STASINOPOULOS - VIOHALCO
SCHOOL of CINEMA AND TELEVISION L. Stavrakos
PUBLIC LIBRARY OF TRIPOLIS
ARCADIAN MUSEUM OF ART AND HISTORY

CHAMBER OF ARCADIA
FEDERATION OF CRAFTSMEN AND MERCHANTS OF ARCADIA
COMMERCIAL ASSOCIATION OF TRIPOLIS
UNION OF HOTELIERS OF ARCADIA
TOURIST ORGANISATION OF PELOPONNESE
TECHNICAL CHAMBER : DEPARTMENT OF PELOPONNESE
ASSOCIATION OF FREELANCE ENGINEERS OF ARCADIA
BAR ASSOCIATION OF TRIPOLIS

ASSOCIATION OF FRIENDS OF ART OF TRIPOLIS
THEATRICAL GROUP OF TRIPOLIS
CHOIR OF TRIPOLIS
ORPHEUS CHOIR OF TRIPOLIS
PHILHARMONIC BAND OF TRIPOLIS
LYCEUM CLUB OF GREEK WOMEN OF TRIPOLIS
ARCADIAN DANCING GROUP
DANCING GROUP OF TRIPOLIS
GREEK DANCE CENTRE OF TRIPOLIS
CHOROTECHNIA CENTRE OF DANCE
CULTURAL HERITAGE
THE FOLKLORE HOUSE OF TRIPOLIS
ELEFSIS YOUTH GROUP
ASSOCIATION OF ARCADIAN MOUNTAINEERS AND ECOLOGISTS
GREEK MOUNTAINEERING ASSOCIATION OF TRIPOLIS
SCOUTS' ASSOCIATION OF TRIPOLIS
GREEK GUIDING ASSOCIATION OF TRIPOLIS
CENTRE FOR THE SUPPORT OF THE ELDERLY OF TRIPOLIS
ASSOCIATION OF DISABLED PEOPLE IN ARCADIA
CENTRE OF PSYCHOSOCIAL HEALTH IN ARCADIA

WORLD CONFERENCE OF OVERSEAS ARCADIAN
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ASSOCIATION OF TRIPOLITANS ATTICA
TEGEAN ASSOCIATION
MANTINEAN ASSOCIATION
PANGORTYNIAN UNION
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ARCADIAN ASSOCIATION PATRA
ARCADIAN ASSOCIATION THESSALONIKI
GORTYNIAKOS ASSOCIATION OF SPARTA
UNION OF PATRIOTIC ASSOCIATIONS OF FALESIA
UNION OF ASSOCIATIONS OF LYKOSOURA

**Ambassadors
in Greece
and Europe**

BOUCHET PAUL, Former President of Bar Association Lyon, Member of State Council in France,
Honourary President of International Movement ATD
DELMAS-MARTY MIREILLE, Professor of Law Collège de France
DONEV STOIAN, Painter
HLAWIZCKA GEORGE, Artistic Director of Arcadia Mundi Orchestra
ROY JAMES, Professor of Classical Literature, University of Nottingham
STEINER JEORG, President of International Humanitarian Organisation Albert Schweitzer

ANTONIOU THEODOROS, Member of the Academy of Athens, Composer, President of Greek Composers' Union
ASKOUNIS NIKOS, Mayor of Kallithea
BEZOS YIANNIS, Actor
CHARALAMPOUS SOLON, Director of the Pancyprian Gymnasium, Nicosia
CHRONAS GEORGE, Poet, Publisher
CHRYOS EVANGELOS, Professor of Byzantine History, University of Athens
DEMOS STAVROS, Businessman
DENDRINOS CHARALAMPOS, Senior Lecturer, Royal Holloway, University of London
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FELIOS SOTIRIS, Lawyer, Art Collector
GIAGIANNOS APOSTOLOS, Painter
GIAGIANNOS ARISTIDE, Gallery Owner
GRIGORAKIS NIKOS, Art Historian, Writer
KAPLANIS GIORGOS, Mayor of Aghia Varvara
KARAGIANNIS GIORGOS, Businessman, Honourary Citizen of Tripolis
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KONDYLI ELENI, Assoc. Professor of Turkish-Asian Studies
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Artistic Director

NIKOS MANOLOPOULOS
Consultant of Administration & Development
of Cultural Organisations
Former General Director
of the Athens Concert Hall

Executive Director

CHARALAMPOS PAPAIOANNOU
Consultant of European
Culture Programmes

Consultants of Innovative Urban & Cultural Development

DESARCH CONSULTING TEAM

SONIA MAYROMMATI
Architect Urbanist NTUA
Adjunct Professor, Researcher NTUA

GEORGIA GKOUMPOPOULOU
Architect Urbanist NTUA
Researcher NTUA

CELIA MAYROMMATI
Journalist UCLan

ANNA MORAITOY
Architect Engineer MSc NTUA

General Advisor of Candidacy Preparation

ANASTASIA PAPARI
Architect, Urban Planner

Communication

ADV!SORS STRATEGY & COMMUNICATION

DIMITRIS GEROU
Consultant of Communication Strategy

ARTEMIS KALATZAKOU
Head of Media & Public Relations

ANGELINA PETRIDI
Communication Advisor

Research and Documentation

KERAS CULTURE & DEVELOPMENT

COSTAS KARBERIS
Architect

Visual Identity

EVANGELOS KASSAVETIS
Visual Communication Designer
Consultant of European Culture

Administrative Support

THEODORIS TSAMIS

Secretarial Support

MACHI BORA
KATERINA GIALI
ALEXANDRA ADAMOPOULOU



ORGANISING COMMITTEE

Chairman

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KOSTAS SPYROPOULOS
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Head of Revenue Dept
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CONSTANTINOS TZIOUMIS
Head of Municipal Party

NIKOLAOS TSAMOULOS
Head of Municipal Party

ANTONIA GIANNOULI
Head of Municipal Party

SCIENTIFIC COMMITTEE

PEDRO OLALLA
Author, Hellenist

ANNA KARAPANAGIOTOU
Archaeologist
Director of the Ephoreia
of Antiquities of Arcadia

PANAGIOTIS LIARGOVAS
Professor of Economics
University of Peloponnese

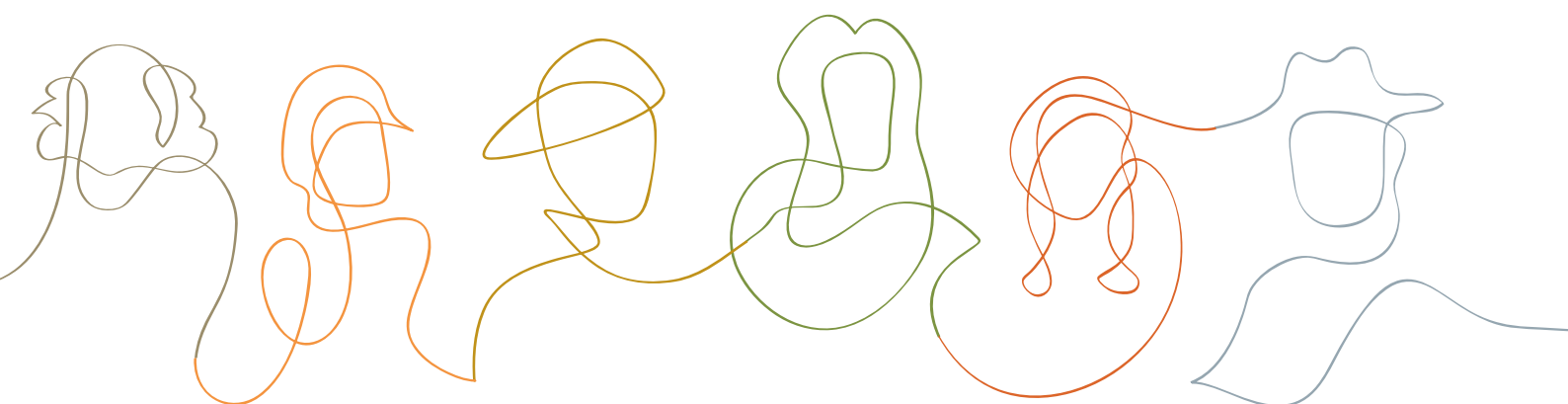
THANOS KRIEMADIS
Professor of Economics
University of Peloponnese

GIORGOS LEPOURAS
Assoc. Professor of Informatics
University of Peloponnese

COSTAS VASILAKIS
Assoc. Professor of Informatics
University of Peloponnese

MANOLIS WALLACE
Lecturer of Informatics
University of Peloponnese

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CONTACT INFORMATION

45, Atalantis & Lagopati str
GR 221 00 Tripolis, Greece
tel: + 30 2713 600 406

info@tripolisarcadia2021.gr

tripolisarcadia2021.gr

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Art Direction

EVANGELOS KASSAVETIS

Architectural Illustrations

IOANNES KOUFOPOULOS, VALERIAN ADONIS PORTOKALIS, XENIA STOUMPOU
Students, School of Architecture, NTUA

Proof Reading

FOFI KORIDI

Production

FOTOLIO & TYPICON