

TRANSITION TO

EU — PHO RIA

ELEUSIS21
EUROPEAN CAPITAL OF CULTURE
CANDIDATE CITY



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Eleusis, a city of 30,000 citizens, has played a major cultural and economic role in the writing of Greece's contemporary history, and continues to do so.

It has been an important religious centre since ancient times, since it was where the famous Eleusinian Mysteries, an institution that lasted more than 1,500 years, took place. At the dawn of the industrial era, the city became the centre of heavy industry in Greece par excellence. Today, Eleusis continues to contribute to what is known as the «Hellenic construct».

Population-wise, Eleusis developed as a workers' town, in the same way as industrial centres the world over, and in fact, it acted as the destination for many internal and foreign migrants. As a result, the city became a melting-pot of experiences and ideas, as well as a field for common struggles. From the 1960s to the 1990s, the city was dominated by the concerns and constant efforts of its inhabitants to protect the environment and improve their quality of life.

Environmental pollution damaged the bond between the citizens and their city, and the reason why many people decided to abandon Eleusis.

The verses by Nikos Gkatsos «....Where the initiates joined hands reverently before entering the sanctuary/now the tourists discard cigarette butts/and visit the new refinery./Sleep, Persephone, in the earth's embrace/come out no more to the balcony of the world» expressed the image of the city that most Greeks had at the time.

Towards the end of the 2000s, with de-industrialization having left its powerful footprint in the form of a series of derelict factories along the coastline, the city started to seek a new identity. The first objective was to create and enhance cultural institutions such as the Aeschylia Festival, celebrating its 40th anniversary this year, through which the city can take advantage of its historical and cultural background and attempt to build its new mythology and create a sustainable future.

The archaeological site, which was illuminated after 100 years, and the creation of 2 new venues intended for cultural events, the Olive Oil Press and the L. Kanellopoulos cultural centre, combined with infrastructure

works such as the pedestrianization of streets linking the city to the sea, are rehabilitating the city centre and contributing to its financial and natural renaissance.

Balancing between the past and the future, the prospect of the European Capital of Culture finds Eleusis on the way out of its purgatory.

On 13/01/2015, the City Council decided unanimously to support the city's candidacy for European Capital of Culture for 2021, via the Eleusis21 entity.

In response to the widespread demand to house the Capital of Culture offices in the empty railway station, the entire Municipal mechanism reacted dynamically in order to assist in the renovation, while hundreds of citizens responded both through social media and by their physical presence on the day of the inauguration.

It is commonly accepted that most cities are currently at a stage of transition, especially cities with a strong industrial past; this means that they have to renew and reinvigorate their financial basis by investing in creative sectors.

Eleusis chooses to invest in culture, because Eleusis is culture.

We want to - and we must - create, even in these times of economic crisis, an attractive environment, so that the younger generations (which are currently closer to intensive learning) can discover incentives and reasons that will keep them in the city.

It is obvious that our city has been in constant motion and creative action over the past few years. However, it also needs a lofty objective, that will function as an incentive for improving and reinforcing its image at national and European level.

With our eyes to Europe and culture as one of the main pillars of stability, cohesion and development, we aspire to encounter the future and become a part of it. In consideration of these objectives, I am confident that Eleusis can become a worthy representative of Greece as the European Capital of Culture.

Giorgos Tsoukalas
Mayor of Eleusis



WHY DOES YOUR CITY WISH TO TAKE PART IN THE COMPETITION FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

MY CITY

Eleusis (or Elefsis or Elefsina) has many important reasons for wishing to become of European Capital of Culture. We believe that becoming the European Capital of Culture, should our city be selected, will function as a catalyst for a series of major issues. To be precise, Eleusis has decided to take part in the competition for the title of European Capital of Culture

... because this will have a catalytic effect on the city's ongoing effort to become a dynamic cultural centre in the broader area of Western Attica. Such a development would have a positive impact on the quality of life of citizens.

In the 1960s and 1970s the natural environment of Eleusis suffered major degradation due to pollution caused by the industrial facilities operating in the area. The major environmental issues arising caused the local population to react dynamically and seek alternative solutions for the future of the city. At the same time, the gradual reduction of industrial production, due to the closure of many factories and the subsequent loss of jobs made it all the more imperative for the city to turn to the tertiary sector in order to differentiate its productive base.

At the beginning of the 21st century, it became very clear that the city's sustainable future is inextricably linked to its cultural development, the promotion of and investment in the important cultural resources it boasts, such as the archaeological site, and its industrial heritage, which is unique by Greek standards. Since then, cultural development has been a priority for all municipal administrations, and is expressed through significant initiatives and reflected in the City's ongoing investment of around 5%-6% of its annual budget on cultural activities. For example, the fact that the City has, for the last 12 consecutive years, commissioned the creation of original artworks and major installations associated with the area to pioneering artists, is probably a unique initiative by the standards of Greek local government.

Eleusis' entirely conscious decision to evolve into an important cultural centre was expressed symbolically by the fact that, at the beginning of year 2000, the City and civil society organizations jointly seized former industrial facilities such as Kronos and the Olive Oil Press and converted them into cultural facilities that host the Aeschylia Festival and other events. The rehabilitation of these facilities and their complete conversion into cultural hubs is still up against a series of bureaucratic issues. Thus, despite the willpower and economic capacity of the Municipality to restore these areas, the rehabilitation projects are proceeding at a slow pace. It is certain that, if Eleusis is selected as the European Capital of Culture for year 2021, the awarding of the title at this stage will function as a catalyst for the development that the city has been seeking on an ongoing basis for the last decade. Already, the announcement that Eleusis is a candidate for the title of European Capital of Culture for 2021 has drawn the attention of both the Region of Attica and the Ministry of Culture, with respect to the development projects that need to be implemented in the area. The Regional Unit for Western Attica has already included the strategic objective of turning Eleusis into a dynamic cultural centre for Western Attica, in its planning for the new NSRF.

Eleusis' planning for the rehabilitation of the Olive Oil Press foresees the creation of a unique cultural park spanning 110,000 m², representing the evolution and the transformations of human culture over the last 4,000 years, from the Agricultural to the Industrial Revolution and from the industrial to the modern era. The city's new branding is based on the fact that, for the last 4,000 years, Eleusis has narrated the history of humans as producers, humans as creators, of the working human, as well as on the fact that more than 4,000 years of this history are visible even today, in the city's unique stratigraphy.

We believe that the prospect of Eleusis becoming the European Capital of



Culture, as well as the city's important initiatives to date, for investments in the creative and cultural sector, will draw attention to and initiate positive synergies between all stakeholders, both from the public and the private sphere, for the identification of solutions to a series of issues that concern the quality of life of citizens. Issues such as environmental protection or the development of the city's coastal zone, which have been a cause of concern for Eleusis for decades, even after the de-industrialization of the area, are testing both the cohesion of the city itself and the endurance of its inhabitants.

The Eleusis commercial port - considered one of the oldest in Europe (with certified operation since 500 BC) - still plays active role in the centre of the coastal zone, but also causes significant difficulties, as it hampers the inhabitants' access to the seaside and affects the city's role as a seaside destination. For decades, the city's entities have been trying to relocate the port outside the residential area, a development that would upgrade the quality of life in the area, but to no avail. By contrast, other European ports (Liverpool, Genoa, Bilbao) have managed to include their coastal zone in a different development logic for the operation of the city.

Moreover, despite the de-industrialization and economic crisis of the last few years in capital-intensive sectors such as refineries, the private sector has made major investments in new petroleum refinement and petroleum product facilities which, due to their proximity to the city, have become a cause of concern for the citizens, as regards the risk of pollution for the sea and the surrounding environment.

As candidate for the title of European Capital of Culture 2021, Eleusis wishes to reinforce its cultural stock by creating a legacy for a sustainable future, that will constitute an equal and opposite force to the degradation of the environment and the quality of life in the area. The city firmly believes that culture must become a powerful foundation on which to base its transition to the post-industrial

era, since it is a cohesive aid to the harmonization of human activities in a constantly mutating technological and man-made environment.

...because it will change the stereotype of the industrial city in people's consciences.

Eleusis is located on the Athens-Peloponnese road axis, i.e. a highway criss-crossed by thousands of Greeks and tourists on a daily basis. Geographically, it is close to Athens. Culturally, however, the divide is huge. It receives fewer visits than its accessibility would lead one to expect, and this is because, in the conscience of the Greek people, its has been established as the city that was desecrated by industrial development. This image of a city ruined by industrial development has become a stereotype and, even though the reality of Eleusis today is very different (the official results of the 2011 census show that 68.5% of its population is employed in the tertiary sector, as opposed to 30.4% in the secondary sector), the stereotype has taken root in the collective conscience and prevents people from visiting the city. If Eleusis is selected as the European Capital of Culture, this will have a catalytic effect on breaking the stereotype of a degraded industrial area and establishing the city's new image as a dynamic cultural centre on the collective conscience.

...because the city wishes to keep local creative forces and young people with a high level of education.

Eleusis can boast of a significant percentage of young people with a high educational level (postgraduate title and doctorate holders). However, most of these young people leave the city to live in Athens or other urban centres, even abroad. The main objective of the Capital of Culture programme we suggest is to ensure the permanent installation of new businesses from the cultural and creative field in general, and, overall, to create an attractive environment

that will encourage young people with know-how and innovative ideas to stay in the city and develop their work here.

...because the decision to claim the title of European Capital of Culture has unleashed the dynamic nature, the creativity and the collective instinct of the city's inhabitants.

The announcement that Eleusis is a candidate for the title of European Capital of Culture has had a catalytic effect in unleashing the dynamic potential of the city's inhabitants, raising expectations and arming them with optimism and an appetite for hard work and cooperation, despite the overall atmosphere of disappointment and insecurity that is prevalent in Greece because of the crisis. Local residents, businesses, associations, the local authorities, all entities are participating in the process. Indicatively, we can mention that inhabitants and associations are already taking initiative through the Creative Citizens' Network - and beyond. In September, local catering companies decided to use the same Eleusis 21 place-mat in their restaurants, thus communicating the city's candidacy to the broad public. Major industries based in the city - including some of the largest Greek companies - have decided not only to support the city's candidacy, but have also undertaken an initiative to encourage all local businesses to support Eleusis 21. Moreover, the regional unit of Western Attica, all the municipalities in Western Attica and all municipal political groupings in Eleusis have decided to support the candidacy.

...because Eleusis aims to become an effective interlocutor in the European debate

The contact and networking with the contemporary cultural environment of Europe that the institution of European Capital of Culture entails, will help Eleusis reinforce its own cultural capital, diversify its cultural offer and



DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THIS CHOICE.

enhance its know-how, both as regards content and as regards administration, management and cultural strategy.

Besides the above, however, we believe that with its cultural heritage, the experience of the industrial and post-industrial city and its current cultural awakening, Eleusis can become a valuable interlocutor in the current fluid European landscape, in today's Europe of transition.

The city's relationship to transition is a focal point. Through the centuries, the history of Eleusis is a history of consecutive transformations and transitions. Transition is part of the city's founding myth, which follows Persephone from the underworld to the world of the living, to rebirth and the changing seasons. According to the myth, Hades, god of the Underworld and of the dead, falls in love with Persephone, the only daughter of goddess Demeter, goddess of nature, fertility, natural growth. Without informing her mother, but with Zeus's consent, he abducts Persephone and takes her with him to the Underworld. Demeter searches desperately for her daughter, and her search leads her to Eleusis. This is where she takes a rest for the first time. She is devastated. The daughters of the city's king approach her without knowing who she is, and offer hospitality. Demeter asks them to take her on at the palace, as a servant, and that is what they do. However, because of the pain and anger caused by the loss of her daughter, nothing flourishes on earth; as a result, mankind is threatened with extinction. Zeus, ruler of the world, provides the following solution: Persephone will spend a few months each year in the Underworld with her husband, and will then return to the world of the living to be with her mother for the next few months. The arrival of Persephone coincides with spring and summer, while her departure for the Underworld marks the arrival of winter. The agreement between Demeter and Hades is a new contract that changes the face of the world forever. It is the dawn of a new civilization. After this agreement is struck, Demeter leaves Eleusis. In gratitude to the city that welcomed her in her darkest hour, during her personal crisis, she gives Eleusis the gift of agriculture, which will change human culture forever.

Effectively, the myth codifies the state of crisis and transition, which is why it is considered particularly relevant to the present day. It teaches us that crisis is nothing more than the result of the conflicting desires of two parties (male and female nature, development policy and the environment's carrying capacity, reason and impulse, etc.) and that its resolution can be found in the "golden medium" (neither party is fully satisfied, but neither party is entirely disappointed). Also, it teaches us that a period of crisis is a transition period that requires a lot of work - Demeter only stays in Eleusis for a while, but even she, a goddess, must become a servant and work on a daily basis. Finally, we learn that reaching an agreement signals the birth of a brand new world, and brand new model of development.

Therefore, we believe that, at this time, Eleusis can function as a unique field of contact and debate on the major issues that concern contemporary Europe.

The area of Eleusis, candidate for the title of European Capital of Culture 2021, coincides with the administrative district of the eponymous municipality. As the largest and most dynamic city in Western Attica over recent decades, Eleusis has formed close links with the surrounding areas (whether adjacent or not) at every level - social, financial, administrative. Western Attica, and specifically the Thriasian Plain, has functioned as a single spacial entity since ancient times. This is dictated by the geomorphological characteristics of the area, on the one hand - a basin leading to the sea on one side and surrounded by mountains - and its geographical features on the other - a strategic location, a passage leading to the Peloponnese and to the nation's capital.

EXPLAIN BRIEFLY THE OVERALL CULTURAL PROFILE OF YOUR CITY.

Eleusis has operated as the centre of the broader Thriasian Plain area since antiquity. The city of Eleusis was - and still is - the traditional economic and administrative centre of the single spacial unit of the Thriasian Plain, as well as a hub of everyday activity. People from neighbouring areas use the private and public services provided by the city, shop in its large marketplace, work in its industrial plants and choose it as a destination for their recreation and entertainment. The bidirectional relationship between local and regional centres has established an integrated spacial unit. The profile of surrounding areas is now practically identical to the profile of the centre. These close links and synergies in all fields create dynamics that the city must invest in, in order to build a healthier economic and social foundation.

It is important to mention that, administratively speaking, Eleusis is still the centre of the former prefecture of Western Attica and the corresponding regional unit, and plays host to all of the area's administrative services.

At the same time, the organizing entity has recognized the extent, the requirements and the effects of this undertaking, and this has led it to the need to share this undertaking with neighbouring areas. The immediate and warm response of neighbouring cities, i.e. the Municipalities of Mandra, Aspropyrgos and Fili, to the invitation extended by the Municipality of Eleusis and the entity responsible for the application, constitutes one more reason for including them in the city's candidacy.

Eleusis is a historical city, located 20 km outside of Athens. It has the Eleusis Gulf at its feet, creating a natural port that is protected by the island of Salamis to the south. It has been the centre of Western Attica since ancient times.

Eleusis, one of the five sacred cities of antiquity, was known for the worship of Demeter, goddess of agriculture, and her daughter Persephone. The Eleusianian Mysteries were mystical ceremonies that took place in September of each year, in honour of the goddess Demeter and Persephone, and which were held consistently for over 2,000 years. According to Homer, the Mysteries were attended by "the whole of mankind", i.e. women and men, irrespective of race, social class or place of origin.

In Laws II, Cicero quotes the following as regards the Eleusianian Mysteries: "For among the many excellent and indeed divine institutions which your Athens has brought forth and contributed to human life, none, in my opinion, is better than those mysteries. For by their means we have been brought out of our barbarous and savage mode of life and educated and refined to a state of civilization; and as the rites are called "initiations," so in very truth we have learned from them the beginnings of life, and have gained the power not only to live happily, but also to die with a better hope". The archaeological site and museum are the city's most prominent cultural resource.

Due to its geographical position - a natural port in close proximity to Athens - Eleusis became the industrial area of Greece par excellence at the end of the 19th century. Hundreds of small and larger factories converged here. At the end of the 1960s, the 12-kilometre coastline alone hosted 2 shipyards, 2 cement factories, 2 steelworks and 2 refineries, i.e. almost 50% of Greece's heavy industry. Environmentally, the city was on the verge of asphyxiation. At the end of the '70s, the Eleusis gulf was considered to be the most polluted marine area in the Mediterranean. A survey conducted by the University of Athens found the Eleusis gulf to be almost dead, since the sea bottom was covered by a metre of mud that destroyed every marine organism.

At the same time, the composition of the local population changed, due to the high concentration of industrial activity in the area. As described by a visitor at



the time, Eleusis "was transformed from a fishing village to a bustling industrial city". The community's population grew and grew: from 2,400 inhabitants in 1907, the population increased to 6,400 in 1927, and climbed to 21,000 inhabitants in 1981. This includes around 2,000 refugees from Asia Minor, who arrived in 1922; this was the first major addition to the local population, which was mostly of Arvanites, a population of Albanian origin. They were later followed by internal migrants from all over Greece, who gave the city a multicultural character. Today, the population of Eleusis is 30,000 inhabitants, while the broader area of the Thriasian Plain has a population of over 100,000.

Within this historical and ethnological framework, the different social groups organize and fight their occupational, social and environmental battles, increasing the mobility of the population and seeking an outlet for the serious financial and environmental problems the area faces. The inhabitants find common ground in the history of the city itself, in its culture. In 1975, directly after the seven-year military junta, Eleusis created its first institution, a festival dedicated to Aeschylus, the first dramatist in the history of theatre, who was born in Eleusis in 525 BC and died in Gela, Sicily in 456 BC.

The festival organizing committee was made up of various city entities: the Municipality of Eleusis, the labour centre, youth associations, folk art associations, members of the academic community, members of the business world, a total of around 40 entities.

The city's need to draw on its past and build a new future based on culture had started to become established on the collective conscience of citizens. Thus, the conditions for transition to a different growth model were gradually established.

Today, Eleusis has a strong cultural reserve that includes festivals, folk art associations from all over Greece, citizens involved in the artistic and creative field, and also many friends of the city, who are involved in the establishment of the city's modern cultural history. It is all these entities that, through their work, are trying to convert an abused city, this "wound of history", as stated by Filippas Koutsafitis in the film *The Mourning Rock*, into a creative European city.

The tangible and intangible culture found in the city today can be described, in short, as follows:

Tangible cultural heritage

- Archaeological site. This site includes the Archaeological Museum, where important findings of world cultural heritage are exhibited, such as the headless statue of the goddess Demeter, votive reliefs representing the mission of Triptolemos and the statue of the "Departing Kore".
- Hadrian's aqueduct and Hadrian's bridge, examples of the era's high construction perfection, together with the chapels of Panagitsa in the archaeological site and Agios (Saint) Zacharias, dating from the late Byzantine era, were the city's cultural reserves until the mid 19th century.
- The Kronos and Iris industrial buildings and Old Oil Press, together with the current industries, constitute the city's participation in the industrial and post-industrial landscape of contemporary Greece.

Intangible cultural heritage

- 21 November, celebration of the church of Panagia Mesopotitissa
- Celebrations of Agios (Saint) Georgios
- Birthplace of Aeschylus, the first dramatist
- City of "Mysteries", a celebration that led humans to experience happiness through reconciliation with death.

EXPLAIN THE CONCEPT OF THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE.

Venues and installations

- L. Kanellopoulos Cultural Centre, Old Olive Oil Press industrial complex, Eleourgiki, former Iris industrial complex, old railway station, Municipal Library, Municipal Cultural Organisation, Municipality, open-air cinema, auditoriums, multi-purpose halls and other installations at the factories in the surrounding area, Road Safety Centre.

Community cultural organisations

- MA in Heritage Management, University of Kent and Athens University of Economics & Business
- Municipal Cultural Organisation, Visual arts departments, theatre, theatre stage, music departments (piano, organ, guitar), ballet, gymnastics, traditional dances, philharmonic orchestra.

Eleusis Film Club

- Folk Art associations (14), Thriasian Plain Volunteers Association, Magoula Women's Association, 17 Cultural companies of various types (literature, theatre, road theatre, ecology, etc.), 13 local music bands, Environmental Education Centre, Friendship Nest (solidarity centre)
- Groups of craftspeople, professional photographers, architects, graphics offices, printing businesses
- 2 music schools, 10 dance schools, 1 publishing firm, 3 private city archives
- Act Radio, an internet-based radio station, 3 local newspapers
- Aeschylia Festival, Folklore Festival, gastronomy festivities

Eleusis has been known since antiquity as the cradle of civilization. It is the city of Demeter, goddess of agriculture, the city of fertility and growth. The land of euphoria. The soil on which seeds bear fruit and are transformed into food for mankind. The land where the art of growth is transformed into a festivity. The land where the concepts of freedom, euphoria and happiness become an experience for mankind. The land of initiation into the art of Euphoria.

In this place, the goddess Demeter offers humans the gift of agriculture, which is considered the first form of art and a founding act of human culture. It is the land that nourishes mankind both at the physical and cultural level. At the physical level, as the main granary of ancient Attica, it produced wheat, the basic staple of all of the area's population. At the cultural level, it offered the Mysteries, the celebration that provided all people, irrespective of gender, social class, religion and age, the possibility of initiation to euphoria, of experiencing the substance of existence through the experience of death. Eleusis thus became a gathering place for the Other, with different people from every corner of the Earth converging here and seeking their personal development. At the same time, the city itself shaped its character through its creative meeting with the Other, the Foreign, the Exogenous, in all its forms. Eleusis emerged as the symbolic place of creative linkage with the Other, the Exogenous, of which Death is the absolute symbol.

In 1985, referring to Eleusis, Melina Merkouri stated:

The idea of globalisation is identical to the Eleusinian idea. The idea of a peaceful, collegial, panhuman society. At the time, the road was open to everybody: men, women, citizens of Athens and foreigners from the end of the world. Gender or lifestyle or social position or ethnic origin posed no obstacle to whoever wished to live piously, precisely because of being bound to the deepest desires of the human soul for happiness, freedom, good will and brotherhood. What more suitable message than this one could be sent to the world today?

Just like seeds, ideas too find fertile soil here, they grow and produce fruit: fruit that shapes new models of development, new cultural models. It was thus that after the Agricultural Revolution, Eleusis met the Other model of development, the new revolution that reshaped mankind, industry. The city became the industrial centre of Greece par excellence and opened its doors again to welcome Foreigners from various parts of Greece, who arrived here no longer as pilgrims but in search of their personal advancement, though work in the factories.

In fact, Europe presents the same characteristics. Like Eleusis, Europe constituted fertile ground for the fruition of the two revolutions that shaped human culture, the Agricultural and the Industrial Revolution. Like Eleusis, Europe is a mosaic of various ethnic groups and populations, in a constant meeting with each other and with the Other, with populations and cultures from every corner of the world. Today, both Eleusis and Europe are experiencing a period of transition, a quest for a new model of development and a new way of coexistence.

THE CREATION OF eLEUsis, A LABORATORY ARISING FROM THE LINK OF ELEUSIS WITH EUROPE, CONSTITUTES THE CENTRAL CONCEPT OF OUR PROGRAMME. WE NOTE THAT IT IS NO ACCIDENT, FROM AN ETYMOLOGICAL PERSPECTIVE, THAT ELEUSIS AND EUROPE ARE LINKED BY THE DIPHTONGUE EU THAT, TRANSFERRED INTO GREEK, IS EQUIVALENT TO “EY”, IN THE SENSE OF GOOD, SUSTAINABLE, AND ALSO THE EQUILIBRIUM ARISING FROM A SYNTHESIS OF OPPOSITES.

Both Eleusis and Europe, at this point in time, are invited to reinstate the concept of “eu” in daily life, to redefine a model of sustainability in order to proceed towards the future with optimism. The ELEUsis laboratory will do exactly that: by joining the forces of Europe and Eleusis, it will systematically endeavour to reveal and cultivate the seeds of a new model of prosperity, the seeds of a new era of Euphoria, the era of EUphoria.

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?

MY PLAN

In the past decade, Eleusis has treated culture as the main pillar of its sustainable development, in recognition of its importance for the city's rebirth. The gradual transition from the industrial to the creative economy is a constant pursuit for the city, which is expressed through specific axes, measures and actions. The city's stable commitment to the objective of transition to the creative economy and the emphasis it places on cultural development are demonstrated by the investment made on behalf of the municipal authority, which, even during the economic crisis of the past five years, has regularly amounted to around 5.5% of the overall budget, i.e. in absolute terms, around € 1,000,000.

The current cultural strategy

The current cultural strategy is part of the city's broader plan, as elaborated in the strategic plan for the period 2012-2014; due to delays attributable to the local elections of 2014, the plan is expected to be completed at the end of 2015. The city's next strategic plan is currently being elaborated in parallel with the strategic planning for the candidacy of Eleusis as European Capital of Culture 2021. The title of the 2012-2015 strategic plan is "Eleusis, city of solidarity, culture and development", and it places culture at the heart of the city's vision for its evolution. The overall vision sees Eleusis evolving into a dynamic cultural centre for the broader area of Western Attica and establishes 4 specific objectives:

- Reinforcement and expansion of cultural infrastructure;
- Enhancement, reinforcement and promotion of the city's cultural profile;
- Development of the skills and talents of citizens and local artists;
- Promotion of culture as a decisive factor for reinforcement of social cohesion, social solidarity and fighting inequalities.

More specifically, the 1st objective, "Reinforcement and expansion of cultural infrastructure", includes measures that concern:

— Use of inactive former industrial facilities and their conversion into cultural venues. The main project within the framework of this objective was the reclamation of the former industrial facility of the Olive Oil Press, which is now one of the main venues of the Aeschylia Festival. The Administration building has already been renovated and is used as a multi-purpose venue. In support of this objective, in May 2015, Eleusis21 moved into the Old Railway Station of Eleusis, thus making use of yet another inactive facility in the city and converting it into a cultural venue.

- Design and balanced spatial distribution of cultural venues per urban unit.
- Cultural mapping and creation of the www.elefsinaculture.gr digital platform, which shall be used to promote cultural entities, local artists and all cultural activities. The project is expected to be completed at the end of year 2015.
- Provision of incentives for the installation of cultural and educational entities in Eleusis, with characteristics that include innovation and knowledge-intensity.

The MA programme in Heritage Management of the University of Kent and the Athens University of Economics and Business has already been established in the city. Also, the "Attican School of Ancient Drama", a ten-day summer school attended by young artists from various countries, is based here, as well as the Motus Terrae street arts troupe. Finally, Eleusis is often a field of study for the School of Architecture of the National Technical University of Athens, and this cooperation is expected to intensify in the near future.

The 2nd objective, “Enhancement, reinforcement and promotion of the city’s cultural profile”, includes measures and actions concerning:

— **Enhancement of the Aeschylia Festival.** The Aeschylia Festival has been the most important cultural manifestation in Eleusis for the past 40 years. It lasts for around six weeks and includes performing arts, music and visual arts events that attract a large audience, and are dominated by the participation of the local population. Since its establishment, the festival has been the product of participatory planning, with representatives of various local entities from Eleusis. Today, its programme is formulated by a committee of citizens of Eleusis, in cooperation with curators. Participation is further enriched through the commissions of new productions to Greek and foreign artists; many of these projects take place with the participation and cooperation of the local population. In the period 2012-2015, the citizens of Eleusis participated in the creation of the following productions: “Venus of rags in transition”, by Mary Zygouri (2014); “The future starts here” by Stefanos Tsivopoulos (2012); and “Mixdoor” by Motus Terrae (2016). Also, the Aeschylia Festival has an established collaboration with the Thriasian Plain Volunteers’ Association, which numbers 800 volunteers who have been actively involved in the organization and production of the festival’s events since 2013. At the same time, the festival has its own group of around 70 volunteers. As regards artistic content, the festival has consistently sought to enrich its programme, and particularly through the creation of two new thematic units: the cinema programme and the unit concerning contemporary theatre. This has resulted in an extension of the duration of the Aeschylia Festival, and has attracted a new set of attendees, both as regards age group and specific interests. The main objective of the festival is to promote new, pioneering artists from Greece and Europe. After completing his installation, “The future starts here”, in Eleusis, Stefanos Tsivopoulos was selected to represent Greece at the Venice Biennale. In 2014, the Aeschylia Festival presented Michelangelo Pistoletto for the first time in Greece, and in 2015 a new work of Tarek Atoui in world premiere. The festival’s European dimension was reinforced when the European Festivals Association awarded it the EFFE (Europe for Festivals, Festivals for Europe) quality label, thus including the Aeschylia in the elite of European festivals. Also, the promotion and communication field was enhanced significantly by the introduction of national media as media sponsors, which resulted in the broad coverage of the Aeschylia Festival events in the national press. Finally, the festival is proactive in ensuring its financial sustainability, by broadening its membership to around 600 members today, and its private sponsors, who cover around 25-30% of its budget.

— **Organization of a series of festivals and events by the Municipal Cultural Organization.** In 2014, the Cultural Organization was responsible for forty events. Among these, the most prominent were the Folk Art Festival, which acts as a platform for interaction between the city’s different populations, and the Annual Arts Exhibition of Eleusis, which showcases the work of around 70 artists from Eleusis and the surrounding area.

— **The city’s cultural profile is further enhanced by the support offered by the Municipality to the operation and events of cultural organizations and groups from the city.** This support involves providing venues, equipment and also subsidies. In 2014, the Municipality offered 30 subsidies and provided venues and equipment to 40 entities and events.

— **The creation of residencies with parallel financing for the creation of original works of art, offered to important Greek and foreign artists, is another strategic choice in the direction of reinforcing the city’s cultural profile.** Thus,

Eleusis becomes a place of creation and inspiration, while elements that reflect the city’s reality travel to many parts of Greece and Europe, through the works of art produced by these artists. In 2012, one residency was completed, with parallel financing worth € 25,000; two residencies, with financing of € 35,000 took place in 2013; another two in 2014 with financing of € 17,000, and three in 2015, with financing of € 47,000. Also, the residencies have raised the city’s cultural profile through the cooperation of local and resident artists, and had a significant impact on attracting the public, bringing different parts of the population in touch with contemporary artistic currents.

— **Reinforcement of European and international collaborations.** The main objective of current cultural strategy is to ensure extroversion and collaborations with the rest of Europe, as well as to take advantage of the opportunities offered by European Union policies. This rapprochement with Europe was pursued through small, steady steps that include town twinning with Gela in Italy, where Aeschylus died; the development of collaborations through the Culture and Creative Europe programmes, in the framework of which two collaboration plans were implemented; and, of course, the decision to apply for the title of European Capital of Culture 2021. At the same time, international co-operation was also enhanced, and Eleusis has become twin city with the Xicheng district in Beijing, China.

— **Networking.** The city’s cultural profile was enhanced, and continues to be enhanced, by its participation in major art expos and networks. In recent years, Eleusis

has consistently reserved a stand at Art Athina, the largest contemporary art expo in Greece. In collaboration with Eleusis21, the city has connected to the International Network for Contemporary Performing Arts IETM, the Culture Action Europe network, the In Situ European Platform for Art in Public Space, the Association of European cities and regions for Culture - Les Rencontres, the Balkan Express network and the European On-the-Move network.

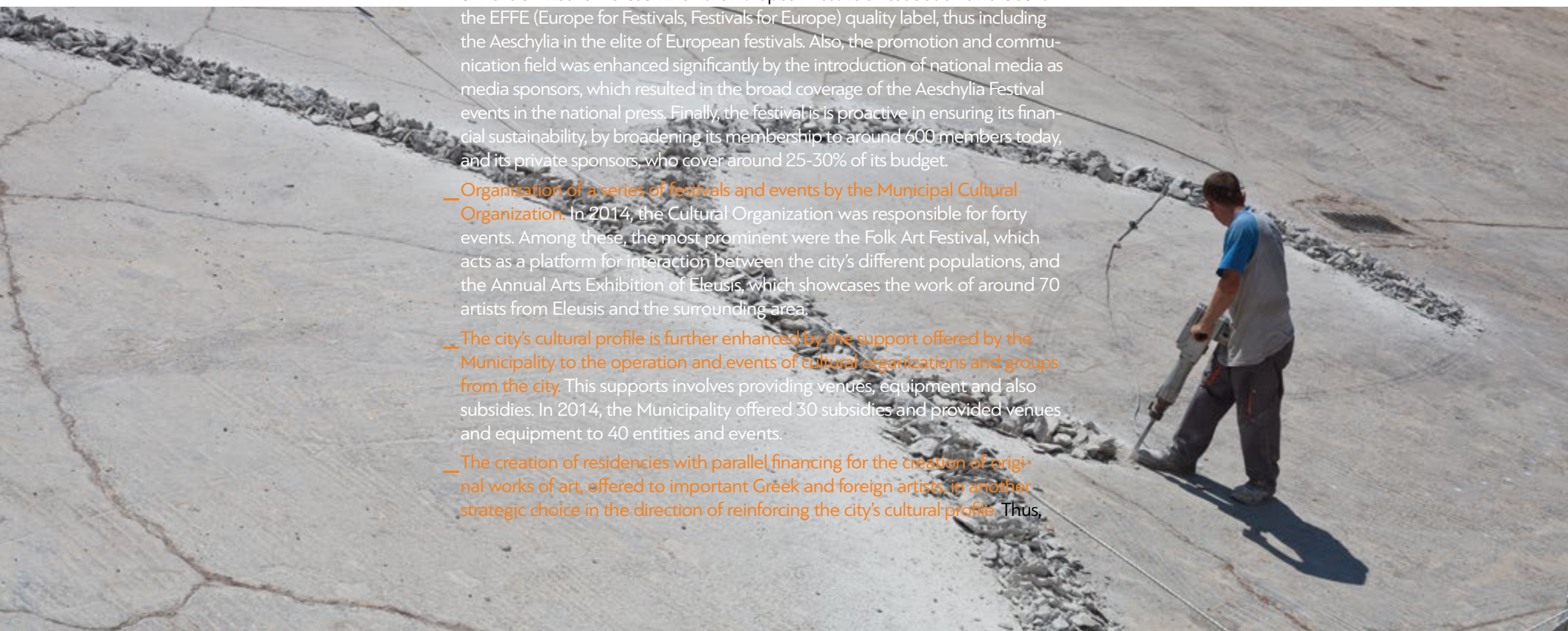
The 3rd objective, “Development of the skills and talents of citizens and local artists”, includes 4 main measures:

— **Planning and implementation of art education courses for children, young people and lifelong learning.** The Cultural Organization operates throughout the years art courses that include 11 sectors and are attended by more than 700 residents of Eleusis of all ages.

— **Regular cooperation and support for the Western Attica Primary and Secondary Education Directorates, for the implementation of cultural programmes and events in the schools of Eleusis and the surrounding area.**

— **Interaction with the public of Eleusis and more effective contact with contemporary art through an organized programme that includes attendance of major performances, concerts and exhibitions taking place in Athens, each month.**

— **In 2015, the Municipality implemented the “Loft Home of Ideas” programme, the objective of which was to develop a network of artists and creative professionals, enhance their organization and management know-how and skills, thus transforming them into the heart of a creative industry incubator.**



The 4th objective, “Promotion of culture as a decisive factor for reinforcement of social cohesion, social solidarity and fighting inequalities”, includes the following measures:

- The annual organization of the Folk Art Festival as a platform for the creative co-existence of the different populations making up the city. Fourteen local ethnic associations participate in the festival.
- Operation of the Social Exchange Platform;
- Support for the activity of the Friendship Nest;
- Operation of children’s summer camps, focused on artistic education and creative expression for the children of the city’s poorest families.

Plans for cultural and creative capacity building

The plans for cultural and creative capacity building are based on a combined study of the particularities of this sector, focussing on Eleusis’ aim of evolving into a dynamic cultural centre, a centre for innovation and knowledge-intensity, with a leading position in Greece and the developing world.

The particularities of the Greek cultural and creative sector can be summarized as follows:

- In the artistic field, independent artists produce around 80% of the work. The commercial sector accounts for around 10%, and only 10% is produced by national entities. The independent sector consists mainly of individual artists or very small groups.
- Over the last 15 years, the independent sector has grown both in quantity and quality.
- There are practically no state subsidies for the independent sector. Most artists and organizations self-finance their projects, both for their production and for their presentation.
- The independent sector appears to be strongly extroverted, with the desire to connect to Europe and develop international collaborations; however, the infrastructure for efficient information and guidance in these fields is absent. Moreover, most independent artists and groups lack any administrative support.
- Local government can play a decisive role in supporting the country’s cultural potential. Preparation for the city’s participation in the competition for European Capital of Culture is an opportunity for developing international cooperation networks and intangible infrastructure at the local level.

Given the above, our plans to build capacity in the cultural and creative field are focussed on supporting the independent sector and collaborating with other cities in the framework of the following objectives:

Emphasis on the independent sector.

Within the framework of the Eleusis21 programme, reinforcement of the independent sector is a strategic priority, which will be served by the following measures:

- Support for the production and presentation of original works of art through residencies, with parallel financing for production. In essence, this is an extension of the existing practice. We aim that at least 40% of the artistic programme’s budget will go to residencies and project commissions.
- Support for artists through an integrated programme to inform, network and promote organizational skills, included in the Innovation and Capacity Building Centre’s programme.

Capacity building in the cultural and creative sector through the development of synergies with other sectors of human activity. The development of synergies of art and culture with sectors such as science, industry, ecology, economy, urban and social development are the basis of the Eleusis21 vision, and constitute a central strategy for its programme. The Eleusis21 artistic programme foresees special plans for cooperation with the scientific, industrial, commercial and agricultural sector. The way in which these synergies will bear fruit on a practical level is a main pillar of our educational planning, for which we are already cooperating with Cittadellarte-Fondazione Pistoletto, an organization that has a decade’s experience in exactly this type of work.

Pursuit of broader alliances with other cities for cultural policy and cooperation.

Eleusis21 believes that the process of preparation for European Capital of Culture, which many Greek cities have undergone, can constitute fertile ground for major initiatives to support the cultural sector at the local government level. Therefore, within the framework of the meeting to celebrate 30 years of the European Capital of Culture institution, organized by Spyros Merkouris last June, we proposed the development of a “Greek Capital of Culture Institution”, which could be organized by the cities that are not awarded the title, after 2021. Subsequently, Eleusis21 responded to the invitation of Rodos 2021, for a meeting between the candidates in Rodos. During the meeting, Eleusis21 suggested that each Greek city undertake the initiative to create a network relating to one field of cultural activity, and asked to undertake the network of performing and visual arts. The aim

of each sectoral network will be to support new projects, which will then tour the other cities. In this direction, Eleusis has agreed with Corfu to develop partnerships in the fields of the performing and visual arts and music. In fact, Eleusis21 suggested that the network become active immediately, by co-hosting the European “Meeting the Odussey” programme in June 2016. Corfu responded warmly to the proposal and has already included “Meeting the Odyssey” in its programme.

Plans for the sustainability of activities beyond the title year

Our plans for the sustainability of activities beyond the title year are related to Eleusis’ overall strategic aim of evolving into a dynamic cultural centre with a leading position in Greece, and are structured around 4 main pillars:

Eleusis as a knowledge-intensive centre

Our aim is to make Eleusis an educational centre in cultural fields that are not yet developed in Greece, and which can attract the interest of artists and professionals from the cultural and creative sector. More specifically, we have identified priorities in the following fields: «Art in Public Space», «Performing Arts», «Synergies of art and production sectors», «Art and Technology», «Cultural Policy and Management”. To serve this objective, we are creating the “Innovation and Capacity Building Centre”.

Art is not a vacation, it is daily life

The aim is to make art part of daily life and connect it to other sectors, such as agricultural production, industry, commercial activity. Specific objectives in this direction include creating and establishing Neighbourhood Cultural Councils through the “Persephone” programme, which will link art and the daily lives of citizens and will implemented cultural planning and production



HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

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)?

at the neighbourhood level, and the creation of a network of businesses from all sectors, that will cooperate with the cultural sector to produce new projects that link art and the economy.

Development of new cultural institutions

We wish to take advantage of the time leading up to 2021, so as to reinforce existing and establish new cultural institutions that will continue to exist after 2021, and which will all be unique by Greek standards. Such projects include the “Contemporary Mysteries” Art Festival in Public Space, the Ecofestival, the “Aeschylus” performing arts programme, the gardens network within the “Persephone” programme, and the “Culture Industry” programme. Also, the programme «Eleusis: The Living Museum» is intended to be a long - lasting infrastructure that will project the city’s new image in both digital and urban space.

Development of new governance and funding models

Sustainability depends on the promotion of new, participatory governance models that are based on public - private partnerships and civil society participation. The Eleusis21 programme intends to build such relationships, which will lead to networks and synergies that will continue to function well into the future.

The ECoC programme plays a dominant role in this strategy, as we expect it to function as a catalyst for the development of tangible and intangible infrastructure and mobilize the interest of the local population and the international public. Moreover, contact with Europe will enhance our know-how, ensure diversity and enrichment of the city’s cultural capital, and will link us more effectively to all stakeholders in the contemporary European dialogue.

If Eleusis is awarded the title of ECoC, the long-term cultural, social and economic impact will be exceptionally important. First of all, urban interventions will be intensified, with the implementation of projects such as the unification of archaeological sites, the erection of the new archaeological museum and the rehabilitation of the former industrial area of Votrys-Olive Oil Press. The implementation of this project will bring about radical changes to the image and to the economy of the city. Eleusis will turn to the tertiary sector and tourism, and will be transformed from an industrial area to an attractive destination for cultural tourism, while new jobs will be created in the city. Also, based on the plan we propose, the selection of Eleusis as the ECoC will ensure a significant enhancement of the skills and know-how of the local population, and we expect that new businesses will be established in the creative sector. The cultural impact will also be important, since new international events will be established and the existing ones will be reinforced.

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?
- Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?
- What baseline studies or surveys -if any- will you intend to use?
- What sort of information will you track and monitor?
- How will you define “success”?
- Over what time frame and how regularly will the evaluation be carried out?

An impact assessment plan has already been commissioned from the Laboratory of Tourism Planning Research and Policy, Department of Planning and Regional Development, University of Thessaly School of Engineering. Taking into consideration a series of surveys conducted by the European Commission and independent experts, and the general bibliography on tourism and urban development, the Laboratory has based the assessment on 3 periods of time, according to the following table:

1st Period: Time BEFORE	2nd Period PRESENT Time	3rd Period Time AFTER
Phase I Announcement (year of announcement 2016)	Phase III (Event 2021)	Phase IV Short Run (1-2 years after the event, 2022 or 2023)
Phase II Pre-Event (1-2 years before the event, 2019 or 2020)		Phase V Long Run (4-5 years after the event, 2025 or 2026)

The Laboratory has identified 13 indexes that concern 3 categories of impacts:

1. Cultural and image impacts
2. Economic and physical impacts
3. Social and political impacts.

The 13 indexes are:

- Citizens’ awareness and appreciation of the diversity of European
- Citizens’ sense of belonging to a common cultural space
- National / international recognition of cities as being culturally vibrant and having improved image
- Increase in GDP and employment in cities’ cultural and creative sectors
- Total number of events
- € value of ECoC cultural programmes
- Number of activities highlighting European diversity
- Attendance at ECoC events
- % of residents participating in events, including young, minorities or the disadvantaged
- Number of active volunteers
- € value of investment in cultural infrastructure and facilities
- Increase in tourist visits
- Volume and % of positive media coverage of the city



ELABORATE ON THE
SCOPE AND QUALITY
OF THE ACTIVITIES:

**- PROMOTING THE CULTURAL DIVERSITY OF EUROPE, INTERCULTURAL
DIALOGUE AND GREATER MUTUAL UNDERSTANDING BETWEEN
EUROPEAN CITIZENS;**

The programme that we are proposing focuses on Europe's current main challenge: the challenge of transition, i.e. the need to redefine the way in which we understand the world and operate in it. Thus, initially, we need to process a large amount of material that concerns the various sectors of human activity. Our programme is organising this material according to 3 main themes (EUenvironment, EUrbanisation, The EU working class), which summarise the need to redefine our relationship with the world in 3 large areas:

- The need to redefine our relationship with the environment;
- The need to redefine social relations, i.e. the relationship between us;
- The need to redefine our relationship with work, where a person's relationship with him/herself, individual survival needs and also creativity and recognition are crystallized.

Then, each one of the 3 main themes further analyses relevant problems through 4 large programmes each. We thus end up with a set of 12 large programmes, which create a platform for intercultural dialogue on food, the urban environment, climate change and recycling, cultural heritage, Europe of Citizens, migration and refugees, the contact between Europe and the cultures of the Far East, projection of the city in the collective imagination, our relationship with industry, trade and services, science, technology and innovation, the way in which the field of cultural production operates and the relation of art with sport. These areas constitute the "canvass" on which we are inviting artists and citizens from all over Europe to engage in discussions and exchange experiences and practices. In this way, we promote an intercultural dialogue that horizontally crosses a number of sectors of human activity; reveals the richness of European culture and leads, through contact with the daily issues faced by all European citizens, to a better understanding between European citizens.

**- HIGHLIGHTING THE COMMON ASPECTS OF EUROPEAN CULTURES,
HERITAGE AND HISTORY, AS WELL AS EUROPEAN INTEGRATION AND
CURRENT EUROPEAN THEMES;**

The five Main Events that we propose for Pillar A of the programme focus on promoting the common features of European cultures, cultural heritage and history, and also European integration and current European affairs. The Main Events associate the change of seasons with the changes in Europe, drawing inspiration from the opening and closing ceremony of the ECoC and symbolic European days, such as Europe Day, European Heritage Days and European Development Days. Moreover, the common features of European cultural heritage will be revealed through works and actions implemented within the framework of the "Feminine Nature" programme. Similarly, the "Europe of Citizens" programme is focused on European integration, while the "Europe, daughter of Phoenix" programme on migration and refugees, Europe's current main issue. The "fEUstival" project, part of the "Mysteries" programme, examines the contribution of European festivals to creating the image of modern European cities. "The EU working class" theme draws its material for thought from Europe's concern about the future of work and the working population. Within the framework of the "The future begins here"

programme, we focus on how technology and science differentiate our relationship with work and require the working population of tomorrow to have new skills. Finally, the “Culture My Profession/Culture My Hobby” programme focuses on the way of operation of the European field of cultural production, the issue of reduced state subsidies for culture and the need to rethink the relationship between the state, producers of culture and the public. Within the framework of this specific programme, a special action is being planned that will concern the past, the present and the future of the European ECoC institution.

- 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.

Given that the philosophy and our working method are governed by a network and networking logic, we initially focused our cooperation with European artists and European entities on the development of strategic synergies with important European networks, with which we are in a constant exchange process, aiming at the development of works and actions that will promote substantial dialogue between artists and entities in different countries. And that is because we are aiming at a European Capital of Culture programme that is really a product of exchange and substantial dialogue between artists and citizens from various countries in Europe. The possibility to interconnect with artists and the public throughout Europe is ensured by our networks. Within this framework, we have already initiated strategic cooperation with the following networks:

International Network for Contemporary Performing Arts IETM: meetings in Sofia (10/2014), Brussels (11/2014), Eleusis (3/2015) and Bergamo (4/2015) based on the pillars of the Eleusis 21 programme and the material arising from recent IETM surveys and the British Council “Fresh Perspectives” concerning the relationship between art and the economy, art and contemporary urbanisation, art and politics, and art and the environment. It is worth noting that Kelly Diapouli, a member of our group, has been a member of IETM for 10 years and organised the 2013 Plenary Meeting of IETM in Athens and is a member of the network’s Advisory Board.

Culture Action Europe (CAE): meetings in Greece (3/2015, 6/2015, 9/2015, 11/2015) based on the pillars of our programme in relation to the broad activity of CAE and the “Kathreptis” programme that they are implementing in Greece, in cooperation with the British Council, and in which Eleusis 21 is actively participating since the beginning.

On the Move: cooperation in the field of Art and the Environment with meetings in Brussels (11/2004), Bergamo (4/2015) and Paris (12/2015), where we were invited to a professional workshop organised by COAL, Julie’s Bicycle, IFACCA, On the Move within the framework of COP21, inviting 150 key players from 25 countries to define how the cultural sector can adopt sustainable development practices in their activities.

CittadellArte-Fondazione

Pistoletto: cooperation as regards the link of art with industry, agriculture, education, the economy, through a number of visits to Biella in 2014 and in January 2015, as well as presentation of the foundation’s activities in April 2015 in Eleusis.

Balkan Express: stable contact since 2014 for the development of actions with artists and entities in the Balkans.

Moreover, we are in close communication with the European Platform for art in public space In Situ and we are discussing about Eleusis 21 becoming the platform’s partner in Greece, and also cooperation between us within the framework of the “Mysteries” and “Persephone” programmes. The same applies for the Les Rencontres European network, with which we had meetings in Athens (6/2015) and Milan (10/2015), and we also intend to become members of this network. Apart from the contacts with the above networks, we are planning cooperation with:

- The former art director of the Oerol Festival and Leeuwarden 2018 Henk Keizer (NL) and the Peer Group (NL) for the “Demeter-Mother Earth” programme, which concerns the link between art and agriculture and farming.
- The ArtsAdmin (UK), based on their “What’s next” and “Imagine 2020” programmes.
- The curator of Tate Modern (UK) Shoair Malvian, the musician Chris Watson (UK) and Tarek Atoui (LB), with who we have already cooperated in 2015, and we intend to intensify cooperation.
- The “Teatroskop” programme of the Institut Français de

Serbie and La Belle Ouvrage (FR) that are coordinating a mapping of the needs in the field of the performing arts in the Balkans, aimed at developing programmes to support the capacity of artists and professionals.

- The Paintbrush Factory (RO), the Temps d’ Images festival (RO), the Act Association (BG) network, the Glej (SI) theatre, the Bunker (SI) organisation and Cultural Policy researcher Goran Tomka (RS).
 - The Théâtre Hexagone (FR) and i-biennale (FR) in order to link art and science-technology, within the framework of the “The future begins here” programme.
 - Mathieu Bauer and the Nouveau Théâtre de Montreuil (FR), for an action based on popular urban music in Europe.
 - Viirus (FI), Scarlattine (IT), Asterions Hus (DK), Opolski (PL), NO99 (EE) and Skorohod (RU) with which we will cooperate in 2016 for the “Meeting the Odyssey” programme, aiming at further development of this cooperation.
 - The New Limes und WIR! e.V. (DE) group for the “Hotel Europa” project.
 - Fira Tarrega (ES), Romeo Castellucci (IT) that visited Eleusis in June 2015, Sasha Waltz (DE) and Jochen Sandig (DE) who visited Eleusis in April and November 2015.
- At the same time, the network of cooperating artists and artistic entities that are active in Eleusis, are in contact with their own networks in Europe, aiming at preparing proposals for the Eleusis 21 programme.
- Finally, as regards town twinning, Eleusis is twinned with Gela in Italy and the Xicheng District in China.

CAN YOU EXPLAIN YOUR STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

Our strategy is based on the following:

The particularity and the richness of our programme: the proposed programme covers a wide range of interests, from food, agriculture and sports to gardening and industry. Therefore, it can attract several different audience groups according to their interests. Moreover, to a significant extent, it is based on the creation of unique experiences for visitors, in a warm and friendly atmosphere, with direct contact and participation in the daily life of the city.

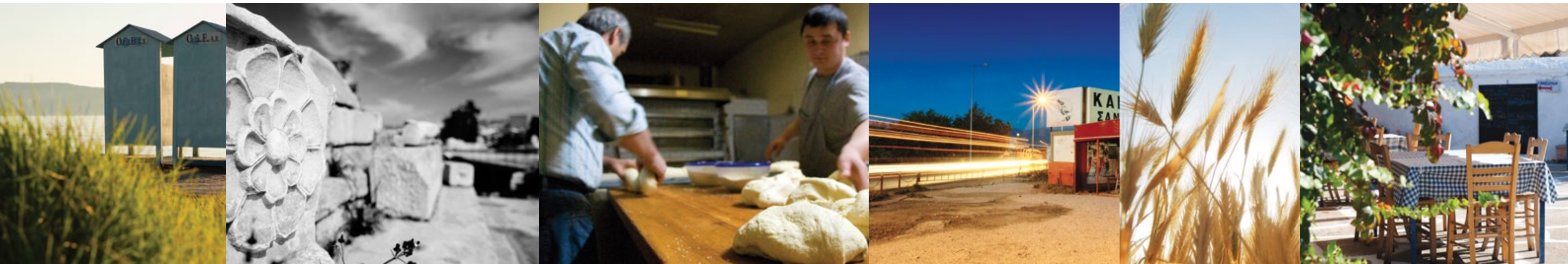
Efficient communication, which uses important tourism promotion tools provided by the city and the region, and is focused on the significant story offered by Eleusis from antiquity to the present (4,000 years of the history of Man as producer, creator, worker) combined with easy access.

Use of a number of networks, partners and friends of Eleusis throughout the world, both from the cultural arena and the world of business, who will serve as “ambassadors” of the Capital of Culture provided Eleusis acquires the title.

Use of the symbolic importance of Eleusis. Being one of the most important religious centres of the ancient world and due to the particularity of the Eleusinian Mysteries, Eleusis has always been field of study and an object of inspiration for intellectuals from various countries. There is a multitude of relevant documents, from Cicero to Jung and Henry Miller.

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?

Eleusis has already made preliminary contact with the cities of Cluj, Timisoara and Craiova in Romania, and Rijeka in Croatia. In April 2016, if Eleusis is qualified during the last phase of the competition, we are planning a one-month tour in the Balkans and in particular the cities of the EU candidate countries of former Yugoslavia, Croatia and Romania that will have been selected or will be preparing for the competition, so as to finalise our cooperation through specific actions.





Eleusis21
European Capital
of Culture
Candidate City

WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR?

Cultural and
artistic content

Bid
Book
31

The vision for the artistic programme is incited by the challenge of sustainability, and nourished by our belief that art and culture are the “keys” to building a sustainable future.

It is inspired by the **Eu-Transition-Eleusis** triptych, and seeks to answer the question: What would a city be like if art and culture were at the heart of every human activity?

Eu

Our vision emerges from “eu”, the meeting point of Eleusis and Europe. “Eu” means “good”, in the deeper sense of the term. It describes the difference between “good luck” and “happiness”; between “elation” and “eu-phoria”. It signals the ability of goodness to fertilize the environment, develop and transform it, in the same way as art and culture transform and diversify the world. In essence, “eu” is the cellular element of art and culture. Today, in this time of crisis, our “eu-phoria” depends on our ability to reconnect with the “eu”. Sustainable development is based on reconnecting every aspect of human activity with art and culture.

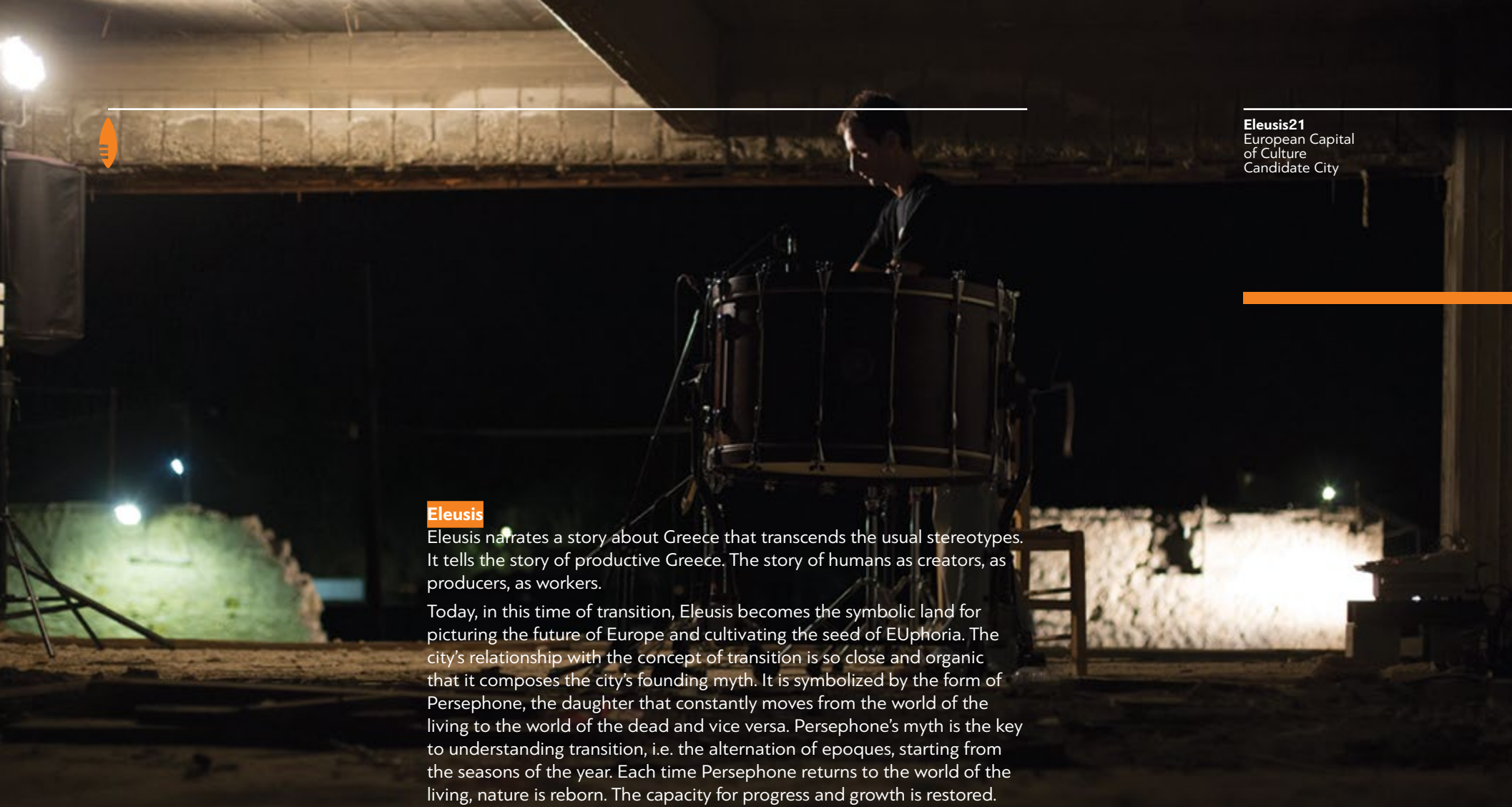
At the same time, “eu” signifies the European Union’s prospects of exceeding the narrow boundaries of a federation. Since its establishment, the European Union has called for a sophisticated form of politics, economics and society. Today, more than ever before, Europe is challenged to realize its founding vision. It is challenged to guarantee sustainable development for its people, a new age of euphoria, the age of EUphoria.

Our own vision is nourished by the tremendous energy generated by two powerful symbolic lands: Eleusis, birthplace of the first art form and cradle of civilization, and Europe, where art and culture have become public goods. Today, both are faced with the challenge of sustainability, the challenge of placing art and culture in the heart of all sustainable development policies. As stated in the UNESCO Hangzhou Declaration, “in the face of mounting challenges such as population growth, urbanization, environmental degradation, disasters, climate change, increasing inequalities and persisting poverty, there is an urgent need for new approaches, to be defined and measured in a way which accounts for the broader picture of human progress and which emphasize harmony among peoples and between humans and nature, equity, dignity, well-being and sustainability. These new approaches should fully acknowledge the role of culture as a system of values and a resource and framework to build truly sustainable development, the need to draw from the experiences of past generations, and the recognition of culture as part of the global and local commons as well as a wellspring for creativity and renewal.”

Transition

Year 2021 marks the 200th anniversary of the Hellenic Revolution, which led to the establishment of the modern Greek state. Revolutions are times of transformation and transition. Eleusis and Europe touch on the two great transitions that radically transformed human living conditions and created new forms of organization and co-existence: the Agricultural and the Industrial Revolution. Today, both are faced with the challenge of a new transition, the need to redefine concepts such as development, social cohesion and, eventually, prosperity. The role of art and culture in this process is decisive, precisely because that is the function of the artist: to dress fantasy with shape and form, to transubstantiate possibility, to operate beyond the obvious. Art opens new roads and offers new prospects for the future.

MY VISION



Eleusis21
European Capital
of Culture
Candidate City

Eleusis

Eleusis narrates a story about Greece that transcends the usual stereotypes. It tells the story of productive Greece. The story of humans as creators, as producers, as workers.

Today, in this time of transition, Eleusis becomes the symbolic land for picturing the future of Europe and cultivating the seed of EUphoria. The city's relationship with the concept of transition is so close and organic that it composes the city's founding myth. It is symbolized by the form of Persephone, the daughter that constantly moves from the world of the living to the world of the dead and vice versa. Persephone's myth is the key to understanding transition, i.e. the alternation of epoques, starting from the seasons of the year. Each time Persephone returns to the world of the living, nature is reborn. The capacity for progress and growth is restored.

This is why the city is named "Eleusis", which means 'arrival', 'advent'. It signifies the end of a long search and the beginning of a new era. Coincidentally or not, contemporary Eleusis is made up of a mass of people arriving there from many different parts of Greece and the world. It is a city of migrants and refugees, a city of foreigners who have created a common space, and continue to do so on a daily basis.

The physiognomy of contemporary Eleusis - as configured by the fertile combination of myth, human geography and the transformations it has undergone since antiquity - constitute valuable material for contemporary artists.

In 2012, Stefanos Tsivopoulos created an installation entitled "The future starts here", in Eleusis. The exhibition catalogue states: "Although geographically small, Eleusis is suitable for an examination of the great political, economic and environmental issues that concern the global community. How is it possible for such a small city to embody such timeless concerns? What can we learn about the future from the past? The works are a result of the following working hypothesis: the contemporary crisis is the result of our own failure to imagine. (...) Perhaps the contemporary crisis is the result of our own failure to imagine a better future that we could use to reverse the present."

In 2013, Nikos Navridis created an installation entitled "Try again, fail again, fail better", in Eleusis. The relevant catalogue states: "The initial idea was to consider Eleusis as the centre of the world (...) Eleusis sums up the present Greek reality. A place full of past glory, today in economic decline, and also a city during whose history everyone who came was only after what the place could offer - glorious past, natural and human resources, its need for revival and modernization. I wanted to link Eleusis with what is happening today in Greece, socially and collectively as well as individually, on a personal basis".

In 2014, Michelangelo Pistoletto created an installation in Eleusis, based on the concept of a Third Heaven. When interviewed at the time, he said that "whoever saves Eleusis will save the whole world".

Cultural and
artistic content

Bid
Book

33

In 2015, Tarek Atoui created "I/E Elefsis". When interviewed about his work, he mentioned the following: "In Eleusis, you encounter more moribund or failing industries than heavy industry in action. This is why, for me, Eleusis is a very powerful metaphor for the social and geopolitical dynamics of post-industrial Europe, which is returning to its archaeological and historical past in order to remain standing. Cultural heritage is currently the most important value. The question is how to turn things around. How to re-imagine Europe and its position in today's transmutation."

Finally, when announcing Eleusis' candidacy for European Capital of Culture 2021 in February 2015, Spyros Merkouris (Director of Athens 1985 and Melina Merkouri's brother) declared:

"Culture is based on the past and configures the present with an eye to the future. Eleusis has this, which is why I think it can be an exceptional European Capital of Culture."

THE PROGRAMME

Our vision focuses on a programme that systematizes the vocabulary of Transition to EUphoria. It draws inspiration from the history and significance of Eleusis and uses the city as a mirror, which reflects the issues that concern Europe today. It creates links throughout Europe, with people seeking new prospects, with initiatives establishing alternative proposals for overcoming the crisis, with ideas that go beyond the obvious and outside the box. Art and culture are the adhesive substance that binds these links. They are the common ground.

On a practical level, this means

creating a programme that links art and culture with all fields of human activity. Because transition is, in essence, the search for a new way of relating to ourselves, to others and to the world around us. Thus, our programme links art and culture primarily with economic development, and therefore with various sectors of production: agriculture, industry, commerce, science, technology, education. Then, with society: with how each individual functions within society, within the community and the city. Also, with the environment and with nature. Finally, with each individual and their personal need for survival, creation and recognition.

Thematically, the programme focuses on the three great challenges that the concept of sustainability is currently faced with, which also correspond to the three main categories of relationships that need to be redefined. First is the challenge of our relationship with the environment and nature (**EUEnvironment**). Then comes the challenge of our relationship with Others in the framework of society (social sustainability), which we approach through the contemporary city (**EUrbanization**). And finally, there is the challenge of the relationship between the individual and his or her Self (personal sustainability), which is crystallized in the individual's relationship to work, i.e. to the need for survival, creativity and recognition (**The EU working class**).

The structure of the programme is inspired by the figure of Persephone and the concept of transition. Thus, we have created a 365-day programme, which follows the changing seasons and links them to the historical course and the transformations of Europe. Subsequently, each one of the 3 thematic units of the programme includes 4 core programmes, which means that there is a total of 12 separate programmes, as many as the months in a year.

Strategy

The artistic programme's strategy is based on 5 main pillars:

"EU"
AS A CORE
VALUE

THE PUZZLE AS
A PRODUCTION
METHODOLOGY

THE CITY
AS
A SCENE

THE EUROPEAN
DISCOURSE AS A
CENTRAL THEME

THE LINKAGE
OF THE PAST,
THE PRESENT
AND THE FUTURE
AS A BASIS FOR
DEVELOPMENT

"Eu" as a core value

By placing "eu" at the heart of our overall activity, we are essentially giving the ethics of humanitarian values centre-stage. This means that we must restore trust in art and culture, since they constitute the ground on which substantial relationships of trust and solidarity are built. Very often, art and culture function as a field of conflict, circling around distinction and display of the Ego. It is, therefore, critically important to restore the ethical basis of culture. Our main objective is to ensure that the programme provides the necessary time and space for building relationships of trust and solidarity. To achieve this:

- We will create networks of communication between the world of culture and other fields of human activity, starting from the neighbourhoods of the city.
- We will give the parties involved time to get to know each other and process their ideas on the basis of relationships of trust.
- We will focus on artists and artistic production, by granting residencies and commissioning the creation of new projects, with emphasis on emerging artists.

It works: In year 2015, we commissioned the production of the I/E Elefsis project to Tarek Atoui (LB), who realized it in collaboration with Chris Watson(UK) and Alex Guirkingier (FR). The project was the result of the artists' short residency in Eleusis and included, in cooperation with the British Council and EUNIC, the "Arts for Social Development" programme. During the programme, Eleusis residents participated in the organisation of the production, thus gaining valuable experience and cultivating a personal relationship with the artists.

The puzzle as a production methodology

Just as a puzzle is completed by joining multiple pieces together correctly, our programme is configured by the broad participation of Greek and European artists, entities and networks, businesses, local authorities and residents of Eleusis. A puzzle is a project and a process at the same time. This is what we want our programme to be, too. On a practical level, a 'puzzle' as a production methodology means that:

- The projects and activities included in the programme are the result of cooperation between different entities: businesses and artists, public and private entities.
- The artistic director operates as a 'creative networker', establishing the field and the conditions that will allow different agents to coexist and interact.

— The artistic programme is part of an ongoing process that will reach its apex in 2021. As early as 2015, we have scheduled a series of events that will familiarize the public with the relevant content. Events will take place throughout the preparations for year 2021, and are expected to continue thereafter. This is a clear indication that we are interested in the process as much as in the end result.

Specific objectives:

- By 2021, we intend for 60% of the population of Eleusis to be or have been involved in the Eleusis 21 project in one way or another.
- By 2021, we intend for 70% of the population of Eleusis to feel ownership of the Eleusis 21 project.

The city as a scene

The programme is addressed to the entire city, making equal use of public and private venues (streets, courtyards, squares, gardens, stadiums, cafés, restaurants and homes, the port, industrial areas, the natural environment of the broader area, etc.). This means that the majority of our programme takes the form of a living experience for visitors, and consists mainly of original works of art. To borrow a phrase from Campanella, we want our city to become "the stage of an extraordinary theatre and the pages of an illustrated encyclopaedia of knowledge". This is why a large part of the programme involves original works of art, created through residencies.

The European discourse as a central theme

The challenges faced by Europe today, as well as the European perspective in general, is the canvas on which the entire programme is drawn. Our aim is, through synergies with different sectors of human activity (food, industry, commerce, sports, etc.), to render the

programme a field of cooperation and meaningful exchanges between artists and citizens from all over Europe. To achieve this, we are building networks for communication between them, starting from the field of culture and initially linking Greek artists and professionals, from the cultural domain, to major European networks. In this direction, we are already implementing plans for networking Greek artists and the Cittadellarte-Fondazione Pistoletto foundation, a European pioneer in connecting the arts with all sectors of human activity (economy, ecology, politics, education, etc.), the International Network for Contemporary Performing Arts IETM and the Culture Action Europe network.

Moreover, all of the programme's projects bring together artists and professionals from various European countries. Examples include the "In Flux" exhibition, the artists and agents of which come from 6 different European countries.

The linkage of the past, the present and the future as a basis for development

This element is based on Spyros Merkouri's phrase "Culture is based on the past and configures the present with an eye to the future". Similarly, our programme is aimed at the future, by means of a critical overview of the past and the present. In practice, this means:

- Decoding the meaning of history and myths, and linking them to the present and the future. The "Meeting the Odyssey" programme is a typical example of this; based on the myth of the Odyssey, it records the odysseys of contemporary European citizens;
- Focussing especially on emerging artists;
- Placing emphasis on educational programmes for children and young people;

DESCRIBE THE
STRUCTURE OF
THE CULTURAL
PROGRAMME,
INCLUDING THE RANGE
AND DIVERSITY OF
THE ACTIVITIES/MAIN
EVENTS THAT WILL
MARK THE YEAR.

- Encouraging projects and actions that pass on the know-how of older generations to the younger generations. One example of this is the project entitled “Serving the Transitions”, during which postgraduate students from the National Technical University of Athens, instructed by professor Vana Xenou, conducted a field study in Eleusis for one semester, on the subject of André Malraux’s ‘museum without walls’. Vana Xenou is a visual artist with close ties to the city of Eleusis, since she was the first artist to create a large-scale installation there, in 2004. This work of art was the starting point for the creation of the large-scale installations that have since become an inextricable part of the Aeschylia Festival. The students’ field study led to a series of artworks, presented in Eleusis in November 2015;
- Developing close cooperation with Institutions of Higher Education and European organizations that provide education and training programmes. We are already working with the National Technical University of Athens (School of Architecture), the University of Athens (Medical School, School of Philosophy), the Ionian University, the University of Thessaly (Regional Development Department) and the collaborative MA in Heritage Management of the University of Kent and the Athens University of Economics and Business, which is based in Eleusis.

The programme is divided into two pillars: The first includes 5 key events during year 2021. The second includes 3 main themes of 4 programmes each, i.e. a total of 12 programmes, as many as the months in a year. Each programme includes a series of projects and events.

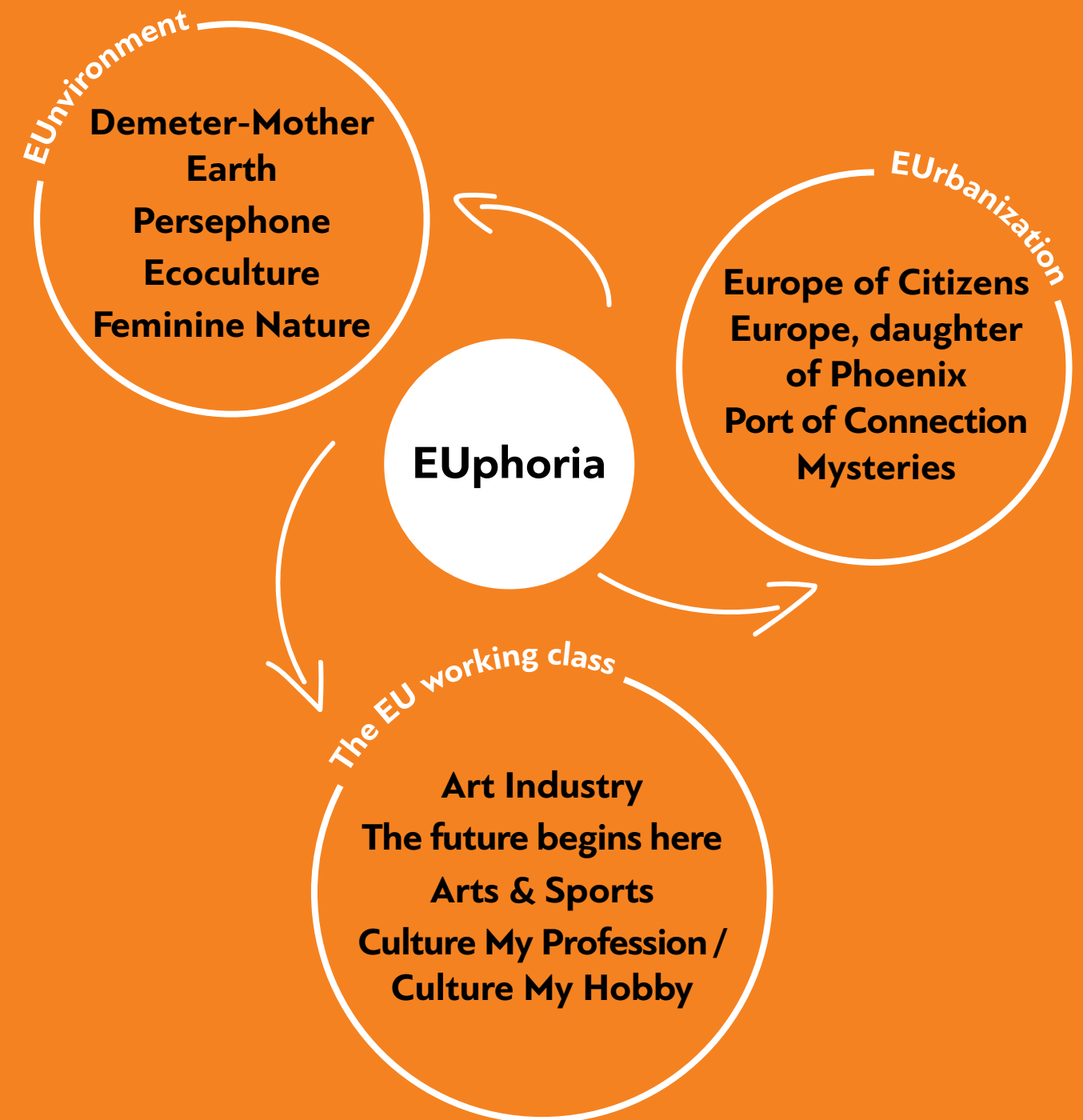
Key events

Inspired by the figure of Persephone, the transition and alternation of the seasons, the programme includes 5 key events that link the natural flow of time to the evolution of Europe and the European Union. The Key Events are: Opening Ceremony (January 2021), Closing Ceremony-Winter Solstice (21 December 2021), May 2021 (Connection of Europe Day and the arrival of Persephone and spring), June 2021 (Connection of European Development Days and European Day of Music with the Equinox, the arrival of summer and fruition), September 2021 (Connection of European Heritage Days and the end of summer, the beginning of autumn and the Equinox). Using the myth of Persephone as a metaphor, the key events focus on the transformations of Europe and its societies.

Main themes

The 3 main themes are an attempt to systematize the vocabulary of EUphoria and highlight the relationship between sustainability and the connection of all human activities with art and culture. The 3 main themes correspond to the three great challenges that Eleusis and Europe as a whole are facing today, as specified above: the challenge-need to redefine our relationship with the environment, based on the pursuit of “eu” (EUnvironment) the challenge-need to redefine our relationship with the Other (EUrbanization) and the challenge-need to redefine our relationship with our Self (the EU working class), which is crystallized in our relationship with work, since it is through work that we satisfy our survival, creativity and recognition needs.

Each of the 3 themes includes 4 major programmes, resulting in 12 major programmes, as many as the months in a year. Moreover, the programme includes the “Innovation and Capacity Building Centre”, which spans all three thematic units. Each programme consists of a series of events and projects that combine diverse forms of artistic expression. Finally, the the programme



includes the infrastructure «Eleusis: The Living Museum», a project that documents the activities of the ECoC, links it to relevant resources throughout Europe and projects this material in both the digital and urban space, thus creating a living museum.

EUvironment

The **EUvironment** theme is made up of 4 programmes, corresponding to significant areas of the relationship between contemporary humans and the environment. The “Demeter - Mother Earth” programme focuses on our relationship with food. The “Persephone” programme focuses on our relationship with urban green areas, gardens and flowers. The “Ecoculture” programme focuses on climate change, energy and recycling. Finally, the “Feminine Nature” programme focuses on cultural heritage and femininity.

Demeter-Mother Earth

A significant part of world economy is based on agriculture and farming. Besides being a human need and a human right, food has been the basic tenet of a city's prosperity since antiquity, the foundation of trade and economic stability. At the same time, it has always been the cornerstone of family gatherings. Within the home, the family gathers around the table to share food. At a social level, and while presenting different external traits in different eras and countries (symposiums, private dinners, dinners at restaurants, parties, feasts, etc.), this gathering remains, at its core, a gathering around a table, serving the natural human need for both nourishment and personal development.

Europe's ability to ensure both quantitative and qualitative access to food for all is a main challenge for the future, and a basic requirement for sustainable development. On the other hand, Europe resembles a huge table with different dishes and culinary practices. Each country's cuisine is the most direct way of becoming familiar with and participating in its culture.

The “Demeter-Mother Earth” programme is inspired by the goddess Demeter's primary quality as Mother Earth, as farmer and nurse; its objective is, on the first hand, to help contemporary humans understand the food chain and, on the other, to promote inter-cultural dialogue through events centred around food (lunches, dinners, parties, etc.). Thus, the programme focuses on projects and events that link us to agriculture, animal husbandry and fishing. It includes artistic residencies in food production and processing facilities, as well as projects and events organised in such facilities. At the same time, it includes events centred around meals that highlight the richness of the European soil and the creativity of its peoples.

Main partners: Henk Keizer (NL), local associations from Eleusis (GR), Eleusis catering companies (GR)

Indicative projects

Cluj lunch_ This project is inspired by our visit to the city of Cluj in 2013. The Cluj lunch is a participatory meal that takes place in a local home and is coordinated by the inhabitants themselves. The visitors are divided into teams and asked to find the ingredients for the meal in different parts of the city. This is effectively an unusual treasure hunt, through which visitors discover parts of the city that they would otherwise never visit. After completing their purchases, each team goes back to the home where the meal is to be cooked and served. All visitors help with the meal

preparations, and then the whole group sits down to eat.

Partners: Eleusis Associations

Venue: Homes and courtyards in all of the city's neighbourhoods

Dates: January-December 2021

Symposium_ This project draws inspiration from ancient symposiums. Even though in Europe the term “symposium” has come to mean a conference, the literal meaning of the word is “to drink together”. And that was exactly what they did in Ancient Greece: dinners with plenty of wine and wine-fuelled discussions. Following the example of these ancient symposiums, we are organizing a series of events that will be something between a performance and dinner or discussion and dinner, and will take place in the city's restaurants, in homes and in courtyards. Each symposium will have a leading personality - an artist, a philosopher, a theorist - and a specific theme.

Indicative partners: Restaurants and cafés in the city, busart

Dates: 2015 -2025

Persephone

This programme is based on the myth of Persephone and the human geography of modern-day Eleusis.

According to the myth, Hades abducts Persephone while she is picking flowers with her girlfriends. As her return to the world of the living coincides with the arrival of spring, the figure of Persephone is closely linked to flowering and the concept of euphoria.

Contemporary Eleusis is characterized by low buildings and neighbourhoods that differ widely between them. This

urban landscape influences the city's social and political life. The neighbourhoods of Eleusis are places of gathering and communication between the inhabitants, which allows the development of relationships of trust and solidarity. Most of the homes are detached single- or two-storey buildings, with small or large gardens and courtyards. Gardening could be considered as the primary relationship any human develops with beauty, art and culture. Culture is initially expressed by our personal care for our immediate natural environment, our garden. It is expressed in the way in which we make our home prettier, our courtyard more appealing, our neighbourhood and by extension our city, a nicer place to live in. Thus, at a secondary level, gardening is equivalent to the expression of a person's civic participation in the life of the city, and their active contribution to the image and the quality of life in the city.

Based on both the mythical background and the urban grid of the contemporary city, we are creating a network of gardens that both symbolize and drive the development of EUphoria, in the neighbourhoods of Eleusis.

The neighbourhood inhabitants are actively involved in the landscaping and maintenance of the gardens, through workshops and gardening lessons. Through the programme's website, Eleusis residents can share their experience, good practices and gardening skills with other people from all over Europe.

At the same time, the gardens function as neighbourhood “cultural centres”, by hosting small-scale events (music, performing arts, speech arts, visual arts,



culinary arts) that allow us to experience the diversity of European culture in a friendly atmosphere, which encourages interpersonal contact and participation. Residents participate actively in the production of the events hosted in the gardens. Through this process, we aim to build relationships of trust, to reinforce a sense of solidarity, to enhance the cultural skills and the cultural capital of the residents, and to develop a new institution for the city: the “Neighbourhood Cultural Councils”, civil society organizations that will implement cultural planning at neighbourhood level.

It works: In 2015, Eleusis 21 inaugurated the first garden, at the organization’s offices in the old railway station. In July 2015, the garden hosted three days of cultural events designed and implemented by residents and local associations (craftsmen from Eleusis, Western Attica Disable Persons’ Association, and others), which included a handicraft exhibition, storytelling, a music evening and a poetry evening.

Main partners: Agricultural Research Institute, local associations of Eleusis (Associations of Asia Minor, Symi, Pontus, Crete in Eleusis and others)

Indicative projects

Europe of Myths Europe of Myths is a storytelling festival for stories based on major myths of various European peoples. What can myths tell us about the current situation and about the peoples of Europe? The festival is an opportunity to share our stories and get to know one another better. It takes place in gardens in various parts of Eleusis, allowing visitors to explore the city, meet the inhabitants of different neighbourhoods and become familiar with their daily life.

Ecoculture

It is a commonly accepted fact that our relationship with the environment is perhaps the greatest challenge for the future. Eleusis is a city where the effects of development on the environment are practically a global problem, since environmental pollution from industry has affected the erstwhile sacred place of worship of Mother Earth, nature. From the 1960s to the 1980s, the natural environment of Eleusis has suffered major degradation. This resulted in the population becoming particularly involved in matters regarding the environment. Eleusis was and still is a pioneering city in Greece when it comes to recycling. It is the only city in Greece with a Municipal Urban Waste Management Centre. At the same time, many innovative raw material recycling companies are active in the area.

The programme includes projects and events that focus on environmental issues, climate change, energy, pollution, recycling, reuse, the cyclical economy. The main project in this unit is an Ecofestival, with works of environmental art and projects and events that raise awareness about environmental protection.

Indicative partners: Environmental Education Centre, KDAY (Recycling Centre), polyeco, On-the-Move

Feminine Nature

The environment is an integral part of cultural heritage, and the cultural heritage of Eleusis is inextricably linked to femininity through two goddesses, Meter and Kore. This unit includes projects on the theme of femininity and cultural heritage.

Indicative partners: Inherity,
University of Kent-Athens
University of Economics and
Business, Friends of Eleusis

Indicative projects

Sacred Road This project is inspired by Iera Odos, the sacred road taken by the initiates in the ancient Mysteries, to reach Eleusis from Athens. Based on works by poets from all over Europe, the Sacred Road is a series of poetic routes in the form of mobile applications, which combine the city’s landscape and European poetry.



EUrbanization

In a recent publication by IETM, entitled “Art, Globalization and Territories”, Eric Corjin observes: “Besides these very ancient cultural roots of the European continent, urbanism is perhaps the most important characteristic of European identity.” Currently, European identity is shaped through urban politics. These groupings of urban populations are not so much dictated by a common past, but rather by our living conditions within the city: our work, our neighbourhood, our school, our studies, etc. Thus, in the modern city, people form their own links, their own networks. And today, these networks appear to extend horizontally throughout the European continent. They grow and expand, crossing national boundaries and embracing citizens in many different cities.

Eleusis and Europe have cultural diversity as a common point of reference, since they are both composed of populations of different origin trying to coexist by establishing common ground. Contemporary Eleusis, like many other contemporary European cities, is the product of a process of migration motivated by the need to work and leading to urbanization, to the coexistence of populations that are not connected to each other by the past, but rather by present and future linkages. Just as Europe is being shaped by an ongoing process of searching for a model for coexistence of different nations, located in distinct geographical areas, thus is Eleusis composed of many different ethnic groupings. Some of these live in distinct neighbourhoods within the city. Thus, in the modern world, Eleusis is establishing its identity through the process of urbanization, much like modern Europe. This is an ongoing effort to coexist, an effort to create Common Ground, which is not dictated by reference to a common past but to the current circumstance, to daily life, to the objective conditions imposed by the process of living and working together.

By viewing Eleusis as a “mirror” of Europe, therefore, this theme focuses on the way in which European society is formed, on the way in which we relate to each other, through 4 programmes. The “Europe of Citizens” programme focuses on the way in which European society relates internally; the way in which we relate to each other within the cultural construct that is Europe. The programme “Europe, daughter of Phoenix” focuses on the way in which Europe relates to foreigners, with emphasis on the issues of migrants and refugees. The programme “Port of Connection” examines Europe’s relationship with distant lands and cultures, such as China and India. Finally, the “Mysteries” programme examines the way in which European cities project themselves in the fields of fantasy and sensory perception, the city as a sensory experience. Since the 20th century, festivals are the main vehicle by means of which European cities are projected onto the collective imagination.

Europe of Citizens

This programme is inspired by Europe’s ambitions as a civil society, on the one hand, and by theatre on the other. Theatre is the political art par excellence. It is an art born within the framework of the city, the democratic city in fact. Democracy is the system for civic organization and theatre is the mechanism that allows citizens to discuss and criticize this system. As the birthplace of Aeschylus, the first dramatist, Eleusis has a special relationship with the art of theatre. The programme focuses on both the political landscape of Europe and, through the “Aeschylus” project, on theatre as a tool for dialogue and political participation.

Indicative partners: Nan van Houte, IETM International Network for the Contemporary Performing Arts, PAKPPA (Eleusis Legal entity for Culture, Sports, social Policy & Preschool Education), a Soul for Europe

Indicative projects

In Flux_ The “In Flux” exhibition initiates a dialogue on the fluid landscape of contemporary Europe, through 4 themes: relations between Eastern and Western Europe, immigration and refugees, urban uprisings and construction of a national identity.

Artists: Bouillon Group (GE), Ekaterini Gegisian (GR), Emine Gozde Sevim (TR), Sergiy Lebedynsky & Vlad Krasnoshchok (UA), Emeric Lhuiset (FR), Thomas Mailander (FR), Henk Wildschut (NL). Curated by: Shoair Mavlian (UK):

Time: September - October 2015

Place: L. Kanellopoulos Cultural Centre

Budget: 15.000€

Meeting the Odyssey_ In a reproduction of the myth of the Odyssey, a group of 40 artists from 11 different European countries is crossing Europe on a sailing boat, from the Baltic to the Mediterranean. At their ports of call (various European cities), they record the Odysseys of contemporary European citizens. Based on the material collected during their four-year journey (2013-2016), they will create 4 main performances and a series of instant performances, discussions, workshops, videos and photographs. In June 2016, the boat will sail into Eleusis, where the material collected during the journey will be presented in its complete form for the first time, by means of a ten-day festival (4 performances, workshops, instant performances, exhibition). The programme is financed by the EU Culture Programme, Multi-annual Cooperation Projects strand.

Partners: Asterions Hus (DK), Cada die teatro (IT), Malta Council for Culture and the Arts (MT), NO99 Teater (EE), Opolski Teatr (PL),

Per Aspera (DE), ProFitArt (CZ), Regione Lombardia (IT), Réseau en scène Languedoc- Roussillon (FR), Scarlattine Teatro (IT), Skorohod (RU), Teatro della Limonaia (IT), Teatro Anapoda (GR), Viirus (FI).

Dates: June 2016

Venue: Eleusis, port, Old Olive Oil Press, various parts of the city

Budget: € 150,000

Europe, daughter of Phoenix

This programme is inspired by the mythical figure of Europa, combined with the human geography of Eleusis. According to myth, Europa was the daughter of Phoenix, the Phoenician king; Zeus fell in love with her and took the form of a bull in order to abduct her. Seated on the back of Zeus the bull, Europa travelled from Phoenicia (modern-day area of Syria-Israel) to Crete. Europa had three sons by Zeus: Minos, who reigned in Crete; Rhadamanthus, who was known for his wisdom; and Sarpedon, who reigned in Lycia, modern-day Asia Minor. The genealogy of mythical Europa provides an inextricable link between our continent and the explosive regions of the contemporary Muslim world, and also the issue of immigration and refugees. Mythology urges us to treat these populations as our close relatives.

Eleusis is a city of migrants and refugees. The largest population groups in the area include Cretans and descendants of refugees from Asia Minor. The latter arrived in Greece in 1922, after the destruction of Asia Minor, causing a major crisis at the time, since their influx practically doubled the city’s population. They settled in “Synikismos”, a neighbourhood in Upper Eleusis, dominated by purpose-built homes for refugees. Today, with the subject of migrants and refugees becoming a major



European issue, Eleusis offers valuable expertise on how it managed that crisis, as well as on the role migrants and refugees can play in the development of a city.

Indicative projects

Project Home, a Home for all refugees_ “Project Home, a Home for all refugees” is an action-installation in the Refugee neighbourhood of Eleusis. Photographer Vangelis Gkinis invited the neighbourhood’s residents to write the names of their relatives who arrived in Eleusis from Asia Minor, on the walls of a refugee home located in a central part of the city.

Partners: Vangelis Gkinis, Association of Asia Minor in Eleusis
Dates: September 2015
Venue: Mikrasiatou Square, Synikismos
Budget: € 500

Secret School_ During Ottoman rule, Orthodox priests operated “secret schools” in various Greek towns; these were secret nocturnal gatherings during which they taught the Greek language and culture to the younger members of the community.

Within the framework of the European “Performigrations” programme, Iannis Zannos has created the “Secret School”, a project based on the creation of a private network through which immigrants, refugees and minority group members in general can exchange images and texts without being traced. The project was created in cooperation with the “Synergeio Technon”, a theatre group which consists of immigrants and refugees from Afghanistan, Pakistan and Bangladesh.

Partners: Iannis Zannos, Performigrations, Synergeio Technon
Dates: 2016
Venue: Administrative Building, Old Olive Oil Press
Budget: € 2,000

Port of Connection

Distant lands and different cultures bring new elements to the table. Over time, Europe’s self-perception has been redefined by its contact with distant lands and cultures.

The ports of Europe are the starting points of such destinations. They are the places that connect us to those distant lands. Eleusis is one such port. It is a commercial port that links Greece, and therefore Europe, to lands such as Africa, America, Australia and China.

In recent years, the Chinese presence here (as well as in the rest of Europe) has increased markedly; as a result, close cultural ties and bonds have been established alongside the strictly commercial relations. Eleusis has a sister city in the Xicheng District, Beijing.

Thus, this unit focuses on the transformations of European culture through its contact with distant civilizations, on the port as a place of work and interconnection, and on the relationship of Europe with China.

Indicative partners: Municipality of Eleusis, Eleusis Port Authority, Confucius Institute, Xicheng District

Indicative projects

Oresteia by The China Pingju Theater_

Partners: Municipality of Eleusis, Aeschylia Festival
Venue: Old Olive Oil Press
Dates: July 2015
Budget: 30.000€

Mysteries

This programme draws inspiration from the famous religious rites of ancient Eleusis, the Mysteries.

For ancient Eleusis, the Mysteries were what we would call a ‘Festival’ today. For decades now, festivals in Europe have functioned as points of reference for each city, for the projection of the city on the collective imagination, the promotion of the way in which the city perceives, expresses and imagines itself.

The image of modern-day Eleusis is composed of the evolution of human culture from the agricultural era to the post-industrial era. It is a unique landscape, one of pronounced contrasts, challenging modern humans to a constant redefinition of their relationship with themselves, the city, the past, the present and the future. The previous generations have left indelible marks on contemporary Eleusis. This unique stratigraphy of the city is what makes Eleusis a field of fruitful reflection, an ongoing spiritual challenge, a timeless object of multidisciplinary study, and an explosive material in the hands of creators. Dimitris Pikionis, a prominent personality of Greek architecture and urban planning, called it a “factory of thoughts”.

At the same time, the “Mysteries” were the celebration that brought humans close to the ultimate concept of the Other, i.e. death.

Through the experience of death, initiates experienced absolute joy and a sense of rebirth after the ritual.

The Aeschylia Festival programme of major artistic installations has been developing over the last decade, based on this unique physiognomy of the city. Building on this foundation, we are creating the “Contemporary Mysteries”, a festival for art in public space.

At the same time, we are developing the “fEustival” project, which focuses on the functioning of festivals in Europe, through exhibitions, meetings, educational programmes and other events: it examines their relationship with local societies and European society, the way in which the peoples of Europe meet and get to know each other, as well as the way in which Europe is projected onto people’s collective fantasy through its festivals.

Indicative partners: Aeschylia Festival; School of Architecture, National Technical University of Athens, In Situ European Platform for artistic creation in public space.

Dates: 2015 -2025
Venue: Various locations of Eleusis

Indicative projects

I/E Elefsis_ I/E Elefsis is a soundscape, a recording of the history of the sounds of the city, in the archaeological site, in the factories, the sea, i.e. a different look at history as a token of the existence of the man-made and natural environment, without images, without speech.

The audio installation was commissioned to Lebanese artist Tarek Ataoui, within the framework of a residency in Eleusis, and in cooperation with Chris Watson and Alex Guirkingier.

Partners: Tarek Atoui (LB), Chris Watson (UK), Alex Guirkingner (FR), Aeschylia Festival, EUNIC Greece

Dates: May 2015 - October 2015 Exhibition dates: 3 September - 11 October 2015

Venue: various locations of the city and the area

Exhibition venue: Old Olive Oil Press

Budget: € 30,000

40 years of the Aeschylia Festival_ The exhibition and publication entitled "40 years of the Aeschylia Festival" presents the progress of the Festival in time, the transformations this institution has undergone, and its role in the development of the contemporary image of Eleusis.

Partners: Aeschylia Festival

Dates: September-November 2015

Venue: Administrative Building, Old Olive Oil Press

Budget: 10.000€

Serving the Transitions _ Architecture exhibition made by the works of the students of the National Technical University who made a field visit in Eleusis on Malraux's «The museum without walls».

Partners: Athens Technical University

Dates: 2016

Venue: Old Olive Oil Press

Budget: 6000€

The EU working class

Our need for survival, creativity and recognition is crystallized by our relationship to work. Increasing unemployment all over Greece, and the search for job satisfaction, are perhaps the greatest challenges we face today. Sustainability at local, national and European level depends hugely on our capacity to adapt to a constantly mutating work environment. Innovation depends on our ability to link ideas to their implementation, art to production. The "The EU working class" theme imagines future human resources and competitiveness arising through the connection of art with productive sectors such as industry, commerce and services. It creates synergies between artists and businesses from various sectors, between artists and scientists, between artists and athletes, through 4 different programmes.

The "Art Industry" programme connects art to productive sectors such as industry, commerce and services. The programme "The future begins here" focuses on science, technology and innovation as factors shaping the future working environment. The "Arts and Sports" programme focuses on leisure, and links art to athletic activities. Finally, the "Culture My Profession/Culture My Hobby" programme focuses on the transformations undergone by the field of cultural production and the increasing fluidity of the boundaries between professional and amateur activity in that sector.

Art Industry

Can artists form part of the working environment of a factory or a store? And if so, what effect does their presence have on the way in which the work is done, and the efficiency of those workplaces? And vice versa: how do those workplaces affect the artist and his or her work? The programme finds innovative ways to unite art with productive sectors such as industry, commerce and services. This unit includes works of art that result from artistic residencies in industrial or commercial workplaces or in the service industry.

Indicative partners: Cittadellarte-Fondazione Pistoletto, Polyeco, businesses of Eleusis, Giannis Tsiatsianis

Indicative projects

Polyeco's Contemporary Art Initiative_ Polyeco is a company that operates on the international hazardous waste management market. It has branches in countries such as Albania, Serbia, Kosovo, FYROM, Montenegro, Cyprus, Georgia, Mauritius, Jordan, Ethiopia, Mongolia, Kazakhstan, Djibouti, and others.

As part of this initiative, artists from all over Europe explore the sources of waste, how it travels, the external factors and taboos that influence our perceptions with regard to waste, as well as our reactions to the sight of discarded and obsolete items. Artists familiarize themselves with and draw inspiration from the facilities where hazardous waste management takes place, as well as the countries and the people involved in the process. Each work of art is accompanied by a documentary video recording the production process of the art and the impact of artists on the working environment. PCAI foresees the commissioning of around 20 works

of art from 2014 to 2021, one for each different project implemented and to be implemented by Polyeco in different countries around the world.

The future begins here

The programme links art with science, technology and innovation. In particular, it focuses on sectors such as medical science and modern technologies, with works produced as a result of contacts between European artists from various fields (performing arts, speech arts, music, visual arts) and these sectors. The artworks compose the material for an open festival, and are placed in such a way as to create routes through the city that constitute both pathways and projections of the future. The festival also includes a series of talks, workshops and educational programmes based on the themes touched on by the artworks.

Indicative partners: Théâtre Hexagone, i-biennale, University of Athens Medical School, amorphy-Tzeni Argyriou, Iannis Zannos, Department of Audio and Visual Arts - Ionian University

Indicative projects

Dr. Maybe Darling_ How does technology affect the functioning of our brain, through the juxtaposition of multiple stimuli and options? Are dilemmas a contemporary social phenomenon? How do we live in times where thought is in action but action has no physical manifestation?" Dr. Maybe Darling" is a performance-lecture on the subject of the brain's decision-making process. It is the result of a collaboration between choreographer Tzeni Argyriou, professor of Medicine Ilias Kouvelas, Philosophy of Science professor Aristides Baltas and psychiatrist-psychoanalyst Thanasis Tzavaras.



Arts & Sports

Our relationship with work can be defined in contrast to our free time, since the contemporary way of life has made clear distinctions between the time for work, the time for rest and the time for leisure. Leisure time is often associated with sports. Thus, this thematic unit links art to various sports activities in the city, the countryside and the sea.

Indicative partners: Eleusis Sports Club, Hellenic Chess Federation, Eleusis Mountaineering Association, Central Union of Municipalities of Greece (Eleusis Public Benefit Organization), Sideways Festival (BE)

Indicative projects

Eleusis Semi-marathon_ In 2015, KEDE created a new institution that is based on the history of Eleusis and links art and sports. A thirteen-mile half-marathon was created along the route taken by the participants at the Eleusianian Mysteries, from Keramikos to Eleusis, along the Sacred Road (Iera Odos). The race ends at the entrance to the archaeological site of Eleusis and is followed by artistic events relating to the Sacred Road and the concept of racing and travelling.

"Culture My Profession/Culture My Hobby"

In these modern times, art is ever-present in the daily lives of citizens. The boundaries between professional and non-professional artists are becoming less and less distinct, as working conditions for artists and culture professionals differ widely from country to country. Overall, Europe is seeing increasing insecurity as regards the field of cultural production, as budget cuts are becoming a generalized phenomenon in most countries. What is interesting, however, is that, despite the reduced resources available, artistic activity and production is flourishing. This imbalance between resources and production is a unique phenomenon. In all other productive sectors, when workers stop getting paid, they also stop working. So is cultural production the "weakest link" in the production chain? Is art, after all, a profession or a hobby? And what are the qualifications and skills that future professionals need? How are the European Capitals of Culture placed to confront the increasingly fluid cultural workplace? This programme includes talks, meetings, projects and actions focused on the sustainability of the European cultural field and its importance for the overall sustainability of European societies.

Indicative partners: Culture Action Europe, Institute of Cultural Capitals & Cultural Months

Capacity Building and Innovation Centre

The Capacity Building Centre provides various forms of lifelong learning (seminars, workshops, educational programmes for all ages, summer camps, peer-to-peer learning, etc.) in areas of the cultural field that are not covered by current institutional education (special cultural policy issues, culture management, festival organization and major events planning, crowd development, street arts, site-specific art, etc.). The Centre will also include an "Innovation Centre", with a FabLab and Hacker Space, which will link different art forms with modern technologies and new media. The operation of the Centre is based on the collaboration of entities from the Municipality of Eleusis, the academic community and large enterprises based in Eleusis.

Indicative partners: Municipality of Eleusis, Eleusis Public Benefit Organization, PAKPPA (Eleusis Legal entity for Culture, Sports, Social Policy & Preschool Education), Department of Audio and Visual Arts - Ionian University, National Technical University of Athens, Athens University, University of Kent, Athens University of Economics and Business, Western Attica Primary Education Directorate, Western Attica Secondary Education Directorate, Teatroskope project of the Institut Français de Serbie, La Belle Ouvrage, Goran Tomka-University of Novi Sad, Western Attica Disabled Persons' Association, baumstrasse

Indicative projects

Kostis Palamas School_ Seminars and workshops programme, on ways of communicating and exploiting the history of Eleusis through tourism promotion.

Production: University of Athens, PAKPPA

Venue: PAKPPA, Old Olive Oil Press

Dates: September 2015

Budget: € 5000

Attican School of Ancient Greek Drama_ Ten-day summer urban camp on ancient Greek drama, attended by students and professors from various countries. The results of the workshops are presented in the form of a performance every night, with free entrance for inhabitants and visitors to the city.

Production: baumstrasse. Indicative professors: Savina Giannatou, Camilo Bentancor (SP), Tom Neff (USA), Chara Kotsali

Venue: Old Olive Oil Press

Dates: 1-10 July 2015

Budget: € 15,000

Eleusis: The Living Museum

Eleusis: The Living Museum is an infrastructure programme and a main legacy of the ECoC. A team of experts documents the activities of Eleusis21 programme and link them to relevant resources around Europe, thus creating a mapping in many diverse fields (arts, agriculture, civil society, industry etc). These mappings exist in both the digital and the urban spaces through relevant installations, thus creating a brand new image for the city.

Main Partner: National Technical University



HOW WILL THE EVENTS AND ACTIVITIES THAT WILL CONSTITUTE THE CULTURAL PROGRAMME FOR THE YEAR BE CHOSEN?

As already mentioned, the programme is composed as a puzzle, with the participation of artists, citizens, organisations, businesses from Eleusis and Europe. To achieve this, we divided the programme's configuration process into 4 phases:

Phase A (July 2014-May 2015)_ The main pillars of the programme are established through meetings with artists in Greece and Europe, organisations and inhabitants of Eleusis. Around 70 meetings took place during this period. At the same time, a network of affiliated artists was established in February 2015, whose members include important Greek artists who have worked in Eleusis in the past or wish to do so in the future. Members of the network: Vana Xenou, Marios Spiliopoulos, Diochanti, Nikos Navridis, Alexandros Mistriotis, Spyros Andreopoulos, Euripides Laskaridis, Tzeni Argyriou, Iannis Zannos. The network helps the team elaborate the pillars of the programme, offers advice and assists with networking, etc.

Phase B (March 2015-December 2019)_ Set up of the Creative Citizens' Network and the Ideas Workshops, through which residents and local entities can formulate ideas for the artistic programme and start to organize events. Seven Ideas Workshops are currently in operation, and have already implemented two projects, with more under way.

Phase C (December 2015-July 2016)_ The period between January and March 2016 will see the publication of an open call for submission of proposals for the artistic programme in Greece and abroad. At the same time, an artistic direction workshop will be taught for residents who wish to contribute to the curation of the artistic programme. From April to July 2016, the artistic team will process the proposals, with the assistance of the group of residents participating in the workshop, and the network of affiliated artists.

Phase D (July 2016-December 2019)_ 30% of the programme will be left open, so that new and interesting ideas arising during its course can be added, either from the Ideas Workshops or from individual proposals.

HOW WILL THE CULTURAL PROGRAMME COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

The combination of myths and cultural heritage with contemporary, innovative cultural expressions constitutes the primary strategic objective of the programme. The "Secret School" project is a typical example, since it links the tradition of Secret Schools from the period of Ottoman rule, and cultural heritage of Eleusis as a city of migrants and refugees, to new technologies and the Internet, through the creation of a private electronic network. Also, the "I/E Elefsis" project links the cultural heritage of Eleusis, through the recording of sounds from the subsoil of the archaeological site and the bottom of the sea, with concrete music and soundscape projects. The figure of Demeter becomes a vehicle for connecting to Europe through taste and contemporary forms of food production, distribution and consumption. The figure of Persephone, on the other hand, becomes a vehicle for connecting to Europe through gardening. The "Sacred Road" project links European poetry to new technologies and applications, creating works of art that are journeys into the city and European poetry. Finally, the programme «Eleusis: The Living Museum» links the whole of Eleusis21 activities with the digital space and new technologies.

HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE, LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE DESIGN 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.

Local artists and cultural organizations have been involved in planning since the very beginning, through the meetings that have taken place, through the Creative Citizens' Network and through the Ideas Workshops. The city's cultural sector is already a part of the projects that have been implemented and those that are still at planning stage. For example: many programmes and events were implemented in cooperation with the Municipal Cultural Organization and the Aeschylia Festival (I/E Elefsis, In Flux, Kostis Palamas School). Craftspeople from Eleusis participated in a handicraft exhibition in the Station garden, within the framework of the "Persephone" programme. During the unfolding of both the "Persephone" and "Demeter-Mother Earth" programmes, we will work with all of the local ethnic associations for the cultivation of gardens, the organization of meals and the implementation of events to take place in the gardens. The cultural action departments of the primary and secondary education divisions participated with the "Designing the Future" exhibition, and we are planning educational programmes for students of all ages, jointly. Musicians and producers participated in the concert for the inauguration of the railway station. We are planning all projects-actions, as well as applications for persons with special needs, in cooperation with the Western Attica Disabled Persons' Association. Through the "Imagine the City" Ideas Workshop, local architects are planning an exhibition of all the proposals-surveys elaborated for Eleusis. The MA programme in Heritage Management of the University of Kent and the Athens University of Economics and Business, which is based in Eleusis, and the "Friends of Eleusis", are involved in the planning and implementation of projects and activities for the "Feminine Nature" programme.



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.

Eleusis21 has broad and strong political support from the local, regional and national authorities, which is expressed through the participation of their representatives in the entity responsible for the candidacy.

As regards the Municipal Authority, participants include the Mayor, the Chairman of the Public Benefit Enterprise, the Chairwoman of the Cultural Organisation and the Town Councillor Nikos Psounis, while Ilias Monacholias and Kostas Kalesis are participating on behalf of the opposition. The regional unit of Western Attica is represented by Spiros Kollias and the Ministry of Culture by the Director of the Eleusis Archaeological site and employee of the Ministry of Culture, Kalliopi Papaggeli.

Moreover, by decision no. 4/15 of 13.01.2015, the Municipal Council of Eleusis unanimously approved the decision of for the city to apply for the title of European Capital of Culture 2021.

This was followed by an announcement of the candidacy during an open presentation at the Municipality of Eleusis when the Mayor, Western Attica MPs, a representative of the regional unit of Western Attica and the Mayors of the area's other Municipalities welcomed the initiative and stated that they will support it. The Municipality of Aspropirgos (by decision no. 372 of the Municipal Council dated 21.05.2015), the Municipality of Mandra-Idyllia (by decision no. 63 of the Municipal Council dated 21.04.2015) and the Municipality of Fili (by decision no. 94 of the Municipal Council dated 22.04.2015) stated that they support and cooperate with the candidacy of Eleusis for European City of Culture in 2021.

Moreover, the support of the regional unit of Western Attica is expressed in the inclusion in the strategic planning of the new NSRF of the objective to turn Eleusis into a dynamic cultural centre and the fact that they are cooperating with us for the inclusion of the programme's projects in the funding programmes of the new NSRF.

Finally, the support of the Municipality of Eleusis is expressed by the fact that in 2015 they allocated € 150.000 for the preparation of the candidacy.

MY STRENGTHS

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.

As regards the tangible cultural infrastructure, we commissioned a study to an independent body, the Laboratory of Tourism Planning, Research and Policy of the Departement of Planning and Regional Development, School of Engineering, University of Thessaly, aimed at assessing the adequacy of infrastructure for hosting mega events and the European Capital of Culture in particular. The basic conclusions of the study are summarised as follows:

- Eleusis has a strong cultural reserve, which needs to be reinforced through the restoration of the city's former industrial facilities. The most suitable venues are Iris, Eleourgiki, the Old Olive Oil Press and Kronos. Following the suggestions of the study, the Municipality of Eleusis has already carried out restoration works at the Old Olive Oil Press, using the largest part of the Administration building, which now operates as a cultural centre. Moreover, restoration works have started at Eleourgiki while there are plans to include the restoration of the Iris building in an NSRF programme beginning in 2016 and ending in 2-3 years. After this projects have been completed, Eleusis will have a total of 3 large cultural venues, which will be able to host exhibitions, concerts, performances, conferences and any type of cultural event.
- Eleusis has one of the oldest and most important archaeological museums in Greece, which is located in the archaeological site in the centre of the city. The study notes that “the hosting of the ECoC involves - and also constitutes an opportunity for - the improvement and modernisation of hosting and guiding infrastructure for visitors.” To this end, redesign of Platia Iroon square, which leads to the entrance of the archaeological site, is to be implemented immediately. Moreover, a new Strategic Marketing Plan has been drafted with respect to the archaeological site.
- Public outdoor areas can be used as venues for hosting events. In the study, special reference is made to the use of the old railway lines and the city's old camping site. Eleusis 21, seriously considering the conclusions of the study, is focusing a large part of its programme on outdoor areas. In addition, Eleusis 21 has restored and inaugurated the building of the old railway station, where its offices are located now, thus using part of the railway lines as a venue for events. Apart from that, through our programme we intend to use the city's cultural infrastructure by using industrial heritage and the archaeological site to host events of the ECoC. Moreover, part of the programme is focused on the city's neighbourhoods and in particular the Refugee neighbourhood (Synikismos), which is dominated by housing for the 1924 refugees. Some of these homes will be used as venues for events. Finally, we intend to use existing and operating industrial sites as venues for events, and also the cultural infrastructure available in large industrial facilities, the farming and agricultural units, gardens, the port, the stores and also the natural environment of the wider area, which include mount Kytheronas and some of the most beautiful beaches in Attica. For the natural environment, in particular, we are planning a promenade festival,

which will promote the natural environment and link it with the urban environment. As regards the intangible cultural infrastructure, Eleusis has human resources with significant experience in the organisation and production of cultural events. Eleusis 21 intends to use these resources through its cooperation with the city's cultural institutions, and also to develop the city's skills and capacities through the Innovation and Capacity Building Centre. Moreover, Eleusis 21 aims at expanding the local cultural actors' circle of partners through the interconnection with European networks, artists and cultural entities from other European countries.

WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

One of the important advantages of Eleusis is its good access. The city is located between Athens and the Peloponnese and, therefore, there is direct access to the city via the national road network from the Peloponnese, Western Greece, Athens and the port of Piraeus. In addition, the city is linked directly to the Eleftherios Venizelos International Airport, Eastern Attica and the Athens-Thessaloniki National Road through Attiki Odos highway. Indicatively, we mention that, by car, Eleusis is located 30 minutes from Athens, Piraeus and Corinth, 40 minutes from the Eleftherios Venizelos International Airport, 2 hours from Patras and Kalamata, about 3 hours from cities in Central Greece, such as Volos and Larissa, and 5 hours from Thessaloniki. Through the intercity

and urban transport network, Eleusis is linked to all cities in Western Attica, all cities in the Peloponnese and Western Greece and, naturally, Athens and Piraeus. Through the port of Piraeus, Eleusis is linked to all the islands of the Argolikos and Saronikos gulfs, and the Aegean. Finally, through the suburban railway, Eleusis is linked to the airport, Easter Attika, Athens and the Peloponnese (Corinth, Kiato)..

WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURISTS' ACCOMMODATION?

With respect to the city's capacity to welcome tourists, the ETOYSEP study concludes that Eleusis has sufficient catering areas but insufficient accommodation units. However, it is noted that “inevitably, demand for tourism accommodation will be absorbed to a significant degree by hotels in Athens or the accommodation infrastructure of the resorts in the surrounding area.” In addition, the study proposes the adoption of “creative solutions” for accommodation, such as cooperation with ferries that will function as floating hotels, and the leasing of empty housing, which proposals we intend to adopt provided Eleusis is proclaimed European Capital of Culture. Moreover, we are planning to cooperate with the hotel infrastructure of the neighbouring areas of Aspropyrgos, Mandra, Megara and also Athens for the accommodation of visitors. Finally, as regards health infrastructure, the study concludes that “sufficiency and readiness for the needs that might arise from large public gatherings, and even large-scale events, is evidenced.”



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?

ME, WE, ALL

Eleusis is known for the awareness and involvement of its citizens. The labour movement, on the one hand, and the citizens' involvement in solving the environmental and social issues that the city has faced in the past, on the other, have created a legacy of socially active and responsible citizens for Eleusis, with many associations and civil movements. Volunteering is deeply rooted in the city's culture, and is expressed dynamically in the cultural sector. Among other things, this is the seat of the largest volunteer association in Greece, the Thriasian Plain Volunteers' Association, which has around 800 members. Also, 14 local ethnic associations are active in the city. The city's current cultural reality has its roots in the associations and movements established by its citizens during the 1970s and especially after the reinstatement of democracy in Greece. Thus, in Eleusis, participation of the local population is not simply a desire, it is a *condicio sine qua non*.

In the preparatory stage, we met with all of the city's associations, artistic organizations and with individual artists, and discussed the elements of the city's candidacy with them. Local associations have pledged their support for the city's candidacy and use our logo in their events; in some cases, they have also organized events especially for Eleusis21 (e.g. the handicrafts and special needs associations organized a three-day cultural event at the Railway Station, the 2nd Magoula Primary School PTA built a Carnival float for Eleusis21, while the Thriasian Plain Volunteers' Association helped with all of our activities).

At the same time, Eleusis21 created the Volunteers Network and the Creative Citizens' Network (CCN), through which individual citizens or citizen groups can participate in the preparation and contribute their ideas and work in various fields. Within the framework of the CCN, participants take initiative and create "Ideas Workshops", which process ideas and events that could be included in the Eleusis21 programme. So far, seven ideas workshops have been created, with subjects ranging from public spaces (2), to educational programmes on cultural heritage (2), the food chain and nutrition, rehabilitation of the city and the environment, to the production of photographic material for Eleusis21. The CCN has a total of 160 members, and the Volunteers Network has 120, which are added to the volunteers of the Aeschylia Festival (70 people) and the Thriasian Plain Volunteers' Association (800 members). The participation of schools in the preparation of the candidacy takes place in cooperation with the Western Attica Primary and Secondary Education Directorates and constitutes the "CCN Education Sub-Network". Many small workshops took place in academic year 2014-2015, as well as a larger programme that was completed with an exhibition at the Olive Oil Press in June 2015. Students of all ages and from all areas of Western Attica used the cardboard with which Michelangelo Pistoletto created an installation on the concepts of the Third Heaven and Rebirth in September 2014, and made large artworks that united their creative forces.

As regards citizens' participation during the title year, our artistic programme has been created on the basis of the philosophy of broad citizen participation - through a series of neighbourhood activities - and professional participation - through the programmes centred around the area's productive activity (agricultural sector, farming, commercial activity, services, industry, port, university). The main tools for implementation of this participation include the CCN and the Ideas Workshops, through which the population is organized into small groups and produces specific projects and actions.



EXPLAIN YOUR
OVERALL STRATEGY
FOR AUDIENCE
DEVELOPMENT,
AND IN PARTICULAR
THE LINK WITH
EDUCATION AND
THE PARTICIPATION
OF SCHOOLS.

The strategy for audience development is based on the following elements:

- Geographical range: the geographical location of Eleusis (between Athens, Piraeus and the Peloponnese) allows us to address a wide audience of 6,000,000 people that can reach the city easily. For the rest of Greece and abroad, we are planning actions and events that are either transportable or digital.
- Financial incentives: this includes events packages that combine various interests, discounts for members and special discounts for students, young people, the unemployed and members of vulnerable groups.
- Educational programmes: the educational programmes included in all of our events are designed, on the one hand, according to the age of the audience. There are educational activities for pre-school children, primary school children, adolescents, adults and for the elderly. On the other hand, they are also designed to suit specific groups, such as schools, families, professionals, persons with special needs. As regards programmes for schools, these are divided into programmes that take place in situ, mainly for the schools of Attica and the Peloponnese, and transportable programmes for the rest of Greece and abroad.
- Synergies: our educational programmes are designed and implemented in cooperation with various other bodies. We are already working with the Western Attica Primary and Secondary Education Directorates, and if Eleusis is granted the title of European Capital of Culture, we intend to extend this collaboration with the Ministry of Education and local directorates in order to approach schools throughout the country. Also, we are working with the Western Attica association for disabled persons in order to design programmes for people with special needs; with the Centre for Environmental Education for educational programmes relating to the environment, and with other local bodies involved in education.
- Direct participation: part of the programme we propose foresees the direct involvement of the local population in the design and implementation of artistic projects.
- Use of existing expertise and know-how: both through the Aeschylia Festival and the overall cultural activity of the city, Eleusis has significant expertise and know-how in the audience development field. In particular, the participation of schools in the city's artistic programme is based on strong foundations, since the student creative month has taken place each year since 2008, with various events that have a common objective: to open up the school to society and to reinforce the pupils' relationship with their city. Pupils from the whole educational region organize and present their annual activity (based mainly on the artistic work presented in the city each year) using all forms of expression, at the venues of the City's cultural centre and the former Olive Oil Press. Since 2010, October to December, this institution has been enhanced by an annual exhibition sponsored by the city and the TITAN cement industry, where pupils of all ages can learn about the intertemporal relationship between art and science since antiquity, through interesting interactive projects.





WHAT HAS BEEN THE ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING EXPENDITURE FOR THE PRESENT EUROPEAN CAPITAL OF CULTURE APPLICATION)? (PLEASE FILL IN THE TABLE BESIDE).

FINANCE

City budget for culture

During the past decade, the City of Eleusis demonstrates its firm commitment to cultural development by a steady investment of 5% of the annual budget in the field of culture. In terms of € this amounts annually to 1.000.000€.

With regard to the past five years, the City budget for culture has been as follows:

YEAR	ANNUAL BUDGET FOR CULTURE IN THE CITY (in euros)	ANNUAL BUDGET FOR CULTURE IN THE CITY (in % of the total budget for the city)
2011	974.536	5,55%
2012	1.013.892	4,8%
2013	964.445	5,59%
2014	927.948	5,43%
2015	987.635	5,52%

MY CAPITAL



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	Amount in euros	in %
2015	70.000	7%
2016	80.000	8%
2017	100.000	10%
2018	110.000	11%
2019	160.000	16%
2020	275.000	28%
2021	650.000	65%
2022	200.000	10%
2023	200.000	10%

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)?

The overall annual budget that Eleusis intends to spend for culture after the European Capital of Culture year is estimated at € 200.000 and corresponds to 10% of the overall annual budget.

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 BESIDE.

WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE? PLEASE FILL IN THE TABLE BESIDE.

Operating budget for the title year

Income to cover operating expenditure

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
22.000.000	19.140.000	87%	2.860.000	13%

Income from the public sector

Income from the public sector to cover operating expenditure	in euros	in %
National Government	2.488.200	13%
City	7.656.000	40%
Region	7.656.000	40%
EU (with exception of the Melina Mercouri Prize)	765.600	4%
Other	574.200	3%
Total	19.140.000	100%



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?

The local and regional authorities are working towards elaborating the overall plan for the NSRF that will cover the period 2016-2021. Planning is expected to be completed by the end of 2015. The Municipality of Eleusis and the Regional Unit of Western Attica are elaborating the new NSRF with a view to including the Capital of Culture project in funding programmes. When the planning is completed, both the City and Region will undertake the relevant financial commitments, at a time that will coincide with the announcement of the results of Phase A of the competition. No official commitments have been made by the national government as yet, despite the fact that the Ministry of Culture is implementing the competition on behalf of Greece. Together with the other candidate cities, we have taken action in order to obtain answers and a commitment from the Ministry of Culture and the government in general, as soon as possible.

WHAT IS YOUR FUND-RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/FUNDS TO COVER OPERATING EXPENDITURE?

Our fund-raising strategy to seek financial support from the EU to cover operating expenditure focuses on the Creative Europe, Erasmus+, Europe for Citizens and Interreg programmes, with emphasis on the BalkanMed programme. Our strategy concentrates on building the capacity of local entities and ensuring networking between them and entities abroad, for the successful planning of actions that can apply for financing from the programmes listed above. Already, for year 2016 we have obtained funding from the Culture and Creative Europe programmes, for the "Meeting the Odyssey" and "Mixdoor" projects.

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 fund-raising strategy to seek support from the private sector is based on 3 main target areas: big businesses, some of which are based in Eleusis and the Thriasian Plain area in general; small and medium enterprises in the area, of which there are some 2,000; and Greek businesses that are connected thematically to the projects and events included in our programme. We intend to obtain 50% of our private financing from big business sponsors, 40% from the area's small and medium enterprises, and 10% from the businesses that are thematically linked to our programme. Already, two big enterprises based in the area, Titan Cement Industry and Polyeco waste management, together with two major professional unions, the Commercial & Manufacturing Association and the Business Park, as well as a local medium-sized enterprise, Metron, have established the Initiative for the Support of Eleusis21. Through this initiative, they have pledged in writing to the Eleusis21 project and have invited other local businesses to co-sign the commitment. Today, more than 100 businesses have signed the commitment, and this number is constantly growing.

PLEASE PROVIDE A BREAKDOWN OF THE OPERATING EXPENDITURE, BY FILLING IN THE TABLE BELOW.

Operating expenditure

Breakdown of operating expenditure

Programme expenditure (in euros)	Programme expenditure (%)	Promotion and marketing (in euros)	Promotion and marketing (%)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (please specify) (in euros)	Other (please specify) (in %)	Total of the operating expenditure (in euros)
15.400.000	70%	4.180.000	19%	2.420.000	11%	0	0%	22.000.000

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 BESIDE.

Budget for capital expenditure

Income from the public sector to cover capital expenditure	in euros	in %
National Government	27.000.000	23%
City	20.000.000	17%
Region	40.000.000	35%
EU (with exception of the Melina Mercouri Prize)	25.000.000	22%
Other	3.500.000	3%
Total	115.500.000	100%



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?

As above, the city and the region are expected to make financial commitments to cover capital expenditure upon completion of planning for the new NSRF, within year 2016.

WHAT IS YOUR FUND-RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/FUNDS TO COVER CAPITAL EXPENDITURE?

In order to cover the capital expenditure, we are targeting the EU's South East Europe, Smart Cities and Interreg MED programmes.

WHAT KIND OF GOVERNANCE AND DELIVERY STRUCTURE IS ENVISAGED FOR THE IMPLEMENTATION OF THE EUROPEAN CAPITAL OF CULTURE YEAR?

ORGANISATIONAL STRUCTURE

The main aim of Eleusis21 is for the governance structure that will implement the European Capital of Culture to be characterized by diversity and to bring together all of the city's "voices". For this reason, we have already established an independent entity, in the form of a Non Profit Civil Company, with the Mayor as its chairman and members that include representatives of the Municipal Authority, representatives of the opposition, a representative of the Regional Unit of Western Attica, the Director of the Eleusis Archaeological Site as representative of the Ministry of Culture, the Director of the MA Programme in Heritage Management of the University of Kent and the Athens University of Economics and Business, which is based in Eleusis, and citizens with specialized knowledge in various cultural fields (brief CVs of the members are attached in the Annex "Curricula Vitae of the members of the entity"). However, the legal framework currently operating in Greece for local authorities has not allowed the Municipality to provide direct financing to this entity. Consequently, the expenditure for preparation of the candidacy have been covered by the Municipality and its legal entities. In order to resolve this problem and ensure the smooth operation of the entity, we have collaborated with all the other candidate cities in Greece and sent a petition to the Ministry of Culture for a legislative provision that will allow the city that is selected as European Capital of Culture to fulfil the requirements of the programme. The non profit civil company entitled "Eleusis 2021" that has already been established is a special-purpose company; its scope consists of managing the candidacy of Eleusis for European Capital of Culture and its term expires at the end of year 2016. Once the national

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?

government has resolved the issue of the legal framework, we intend to extend the scope and term of the company, so that it includes the implementation of the European Capital of Culture programme, or to establish a new entity on the basis of the provisions of the new legal framework.

At management level, the company is managed by a Board of Directors, chaired by the Mayor. Its members include representatives from the Ministry of Culture, the Municipal Authority and the Opposition, the University and the city's productive forces. The Board audits and supports the company's work. Responsibility for the management of the project rests with the Artistic Director and the Executive Director, and the departments under their leadership, as shown in the following organization chart.

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 company will hire staff with appropriate skills and experience to manage the project.

HOW WILL YOU MAKE SURE THAT THERE IS AN APPROPRIATE COOPERATION BETWEEN THE LOCAL AUTHORITIES AND THIS STRUCTURE INCLUDING THE ARTISTIC TEAM?

The local and regional authorities will be represented on the Board of Directors of the Capital of Culture structure.

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.

The criteria for selection of the artistic director or the general or executive director will be their qualifications, experience and ability to respond to the requirements of the project, while involvement in the Eleusis21 preparation phase will be considered an added qualification. The artistic director must have completed University studies in a theoretical artistic field (theatre, art history, etc.) and European cultural policy, significant experience in curating and organizing large-scale European cultural events and European cultural co-operation projects, an in-depth understanding of the European field of cultural production, and a broad network of contacts in the European artistic world, experience in networking and the ability to function as a networker, very good knowledge of the Greek artistic scene, the cultural reality of Eleusis a broad network of contacts in the Greek artistic world, as well as an in-depth understanding of the philosophy of our proposed programme and the ability to serve it. The general director must have University degree in management, with emphasis on events management and cultural administration, significant experience in project management and large budgets with emphasis on the cultural sector, significant experience in administrative and financial planning and the implementation of NSRF programmes, very good knowledge of and ability to manage European funding tools and very good knowledge of Greek public administration and public accounting, with emphasis on local government bodies. Both the artistic and the general director are expected to be selected through an open call in 2016, if Eleusis is approved for the final stage of the competition. As regards fields of action, the artistic director will be responsible for the artistic programme (curating, contacts with artists and artistic bodies, selection of the programme's events), the cultural strategy (development of strategic partnerships, development of thematic networks, etc.), monitoring production execution, coordination of the planning and implementation of educational programmes and parallel actions and participation of the local population through the processing of ideas and actions arising from the CCN and the ideas workshops in the Eleusis21 programme. The general or executive director will be responsible for the overall coordination of administrative matters (human resources management, contracts, accounting), financial planning and adherence to the project budget, fund-raising through various financing tools, marketing, communication and merchandizing.

HAVE YOU CARRIED OUT/PLANNED A RISK ASSESSMENT EXERCISE?

CONTINGENCY PLANNING

To date, a preliminary risk assessment exercise has been carried out, while complete assessment has been planned for year 2016, if Eleusis is approved for the final phase of the competition.

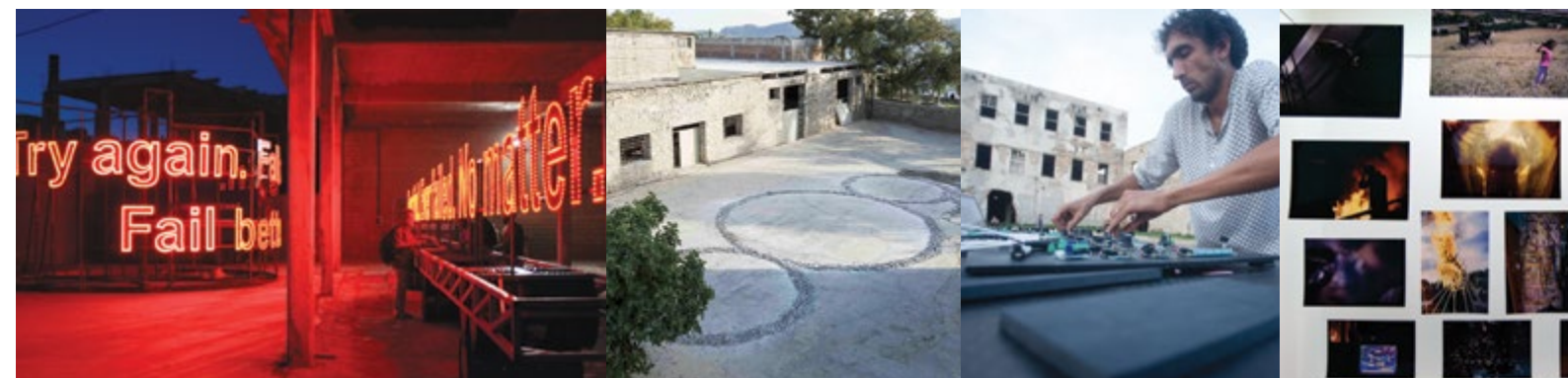
WHAT ARE THE MAIN STRENGTHS AND WEAKNESSES OF YOUR PROJECT?

Strengths:

- Financial planning has been based mainly on the capacities of the city and the region.
- Over the past decade, the City has consistently made significant annual investments in culture.
- The Municipality's finances are healthy. The Municipality has a surplus of € 8,000,000.
- The city has significant cultural infrastructure that can cover the organization of major events -as proven by the Aeschylia Festival- and successfully manage any contingencies. This was demonstrated this year, when the sudden imposition of capital controls meant that many Greek festivals had to cancel their programmes. The Aeschylia Festival completed all planned events, including collaborations with artists from abroad. Also, the city has hosted large-scale European events in the past, such as the European Assembly of Students of Architecture.
- Our programme enjoys the full support of our citizens, the local and regional authorities and the businesses that are based in the area.

Weaknesses:

- The built infrastructure for cultural events requires enhancement.
- The legal framework that governs the operation of local government authorities in Greece.



HOW ARE YOU PLANNING TO OVERCOME WEAKNESSES, INCLUDING WITH THE USE OF RISK MITIGATION AND PLANNING TOOLS, CONTINGENCY PLANNING ETC.

Projects for the renovation of former industrial buildings are already being planned, so as to provide additional cultural infrastructure, and are expected to be completed in 2019 and 2020. In the case that these projects are delayed and are not completed by 2021, we are planning an alternative solution, with the installation of temporary tents that can function as indoor venues for performances, concerts and conferences. As regards the legal framework in which local government authorities operate, we and the other candidate cities have addressed the national government and requested a special provision for the establishment of an independent entity with the participation of local and regional authorities, and a special financing and recruitment policy.

COULD YOUR ARTISTIC
PROGRAMME BE
SUMMED UP BY A
SLOGAN?

MARKETING AND COMMUNICATION

The artistic programme can be summed up by the slogan

TRANSITION TO EUphoria

WHAT IS THE CITY'S
INTENDED MARKETING
AND COMMUNICATION
STRATEGY FOR THE
EUROPEAN CAPITAL
OF CULTURE YEAR?

Eleusis21 marketing strategy was carried out by Mentor communication company; the strategy is based on a detailed approach to the elements of the Eleusis21 programme, and the possibility of disseminating and communicating its ideas and objectives. Aiming at a successful outcome, an in-depth survey was carried out with respecting to targeting specific population targets and thus ensuring that the message is disseminated horizontally to all sectors of human activity. The segmentation of the audience and targeting has been made primarily based on the interests and life styles of different segments of the population. This ensures that interested parties are matched with their interests/involvement, rather than a general categorisation that is inadequate for the educated, adult population.

The main elements of the marketing and communication strategy can be summarised as follows:

Strategic partnerships with the Municipality, the Region, the Private Sector and other Entities. The marketing strategy is based on the exploitation of communication tools and networks of the local and regional authorities and businesses and bodies operating in the area, as well as foreign bodies and unions relating to Eleusis. Through its cooperation with the local and regional authorities, Eleusis21 takes advantage of their activity in the field of tourism marketing, which includes communication campaigns, participation at international and national fairs, expos, etc. Also, through our collaboration with the private sector and local businesses (around 2,000 small, medium and large enterprises operate in Eleusis), we can make use of their network of employees, partners and clients, a network that covers the local, national and international sphere. Equally, we can take advantage of our connection to cultural and sports bodies, civil society organizations, cultural networks and cultural events in Greece and in Europe.



Structure_ The marketing strategy we have elaborated makes a distinction between the local, national and international target-audience, and includes a series of Direct Marketing, Co-Marketing, Media Marketing and Digital Marketing actions for each target-group.

Direct Marketing_ Local and national info kiosk network; a mobile “Info Culture” unit at local, national and international tourism, cultural and sector expos, cultural events etc. before the title year; communication campaigns at stations, ports, airports and major cities in Greece; labelling and special events during the title year. In year 2015, the “Info Culture” mobile unit was set up at several cultural events in Eleusis; an info kiosk was placed at the “Art Athina” international fair; a national information campaign was implemented in the Greek press, and local banners and flags were installed.

Co-Marketing_ This includes use of Eleusis21 logo in the communication of other entities (digital and printed), signage at their venues and common actions/events. In 2015, the following were implemented:

- _ A number of local businesses promoted the Eleusis21 candidacy on their websites.
- _ Promotion by the Paneleusiniakos basketball team: signage on the court, Eleusis21 logo on team clothing, promotion of Eleusis21 on the team website, Eleusis21 spot broadcasting games.
- _ Cooperation with local restaurants, which used Eleusis21 place-mats in September.

Media Marketing_ Broad coverage by the local and national media is foreseen (daily, periodical and sectoral press, radio, TV, digital media), as well as by tourist guides and international sectoral media focusing on culture, the environment, food, archaeology and new media. Already in 2015, the activities of Eleusis21 were broadly covered by the national media, with many articles and announcements on the radio, and one interview on national television. Also, the international New York Arts Magazine published an article about the “In Flux” exhibition, while the Aegean Airlines in-flight magazine presented the “I/E Elefsis” project in its summer issue.

Digital Marketing_ This includes the Eleusis21 website, social media (facebook, twitter, instagram, pinterest), an Eleusis21 mobile application, video marketing through special videos and the Eleusis21 youtube channel, creation of a forum and blogs and a bilingual newsletter. Our newsletter already reaches more than 5,000 readers in Greece, and around 1,600 readers from the cultural field abroad.

HOW WILL YOU MOBILISE YOUR OWN CITIZENS AS COMMUNICATORS OF THE YEAR TO THE OUTSIDE WORLD?

The citizens of Eleusis are already showing their full-hearted support for the city’s candidacy, participating actively in the activities and responding to the invitations of Eleusis21 and communicating its message either orally or at events or through social media. Local businesses and bodies are already promoting the candidacy of Eleusis on their websites, while the basketball club is communicating the candidacy through messages and signage on the court, on its website and with our logo on the athletes’ clothing. In September 2015 - during the Aeschylia Festival, when visits to the city and especially to local restaurants and eateries increase dramatically - all local restaurants used the Eleusis21 place-mat, thus communicating our message to a wide audience. The “Street Art” ideas workshop is planning a graffiti campaign in the city, in view of disseminating the Eleusis21 message. If Eleusis is awarded the title of European Capital of Culture, we intend to intensify and systematize these actions, and implement special campaigns with personalized e-cards and online videos, through which all the citizens and supporters of Eleusis will spread its message to the world.



HOW DOES THE CITY PLAN TO HIGHLIGHT THAT THE EUROPEAN CAPITAL OF CULTURE IS AN ACTION OF THE EUROPEAN UNION?

The role of the European Union is made clear by our logo, which underscores the “EU” initials, and in our slogan, in the word “EUphoria”. Also, Pillar A of our plan links the programme to landmark institutions of the European Union, such as Europe Day, European Heritage Days and European Development Days. Finally, if the title is awarded to Eleusis, we intend to include the message that the European Capital of Culture is an action of the European Union, and the relevant logo, in all communication material and activities implemented by Eleusis21.

IN A FEW LINES,
EXPLAIN WHAT MAKES
YOUR APPLICATION
SPECIAL COMPARED
TO OTHERS?

As we do not know the content of other cities' applications, we will answer this question by focusing on what we think makes our own application special, and that is the way in which we have worked. Our primary objective was to create a proposal that will make a significant contribution to contemporary European dialogue and underscore the importance of art and culture to the prosperity of Europe, on the one hand, and at the same time respond to the concerns and needs of Eleusis, and be feasible to implement on the basis of the capacity of the city and Greece in general at the present time. To achieve this, we began a process of far-reaching consultation and exchange with the city's entities and productive forces, and with Greek and European artists and professionals from the field of culture. In the case of Eleusis, a city that is also a symbol that has inspired major artists and thinkers from all over the world and through the centuries, the difficulty was not in creating a narrative, but in establishing a scheme that would allow all existing narratives to co-exist and co-operate.

Thus, we believe that our proposal is unique because it focuses on the central European theme of transition and underscores the ability of art and culture to establish an alternative model of prosperity if effectively linked to all fields of human activity. At the same time, this proposal also functions as a primary prospect for the development of Eleusis. Eleusis can truly be reborn through its encounter with Europe and the Capital of Culture institution. Through this institution, the city will create a new identity for itself, taking advantage of all of its resources and all of its past and present narratives. Moreover, we believe that the fact that this process and new identity will be reflected both in the digital and the urban space through the «Eleusis: The Living Museum» programme, will raise the profile not only of Eleusis but also of the European Capital of Culture institution, since it will reflect the size and quality of the change the ECoC can bring to a city.

And last but not least, we believe that what makes our application special is the fact that it is a product of the joint efforts of all the city's forces, and comes with their definitive commitment to implement it.

ΑΠΟΒΑΡΟΝ

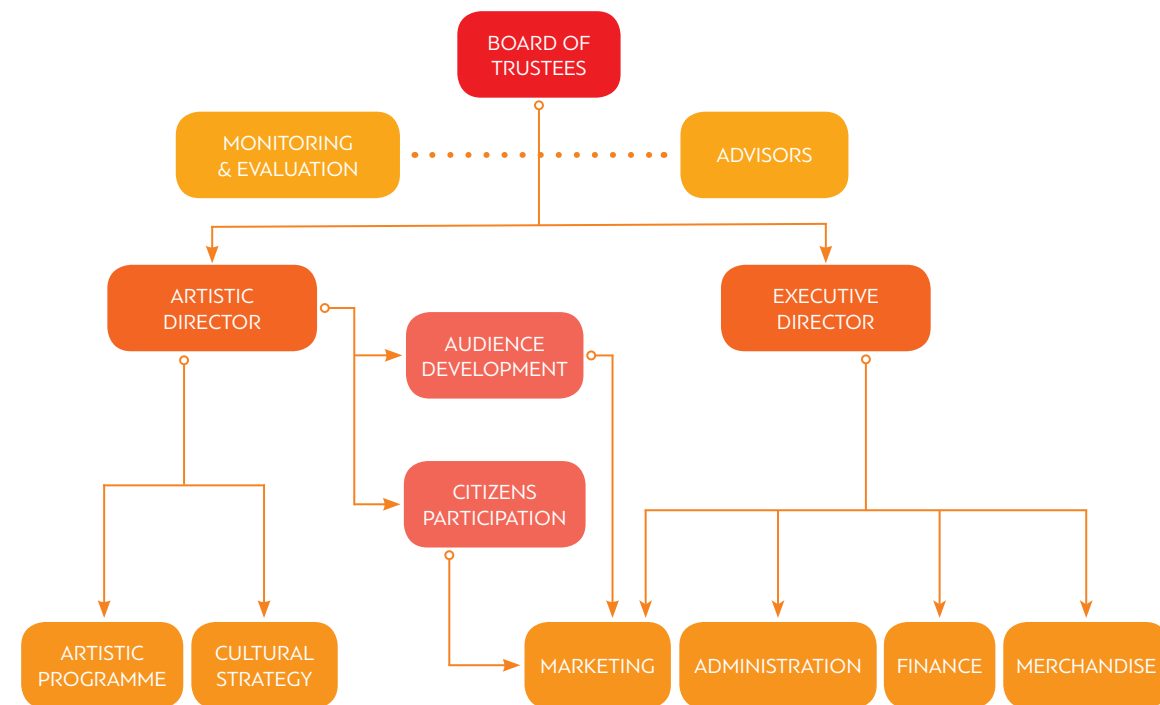
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Curricula Vitae

Kelly Diapouli_ Kelly Diapouli is a curator and cultural manager with 10 years of experience in the fields of cultural networking, international cultural cooperation and curation and organization of international programmes and events. Between 2004 and 2008, she worked in these fields for the Hellenic Culture Organization - Cultural Olympiad, and continues to do similar work for the “busart” Non Profit-making Company, of which she is a founding member, since 2009. She studied theatre at the University of Athens and European Cultural Policy and Administration at the University of Warwick (UK). She is an Onassis and Fulbright Foundation scholar, a member of the Alumni Network of the Festival Academy of the European Festivals Association (EFA), a member of the Young Cultural Innovators Forum of Salzburg Global, and a member of the Advisory Board of the International Network for Contemporary Performing Arts IETM. **// Konstantinos Kalesis_** Konstantinos Kalesis was born in Thessaloniki in 1974. He has lived in Magoula, Attica, since 2008. He has spent many years working as a tourism executive, and recently established his own tourism business. He is an active member of social networks in his area, and a member of the Eleusis Municipality tourism committee. He is an amateur photographer and photojournalist. **// Gabriel Kampanis_** He has been an active member of the city's Political- Cultural- Social and Environmental movement since 1975. He has contributed to the establishment and operation of the Upper Eleusis Educational Association, the Cinema Club, the Experimental Centre for Free Expression and Creation, the Environmental Movement, the Students' Association, the Animal Welfare Union and the Health Runners Club. He was elected City Councillor in 2003. In 2005 he became Deputy Mayor in charge of Environmental Issues, and in 2006 he was re-elected to the City Council and appointed Chairman of the City's Cultural Organization at the same time. In 2008, he became deputy Mayor in charge of Technical Services. He was re-elected in 2012. In 2012, he was appointed deputy Mayor in charge of Culture, Sports, Social Policy and Preschool Education. Since 2006, he has also been responsible for the “Aeschylia” Festival. He is currently Chairman of the Eleusis Municipality Public Benefit Organization. **// Spyros Kollias_** He is a Physical Education teacher specializing in Greek Traditional Dancing, and works for the Western Attica Regional Unit. As a traditional dance instructor, he has been consistently present in cultural landscape of in Eleusis since 1989, either as an employee of the City or of other Cultural Entities. Having also worked for the Cities of Aspropyrgos, Fyli, Alimos and cultural associations in Attica, he is always seeking new ways of presenting and approaching Greek popular culture. **// Evangelos Kyriakidis_** Evangelos Kyriakidis is Professor of Archaeology and Director of the collaborative MA in Heritage Management of the University of Kent and the Athens University of Economics and Business, which is based in Eleusis. He is founder of the inherity Non-Governmental Organization. He studied at University College London and Cambridge, and was Cotsen Visiting Scholar at the UCLA Institute of Archaeology. His research interests focus on Mycenaean administration, Minoan religion and iconography, and the theory of rituals. He has also worked on the history of archaeological thought and the management of cultural heritage sites. **// Ilias Monacholias_** Ilias Monacholias was born in Eleusis in 1955. He is a Civil Engineer with a degree from the University of Patras School of Engineering, and has attended seminars on Business Process Re-engineering, Sales and Marketing

and Management. Together with various partners, he has established operating enterprises in the following fields: Renewable Energy Sources, Building Materials, Technical Works (Surveys - Construction of Private Projects and Public Works), Publishing, Catering, Entertainment. He has held senior positions (Commercial Manager, Marketing Manager, Sales Manager, Project Manager, Administration Consultant) in small and medium-sized private companies in the following sectors: Renewable Energy Sources, Software, IT, Telecommunications, Publishing, Commerce. He has spearheaded major projects for IT companies, such as: Corporate restructuring; Partner Network Development and Franchising Network Development; training of hundreds of Bank employees; creation of a national network of resellers and service providers. He has served on the Board of Directors of limited companies in the sectors of IT (including one listed on the Athens Stock Exchange) and Construction. He has also served as deputy Mayor of Eleusis and Member of the Board of the Eleusis Port Fund. **// Kalliopi Papaggeli_** Director of the Archaeological Site and Archaeological Museum of Eleusis. **// Giorgos Skianis_** Giorgos Skianis has worked for a major recycling company, as production manager and product trading manager. He studied history of art and cultural planning (Aegean Open University), and has participated in the planning of the Aeschylia Festival since 2003, as curator of the visual arts. **// Peggy Tsolakaki_** Peggy Tsolakaki has an MSc degree in Urban and Regional Planning and is pursuing a Doctorate on Tourism as a developmental tool with emphasis on cultural heritage. She has also worked as a teaching assistant on Urban and Regional Planning at

the NTUA School of Architecture. She carries out Urban and Regional Planning and Development surveys and has also worked for local government as a consultant on development, European Programmes and public real estate development. At the same time, she has volunteered for the Aeschylia Festival organization committee since 2007. **// Giorgos Tsoukalas_** Mayor of Eleusis. **// Nikos Psounis_** Born in 1965. He is a graduate of the Athens University Department of Physics, with postgraduate studies in Environment and Energy Management at the National Technical University of Athens. He also holds a postgraduate degree in Financial Services Management from the Athens University of Economics and Business, He is self-employed and an elected City Councillor of the Municipality of Eleusis. **// Maria Vasiliou_** Maria Vasiliou was born and raised in Eleusis, and lives there today. She studied Architecture at the University of Florence, Italy. She initially worked as a freelance architect and taught interior decorating in private colleges. Subsequently, and for 29 years, she worked as a municipal employee, in the Technical Services and Environment Department of the Municipalities of Mandra and Eleusis, and was involved in surveying and supervising public works and town planning studies. She was the Public Land Registry representative for land appropriations on Nikolaidou Street, for the Eleusis Archaeological Site and the Attiki Odos highway. On 18.5.2014, she was elected City Councillor and is currently Chairwoman of the Culture-Sports-Social Policy and Preschool Education Legal Entity of the City, and a member of the Eleusis Municipality Quality of Life Committee.



Credits

Eleusis 2021

11, Kimonos & Pangalou st
19200 Eleusis, Greece

President

Giorgos Tsoukalas – Mayor of Eleusis

Members

Cleopatra Ampatzoglou // Kelly Diapouli // Konstantinos Kalessis // Gabriel Kampanis // Spyros Kollias // Evangelos Kyriakidis // Ilias Monacholias // Kalliope Papangeli // Nikos Psounis // George Skianis // Peggy Tsolakaki // Maria Vasiliou

Secretariat Vicky Passiopoulou

Strategic Marketing Plan

Mentor – Panagiotis Gkiokas

Study on the adequacy of Eleusis' tangible cultural infrastructure

Laboratory of Tourism Planning, Research and Policy of the Department of Planning and Regional Development, School of Engineering, University of Thessaly

Impact Assessment Plan

Laboratory of Tourism Planning, Research and Development of the Department of Planning and Regional Development, School of Engineering, University of Thessaly

Bid book texts

Kelly Diapouli, Gabriel Kampanis, George Skianis, Peggy Tsolakaki

Proofreading

Katerina Karogianni

Translation

Litterae – Sofia Vlavianou

Bid book concept and design

2yolk / branding & design agency

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Stathis Andreou // Voula Androni // Penelope Gerasimou // Vangelis Gkinis // Boris Kirpotin // Giorgos Kokkiniotis // Yiannis Kouskoutis // Stelios Tzetzias

Print House

FOTOLIO & TYPICON

Bid book rational

Each one of the 20 copies of the “Eleusis21” brochure is different. Each copy bears the handwriting of one of the 20 citizens of Eleusis that we have chosen to “travel” to Europe together with our city's dreams for 2021. This artistic decision reflects the universal acceptance, the collectivity and the team work that the candidacy has received from the citizens of Eleusis over the past year. Thanks to their deeply-rooted traditions of collective mobilisation and volunteering on matters linked to the city's labour, industrial and cultural profile, citizens have shown active support for this new endeavour. Armed with ideas, initiative and an appetite for work, they have rolled their sleeves up and prepared the ground of Eleusis to accept the seed of creativity. Therefore, this brochure could not but bear their fingerprint.

Angelos Vasiliou (age 19, university student & athlete) is the citizen who contributed to this copy of “Eleusis21”.

