

# KALAMATA RISING



**KALAMATA : 21**

EUROPEAN CAPITAL OF CULTURE  
CANDIDATE CITY

-  
PRE-SELECTION PHASE

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*This document is equivalent of 80 pages, Times New Roman 12 pt*





◆ Reading Club of Kalamata

# Introduction - General considerations

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## Q.1 Why does Kalamata wish to take part in the competition for the title of European Capital of Culture?

There's a meme doing the rounds on the Net and Greek social media to the effect that most Greeks are depressed and that those who aren't live in Kalamata. But is that true? Is Kalamata a city lost in its happiness? Well, yes it is: while it clearly nurtures cultural activity, till now it has kept all it has—all it does—to itself. Kalamata remains closed off and limited, since the city has had little cultural interaction with the rest of Europe. There are hardly any foreigners here; Kalamata is not multicultural.

There is the danger that only the traditions will remain; that only archaeology and folk art will be nourished, and all the city's positive energy will be consumed locally. If Kalamata doesn't open up and interact with the rest of Europe, it will remain invisible, a city lost in its provincial contentedness. There is a noticeable brain drain of young people aged 18–35 leaving the city; they don't want to, but the city doesn't offer them the chance to study or work here. Those who are left behind remain local, and do not think, live, and work like citizens of Europe.

This is a crucial moment in Kalamata's history. The chance of becoming European Capital of Culture is just the push that the city needs to set a European precedent of how smaller towns can become a real alternative to larger centres. But in order to do this they need to develop, and Kalamata needs to develop its cultural capacity. This could be the first time the ECoC title goes to a smaller city in Greece. And it can give this city a real chance to rise to the challenge and create opportunities for its younger people to develop professionally without leaving or on returning home. Kalamata can offer a new model: that of a smaller cultural centre in Greece and Europe in a time of crisis.

In this terrible decade in which the threat of national bankruptcy has never been far away and in which Greece continues to suffer on all fronts, Kalamata has remained self-sustaining with an unusually strong cultural programme for a Greek city of its size (62,000 inhabitants). Good schools for the arts, a sophisticated recycling programme, well-restored historic buildings, a well thought-out city plan plus a prestigious 21-year-old International Dance Festival make for a cultural set-up that is rarely found in the provinces. Perhaps because it remained somewhat cut-off until recently, it has preserved its beauty, its old-style identity, its character and its strength. Recently, a new motorway has brought Kalamata within a

two-hour drive from Athens. And a new International Airport operates many direct flights from Kalamata to Europe—at least during the summer season. No longer hidden away, Kalamata is a pocket of hope and unprecedented possibilities; a city worthwhile discovering. This has created a momentum and a buzz among its citizens and curiosity around the country and the continent. All of which marks a new beginning for a city that used to be cosmopolitan in the 19th century.

As a new addition to the broader European network and community, Kalamata can offer Europeans its authenticity, its naturally kind people, its vibrant institutions, its resilience in the face of current hardships. For it is a rising star in the dark sky of Europe.

Kalamata is Greece's southernmost city. The new infrastructure that has connected the city to the world have seemingly overnight turned Kalamata into a tourist destination with all the problems this entails. As a European Capital of Culture, Kalamata will be better able to protect itself from the dangers of rapid, unplanned tourist development. Thus protected, Kalamata will thrive in imaginative ways that the citizens themselves will choose. By preparing itself for the ECoC, the city will strengthen its artistic education, improve its cultural infrastructure, connect to European themes and partners, welcome innovative groups and activities, and initiate stimulating art projects. The city will have the priceless opportunity to become visible and to see itself through the eyes of others, to connect with foreign institutions and networks, and to widen its horizon to the rest of Europe.

In March 1821, Kalamata was still under Ottoman rule. A handful of people who were destined to become national heroes and leaders of the Revolution gathered and drew up their "Warning from the People of Messinia to the palaces of Europe". This important document, which is now kept in the Foreign Office in London, announced the Greek Revolution and Greece's struggle for freedom to Europe. It was a historic moment: the Greeks would go on to win their freedom and enter the Modern era.

The "Warning from the People of Messinia to the palaces of Europe" was the first diplomatic text published by a Greece in revolt. Crucially, it contains all the European values of the Enlightenment: freedom, equality and solidarity. It introduced the values that the Greek Constitution

would be based on; values like democracy and emancipation of the body and the mind; the same values that Greece espouses and wants to exemplify today.

Two centuries on, Greece is a free nation. But what of Europe? Seemingly united, democratic and receptive to diversity, Europe is once again in turmoil and in search of a new identity and a new vision. How truly liberated are we? What enslaves us today? The economy? Or is the economy a symptom of other afflictions? Just as the moment seemed right in March 1821 for making a bid for freedom from Ottoman rule, now, 200 years later, the time seems right for Kalamata to open up a two-way channel of communication with Europe through its bid to be the ECoC.

The city has a history of responding well to crises. It rebuilt itself from the ruins after a devastating earthquake destroyed thousands of its buildings in 1986. The number of volunteers that threw themselves into renewing the city back then, the unity the city demonstrated in its efforts to get help, raise money and save its historic buildings was remarkable. Is it the intensity of its land that empowers its people to fight life's afflictions by rising to the moment? Still, the solidarity that followed in the earthquake's wake gave way to an inward-looking mentality when order was restored; how could it not with Kalamata still so isolated and hard to reach? Fortunately, this isolation is now coming to an end, and the people of Kalamata now realise they are on the cusp of a new era. With the ECoC, we have the chance to rise to the challenges posed by this change.

The past ten years of crisis have been very hard for Greece, and life has been very depressing, especially in the capital. When all the good reasons for living in an urban centre: a good job, money, a vibrant arts scene, intellectual ferment—are tak-

en away, it's harder still to go without the uplifting presence of nature and personal human contact that city dwellers have always had to do without.

Kalamata is a relaxed town, bicycle-friendly, surrounded by wild, unspoilt nature—which is probably why its people are livelier, more hopeful and courteous, calmer than their Athenian counterparts. But they need the push of the ECoC title to drive ambitious cultural changes and will greatly benefit from the guidance of a larger common goal like ECoC.

Of course, Kalamata isn't immune to the crisis, and this is reflected in the city's bid. Thus, while the Mayor and the City Council support the application and have put their money where their mouth is by providing generous funding for the step-change to come, they must still deal with the urgent needs of some of our fellow town-folk. Not a day passes without people coming to City Hall to ask the Mayor—who keeps an open office accessible to all citizens—for a few euros to buy food. Not every citizen has the vision required to understand why their pensions or salaries are being cut while the city spends millions on cultural activities.

On the other hand, the Crisis has brought back home some of the young people who left Kalamata because they didn't have a choice. They have decided to create a base for themselves here, because Kalamata nurtures their basic needs—human contact, contact with oneself and the body. Despite everything, Kalamata remains vibrant and inspiring, capable of supporting originality and fresh initiatives. It can support an ambitious programme that is sensitive to the body, to the personal response, to the idea of finding feeling and meaning and strength in a time of world crisis.

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

*"Greatest of remedies for all life's afflictions is the olive tree's fruit"*  
Solon 600BC

All five of Messinia's municipalities surrounding Kalamata—Pylos-Nestor, Oihalia, Western Mani, Messene, and Trifilia—are supporting and participating in Kalamata's initiative for the title of ECoC.

Famous for its olives and its olive oil, Messinia covers some 3,000 square km. One third of the land is flat, the other two thirds extensively hilly or mountainous. The tallest mountain is Taygetos (2,404 m), which plays a key role in shaping a local microclimate ideal for olive cultivation. Kalamata already works hand in hand with its surrounding area, serving as a gateway to Messinia through its port and airport. Together, Kalamata and Messinia form an organic whole. Messinia's satellite towns are each a one-hour drive away from the regional capital.

Kalamata is the second most populous city in the Peloponnese peninsula after Patras. It is the capital and chief port of the Messenia region and lies at the head of the Messenian Gulf. The 2011 census recorded 69,849 inhabitants for the Municipality of Kalamata, 62,409 of whom live within Kalamata itself. The Southern Peloponnese is a remote region which until recently remained off the beaten track and isolated from the rest of Greece. Kalamata is the area's most significant cultural centre and serves a population of some 300,000 people who come and go from nearby towns like Sparta and Tripoli.

The entire region has been, and in many ways remains, a wild place. Messinia is a tourist destination with a fascinating history, castles and legends, unspoilt seascapes, and the imposing bulk of Mount Taygetos.

Half an hour away by car from Kalamata sits the impressive archaeological site of Ancient Messene, which has applied to be named a UNESCO World Heritage Site.

Methoni and Koroni, both around 70 km from Kalamata, were the first Venetian territories on the Greek mainland and both boast Venetian castles.

An hour by car takes visitors from Kalamata to Pylos, a site which has been inhabited since Neolithic times. A significant kingdom in Mycenaean Greece, the archaeological site of "Nestor's Palace" was named after the king of Pylos in Homer's Iliad. Examples of Europe's oldest script were found here—Linear B, preserved by fire on clay tablets from 1,450 BC. The Ottomans used Pylos and its bay as a naval base and built the New Navarino Fortress here. In 1827, the famous Battle of Navarino confirmed Greek independence with the intervention of Europe and Russia. Today, the Pylos area is home to the ultramodern, high-end international resort of Costa Navarino, which supports and sponsors the candidacy of Kalamata for European Capital of Culture.

By including the surrounding area in our bid, we would like to reach out to rural regions in decline and to vulnerable communities. We also intend to raise cultural awareness and strengthen strategic planning and cooperation within Messenia, enabling us to cover a broader range of individual beneficiaries, local entrepreneurs and cultural foundations. There is a strong interplay between urban and rural dynamics in the area, which we intend to explore in our programme.



1. Maniatakeion Foundation, Koroni  
MED DIET:21
2. Palace of Nestor  
LINEAR B BY THEO TERZOPOULOS
3. Newcastle Niokastro  
ENCOUNTERS  
Maria Callas Mini Series of New Operas
4. Costa Navarino  
ENCOUNTERS  
Encountering Art in the Everyday  
MED DIET:21
5. Monastery for Men Andromonastero  
ENCOUNTERS
6. Maria Callas house, Meligalas  
Maria Callas Mini Series of New Operas
7. Ancient Thouria Excavation Site  
MARINA ABRAMOVIĆ INSTITUTE
8. Ancient Messene
  - Stadium of Ancient Messene  
EURIPIDES RISING
  - open air theatre of ancient Messene  
MARINA ABRAMOVIĆ INSTITUTE
  - open air theatre of ancient Messene  
Maria Callas Mini Series of New Operas
9. Marinis Artfarm  
CITY GARDEN FESTIVAL MED DIET:21
10. Tower of Mourtzinoi, Kardamyli  
ENCOUNTERS
11. House of Patrick Leigh Fermor  
CIVILISATION OF THE SENSES  
TRANSLATORS FROM GREEK TO OTHER LANGUAGES

### Q.3 Explain briefly the overall cultural profile of your city

The history of Kalamata begins with Homer, who mentions Pharai, an ancient city built more or less where Kalamata Castle stands today. Kalamata is first mentioned by its current name in the 10th Century, and experienced a period of prosperity in the 11th and 12th centuries, as attested to by the five churches that have survived from this period, including the Church of the Holy Apostles. The city was occupied by the Ottomans from 1481, while the Venetian Republic ruled Kalamata from 1685 until 1715 as part of the "Kingdom of the Morea". The city was fortified during the Venetian occupation, when it developed and thrived economically. However, the Ottomans reoccupied Kalamata during the war of 1715 and the city remained under their control until the Greek War of Independence. Kalamata was the first city to be liberated after the Greeks rose up against their overlords in March 1821.

Starting with the Church of the Holy Apostles, where the revolt against Ottoman rule was declared in 1821, there are numerous historical and cultural sites in Kalamata. The Byzantine church of Saint Nicholas, the Kalograion monastery with its silk-weaving workshop, 13th-century Villehardouin castle which now houses an open-air theatre and which is linked to the Princess Isabeau, an emblematic figure for the local people.

The city was not merely rebuilt after the earthquake of 1986, it was reborn. It was reborn through the Municipality's initiatives: the pre-university art schools, the schools of Music, Dance and the Arts, the School of Byzantine Music and the Municipal Gallery. It was reborn, too, through artistic events like the 21-year-old International Dance Festival and through the dozens of societies that involve themselves with literature and traditions and the city's numerous choirs. Thanks to the hundreds of people who acquired an education in the arts through these initiatives, Kalamata can now boast one of Greece's most vibrant amateur performing and visual arts scenes.

The Archaeological Museum of Messenia was recently renovated and provides a panorama of the entire area of Messinia from prehistoric to Roman times. There is also a Folk Museum to which will be added in February 2016 a new private museum featuring one of the nation's largest collections of traditional historic costumes.

In Ancient Messene, the two open air theatres and the 7,000-seater stadium host opera, music and theatre performances from all over the world. Messene also hosts an international ancient drama festival for schools, which will feature on the Kalamata 2021 programme. In the nearby village of Kardamyli, the historic home of Patrick Leigh

Fermor, the famous author, which now belongs to the Benaki Museum of Athens, will be used as a centre for residencies and writing in the Kalamata 2021 programme. Patrick Leigh Fermor was Britain's greatest travel writer of the 20th century. An ardent philhellene, his many books include *Mani: Travels in the Southern Peloponnese*.

Several international festivals have come into being over the past decade. The most appealing to young people are: the Interkultur Choir festival, the Miden Video Art Festival, the International Documentary Festival of the Peloponnese, and Music Synaxis, a week-long music programme with workshops, masterclasses, concerts and performances.

The city has four local daily newspapers and several magazines, one of which was founded in 1890. Kalamata also boasts five public libraries and the Messenia branch of the General State Archives of Greece, which contains lots of rare historical material.

Then there is the university—a branch of the University of Peloponnese—with its Cultural Management Department. Recently, an impressive, modern Dance Stage was built to supplement the four existing 300-seat municipal theatres, though finding people who know how to run it efficiently has proved to be a challenge. In fact, the city is struggling to find people who know how to manage even the smaller venues

There is a lot of amateur involvement with the arts. However, despite this local interest, only a limited number of local people attend the city's established cultural events.

Furthermore, the city is interested in politics, activism and in the environment. The city produces a wide variety of high-quality local agricultural products and is famous the world over for its olives and olive oil. A building complex in the city is currently being renovated to house "Mediterranean City", a hub specialising in programmes for promoting Mediterranean foods and the Mediterranean diet, a UNESCO Intangible Cultural Heritage. There are open farms in the area that offer workshops, residencies and seed banks to the public. The city received an award for its recycling system, operates an extensive network of composting and implements a programme integrating Roma children into thirty public schools. There is a significant Roma community—one of the largest in Greece—on the periphery of Kalamata with a population of around 1,500 people.

Efforts to deal with the issues facing the Roma population remain controversial and we intend to tackle them through our programme.

The daily life of a city cannot change that easily. However, the success of Kalamata's ECoC candidacy would go a long way towards shaping and assuring the city's future in a European context. Time, methodology, coordination and a com-

mon vision are what's needed to bring about the change. And it would certainly make it easier for the many educated young Kalamata citizens in 'exile' to come home and make their skills available to their city.

With the right strategy, infrastructure and financing, we can make the shift to a creative or service economy and absorb the next generation of talent.

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

The concept of our programme is **Kalamata Rising**. As the examples of the Greek Revolution and the Kalamata earthquake make clear, rising to the moment and responding well to crises is a recurring pattern in Kalamata. And the time has come once again for Kalamata to rise.

Rising is about doing—about taking action, moving and being seen to be moving; it's about becoming noticeable, about becoming greater; about breaking free of stasis progressing towards a future that is different from the past. As opposed to other places that seem tired, beaten down by the crisis, Kalamata has the stamina and the vivacity to resist inertia, to respond to the crisis, rising rather than giving in. And this seems to be already happening naturally in a quiet and non-aggressive manner.

When do we respond to a crisis? When do we rise to the moment? What determines whether we do so or not? This is a subject we would like to focus on. It is our senses that make us decisive. It is our bodies that get up and go. We might have feelings or thoughts, but if our bodies fail to turn thought into action, there is nothing.

It seems that nature, the intensity of the Peloponnesian terrain, empowers its people to fight life's afflictions and rise to the occasion. Kalamata has always been a city in nature, surrounded by powerful mountains and wild seascapes. It has four distinct seasons a year. It still has the intensity needed to move; to stimulate the eyes, the ears, the skin; to help us envision a civilisation of the senses.

In a time of homogeneity, the same things that can liberate on a personal level can be truly liberating on a social and collective level. In this time of crisis, which makes people deal with issues of survival, what is the role of the personal, of the senses, of the body? Do people trust their body? Do they listen to it? How can they stop being consumers to become active members of society who care about their environment? How do our senses, our body, want us to live, work, relate, create? And create what? Who knows? If we all rise, might our response not illuminate other models of social interaction with hope? And might this not help us clarify our thinking around some of our expectations of community, democracy, citizenship and ecology in the Europe and the world of today?

The Kalamata Rising programme seeks to bring about a strategic step-change, a gradual cultural upgrading and awakening through our city's candidacy for—and, ultimately, tenure as—EcoC. This is a long-term proposal that will open up the city, bring back some of its self-exiles, attract people from other cities and from abroad, and even attract the kind of tourist that respects the efforts of a small city to protect nature, to promote its cultural heritage and to invest in contemporary arts and digital culture.

The concept tells the story of a city that is opening up to Europe through a revolution, then an earthquake, and now the crisis of the present. And coming out of each new challenge well.



◆ Second Chance School of Kalamata

# Contribution to the long-term strategy

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**Q.5 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?**

Back in 1985, Kalamata was the first city to establish a Municipal Corporation of Cultural Development to support and disseminate contemporary artistic and intellectual creativity. Artistic education has been a main pillar of the Corporation's strategy ever since, underpinning the operation of the city's three arts schools which continue to produce potential artists with an excellent basic education. These schools educate students aged five to 18 in music, classical and contemporary dance and the visual arts. Other Kalamata firsts include the founding of Greece's first Municipal Theatre in 1986 and the introduction of a local Culture Tax.

Despite the intense cultural activity in the city, the existence of an official body charged with implementing the municipal cultural policy (FARIS) and the Strategic Business Plan of the Municipality of Kalamata, which includes the cultural sector, there has been no integrated cultural strategy in place until now. The Kalamata candidacy has kick-started the 'rising' process by inviting citizens to participate in drawing up a cultural strategy for their city.

The development of our cultural strategy is an ongoing process and has been divided into two phases. The first phase lasted from November 2014 to June 2015 and included planning workshops that contributed significantly to the formulation of our core cultural strategy. In collaboration with the Candidacy Office, the citizens themselves evaluated the strengths and weaknesses of the city's cultural policy, infrastructure, education and activities. They then prioritised the following strategic goals:

- Reforming the cultural authorities
- Increasing the professionalism with which culture was offered
- Raising awareness among citizens of Kalamata's cultural heritage and assets
- Making Kalamata an all-year cultural destination
- Integrating socially vulnerable groups into cultural activities and educational courses
- Encouraging partnerships between institutions
- Upgrading and encouraging independent cultural institutions

- Linking artistic education to work experience and job opportunities in order to stop the brain drain
- Making Kalamata a model for decentralised cultural development and establishing the Periphery as the new Cosmopolis.

The second phase of the cultural strategy process relates to implementing the actions which emerged from the first phase. This phase started in September 2015 and will conclude its public consultation in December 2015 when it is scheduled for presentation to the City Council.

Taking advantage of the existing human potential and cultural demand, the focus will be on developing local creative industries. Kalamata and the wider region is an ideal place for international film production (as the 2013 Hollywood production *Before Midnight*, starring Ethan Hawke, showed). The area has the local human resources. Professional music bands and studios, design studios and book publishers operate but in a fragmentary way. We could move towards the movie industry, packaging and publishing, music recording and production studios as an alternative way of boosting the local economy and linking the cultural and creative sectors to the local economy. It would also help prevent brain drain and keep young creative people in their hometown.

Serving as ECoC would add momentum to our ten-year cultural strategy. As we have seen, Kalamata has a legacy of regeneration through solidarity (the Revolution of 1821, the earthquake effect in 1986), but remains silent and introverted. By assigning particular weight to partnerships and co-productions, the artistic programme and projects that will take place during Kalamata's year as ECoC will help instil the mentality of working together, opening up the city, raising professionalism, and bequeathing to citizens and institutions alike the expertise required to think and co-create beyond the borders of a single city.

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

Although the participatory cultural planning in Phase One was initiated and driven by the Candidacy Office, it came as a pleasant surprise that so many of the cultural strategy aims identified through this participatory process dovetailed so well with our ECoC bid objectives. This result would indicate that the ECoC is not a goal in itself,

but rather a tool for addressing the community’s needs. The cultural strategy is an overall framework within which the ECoC serves as a milestone that will trigger and initiate processes that will gradually lead to the objectives of Kalamata’s cultural strategy being achieved post-2021.

Cultural Strategy	ECoC
Model city for decentralised cultural development→Periphery is the new Cosmopolis	Let Kalamata serve as a European example of decentralised cultural advancement and as a haven for creativity
Extend the culture season	Year-round culture→ four-season projects
Kalamata serves as a gateway to the rest of Messinia	Include the wider area
Cultural decentralisation within the city’s borders	Social accessibility. Projects in neighbourhoods and in ‘hidden’ places
Reform cultural authorities	Legacy of expertise, ACADEMY:21
Raise citizens’ awareness of their city’s assets and rich cultural heritage	Raise citizens’ understanding of their local assets and the diversity of European cultures
Foster professionalism	Projects based on collaboration between amateurs and professionals
Integration of socially vulnerable groups into the Municipality’s educational courses and artistic programming	Physical and social access to cultural education, events and infrastructure. Inclusion of children, the elderly, the Roma minority
Encourage multi-sector partnerships and partnerships between institutions	Projects based on collaboration and between local and European partners
Upgrade and encourage independent cultural institutions	Capacity building, European cooperations
Link between artistic education and vocational rehabilitation to avoid brain drain	Encourage creative industries

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

Impact during the bidding process

We selected “Kalamata Rising” as our slogan because we truly believe that “rising” is a process that builds a legacy for 2021 and beyond. We have already made an impact by creating the first ever cultural strategy for Kalamata over the coming decade (2016-2025).

For Kalamata, the true legacy is that a new process is already underway-a process that asks its citizens to shape the future of their city and to be ambitious.

## Long – Term Cultural Impact

**Impact:** Improved access to cultural events and provisions for younger and older audiences

**Means:** Accessible cultural events for young people, the unemployed and the elderly through the special price policy of KALAMATA:21 (ticket discounts)

**Impact:** Increased artist and event mobility within Messinia

**Means:** Price policy & special transport packages for people living in the Messinia region. Variety of high-quality projects in different venues around Messinia.

**Impact:** Enhanced volunteering

**Means:** Activate cultural volunteers/ambassadors for cultural events by creating a formal, well-organised body.

**Impact:** Enhanced cultural exchange: getting to know other cultures in the EU

**Means:** KALAMATA:21 projects such as RESIDENCIES:21 will provide local people with the opportunity to interact with a variety of artists from across Europe and to experience cultural exchanges.

**Impact:** Enhanced cultural professionalism

**Means:** ACADEMY:21 will provide local artists and cultural operators with opportunities to acquire skills and capacity.

**Impact:** Increase the number of cultural collaborations at the local, national and international level

**Means:** Working groups for local cultural operators and artists. Collaboration with other municipalities (already initiated) on cultural projects. Create capacity through participation in the Creative Europe programme via ECoC projects. Initiate collaborations through the ECoC network and maintain sustainable partnerships.

**Impact:** Increase in projects of high quality

**Means:** The artistic programme of KALAMATA:21 will provide the opportunity to present high-quality projects and events and initiate similar activities.

**Impact:** Stronger audience attendance and participation (for museums, music events etc.)

**Means:** KALAMATA:21 will implement an audience development programme from the appointing year (2017), integrating several cultural operators and the municipal cultural services into the programme.

## Long-term economic & touristic impact

**Impact:** More EU co-financed programmes implemented within Kalamata and the region (either by the Municipality or independent operators)

**Means:** KALAMATA:21 will foster capacity building and EU partnership initiatives (via ACADEMY:21). Furthermore a number of partnership projects will provide learning and skill-building opportunities for local partners.

**Impact:** Stronger digital dimension

**Means:** Enhance knowledge and create infrastructure via DigiKa project.

**Impact:** Increased entrepreneurship and job creation

**Means:** Provide opportunities/ momentum for private investors to invest in tourism and services in Kalamata. DigiKa will foster the establishment of creative clusters, start-ups, incubators etc. Artists and students will be given opportunities for career development within the artistic and cultural field.

**Impact:** More visitors / cultural tourists: sustainable tourism

**Means:** The ECoC title will create the momentum required to activate Kalamata's potential to attract more visitors with what Kalamata has to offer as a cultural centre. Responsible tourists will be attracted by a sustainable cultural product.

Long-term urban development
<b>Impact:</b> Improved accessibility <b>Means:</b> Access to public buildings (e.g. Cultural Centre, Municipal Theatre) will improve and remain as a legacy of the ECoC project.
<b>Impact:</b> Improved cultural infrastructure <b>Means:</b> A number of renovations and changes of use will take place, enhancing the infrastructure available for the ECoC year (2021) and thereafter.
<b>Impact:</b> Improved tourist infrastructure <b>Means:</b> It is expected that the ECoC momentum will speed up planned investments in tourist infrastructure.

Long-term social impact
<b>Impact:</b> Increased citizen participation <b>Means:</b> The volunteering body and working groups will continue to operate and support the planning and implementation process.
<b>Impact:</b> An established brand identity for the city <b>Means:</b> A communication and brand identity campaign driven by the ECoC project but reflecting the true identity of the city and what it has to offer.
<b>Impact:</b> Reduced ‘brain drain’ among young professionals aged 25-35 in the city. <b>Means:</b> DigiKa & ACADEMY:21 will help reform the local market, enhance entrepreneurship and create opportunities for younger professionals within the city.
<b>Impact:</b> Raised awareness of European issues (Roma, unemployment, recycling / urban gardening, community involvement) <b>Means:</b> The ECoC project will create opportunities for interaction, partnerships and dialogue between locals and their European counterparts, enhancing understanding and awareness.
<b>Impact:</b> Increase the pride Kalamata’s citizens take in their city and the joy they derive from it. <b>Means:</b> The ECoC project will foster the pride the local population, and those people forced to leave Kalamata, take in their city and the joy they derive from it. The events, as well as the impact of the project, will be communicated and promoted.

## Q.8 Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation.

### a) Who will carry out the evaluation?

We will establish an independent committee that will supervise the monitoring and evaluation of the ECoC project. The members of the Monitoring & Evaluation Committee (MEC) will include both academics and management professionals. We also intend to collaborate with other ECoC cities (past and future) in order to coordinate and benchmark our results and findings.

We have already signed a partnership agreement with the University of Peloponnese to jointly establish a monitoring and evaluation body. We are very keen to create research opportunities for faculty and Ph.D students as a means of disseminating the results and studying the impact of the ECoC project.

Furthermore, the Foundation for Economic & Industrial Research (FEIR), an independent foundation based in Athens, has expressed an interest in collaborating on the monitoring of the ECoC. FEIR is a well-respected research foundation whose previous projects include assessing the impact of the Athens 2004 Olympic Games. These two key partners will ensure that the process yields benefits in both academic and managerial terms.

For the actual task of the monitoring and the evaluation, the MEC will issue a call for tenders, preferably targeting management consultancies that will be able to provide ongoing data to the management team as well as independent evaluations to all the stakeholders (Municipality, European Commission, Government etc.).

The MEC will supervise the tendering process and help set specific indicators as well as ensuring that the indicators are up-to-date and the methodology followed is rigorous and valid.

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

The monitoring process—which has been underway since the start of the bidding process—will have specific objectives and milestones. Ten major milestones will be provided by the end of 2015 to 2025; there will also be a number of smaller ones, depending on the specific indicators. The first major milestone will be the end of 2015, when an initial report assessing the impact of the bidding process will be presented. This will also set the baseline for the milestones to come. At every milestone, we will monitor all activities, budget consistency, the impact of our marketing & communication plus the impact of the ECoC project on the city (pride, participation, audience development, independent cultural

initiatives, and improvement of the cultural offer). At the same time, internal monitoring will provide data on our own activities (progress of projects, impact of policies, outreach of activities etc.). The combined data will provide information on the impact of the ECoC project and allow any correlation or causality between the project and the “normal” development of the city to be monitored.

**c) What baseline studies or surveys—if any—will you intend to use?**

One of the first tasks of KALAMATA:21 was to establish a baseline (research period: January 2015), both for the monitoring process but also to help the team gain an understanding of and feel for the city. Unfortunately, neither the central nor local authorities in Greece monitor cultural indicators or the impact of the cultural sector. Our baseline research was divided into four parts with a view to creating a database with a broad spectrum of data for both immediate use and future comparisons.

Method	Subject	Sets of Indicators
Qualitative	General Public	Cultural Visits (venues & frequency); Artistic Training ; Audience behaviour (attendance)
Qualitative	General Public	City Identity; Satisfaction from cultural offer; Views of special audiences; Limitations for participation; Communication & access to information; European Identity; European Capital of Culture
Quantitative	Cultural Institutions	Staff numbers (payed & volunteers); Annual turnout Events and projects; Partnerships & networks; Impact of activities
Quantitative	Cultural Institutions	Development strategies; Capacity; Future plans; Major issues; Policy needs

Combined with information available from other bodies—including the Chamber of Commerce (tourism), university (historic data, sectorial research) and National Statistics (demographics)—this research can provide us with a solid baseline on which to build our monitoring process.

Our decision to apply an “open-data” policy and freely distribute all our raw data will enhance our data analysis capacity (via a network of independent researchers) and render our findings transparent and available for third-party validation at any time.

**d) What sort of information will you track and monitor?**

We initiated our monitoring process using the common indicators proposed by the European Commission and listed in the “Guidelines for the cities’ own evaluations of the results of each ECoC”. We also set some additional, region-specific indicators which seek to monitor inter alia the city’s economic development (tourism, cultural & creative industries, local products), educational

and training capacity (no. of opportunities, no. of trainees, quality of training and impact) and digital cohesion (no. of new digital businesses, digital literacy etc.). We will also be monitoring environmental indicators, with targeted key partnership with Creative Carbon Scotland, the environmental sustainability company of the Edinburgh Festival. This partnership will enable us to assess and accredit several venues (existing, new or temporary) according to their carbon footprint and environmental impact.

**e) How will you define "success"?**

The table below lists our objectives for KALAMATA:21 and the indicators that would allow us to evaluate the degree to which the programme has been a success:

Impact Area	Objectives	Indicators
Culture	Foster more contemporary art productions; make references to European themes; have sustainable institutions; equip operators with the adequate managerial & production capacity; foster sustainable cultural partnerships	No. of contemporary productions No. of events with European themes No. of long-lasting events and projects No. of self-sustained operators No. of partnership agreements and projects No. of young people (25-35) remaining in Kalamata due to the ECoC effect
Education	Create opportunities for training / lifelong learning; upgrade existing professionals; foster cultural Tourism education; cultivate European Identity	No. of available training courses / trainees No. of continuing courses Capacity of professionals (qualitative) No. of trained tourism operators / staff No. of cultural exchange programmes
Image	Being perceived as a modern cultural city with an excellent standard of living. Serving as a model for 'cultural' / cosmopolitan smaller cities	Perception of visitors / media / specialists Perception of locals/ students / businesses / professionals Case studies, research and references regarding the Kalamata model
Innovation	Extended use of ICT (Information and Communication Technology); become a "Smart" city; use ICT in administration; establish a city wide online ticketing system	No. of available online services No. of "digital" businesses No. of digital applications on public realm (wi-fi, info kiosks, etc.) No. of tickets sold online
Environment	Secure broad access; create environmentally-friendly projects/ venues across the city	No. of accessible areas & venues No. of accessible events % of recycling & compost. No. and % of environmentally-accredited events & venues
Tourism	Foster sustainable development; offer alternative touristic activities; increase hospitality capacity; secure the high-quality of the provided services; secure returning visitors; establish quality partnerships in the tourism sector (cultural tourism)	No. of new developments No. of alternative touristic products No. of available beds Level of services No. of trained tourism professionals
Economy	Establish a creative sector; create job opportunities; increase private investment & sponsorships to culture	No. of new creative businesses No. of new employees in the creative sector No. of new jobs created via ECoC projects Value of ECoC sponsorships and sustainability of the funding

**f) Over what timeframe and how regularly will the evaluation be carried out?**

Our evaluation will be an ongoing process. Having begun during the candidacy period (November 2014), it will continue for four years after the ECoC year through to December 2025. Our plan is to monitor some key indicators regularly (>6 months), some annually and some biannually.

Evaluation during the ECoC year itself will be constant and ongoing with monthly quality reports feeding back into the communication and audience development strategy. Finally, the management procedures will be monitored and evaluated according to international process quality standards (ie. ISO 9001).

**Conceptual illustration of Kalamata's Train Station serving as KALAMATA:21 info hub** ♥





◆ Marinis Artfarm Outside of Kalamata

# European dimension

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## Q.9 Elaborate on the scope and quality of the activities.

### **a) Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.**

The European dimension underpins our concept and our programme. It encompasses multiple aspects, from European partnerships and the exchange of knowledge and best practices to the mutuality of learning about others and communicating among ourselves and to others about us. Kalamata can become one of those smaller European cultural gems whose size avails itself to real dialogue and whose relaxed atmosphere lends itself to the cultivation of mutual understanding between individuals and groups on a personal, social and digital level.

We intend to highlight the riches of European cultural diversity through activities undertaken in partnership with European institutions, groups, curators, museums, film centres, training academies, artists, scientists and thinkers. These partners will be active in spheres including education, art, history, archaeology, theatre, dance, performance art, writing, literature, folklore, fashion, the creative industries, digital innovation, ecology, gastronomy and sport (e.g. wheelchair tennis).

An example which highlights the diversity in response to revolutions and upheavals in Europe is the art exhibition “THE BODY IN REVOLT (1821-2021)”, which features important European works of the 19th, the 20th and the 21st centuries. The exhibition will be supplemented by an international interdisciplinary symposium on the same theme, which will be open to audiences and at which international experts will discuss revolt in recent European history and how it relates to the state of Europe today.

The CITY GARDENS FESTIVAL is a community project designed to promote intercultural dialogue on the environment, gardens, cultivation, seed banks, flowers and plants, natural produce, fresh produce, composting, recycling, and climate change. Ultimately, the Festival will spread to embrace all the city’s neighbourhoods along with many foreign guests and partners. The Festival will have partners from other cities including London and Timisoara, Romania, which host similar festivals and have long urban garden traditions.

Our Roma projects promote both the diversity of Europe and the common aspects of European culture. The Roma presence is particularly strong

in the Balkans. This is why we intend to collaborate with Bulgaria and Romania on this.

Two of our umbrella projects also seek to promote the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens. Firstly, in RESIDENCIES:21, foreign artists, thinkers, researchers and groups will collaborate with Greeks, and especially local Kalamatiani. They will also have the opportunity to stay for some time in Kalamata or nearby in order to work on specific projects, which will provide possibilities for the partners to get to know each other by working and creating together. Secondly, DigiKa, our digital culture programme which is set to start in 2017 and continue after 2021, promotes intercultural dialogue on a very direct level, but also with a much larger community, through the possibilities opened up by digital interaction. It may be on the digital level that Europeans will be able to grow closer together and become more aware of the riches of our common European culture.

### **b) Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes.**

As seen above, with DigiKa we plan to highlight digital culture, which is part of the European strategy of sharing know-how and innovations. Also, through DigiKa we will encourage cultural enterprises including creative industries relating to gastronomy and the senses in everyday life, science and art.

With ACADEMY:21, we plan to focus on education and training. This project will strengthen the city’s capacity to break out of itself and engage with the cultural and tourism policies of other places in Greece and Europe. Digital culture, cultural enterprises and creative industries, cultural strategies and excellence in culture administration are all common European concerns.

With RESIDENCIES:21, we will encourage the theme of artists’ mobility across national borders in Europe.

We also plan to highlight the common aspects of European cultures within individual projects, highlighting the fact that they all have long histories, tangible monuments of historical importance, writings, and intangible heritage like the Mediterranean diet (very prominent in Kalamata), silk production and the silk trade (which was once very significant in Kalamata) or the produc-

tion of natural perfumes (another local characteristic that will be developed and shared with European partners with a similar tradition: e.g. Plovdiv).

We intend to highlight the aspect of a new narrative for Europe in terms of Kalamata Rising as a new model for small resilient centres as a counterbalance to large cities or megacities. We are very interested in how a small, excluded and forgotten town will be reinvigorated and remembered, and in how its 'exiles' can return. Lessening the brain drain is a truly European concern, and we plan to seek know-how and strategies from other ECoCs that are facing or have faced the same problem.

Another significant current European theme which we intend to highlight is the issue of the Roma people and the theme of transience vs. permanence in Europe's populations. Nomadic and other alternative lifestyles and how they can or cannot be integrated are big concerns in Europe today.

**c) 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.**

Artist mobility is a major theme of our candidacy. A large numbers of European artists will be invited to take part in residencies, co-productions and workshops, to create or write or perform. These include the famous Serbian performance artist,

Marina Abramović, for a participatory durational performance, the world famous Pina Bausch dance company from Germany for a residency, the British experimental playwright Tim Crouch to work on a new play with a Greek company, and the New York theatre director Anne Bogart and her SITI company to work with a Greek playwright. Also, we intend to collaborate with the Theatre De La Ville from France, the Chasse Theatre from Breda (Netherlands), the Menagerie Theatre from Cambridge (UK), and the Panta Theatre from Caen (France). Our intention is to have as many new works as possible created during 2021.

For example, in EXILE/RETURN we will have eight new plays written and presented through eight residencies in which a non-Greek playwright will collaborate with a Greek theatre company and a Greek playwright will collaborate with a European theatre company.

In our project ENCOUNTERS, we will invite 12 visual artists, each one from a different European country, to stay in the area and create a work for a public space; the works will remain in place after 2021.

In dance, we will work closely with AIROWAVES, the most important network for European Dance. The International Dance Festival of Kalamata already collaborates with them, and we plan to cultivate this connection further.

We are planning an ambitious theatre & film project with Roma children from Kalamata, Plovdiv (Bulgaria) and Timisoara (Romania); the project will result in a documentary film.

We have also accepted a twin cities invitation from the French city of Avignon (known for its prestigious international theatre festival).

**Q.10 Can you explain your strategy to attract the interest of a broad European and international public?**

We intend to attract the interest of a broad European and international audience by:

- Inviting big names to unique venues (Marina Abramović, for instance, to the Stadium of Ancient Messene).
- Co-producing new artistic works of high quality with exciting partners.
- Featuring a large number of residencies that will be ongoing throughout the year, but will vary every two months in order to renew the interest of a broad European and international public. Famous artists will stay in the city or nearby places and work and interact with the local community. Many will

- offer workshops and masterclasses open to international professionals.
- Many of our digital projects will also attract attention on the Net or through the media, without audiences actually having to visit. Of course, we also plan to make extensive use of social media and our website.
  - Collaborating with universities in Greece, Europe and further afield with a view both to receiving students from abroad for thesis research and internships and to sending students abroad to other ECoCs. We have already had four interns in our office from Greek universities and one from a Finnish university.

- Involving our own population and arousing interest and infectious enthusiasm.
- Organising site-specific projects of worldwide significance, like the Maria Callas Mini Series of New Operas, a programme of new operas to honour Callas, who has family roots in our area.
- Promoting Kalamata as a new destination of unspoilt beauty that cares for its nature and its land, and organising projects to showcase this: for instance, the City Garden Festival and Walks, two creative industries projects focused on the Mediterranean diet, fresh produce, natural perfumes and the senses.
- Making our opening attractive and ensuring good media coverage.
- Cooperating and being close to European networks through:
  - 1) European programmes such as Erasmus+, Creative Europe, Horizon 2020, Europe for Citizens;
  - 2) foreign embassies and cultural institutions in Greece including the British Council, Goethe Institut, French Institute, Italian Institute, Instituto Cervantes and Societa Dante Alighieri.
- Starting an awareness-raising campaign on the cruise ships that visit Kalamata in order to reach potential visitors for 2021.
- Using the Greek diaspora to build our audience. We are in touch with many Greek organisations abroad (London, Canada and Australia in particular).

### **Q.11 To what extent do you plan to develop links between your cultural programme and other cities holding the European Capital of Culture title?**

We plan to establish projects with the ECoC cities for 2017: Pafos in Cyprus and Aarhus in Denmark. We know the Pafos 2017 team personally.

We also plan to establish cooperation with the ECoC cities for 2018: Leeuwarden in the Netherlands and Valetta in Malta. We have a lot in common with Leeuwarden in terms of environmental themes and we plan to develop strong links with them regarding our themes of a city of nature and the senses. We plan to conduct educational and promotional exchanges with the above cities and to exchange know-how with them.

With the ECoC cities for 2019 (Matera in Italy and Plovdiv in Bulgaria), we plan to have more extensive collaborations. We have met with the Plovdiv

team and are already planning to cooperate on our Roma projects. With Matera, we plan to co-operate on our digital heritage project. We are already in contact with all of the above six cities. Furthermore, we have established projects with six ECoC candidate cities from Romania: Timisoara, Cluj, Braila, Iasi, Sfantu Gheorghe and Craiova. We met with most of the directors from the above cities in Sibiu this June to discuss potential projects and to sign documents relating to our cooperation. In the second phase, we will contact the Croatian and Irish ECoCs for 2020 when they are announced.



◆ Dance Hall Kalamata

# Cultural & artistic Programme

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## Q.12 What is the artistic vision and strategy for the cultural programme of the year?

***Access to culture, protecting our region against unregulated urban and economic development, promoting our cultural heritage and authenticity, utilising new technologies as well as raising social and cultural awareness are goals which guide Kalamata in its role as European Capital of Culture. We work to support cultural and artistic education as well as unconventional and ground-breaking art projects. We work to defend culture and the arts beyond borders. We work to defend an open mindset that engages audiences and makes them “cultural citizens”--meaning citizens who do not simply consume culture, but who actively support and implement cultural and artistic projects.***

The concept of Kalamata Rising is expressed by an artistic programme in process, which links a small provincial Greek town to the larger narrative of Europe today and becomes a collective endeavour that encourages resilience through the personal and physical response of the individual in a world in crisis.

### General guidelines

The 2021 programme will take place throughout the year and will take into consideration the four seasons, which are very much felt in the region. It will be geared towards people of all ages with an emphasis on young people through our three cross-referencing umbrella projects: DigiKa, our project to create digital culture, ACADEMY:21, our workshops/training capacity building project, and RESIDENCIES:21.

DigiKa, ACADEMY:21 and especially RESIDENCIES:21 will be instrumental across the entire programme in terms of organising knowledge, increasing accessibility, and providing a laboratory through which each exhibition, event, concert, performance will become an opportunity

for participation in the making. Most residencies will take place during 2021, so that the process of creation in and involvement and exchange with the city will be a cultural event in itself.

Contemporary Art and the connection with traditional art forms will be a strategic goal of our artistic programme. We are planning a platform for such projects under the title GOODBYE TO THE DEAD.

***Artistic excellence is our aim, but the programme also seeks to involve the people of Kalamata in our planned activities, to encourage them to create lasting links between culture, education, tourism and social services. Achieving a balance between the artistic excellence required to attract European partners and an audience and citizen involvement, is very important to us.***

KALAMATA:21 will apply the concept of “cultural citizenship”. A sticker will be printed as a special reward for all institutions, businesses (restaurants, hotels, vendors, farms etc.) and individuals who offer assistance in money or in kind. The sticker will read: “Culture Friendly”.

So-called old and marginal values like silence, slowness and spontaneity will be part of our programme. We will invest in a lot of “hands-on” initiatives. Also, we embrace frugality, the ethic of “recycle, reuse, reduce”. Plus, we propose an inclusive approach that embraces the entire region of Southern Peloponnese, besides Messinia, as well as the other Greek candidate cities in the programme. Already, the Municipality of Kalamata has agreed to sign an agreement with the Municipality of Athens and the Municipality of Thessaloniki for cultural exchange between the cities. This is something new for Kalamata, and it will benefit mostly Kalamata at first, but hopefully in the years to come, the other two cities, too.

**Q.13 Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year. For each one, please supply (if you already know): date and place/ project partners/ financing.**

The programme of KALAMATA:21 is dedicated to supporting Kalamata’s rising in Europe today and by doing this enabling Kalamata to offer to others strength, insight, inspiration, know-how, and remedies to resist the world crisis and come out well. The projects and project ideas are structured in four platforms. Their names tell the story of the place, or they are poetic names that can go beyond the place and appeal to people who don’t know us or of us. Furthermore we have three umbrella projects that operate across all platforms.

**The four Platforms of KALAMATA:21:**

**RISING UP/UPRISING  
THE SENSES/EVERYDAY LIVING  
EXILE/RETURN  
GOODBYE TO THE DEAD**

**UMBRELLA PROJECTS**

**RESIDENCIES:21**

Residencies enable artists to do fieldwork and to work in situ with local partners in order to map out, collect, research and generate new perspectives. This kind of ‘embedded research’ contributes to public and professional awareness. It reinforces the concept of artists’ residencies as cells of knowledge and alternative academies. Through our project **RESIDENCIES:21**, foreign artists, thinkers, researchers and groups will collaborate with Greeks, and Kalamata locals especially, and will be asked to stay for some time in Kalamata or nearby in order to work on specific projects. Most of the artistic work that will be presented will be new work made out of an interaction of the guest artists with the city. These residencies will embrace all genres of art and some will be cross-disciplinary.

**ACADEMY:21**

***Kalamata’s capacity-building project***

The aim of this is to prepare the managing organisation, the municipal services, the cultural sector but also the city in general to host the ECoC project in 2021. Furthermore, it will create the necessary capacity for the city to take advantage of the legacy years of the project. It is divided into three strands according to the targeted audience/ participants:

- K21 Capacity
- Sector Capacity
- City Capacity

The **K21 Capacity** focuses on existing and future staff of the managing organisation, existing staff of the Municipality and its companies as well as creating a sustainable lifelong learning programme which will continue after the ECoC Project. The areas of interest are: cultural management, volunteer management, production, venue operations, logistics, project management, HR, marketing, communications and fundraising.

The **Sector Capacity** will also focus on the above subjects but will include more technical ones, too, designed to increase the capacity of Kalamata’s cultural sector. **ACADEMY:21** will provide training and vocational education in project management, production, technical skills, operations, budgeting, legal/intellectual rights, touring, curating and other subjects.

The **City Capacity** will focus on preparing the city and its residents and professionals in all fields to receive both extra visitors and resident artists. The project will offer training to volunteers, taxi/bus drivers, shop staff and owners, hospitality sector operators and staff, small business owners and key facilities operators (port, airport, tool stops, hospitals, municipal policy). The training will focus on language skills, hosting skills, emergency services, providing information and support as well as creating the “momentum” of a welcoming city.

**Methodology:** Workshops, internships, training sessions, masterclasses, keynote speeches and presentations, summer schools and conferences. Furthermore, we will foster partnerships with other ECoCs in order to offer exchange programmes for practitioners to experience specific methodologies in a European environment. We will also take advantage of the resident artists and companies to present their methods, experiences and lessons learned, as well as to benchmark these against the best practices of the sector at a European level.

**European Coordinators:** Hugo De Greef (K21 & Sector Capacity), Neil Peterson (City Capacity).

**Key Partners:** KEK (Kalamata Training Centre), the Kalamata School of Tourism, IN SITU conference (conference and training on tourism- and technology-related topics), Kalamata Youth Centre, University of Peloponnese, European Festivals Association & Festivals Academy, FH-Kufstein (Tirol), ENCATC, Goethe Institut, French Institute, British Council, Italian Institute, City of Turin, City of Athens, City of Thessaloniki.

**Budget:** 500,000 euros

## DIGIKA

### Creating Digital Culture

Aims to cultivate digital culture and to create a digital heritage for the city, defining digital heritage to include new skills and tools, infrastructure, mentality and a general approach to new technologies and digital tools. **DigiKa's** aim is to familiarise locals and visitors with the new digital era through a variety of projects, small and large, simple or breath-taking.

The digital ecosystem is constantly reforming itself through various innovations and technologies. New forms of education and communication between people, organisations and corporations are being established. Kalamata, like many peripheral, medium-sized cities around Europe, needs to close the “digital gap”. For this, several actions and procedures need to be in place. We believe in a four-step model: **See—Learn—Build—Use**.

**See:** To showcase the unlimited potential uses of digital technology, we need first to introduce it using creative and friendly methods. Arts and artists are the best means and “guides” to help you safely along your digital journey. We will create stand-alone creative digital projects including an attractive web site for Kalamata's Cultural Exchange which is very different from the official site of the Municipality. We will also integrate digital elements into larger projects, including the Augmented Reality route for the Mute Memorial/The Dead.

**Learn:** A series of workshops, training courses and seminars, as well as training materials and applications will be put in place 2017-2021 to provide the opportunity for anyone to get to know the digital world.

*For example, Net navigating courses for children and parents or our project **SURFACES: 3D PRINTING** relating to touch for children (safe, comfortable, energetic, annoying, hostile—all feelings are projected onto materials as a result of how they are perceived by one's sense of touch). **Local Partners:** Kosmas Koutsoulis Engineers (Kalamata)*

**Build:** To achieve a true “heritage”, we need to put in place the relevant infrastructure and processes to support the transaction. Kalamata has an underused Fibre Optic Network, worth two million euros, ready to be turned on! This infrastructure is ready and has not been brought into use due to a lack of proper knowledge foundations both within the Municipality and the local business community. A small, but inspiring hub will be created in the centre of Kalamata to be the home of DigiKa, as well as a forum for digital innovation and creative exchanges.

**Use:** The last step in the process is to put into use the knowledge we acquired, to use the infrastructure we built and, having been inspired by the artists, come up with new ideas that will use digital elements combined with local expertise.

For **DigiKa**, success will be: a child that learns to code and feels the joy of creation, a senior citizen that uses e-banking and other services to make his life easier, a municipal department that will make use of special software and reduce its response time, a start-up that will use Kalamata as its summer home in order to get all its members together to get inspired and create, a mother who will be able to advise her kids on proper use of the Internet, a young farmer who will introduce remote field monitoring. All these, and many more changes small & large, will take Kalamata one step forward: one step closer to a digital coherence among Europe. And perhaps people from Kalamata might want to transform their own city into an ideal location for digitally creative people and companies to come and work in.

**Structure of DigiKa Programme**

- Infrastructure Projects (Fibre Optic Network & K-Hub)
- Digital K21 projects (see Marketing)
- Educational projects (Safe-Surf, CodingDojo, Arduino\* creative workshops)
- Creative Industries projects (Print & Touch, Creative Apps)
- Artistic/ cultural projects (Memorial Augmented Reality\*\*)
- Future Jobs

*\*Arduino is an open-source computer hardware and software company, project and user community that designs and manufactures microcontroller-based kits for building digital devices and interactive objects that can sense and control the physical world.*

*\*\* Augmented Reality is a live direct or indirect view of a physical, real-world environment whose elements are augmented (or supplemented) by computer-generated sensory input such as sound, video, graphics or GPS data.*

**Digital partners:** Mobile technologies and strategy: WARR (Greece) and John Cleater (USA)  
Augmented Reality  
**Budget:** 600,000 euros

# Cultural & Artistic Projects

## RISING UP / UPRISING

Our first platform covers projects that have to do with European history, European politics, revolt, crisis, the weak, the disabled, the perception of humans as tragic and heroic, the inevitability of tragedy, ancient tragedy and the expression of it all through visual, lingual and digital heritage.

### THE BODY IN REVOLT

#### Flagship Art Exhibition

2021 marks 200 years from the Greek Liberation—this will be a historical exhibition with European artworks of the 19th, 20th and 21st centuries. The show will highlight the diversity in response to revolt and uprising in Europe and promote dialogue. This exhibition will be co-curated by a Greek and a European curator in cooperation with the director of the Municipal Art Gallery of Kalamata. It is very early to assign curators. We are in touch with Katerina Koskina, who is the director of the new National Museum of Contemporary Art (EMST) in Athens, and she is willing to work with us. We are also in touch with the Benaki Museum of Athens. Eirini Geroulanou, the director of the Benaki, has also agreed to help us. We plan to involve European museums as partners, small and big ones. As an example of the small museums, we would like to work with The Kaethe Kollwitz Museum in Berlin.

**Time:** January to November 2021

### THE BODY IN REVOLT

#### Forum

This will be a three-day international interdisciplinary forum on the theme of THE BODY IN REVOLT, which will be open to all audiences and to which historians, anthropologists, gender experts, professors in Queer Studies, psychologists, and philosophers will be invited. Discussions and workshops will focus on history and memory in contemporary times, what is history, which local events become global and why, revolution in daily life.

**Partners:** University of Peloponnese, Benaki Museum (Athens), University of Athens, General State Archives, National Historical Museum (Athens).

**Potential Co-Curator:** Dr. Dimitris Damaskos, University of Patras, specialist in Greek Cultural Identity.

**Place:** Elite Blue Conference Centre, Studio Theatre of Dance Hall, Horizon BLU Hotel Conference Hall

**Time:** early February 2021

**Budget:** 70,000 euros

### THE BODY IN REVOLT

#### Film Festival

A panorama of fiction & documentary films of the European ambiance and spirit of the 19th, 20th centuries on the themes of revolt and continuity or discontinuity and how Europe has been shaped in the last 200 years. Also, rare European films will be shown.

**Confirmed Greek Partners:** Filmhouse (Kalamata), Kalamata Cine Centre, Faliro House Productions, Greek Film Archive (Athens), Thessaloniki International Film Festival

**Potential Foreign Partners:** San Sebastian Film Festival, Edinburgh International Film Festival, BBC, British Council, Cervantes, French Institute, Goethe Institut, Italian Institute

**Place:** Elektra Film Centre, Municipal Cultural Centre of Kalamata, OAED amphitheatre, Cinema Cine Centre

**Time:** January—May 2021

**Budget:** 200,000 euros

♥ Municipal Art Gallery "A.Tassos"



## EURIPIDES RISING

**Open Air International Festival of Greek Tragedies in Ancient Messene**

This international festival on new approaches to Euripides' tragedies will be curated by an important theatre artist in partnership with the National Theatre of Greece, the Athens and Epidaurus Festival and the Diazoma Association.

**Place:** Theatre & Stadium of Ancient Messene

**Time:** Summer 2021

**Budget:** 600,000 euros

## LEONIDAS KAVAKOS: MASTERCLASS

**Masterclass for upcoming young violists & Concert**

A three-day international violin masterclass for young violinists taught by a world-acclaimed virtuoso and followed by a concert.

**Curation:** Seminar curated by Crystalia Gaitanou & Music Horizons Conservatory, Athens in partnership with Kalamata's Municipal Conservatory of Music.

**Place:** Kalamata Dance Hall

**Time:** Early summer

**Budget:** 50.000 euros

The second platform covers projects that have to do with the five senses, the human body in the urban context and in nature, everyday living in a community of others, mountain and sea, gardens and neighbourhoods, urban design, urban and land art, Mediterranean food and diet, local products and fresh produce, and the environment as a global concern beyond the microcosm of our region. Also, this platform covers the themes of crisis and alternative approaches to everyday living.

### THE ROOM OF THE SENSES

#### *A Temporary Installation – Flagship event*

This is a flagship project. It is a place for gathering, a special construction, a room without windows designed to activate the five senses, built with materials and elements representative of the region. This reception space will be situated in a central part of the city and will remain for the whole year. This space will feature a large solid wood table on which sensory experiences based on the five senses (sight, smell, hearing, touch and taste) will be played relating to the Messinian context, its olive grows, sea and mountain. Ten people seated around the table will be immersed in ten individual experiences with some sharing between them.

**Conception & Curation:** Valentino Marengo, Swiss/Italian designer

**Confirmed partners:** Swiss Embassy in Greece, Kate McLean - scene artist (UK), IAS Architects (Athens), Callicounis Distilleries (Kalamata).

**Potential partners:** Ecole Cantonale d'art de Lausanne (Swiss Design School ECAL), Senta (Multi-sensory Concepting), NL (for its campaign).

**Place:** Outdoor space near the National Railway Station

**Budget:** 300.000 euro

### CITY GARDEN FESTIVAL

#### *Community Project*

This community alternative garden festival comprises a huge range of projects, installations, art events, children's activities, advice on how to grow, talks, debates, storytelling and craft making. An event embracing the various neighbourhoods of Kalamata and powered by its citizens with many international guests, the festival will help ensure the older generation's knowledge regarding gardening and cultivating will be passed on to the young.

**Confirmed Greek Partners:** The Routes of the Olive Tree Organisation, Municipality of Kifisia, Foifa Farm, Marinis Artfarm, Kalamata Youth Centre, Skitsofrenis Graffiti Artist, the Geotechnical Services Division of the Municipality of Kalamata, the Urban Planning Division of the Municipality of Kalamata, the Waste Management and Vehicles Division of the Municipality of Kalamata, Kalamata's Social Grocery, Kalamata's Centre for Environmental Education, the Hellenic Association of Teachers for Environmental Education, ECO (Economy-Ecology) Organisation, Messinian Chamber of Commerce and Industry, the "Let's go for a walk" group, the Kalamata Flower Exhibition.

**Potential Foreign Partners:** Regional Federation of Neighbourhood Associations of Madrid (FRAVM), Liverpool International Garden Festival, Amsterdam International Tulip and Flower Festival, London Alternative Garden Festival

**Place:** Municipal parks, unformed municipal plots, privately-owned gardens, Foifa Farm, Marinis Artfarm

**Time:** Spring (May) 2021

**Budget:** 50,000 euros

# MARINA ABRAMOVIĆ & MARINA ABRAMOVIĆ INSTITUTE

## Performance & Workshops

A special and famous artist in unique places. A week of performance art with durational performances and workshops on the dark aspects of the senses and the knowledge that comes from inquiring into the unknown.

**Place:** Theatre and Stadium of Ancient Messene / workshops in Dance Hall of Kalamata / Ancient Thouria excavation site

**Time:** Summer 2021

**Budget:** 750,000 euro

## CIVILISATION OF THE SENSES

### Writers' Residencies

Ten months of residencies for writers from all over Europe in the historic house of famous writer Patrick Leigh Fermor to write and to offer workshops and talks on the connection between the senses and writing. About 15 Greek and 20 to 30 foreign writers will come.

**Greek Partners:** Reading Club of Kalamata, Union of Messinian Authors, Union of Messinian Philologists, Kokkino--a Kalamata-based publishing company, Benaki Museum, General State Archives, Booksellers Club of Kalamata

**Targeted Partners:** Berlin International Festival of Literature, LCB Literarisches Colloquium Berlin, Rosa Luxemburg Institute (Berlin), Torino Book Fair, Edinburgh International Book Festival, PEN Word Voices Festival of International Literature, NYC, PEN, NYC, IMEC, Caen, France

**Place:** House of Patrick Leigh Fermor, Kardamyli

**Budget:** 200,000 euros

## TRANSLATORS FROM GREEK TO OTHER LANGUAGES

### Translators Residencies

One-month-long residency for translators of contemporary Greek writing into other languages in the historic house of Patrick Leigh Fermor. Participating translators will meet, exchange ideas, offer workshops and talks on the current state of translating Greek into other languages in countries around the world.

**Curation:** Selma Ancira, Barcelona

**Greek Partners:** "Athina Xanthaki" Kalamata Translation Centre for European Languages

**Potential Partners:** Robert Bosch Stiftung, Association of Austrian Translators (Brigitte Rapp)

**Place:** House of Patrick Leigh Fermor (Kardamyli)

**Budget:** 80,000 euros

## BEACH AND THE CITY

### Design & Urban architecture

Kalamata is one of the few cities in Greece that has a beach in the city with clean waters in which people go swimming. Apart from the umbrellas for the sun and some coffee shops, the beach is pretty untouched and bare. Foreign and Greek designers and/or architects /architecture firms will be selected to come up with ideas and plans for using the beach in inspiring ways and for reshaping its coastline. They will collaborate with the Municipality. A few of these proposals will be implemented by 2021. Those proposals that are not constructed will still be made visible through the use of Augmented Reality. Visitors will be able to download an application and view the interventions through their devices.

**Technologies to be used:** Augmented Reality, object recognition, iOS & Android operating systems

**Confirmed Partners:** General State Archives (Dimitris Rigopoulos), Rethink/Foifa Kalamata, Municipality of Kalamata Urban Planning Division, Municipality of Kalamata Technical Services Division, Association of University Graduate Architects-Panhellenic Union of Architects, Messinian Chamber of Commerce and Industry, Imagine The City Kalamata, City of Thessaloniki, City of Athens, City of Turin, City of Pafos, Harris Savidis Architects, Kostas Pouloupoulos BIG Architects Copenhagen.

**Potential Partners:** Polytechnic of Patras, Aegean University of Design, Rethink Athens (Onassis Foundation, Athens), City of Dundee Scotland

**Time:** Starts in the summer of 2020 / Presentations in the summer of 2021

**Budget:** 120,000 euros

## MED DIET:21

### Food & Culture

MED DIET:21 promotes the Mediterranean-diet, an UNESCO Intangible Cultural Heritage that goes beyond just food. The project is comprised of several projects and events including:

- **Seaside Story**

An open gathering that will take place in the summer of 2021. The beachside area of the city of Kalamata, four kilometres of coastline, will be transformed into a “family table” with locals and visitors invited to eat special dishes based on the Mediterranean diet together. The coast road will be closed for traffic and tables will be set up in partnership with the restaurants and coffee shops operating in the area. Each restaurant/ cafeteria will prepare some dishes from a long list of recipes especially designed for the day. Visitors will be able to sit at different tables or stick to one area only. Set prices will ensure quality and affordability for everyone. In the areas where there are no restaurants, KALAMATA:21 will set up mobile cooking areas that will provide food and drinks to the visitors. Seaside Story will be a civic celebration of hospitality, togetherness and food. This day-long event will be enriched by art performances, concerts and activities for kids. The event will also feature a short story or collection of short stories the whole city will be reading during 2021.

- **Food design as multi-sensory experience**

*Food industries and the five senses*

Introducing new cooking utensils / cookware through 3D printing

**Proposed technologies:** 3D printing

**Potential Partners:** Eindhoven Design Academy (Netherlands)

- **Eating in 2091**

A showcase 3-day event that will explore the future of the food industry and how the involvement of the digital and creative industries will effect it. How are we going to order food in 70 years? Will we be printing our food directly from the Internet or we will be consuming one pill after the other? Will “Farmville”, the famous Facebook game, become a way of producing our food or we will be growing olives in our closet? Innovation and ideas and concepts futuristic or otherwise will be discussed, showcased and presented to the public.

- **The MED-Show**

A one month long commercial exposition for Mediterranean products from different counties. Local producers will showcase their methods and products and exchange experiences with representatives across the Mediterranean region.

- **Olea Europea (European Olive Tree)**

A conference focusing on the history of the Mediterranean diet and its simultaneous development across the Mediterranean.

**Key Partners:** Maniatakeion Foundation (Koroni)—Greek representative of the Mediterranean Diet application for the UNESCO application, Captain Vassilis Foundation (Pylos), Mediterranean City (Kalamata), Messinian Chamber of Commerce, Museum of the Civilisations of Europe and the Mediterranean (Marseille), Milan EXPO 2015, Bread—Wine—Oil Festival (Kalamata), local agricultural products / tourism / hospitality sector associations, member organisations of the Mediterranean Diet UNESCO application, Association of Café & Restaurant owners (Kalamata), Marinis Artfarm, Foifa Farm, Papadimitriou C.C.S.A., Bläuel (Germany), Municipality of Thessaloniki.

**Place:** Costa Navarino Hotel (Olea Europea conference), Mediterranean City (workshops), Maniatakeion Foundation (workshops), Kalamata coastal zone (Seaside Story event), Kalamata port / Park of the National Railway Organisation (The MED- Show exposition), Kalamata Dance Hall (Eating in 2091 conference/event)

**Budget:** 300.000 Euros

## MAKE YOUR OWN PERFUME

A community project centred on perfume production using natural aromas from local flowers and plants. An aroma bar constructed in an open space in the city which people can visit and train their sense of smell.

**Possible curator:** Elena Vosnaki, Italy

**Partners:** Callicounis Distilleries (Kalamata), Papadimitriou C.C.S.A., Korres, Apivita, Be Open Foundation (Italy)

**Budget:** 30,000 euros

## CRISIS & SURVIVING SHORT MOVIE

This initiative invites people from all over the world to interpret the current global theme of crisis at all levels: as a financial crisis, as hunger and a lack of sustainability, as unemployment, exile and loss and to create a short video of between 30 and 90 seconds in length. The videos may be produced with professional or non-professional equipment, and are to be uploaded onto a specially designed online platform. During 2021, a selection of the videos submitted will be projected onto screens within the city of Kalamata, a project curated by Video Art Festival Miden. The Crisis & Surviving Short Movie initiative can be considered a democratic permanent platform, a viral and global work of art created from hundreds of thousands of images in many languages from many cultures. Videos can be opened in any order, allowing viewers to develop their own narrative. Crisis & Survival Short Movie is an artistic installation that brings together current themes of social / personal crisis and survival to life through people telling their own stories.

**Partners:** International Documentary Festival of the Peloponnese, Video Art Festival Miden of Kalamata, Filmhouse (Kalamata), Fine Arts School of Athens.

**Budget:** 30,000 euros

## BODY LANGUAGE

### **Dance Residencies & workshops**

Kalamata's long-running International Dance Festival will be enriched with interdisciplinary residencies & workshops which will address the following themes: Body Language, In motion vs In Stasis, Everyday movement in choreography, Activism in Dance: New Approaches, The Suffering Body. Unconventional approaches to the use of the senses in dance; unconventional approaches to folk material.

A residency will be proposed to the Pina Bausch Company (Germany) and to Igor and Moreno (Spain) among others.  
Special attention will be paid to dance projects involving the disabled.

**Partners:** AIROWAVES (the biggest network for Dance in Europe will be one of our partners in the dance programming), the Education and Day Treatment Service for Children and Adolescents with Autism (Kalamata), Centre for Physical Rehabilitation (Kalamata).

**Venues:** Dance Hall, Castle Open Air Theatre

**Time:** July 2021 around the International Dance Festival

**Budget:** 600,000 euro

## BOODIES

Photography project for children aged 10 and older on the theme of how children perceive their body in relation to the bodies of others and/or adults. Children will take photos in guided workshops. A travelling exhibition will be included.

**Local Partners:** Municipal School of Arts, Kite Lab, Photography Club, Gallery Umbrella.

**Potential Partners:** Photography Museum (Thessaloniki)

**Place:** Dance Hall Foyer

**Budget:** 60,000 euros

## ENCOUNTERS

### **Encountering Art in the Everyday**

12 artists from 12 EU countries, two for each of the six municipalities, will create urban /outdoor art works through residencies; the works will remain in place in 12 locations in Kalamata and the surrounding area.

The theme of this project will be alternative lifestyles/nomadic lifestyle/transience vs permanence as values in European Society.

The RECYCLING of found materials will be encouraged. The role of recycling and reuse in nomadic lifestyles will be explored as well as ideas that apply to everyone.

**Possible curator:** NEON, Athens

**Partners:** Municipal School of Arts (Kalamata), Artistic Haunt (Kalamata), Foifa Farm (Kalamata), Costa Navarino Engaging Artists Programme (Messinia), Hydra Summer School, City of Turin, foreign embassies, foreign institutes

**Place:** Andromonastero [Monastery for Men], Niokastro (Pylos), Tower of Mourtzinoi (Kardamyli), Costa Navarino Hotel, Aris, Taygetos High Schools

**Time:** Throughout the year 2021

**Budget:** 500,000 euros

Our third platform covers projects on the themes of exile/return, exclusion/inclusion, marginal/mainstream, familiar/unfamiliar. It will feature our flagship theatre festival of eight commissioned new plays along with projects relating to local traditions and how they connect to traditions in other parts of Europe. Attention will be paid to how folklore can be re-examined and given a new lease of life in a contemporary context.

FROM FOLKLORE TO FASHION

Major international fashion exhibition

This event provides a unique opportunity to explore the aesthetic qualities of folk costumes/everyday clothes from the traditional outfits of 1821 to now. How local styles can become European and how local traditions have affected fashion down the centuries. The show will also include feature haute couture and prêt-à-porter creations by contemporary designers.

**Potential curators:** Ioanna Papantoniou (Peloponnesian Folklore Foundation) & Vasilis Zadianakis (Atopos).

**Confirmed Partners:** Kalamata Museum of Traditional Costume, Folk Museum of Kalamata, “Methexis” Folklore Studies Centre (Kalamata), Lyceum of Greek Women (Kalamata), Benaki Museum (Athens).

**Potential Partners:** Lyceum of Greek Women (Athens), Peloponnesian Folklore Foundation, Atopos (Athens), National Historical Museum (Athens), Musée de la Mode et du Textile (Paris), Victoria & Albert Museum (London), Fashion Museum Province of Antwerp, Christian Dior Archive (Paris), Sophia Kokosalaki (London), Prada Foundation (Milan), Mazse (N.Y).

**Place:** Museum of Traditional Costume / Open Air Catwalk at the port / Dance Hall

**Time:** March-June 2021

**Budget:** 300,000 euros

♥ Lyceum of Greek Women



## EXILE/RETURN

### Theatre festival - Flagship event

Eight new plays commissioned and written through residencies in two groups: four Greek playwrights partnered with four foreign companies and four playwrights from abroad partnered with four Greek companies; all the productions will make use of non-professionals from Messinia.

Exile will always create the dream of return. It can be self-imposed or initiated by a higher authority. An exile need not be very far away, and exile can also bring about a triumphant return. Over 200,000 Greeks have left their country since the beginning of the financial crisis, the majority being young and educated. Who will return? Who will dream of return? Who is in exile from their own body or from those they are supposed to love, or even from their own life?

KALAMATA:21 challenges eight playwrights to create eight new plays inspired by the theme of Exile and Return. Four of those playwrights will be from Greece, and four will be from other EU countries.

### EXILE

The four playwrights can come from any country within the EU and will be required to undertake a residency in Kalamata prior to embarking on their venture. The plays will be presented primarily in Greek during 2021. The premieres will take place in or near Kalamata before touring other parts of Greece and other countries within Europe.

### RETURN

- The four projects must also find a way to include non-professionals from Messinia in the research, development and/or presentation of the final piece.
- The foreign companies will be required to undertake a residency in Kalamata prior to the beginning of their collaboration.
- The plays will be presented primarily in the language of the foreign company during 2021. They will premiere in or near Kalamata before touring other parts of Greece and other countries within Europe.

We would like to invite well-known theatre companies (in some cases we have personal contacts to their directors) like Romeo Castellucci & Societas Raffaello Sanzio from Italy, Rimini Protocol from Germany, Anne Bogart & CITY company from the U.S. to stay in the Southern Peloponnese for some time, working with a Greek playwright and creating a new work from local material.

**Curation:** This project will be co-curated by Patrick Morris, Co-Founder of the Menagerie Theatre, Cambridge, UK.

**Greek Partners:** The Greek Play Project (a Platform for Modern Greek Dramaturgy), Hellenic Centre of the International Theatre Institute (Athens), Epidaurus International Festival, National Theatre of Greece (Athens), National Theatre of Northern Greece (Thessaloniki), Municipal Theatre of Kalamata, Kalamata Dance Hall.

**Potential Partners:** Soho Theatre (London), Traverse Theatre (Edinburgh), Thalia Theatre (Hamburg), Druid Theatre (Galway), Tonnelgroup (Amsterdam), New Theatre Institute of Latvia (Riga)

**Potential co-funders:** British Council, Goethe Institut, Alliance Francaise and foreign embassies

**Place:** Dance Hall, Municipal Theatre, "Maria Callas" Music School of Kalamata, Municipal "New Scene" Marching Band, Castle Open Air Theatre

**Budget:** 950,000 euros

# INVISIBLE/VISIBLE

## Theatre/Storytelling/Singing/Film Project with Roma children

A project in collaboration with Romania and Bulgaria which seeks to connect European minorities through storytelling & music. Having collected Roma stories & tales, three different performances will be created-one in each Balkan country. An international documentary film will then connect the three countries.

About 1500 Roma live in Kalamata and the wider area of Messinia; whether they live in tents / arbitrary settlements or in houses, they remain marginalised. Our goal is to co-host with two European cities- Plovdiv in Bulgaria (ECoC 2019) and Timisoara in Rumania (ECoC Candidate City for 2021)-theatrical performances with Roma children presenting the culture and customs of the Roma of each region. The aim of this event is to show the values of mutual understanding and mutual acceptance between Roma and Greek citizens as well as disseminating knowledge about the cultures of Greek Roma to the rest of Europe.

### Documentary

The participation of Greek, Romanian and Bulgarian children in these experiential performances is going to be recorded in an 80-minute film documentary. The camera will record the efforts, problems, joys and tensions created during theatrical plays and rehearsals for the show. We will focus on a group of kids who will become the heroes of our film. We will also involve their families in order to show the similarities and the particularities of different groups in Greece, Bulgaria and Romania.

**Curator:** *Anneta Papathanassiou - actress and director*

**Confirmed Partners:** *Zanet Sinapi - director of Roma School in Asprohoma, Giota Papageorgiou- psychologist and school consultant on Roma issues, International Spring of Roma - Roma organisation based in Kalamata, Roma School in Asprohoma – Kalamata, University of Athens Centre for Intercultural Education, Policy Centre for Roma and Minorities (Bucharest)*

**Confirmed production companies for documentaries and theatrical events on Human Rights:** *TopCut Modiano SA, Oh my Dog, Orizontas Theatre company (non-profit organization)*

**Budget:** 300,000 Euros

## GOODBYE TO THE DEAD

The last platform is dedicated to projects that pay homage to the dead and to memory through walks with narratives and storytelling. It features a grand memorial to the dead of the 1986 earthquake and addresses the pain of loss, the fear of natural disasters and the inevitability of death. Maria Callas’s family comes from the area, so new operas will be created in her memory. Also, the area is famous for its songs of mourning, which will be featured as a digital heritage project and collected.

## WALKS WITH NARRATIVES

### In specific Messinian places and routes

- a. Special routes of interest to the senses are to be designed in nature to be travelled by bicycle. Bi-cycle lanes will also be created both within Kalamata and outside it; structures in which people can park their bicycles will also be commissioned and installed.
- b. Mute walks in nature especially designed for the five senses. These will run through very old olive trees that are enlisted since the Byzantine years. Water walks by springs and wells invoke magic and spells.

**Time:** September 2020-September 2021

# MUTE MEMORIAL /THE DEAD

## Massive silent walk at night in the city - Flagship event

A pilgrimage to the memories of the earthquake of 1986 with as much darkness as possible and huge projections on walls of buildings and silent promenade performances that involve all the city. Spectacular rescue drills will be performed by the City Fire Department in partnership with expert rescue groups from Italy and fire departments from other European cities.

Digital intervention: A predefined route taking in specific locations in the city of Kalamata that were heavily affected by the two major earthquakes of '86. Users will stand in marked spots (like the ones used to categorise the fitness of buildings after the earthquakes); a mobile application will allow them to see how the same building or location looked in the aftermath of the earthquakes.

**Proposed technologies:** Augmented Reality, object recognition, iOS & Android operating systems, GPS tracking

**Confirmed Local Partners:** Captain Vassilis foundation Costa Navarino, "Let's Go For A Walk" urban walking group, Centre for Environmental Education, Architects and Artist BooBrothers, local travel agencies, Centre for Physical Rehabilitation, Friends of People with Disabilities Association, "Live Differently" Athletic Association, Video Art Festival Miden, Hellenic Association of Teachers for Environmental Education, Kalamata Kalamata Fire Service, Ephorate of Antiquities, Hellenic Agricultural Organisation "DIMITRA", General State Archives, Tharros Newspaper, Diazoma Organisation, Mountaineering Club of Kalamata, Euklis Hiking Club, Port Authority, Kalamata marina, Kalamata yacht clubs.

**Confirmed European Partners:** Sideways festival (art walks including a series of performances, talks & walks, live art, site-specific interventions and "walkshops"), Municipality of L'Aquila, Italian Rescue teams

**Time:** September 2021

**Budget:** 600,000 euros

# MOURNING SONGS

A group will collect and record local mourning songs & traditional tales and connect them to other European traditions creating a database that can be shared and further enriched after 2021. The data will be categorised by region and by theme.

**Proposed technologies:** Database development, sound engineering, web services

**Confirmed Partners:** Vasilis P. Matsinopoulos, Captain Vassilis foundation, "Let's Go For A Walk" urban walking group, Mountaineering Club of Kalamata, Hellenic Association of Teachers for Environmental Education, Centre for Environmental Education, Tharros Newspaper, Video Art Festival Miden, General State Archives, Ephorate of Antiquities, Port Authority of Kalamata, Diazoma Organisation, Kalamata Fire Service, Hellenic Agricultural Organisation «DIMITRA», Hiking Club Euklis, Kalamata marina, Folk Museum of Kalamata, University of Peloponnese, Union of Women from Mani, local choirs, Holy Church of Messinia, Anthropology Department, Columbia University, New York.

**Budget:** 25,000 euros

# MARIA CALLAS Mini Series of New Operas

## Commissioned operas

Building on a long and illustrious history born of the Florentine Camerata in the 1600s, opera today is a total art form whose boundaries are constantly shifting. Originally created in response to the Renaissance impulse to revive ancient Greek drama, opera around the world is exploding. Small, daring companies are generating new work at a tremendous rate. Larger, much more established institutions are commissioning more new operas than ever. As the form evolves, incorporating vocal techniques from an array of cultures and fusing popular and classical idioms, the line between opera and music-theatre by necessity begins to blur, and the very definition of opera comes into question.

Named in honour of the late great Maria Callas, whose family hails from Messinia where her family house still exists and is under renovation, the Maria Callas Mini Series of New Operas says goodbye to the dead, looking back with both reverence and irreverence and also looking forward to the future. Ploughing a rich terrain of memory and oblivion, absence and presence, the festival will reverberate with work that sings of the ancient and the new.

The Maria Callas Festival will consist of five works:

- Three 90-minute operas commissioned for KALAMATA:21.
- One contemporary opera that has recently entered the repertoire.

Or

- One new music-theatre piece or radically reinterpreted musical
- One evening of six micro operas/scenas (each 10 minutes maximum).

All will be written to be performed outdoors by one or two singers and an ensemble of five instrumentalists.

**Curation:** This project will be co-curated by Stephanie Fleischmann (US).

**Confirmed Local Greek partners:** Friends of Maria Callas Association (Meligalas), “Maria Callas” Music School of Kalamata, Graduate Association of the “Maria Callas” Music School of Kalamata, Municipal Conservatory of Kalamata.

**Confirmed Greek partners:** Greek National Opera, the Onassis Foundation, Thessaloniki Concert Hall, ERGON

**Potential International partners:** Oscar Bianchi (France), Anna Clyne (England), Annelies Van Parys (Belgium), Liesa Van der Aa (Belgium), Ana Sokolović (Serbia), Christopher Cerrone (U.S.), Andrew Norrman (U.S.), Greg Spears (U.S.), Jeremy Howard Beck (U.S.), Olga Neuwirth (Austria), Anthony Cheung (U.S.), Clarice Assad (Brazil), Elspeth Brooke (England), Julian Grant (England).

**Potential international directors:** Daniel Fish (U.S.), Niki Ellinidou (Greece), Lydia Steier (U.S. / Germany), Roy Rallo (Germany / U.S.).

**Potential outreach partners:** Opera support organisations, Music Theatre Now, Opera Europa, Culture Action Europe, opera houses, companies, yearly festivals, Muziektheater Transparant (Antwerp), Rotterdam Opera Days, Festival d’Aix-en-Provence, Opera Lyon, Konzert Theatre Bern, Operomanja (Vilnius), Prototype (U.S.), Edinburgh International Festival

**Potential funding boddies:** The Hinrichsen Foundation, the Paul Hamlyn Foundation, PRS for Music Foundation, Balkan Arts & Culture Fund, ECF Step Beyond Travel Grants

**Places:** Newcastle Niokastro (Pylos), Maria Callas house (Meligalas ), Ancient Messene

**Budget:** 800.000 euros

## LINEAR B BY THEODOROS TERZOPOULOS

### Commissioned Theatre Event

World-acclaimed stage director Theodoros Terzopoulos and his ATTIS theatre company will workshop and present a new production inspired by their creative and scientific exploration of Linear B. The important sculptor Jannis Kounellis will be collaborating with them on this project.

Linear B is a syllabic script that was used for writing Mycenaean Greek, the earliest attested form of Greek. The script predates the Greek alphabet by several centuries. The oldest Mycenaean writing dates to about 1450 BC. It is descended from the older Linear A, an undeciphered earlier script used for writing the Minoan language.

**Partners:** Michalis Kosmopoulos, Municipality of Pylos, Ephorate of Antiquities, Archaeological Museum of Messinia, Andromonastero [Monastery for Men], Niokastro (Pylos)

**Place:** Palace of Nestor, Archaeological Museum of Messenia, Municipal Cultural Centre of Kalamata, Dance Hall Studio, Tharros Press room, Station and Warehouse of the National Railway Organisation.

**Budget:** 180,000 €



- |   |  |
|---|--|
| 1. Castle open air theatre<br><i>Various projects</i>                                   | <i>The Room of the Senses</i>  |
| 2. Municipal Marching Band<br><i>EXILE/RETURN</i>                                       | 16. Warehouse of the National<br>Railway Organisation<br><i>LINEAR B BY THEO TERZOPOULOS</i>     |
| 3. Press room of the newspaper Tharros<br><i>LINEAR B BY THEO TERZOPOULOS</i>           | 17. Municipal Theater<br><i>EXILE/RETURN</i><br><i>Flagship theater festival</i>                 |
| 4. Museum of Traditional Costume<br><i>FROM FOLKLORE TO FASHION</i>                     | 18. Amphitheatre of OAED<br><i>THE BODY IN REVOLT film festival</i>                              |
| 5. Archaeological Museum of Messenia<br><i>LINEAR B BY THEO TERZOPOULOS</i>             | 19. Open air thematic park<br>of the national railway<br><i>CITY GARDEN FESTIVAL MED DIET:21</i> |
| 6. Military Museum  | 20. Mediterranean City<br><i>MED DIET:21</i>   |
| 7. Municipal Conservatory   | 21. Port   |
| 8. Folk museum  | 22. Coastal zone<br><i>Beach and the city MED DIET:21</i>  |
| 9. Municipal Art Gallery<br><i>THE BODY IN REVOLT</i><br><i>Flagship Art Exhibition</i> | 23. Music School Maria Callas<br><i>EXILE/RETURN</i>   |
| 10. Agora<br><i>CITY GARDEN FESTIVAL</i>  | 24. Tenta stadium<br><i>MED DIET:21</i>  |
| 11. Town hall<br><i>THE BODY IN REVOLT Flagship Art Exhibition</i>                      | 25. Foifa farm<br><i>CITY GARDEN FESTIVAL</i>  |
| 12. Electra film centre<br><i>THE BODY IN REVOLT film festival</i>                      |  |
| 13. Municipal Cultural Centre<br><i>Various projects</i>                                |  |
| 14. Dance hall<br><i>Various projects</i>   |  |
| 15. Station of the National<br>Railway Organisation                                     |  |

**Q.14 How will the events and activities that will constitute the cultural programme for the year be chosen?**

The events and activities were designed after numerous meetings with local institutions and groups. They are made to fit the concept of the programme, have a European dimension, and serve the needs of the city. Our aim is to initiate projects that serve many aspects besides artistic excellence. We focus on big participatory events, artistic and educational residencies to create new works on themes that are inspired by the area and to bring exceptional people from abroad close to us. Our umbrella project DigiKa operates throughout with applications to many of our activities. Many of our projects will be assigned to curators whom we trust and whose work we value. We will mostly operate by invitation. In some cases we will have open calls with very specific guidelines. For example, we will have an

open call for our community project CITY GARDEN FESTIVAL, because we want to involve as many local people as possible. Also, we will have an open call for some smaller community-driven projects.

At the same time, our office in Kalamata, our website, our names and phone numbers are publicly accessible. We are easy to find, we respond to all calls, e-mails and letters we receive and are open to meet with new people who contact us to share their ideas as long as what they offer is relevant to our main concept or suits our various platforms. We are looking for great ideas that can move people, that have a European dimension, that can attract partners from abroad or are participatory.

**Q.15 How will the programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?**

**By promoting challenges through a Contemporary Open Mindset.** The mindset behind our projects is to rethink cultural heritage and to show it in a contemporary, up-to-date way that is accessible to all. Through this innovative approach, the residents of our city will experience new cultural and social activities, they will be challenged to re-evaluate what in the past was hidden or wrapped up in backward-looking thoughts of past days of glory.

**By inviting many artists to come stay with us** and by commissioning them to create new works relating to the area or to universal themes inspired

by the place. The ongoing presence of artists in residencies, working in local set ups generally with the help or guidance of locals will generate a fresh take on tradition/ folklore/cultural heritage.

**By supporting New Approaches.** 2021 marks the bicentenary of the Greek Revolution and Greece's independence as a nation. We will approach this celebration in ways that avoid nationalism, separatism and dry academic studies. Rather, we will open up the issue of Rising Up and Uprising to embrace the entire history of Europe over the last 200 years.

**16. How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please, give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.**

The bid has kick-started an unparalleled round of meetings and consultations around the city and the area. Over a period of five months, the Artistic Director of KALAMATA:21 and her artistic team have met with 130 local artists, architects, archaeologists, cultural organisations, activist groups, environmental organisations, disabled organisations, educational institutions, charity foundations, schools, co-operatives, the fire department, the city planning department, volunteer organisations, boys scouts, etc. They have visited many schools of all kinds (among them the School for Second Chances, the "Maria Callas" Music School,

the Byzantine Music School, the School in Asprohoma with 95% Roma children), all the museums, galleries, theatres, concert-halls, cinemas, rehearsal spaces, hidden-away places that can be used, municipal buildings that will change use, storage spaces in the port, private spaces that are interesting. They have visited all the open-air spaces in the city and nearby or semi-open spaces like the big Fresh Produce Market or an abandoned oil distillery in Ari.

Besides Kalamata, we are going to shine a spotlight on the many inspiring historic monuments. So, the team has travelled to the other five municipalities of Messinia. They visited the four castles of Pylos, Methoni, Koroni and Palaiokastro and talked with the people who work there. They visited Ancient Messene more than once and talked with Petros Themelis, who is in charge and is an exceptional archaeologist. They visited the Andromonastero and saw the renovations that are taking place there to transform these historic buildings into places that are alive and suitable for hosting contemporary activities.

Some of the projects were inspired by the meetings with all these people, who showed to the Artistic Director and told her what they do in the city and the region, and what more they want to do and what they dream of happening here.

With many of them, we will work on implementing projects. Our aim is to attach more than one local partner to each project and to bring them in touch with partners from other parts of Greece or from abroad.

For example, for our Mute Memorial/ The Dead we are working with the Fire Service of the city and the entire region. For our flagship exhibition THE BODY IN REVOLT we will work with the

director of the Municipal Gallery of Kalamata, for the BODY IN REVOL Panorama of fiction & documentary films, we will work with Filmhouse Kalamata and Kalamata Cine Centre, whereas for the writers' residencies we will be working with the Reading Club of Kalamata, the Union of Messinian Authors, the Union of Messinian Philologists, and the Kalamata-based publishing company, Kokkino.

We have adopted a Memorandum of Understanding with the University of the Peloponnese, the Messinian Chamber of Commerce and Industry and the Technological Educational Institute of Peloponnese, setting the foundations for important partnerships for the application. The University of the Peloponnese's Department of History, Archaeology and Cultural Resources Management helped document the historical analysis and cultural profile of Kalamata for the application. This process, and the other two Cooperation Agreements, provided us with important input for the city's branding and insights into the current situation of local creative industries.

These three partnerships have been engaged in for the projects of ACADEMY:21, DigiKa, MED DIET:21 and GOODBYE TO THE DEAD and will be significant partners for their implementation in the ECoC year.



↗ Municipal Theatre of Kalamata

# Capacity to deliver

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**Q.17 Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.**

The Municipality of Kalamata passed the decision to bid by a vast majority (36/41 votes). Both the majority group and the principal-minority fully back the bidding process and the Candidacy Office. Although the City Council is the owner of the project, its decision no. 307/2015 **has guaranteed the independence and autonomous operational status** of the Candidacy Office and the bidding team.

The surrounding municipalities of Pylos-Nestor, Oixalia, Western Mani, Messene, Trifilia have also voted to back and participate in the bid of KALAMATA:21.

Furthermore the Municipality of Kalamata has approved the proposed budget of 20.000.000 €, the organogram of the managing company (including the key statutes) and the proposed infrastructure projects required for the ECoC year.

Given that more than one city in the region is bidding, the Regional Authority of the Peloponnese, has confirmed that it will support any city that proceeds to the final selection stage.

Finally the Ministry of Culture has confirmed that it will support the winning city, both financially and operationally.

**Q.18 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:**

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

The city can present a cultural infrastructure with a number of venues that have the capacity to host significant events, but also places that ECoC will make use of in a different than expected way.

The Dance Hall is the newest, the best equipped and most controversial cultural infrastructure the city owns. It is an over-dimensioned venue for a small city, featuring maybe the largest Greek theatre stage with a surface of 1,500 sq.m including the backstage. Due to the lack of a viability plan, the operational cost and the absence of a proper administrative authority, the Dance Hall operates only once a year in order to host the Kalamata International Dance Festival. The ECoC—via ACAD-EMY:21, Kalamata's capacity building project and based on the needs identified in the cultural strategy—is going to form an institution capable of managing the cultural sector of the city and develop a concept for the sustainable operation of the Dance Hall, which is also a main venue for the ECoC year.

The city's five libraries and its museums—the Folk Museum, the Benaki Archaeological Museum, the Military Museum and the Museum of Traditional Costumes—are going to be used as they are at the moment with few adjustments for the year. The Museum of Traditional Costumes will be the basic venue for the major international fashion exhibition From Folklore to Fashion, whereas the

catwalk which is part of the project will make use in an unusual way of the port of Kalamata and the pier.

In the same category are the two art galleries, the 500-seat amphitheatre of the “Maria Callas” Music School of, the 300-seat amphitheatre of OAED and the similarly sized Municipal Cultural Centre, the three projection rooms of the local, private cinema Cine Centre, the Tenta Stadium and the Mediterranean City which will be the main venue of the MED-Show and Eating in 2091 projects under the umbrella of the MED DIET:21.

The Cultural Centre of Kalamata in the heart of the city offers two libraries, an art gallery, a 300-seat indoor amphitheatre and an atrium which will host most of the exhibitions. KALAMATA:21 is going to use the atrium and offices as the media centre and info point of the ECoC and as workshop places for DigiKa and ACADEMY:21.

The city also offers numerous open-air spaces that can be used in multiple ways. The Agora, the traditional open-air morning market, will be used for the City Garden Festival and alternative music events. Streets, squares and gathering places in the city will host one opera in the Maria Callas Mini Series of New Opera. The National Railway's open-air theme park already provides interesting scenery in its own right and the coastal zone of Kalamata, its most characteristic place, will be the venue of the Seaside Story/MED DIET:21.

In Ancient Messene, the two open-air theatres and the stadium for 7,000 people will host projects like the EURIPIDES RISING/Open-air International Festival of Greek Tragedies and the performance of Marina Abramovic. A few minutes away is the Andromonastero [Monastery for Men], a residency venue that can host up to ten artists. Also, in the wider area of Kalamata in the village of Kardamyli, the house of the famous author Patrick Leigh Fermor will be used to house the projects TRANSLATORS FROM GREEK TO OTHER LANGUAGES/One month long residency for translators and CIVILISATION OF THE SENSES/10 months of residencies for writers.

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

The city has started “rising” in the last 2–3 years due to the development of infrastructure which has made Kalamata more accessible by land, air and sea. More specifically, Kalamata is approximately one hour away from most places in the Messinian region by bus, car or taxi. In addition, the highway that connects Kalamata with Athens was completed three years ago. Travelling time by car/ taxi between Athens and Kalamata has been reduced to two hours and three hours by bus.

Kalamata’s city centre is easily explored on foot and the beaches are within a 20 minute-walk of the centre. There are good bus connections within the city and (unusual for Greece) many bike lanes as Kalamata’s citizens often use bikes to move around in the city.

The airport has increasing numbers of flights from and to major destinations in Greece (Athens, Thessaloniki and Heraklion) and Europe (Milan, London-Gatwick, Moscow, Vienna, Manchester, Munich, Frankfurt, Amsterdam etc.), especially from April to October. The airport is located in Messini, 15 minutes away by bus or car from Kalamata.

From November to March, Kalamata is accessible mainly through Athens airport. From Athens airport to Kalamata it is a 2,5 hour drive. There is a taxi pooling service available which costs 60€ from Athens airport to Kalamata or buses which travel to Kalamata every one and a half hour and cost 22€ from bus stations in Athens.

Kalamata’s port is used mainly for touristic purposes. Between April and October, there is a weekly ferry that connects Kalamata to Kythira, Gytheio (near Sparta) and Crete (Chania). Since

September 2014, there are also cruise ships landing in Kalamata every two weeks. Due to the cruise ships, there has been a notable increase in passengers and a further increase is expected when even larger vessels can land in the port after further planned development.

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

The Messinia region has 14,370 beds, adding up to 5,245,050 available night stays per year, 10,175 in hotels and 4,195 in camp sites. There are 161 accommodation facilities in the Messinia region 144 hotels and 17 camp sites.

Hotel Category	Hotels	Rooms	Beds
Five Stars	5	1,201	2,795
Four Stars	10	616	1,239
Three Stars	46	1,472	2,813
Two Stars	69	1,562	2,972
One Star	14	196	356
Total	144	5,047	10,175

Unfortunately, there are no hostels in the area yet. There are a large number of privately rented apartments, which are not part of the official bed count. In Kalamata City, there are approximately 3,500 beds in total and it is estimated that this number will have doubled to 7,000 beds by 2019, according to the applications received by the planning authorities to build new hotels and similar accommodation.

Kalamata, as mentioned earlier, is an upcoming tourist destination. During the summer, international tourists use Kalamata as a hub for visiting the wider region. During the winter season (October–March), Kalamata receives an increasing number of weekend visitors, mainly from Athens and the central Peloponnese. Especially during Christmas time, the city operates at almost full capacity with demand continuing to increase. Furthermore, during winter time, several hotels accommodate conferences and corporate events in addition to special packages for winter vacations.

Overall Kalamata, for now, can accommodate the incoming visitors but there is a confirmed need for further investment in the tourism industry. It is positive that there are confirmed plans for new hotels within the city limits, but we aspire to the

ECoC project attracting further investment both in Kalamata and the Messinia region.

If needed, the KALAMATA:21 team will arrange for ships, privately or publicly owned, to accommodate tourists and visitors, as the city has done in the past, mostly during emergencies (the 1986 earthquake, for example).

**d) In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plans to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?**

Kalamata practices cultural policy by supporting its cultural activities with proper cultural infrastructure. KALAMATA:21 will not build new infrastructure, focusing instead on renovating and re-using the city's building stock and bringing to the city the know-how to run them more efficiently.

A new city hall is being built and all municipal services will have transferred there by the end of 2016. As a result, many municipal buildings of architectural significance are going to be reused. The City Council has committed to provide one of them, following specifications provided by the Candidacy Office, as a suitable exhibition space where the Flagship Art Exhibition THE BODY IN REVOLT can be hosted and another as an artists' guest house.

A crucial issue and long-term debate concerns the renovation and reuse of the Electra cinema/theatre, which is no longer in use. The first cinema in the city and a project of architectural importance, as it is the work of a famous Greek architect, Alexander Tobazis, the Electra is an exceptional example of modern architecture. KALAMATA:21, in collaboration with Filmhouse and the Municipality, plans to renovate it and reuse it as the house

of cinema, a cinema library, a film office, a place where workshops will be staged and which studios could use for movie productions.

Working with the Municipality of Kalamata, the Candidacy Office has already started the necessary procedures to renovate the Municipal Theatre of Kalamata starting in late 2015. The 280-seat theatre will host some of the plays of the EXILE/RETURN Flagship theatre festival project and the INVISIBLE/VISIBLE Theatre/Storytelling/Singing/Film project with Roma children. In the adjacent plot, the abandoned former building of the Electric Power Company is going to be reused as "the house of the actor", a residence for the actors and directors who will work nearby, and as the theatre's administrative centre.

In the centre of the city, the National Railway Organisation owns the station and the disused engine house which the Candidacy Office intends to renovate and reuse as the coordination centre and offices for the KALAMATA:21 organisation, the house for the volunteers, meeting rooms—in short, the hub of KALAMATA:21. The National Railway Organisation has already accepted our proposal and the renovation process will begin in 2016.

Our intention is to have all these venues up and running by late 2019 in order to trial their operations and make all the necessary adjustments for intensive use during the ECoC year.

The Municipality of Kalamata, with the Candidacy Office, plan to run a competition and engage the city's architects to re-design the façade of the building of the Kalamata Marching Band in the city's historic centre. The idea of such competitions is new in the city and introduces a new mind set in the way citizens can involve themselves in their city's affairs.



↗ Elementary School, Asprochoma

# Outreach

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## Q.19 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?

**The bottom-up approach and the engagement of the whole community are the main principles underlying the rising development of the bid. We received enthusiastic participation and real support from the citizens during the preparation phase.**

Meetings and focus groups with more than 100 cultural institutions and independent organisations have given us a profound insight into, and a thorough cultural and identity analysis of, the city. These encounters with civic society contributed greatly to the development of the Kalamata Rising concept—it felt like Kalamata’s active citizens were actually rising to meet the challenge of ECoC and of the cultural strategy. More than 150 citizens have applied to volunteer and 50 of them are actively present. As the bid process progresses, the number of volunteers continues to grow.

Meetings with local artists to identify partnerships and potential projects have been underway from the very start, and we anticipate an even stronger commitment for the next phase. In the year 2021, projects will be co-produced by local, national, European and—in some cases—international partners, and the preparations for these partnerships have started triggering a creative brainstorming among artists, cultural operators, the Candidacy Office and citizens. We are also planning to organise an open call for community projects. We want to support local community initiatives and to contribute to the upgrading of existing cultural activities, events and festivals by providing small grants per project for the purpose of audience development and the enhancement of the European dimension. Local artists, community organisations and individuals with a vision will be also invited to an open call to structure smaller projects and implement them.

Already the candidacy has generated the impression among citizens that something is changing and that there is a possibility of the city becoming more outward looking and more professional. The local authorities and political groups have reacted in a supportive way within a collective framework. The organisations of the city, cultural and institutional, have responded to our call to participation.

In order to map all the ‘hidden’ independent groups and artists, we designed web platforms on which artists could register and write about their work and ambitions. At the same time, we created the City Lab online platform for pub-

lic consultation, providing online digital post-it notes on which citizens could express their vision for Kalamata and what they expect from the candidacy. These post-its had also a physical form for those target groups that have no Internet access.

We initiated collaboration with innovative events such as TED X and the locally-conceived labs and conferences MATAROA and IN SITU, which deal with new technologies, free and equal access to education and culture and youth entrepreneurship—events that spotlight the start of a rise in the city’s youth and creative potential.

The most newfound process was the participatory approach towards the development of the cultural strategy of Kalamata for the years 2016-2025. Every citizen without exception was invited to take part in the thematic working groups and to contribute her/his proposal to the strategy which will be presented to the City Council at the end of 2015. More than 200 people in a city with no previous experience in such practices offered their time and worked selflessly towards a common goal. The end of the first phase of the meetings was marked by a closing event coordinated by professionals on participatory design methods at which exchanges between the thematic groups converged into joint proposals. At the same time, the association of the Friends of KALAMATA:21 was inaugurated, an organisation launched and established by the participants of the thematic working groups themselves.

**Q.20 How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.**

The consequences and opportunities created by the title can only be sustainable if its whole process is based on a wide range of citizen participation and the provision of space for participants to express their needs as a community. The title is neither a goal in itself nor an external force; it chimes with the strategic direction of the city and therefore has the potential to create a cultural legacy.

**YOUNG PEOPLE:** With the contribution of a team of consulting educators, the Candidacy Office is designing educational tools and games for children to learn in schools about ECoC, the European Union, European themes, cultural history, the infrastructure and associations that exist in Kalamata, inviting them to get to know their city and start participating.

Projects like Room of the Senses, DigiKa, Med Diet:21, the CITY GARDEN FESTIVAL and Make your own Perfume all include elements for children, while Bodies is a photography project specifically for children and INVISIBLE/VISIBLE includes Roma children.

For young adults, our umbrella projects DigiKa and ACADEMY:21 aim at promoting creative industries by creating new opportunities within the cultural sector and in the digital world. The Faculty of Humanities and Culture Studies of the University of Peloponnese will be connected to Vocational Rehabilitation and create new connections to the labour market intended to decrease the brain drain. Through our artistic residencies, young people will have the opportunity to meet artists, familiarise themselves with their techniques, and attend and/or participate in their performance.

**MINORITIES:** Roma are the only minority in Kalamata and rather marginalised. Members of our K:21 team have previously conducted research on Roma topics in Messinia. This knowledge, along with research from other European cities, has been transformed into projects with the goal of sharing culture, cultural opportunities and cultural events. The project INVISIBLE/VISIBLE will engage Roma children in the process of creating art. In the alternative community CITY GARDEN FESTIVAL, recycling, an art the Roma are very familiar with and Greek non-Roma view with suspicion, will be presented by Roma in a selected

open public space, giving new perspectives to the culture of the everyday.

**PEOPLE WITH DISABILITIES:** In small to medium-sized cities like Kalamata, small steps are big. From the very beginning, the Candidacy Office constructed ramps into its building to open it up to everyone. During the first phase of the bid, more than 20 people met on a weekly basis including people with disabilities, members of social associations, the unemployed, the elderly and Roma in the Socially Vulnerable Groups thematic working group. Many groups of people are to a large degree excluded from cultural events due to physically inaccessible venues, and special adjustments to the city's physical infrastructure will be made in the context of the ECoC.

One of our four project platforms, THE SENSES/ EVERYDAY LIVING, challenges the human body and the five senses through the projects designed. A typical example is THE BODY LANGUAGE project, which will present unconventional approaches to the use of the senses in dance and people with disabilities will be invited to participate. MUTE WALKS is specially designed to focus on the senses and addresses people with disabilities and the non-disabled alike. Finally, the website that will be developed will have special barrier-free features and will provide information on the accessibility of venues and activities for disabled people. The digital culture project DigiKa will contribute to such upgrades.

**THE ELDERLY:** Many elderly people are active in communities in Kalamata, organised in choirs and other associations and will be involved in the programme. The knowledge and experience of older people is of great importance, and the elderly are going to be involved in our projects concerning the environment, the community (CITY GARDEN FESTIVAL and MED DIET:21), and cultural heritage (GOODBYE TO THE DEAD/ Mourning Songs). Adjustments in physical accessibility to cultural venues will enable elderly people to attend events they are currently excluded from.

Q.21 Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

We recognise the importance of audience development. Therefore we strive to ensure that the ECoC project will offer equal opportunities for the enjoyment of culture, not only for the regular users but also for those underrepresented groups: the young, the marginalised and non-users, especially on a local level. We strongly believe that the ECoC project should primarily promote culture as an agent for social transformation by breaking isolation, by offering opportunities for self-expression, by deepening our knowledge of the Other, by improving mutual understanding through positive encounters, and by having an overall positive impact on citizens' psychological well-being.

To achieve that, we will develop a holistic audience development strategy that will focus on two main goals: a) **Access**, b) **Participation**.

**Access** must aim to: i) increase participation, ii) remove barriers, iii) introduce new audiences to existing cultural products, and iv) introduce the existing audience to new offerings (opening the door to non-traditional audiences).

As for **Participation**, we aim to involve the community in: i) the decision-making process, ii) the creative process and iii) the construction of meaning (participation in the construction of the perceived social reality, creating new traditions by social phenomena, changing a status quo that doesn't fit).

Audience Segmentation

In our audience development strategy, we focus on local/regional audiences originating from the city of Kalamata and the Messinia region.

We segment the audience into central, occasional, potential and non-users. Furthermore, among the non-users we identify the marginalised ethnic cultural minorities; in the Messinia region, this is mainly the Roma population of 1,500 people.

The table below shows our audience segmentation and the key barriers or challenges faced in regard to each:

Audience	Participation	Key Barriers
Central	Habit of accessing culture	Available time, opening hours, financial barriers for frequent users or families
Occasional	Occasional use of culture, prefer blockbuster events, visit during holidays	Cultural (difficult to understand the offer), access to information on the available offer
Potential Users	Do not use culture but might be interested in doing so	Cultural, social, financial, physical
Non-Users	Indifferent to or dismissive of culture, often users of cultural products such as music, radio, TV, creating their own sub-cultures	Negative preconceptions Inadequate education Cannot relate to cultural offer

Strategy

Step One—Know your users

The first step of our strategy was to understand the needs and barriers of our audience (existing and potential). For that reason, we researched and created a baseline for cultural consumption and participation which provided us with our initial data. Our key findings are shown above.

Step Two—Creating Partnerships

To maximise the impact of the ECoC project and our strategy, we need to continue working closely with key local partners. The Second Chance School, the association of people with special needs, the Roma Association, the Lifelong Learning schools and educators, the Environ-

mental Education Institute of Kalamata, as well as the local chapters of the Educators’ Unions and public schools’ authorities are some of the partners that will provide our work with support and expertise . By establishing a working group that deals with accessibility issues (of all kinds) in culture, we have already made the first step towards coordinating and setting common goals.

Step Three—Provisions and Policies / Removing the Barriers

All potential barriers fit into four main categories: physical, financial, geographical and cultural / social.

Barrier	Measures
Physical: access for people with disabilities	<ul style="list-style-type: none"><li>• Provide access to all venues (incl. facilities)</li><li>• Provide access to/from venues (transportation, parking spaces, etc.)</li><li>• Provide alternative formats (large prints, subtitles, audio enhancement, sign language)</li><li>• Provide access to information (accessible websites, info-points, large print)</li><li>• Establish ticketing policies for caretakers.</li></ul>
Financial: ticketing policy	<ul style="list-style-type: none"><li>• Provide open/free public events</li><li>• Free/discounted admission for special groups (children, the unemployed, the elderly, etc.)</li><li>• Create loyalty systems that provide access to events for repeat costumers or interested parties</li><li>• Establish group ticketing (family, school, tourist, elderly etc.)</li><li>• Special discounted seasons/events for targeted audiences</li><li>• Take care not to create a “habit of free” for the cultural sector or create perception of “free = no value”</li><li>• Provide “award” tickets for participation in events/ programmes in order to introduce a new cultural offering (e.g. Attend a special event and receive a free ticket for a popular event)</li><li>• Introduce freemium policies (e.g. Free event on the door, pay for pre-booking)</li></ul>
Geographical	<ul style="list-style-type: none"><li>• Create events in the periphery</li><li>• Create outreach mobile events and venues</li><li>• Provide travel packages along with tickets</li><li>• Organise group visits (incl. schools) from remote areas</li></ul>
Cultural & Social: cultural codes and communication	<ul style="list-style-type: none"><li>• Tackle “institutional fear” by organising events outside their regular venues (e.g. opera in the park).</li><li>• Provide translations, analysis or assisted interpretation for specific events</li><li>• Create a welcoming atmosphere for all audiences</li><li>• Communicate in an adequate way (different for each audience)</li></ul>

**Step Four—Audience Development / Reaching Out**

To reach out and develop our audience, we must both educate (raise the demand for existing cultural offer) and adapt the supply to take into account the needs of the audience.

We aim to create and support educational tools that will introduce the audience to different cultural and artistic segments and explain their codes and rituals. We have already set up a group of educators that advise us on approaching children. Building on the experience of “Olympic Education”, a programme implemented in 2000–2004 in the run-up to the Athens 2004 Olympic Games, we can ensure that tools and methods can be used effectively. In partnership with the Ministry of Education, we will inform and educate children in large numbers and employing a constructive and continuous methodology. Kalamata already has a significant number of school children that attend art classes privately or through the city’s public schools. This existing interest in the arts will become the foundation of all future educational activities.

Residencies and capacity-building projects offer opportunities for both kids and adults. This interaction with artists and creators, along with the formal educational process, aims to foster childrens’ and young people’s curiosity. We will also build on the exist-

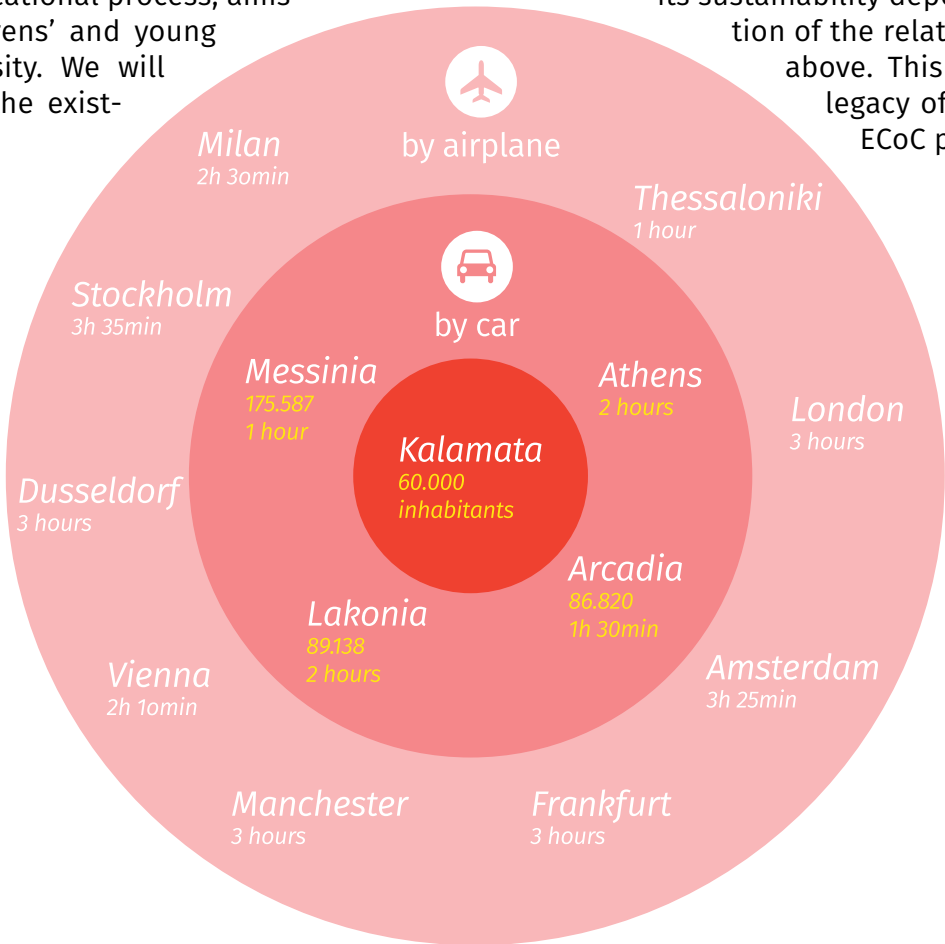
ing extended adult engagement with amateur art (theatre, choirs etc.)

Finally, we plan to exploit all tools offered by the digital technology via specialised projects (under the umbrella of DigiKa), in order to provide access to information and a means of communication and involvement, to tackle financial & code barriers, and to create unique tools, techniques and channels of involvement which will target a wider audience far beyond the city’s physical reach.

**Step Five—Participation / From audience to creators**

The final step in our audience development strategy aims to transform the audience into creators. Our programme is designed in a way that fosters participation and encounters with creators. We aim to maximise the cultural experience of the audience by making its members part of the creative process and allowing them to influence the end-product. We will build on Kalamata’s existing amateur sector and encourage professional artists. The ECoC project will offer the required mediation between amateurs and professionals in order to enhance the value of the experience for all participants.

This last step will outlast the ECoC project, since its sustainability depends on the duration of the relationships fostered above. This will also be the legacy of the KALAMATA:21 ECoC project.





◆ Fire Service, Kalamata

# Management

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A. FINANCE

CITY BUDGET FOR CULTURE

**Q.22 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)?**

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (as a % of the total annual budget for the city)
2011	2,644,825 €	2.14%
2012	2,894,373 €	2.47%
2013	2,482,847 €	1.94%
2014	2,501,966 €	2.27%
2015	1,313,000 €	1.93%

**Note:** The total budget of the Municipality has been reduced from 123,303,438 € in 2011 to just 67,919,229 € in 2015

**What We Have Done**

Kalamata’s Municipality financed the bid with a budget of 250,000 € for the pre-selection stage. These funds covered the overall cost of the Candidacy Office, including salaries, promotion and operational costs. 30% (75,000 €) of the above amount was donated by TEMES SA (Costa Navarino), a major sponsor and supporter of our candidacy. Smaller amounts as well as in-kind contributions have been received from local businesses and individuals in support of Kalamata’s goal!

**Q.23 In case the city is planning to use funds from its annual culture budget 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.**

Kalamata is not planning to use any of the existing funds for culture to finance the European Capital of Culture project. Our aim is to create new investment for culture in the city without reducing the funding of the existing projects and activities. Some of the funded organisations (the International Dance Festival and the city’s Philharmonic) will, however, use their annual municipal budgets to fund co-production projects with KALAMATA:21. These funds will not be taken away from them, and they will decide independently how and how much of their budgets they are going to use to co-produce projects.

**Q.24 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 as a % of the overall annual budget)?**

Our purpose is first to sustain the existing investment in culture, since culture has suffered more than any other sector due to crisis-related budget cuts. Being realistic, we aim to increase the annual investment by the Municipality by 200,000 € (approx. 0.25%) per year for the years 2022-2025 (the period covered by the city’s current cultural strategy).

If the Melina Mercouri Prize is awarded, a provision is in place (validated by the City Council) for half (750.000 € ) to go towards the ECoC budget

and half towards our Legacy Plan. The award will cover the salary cost of a small team with an operating budget to support legacy projects and co-finance new ones.

The aim of the Legacy Plan is to retain-and attract new-private sponsors involved in the ECoC project and to capitalise on the assets of the ECoC project (including income from merchandising sales, royalties from co-productions etc.) in order to make the Legacy structure self-sustainable after 2025.

**OPERATING BUDGET FOR THE TITLE YEAR**

Income to Cover Operating Expenditure

**Q.25 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.**

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 %)
20,000,000 €	17,000,000 €	85%	3,000,000 €	15.00%

**Note:** The budget above covers the preparation phase, the year of the title and the evaluation period (2017-2022). The Legacy Plan will be financed as an add-on with half of the Melina Mercouri Prize (750,000 €) and by the Municipality (300,000 €) for the years 2023-2025. The other half of the Melina Mercouri Prize will be used as a contingency budget.

Income from the public sector

**Q.26 What is the breakdown of the income to be received from the public sector to cover operating expenditure?**

Income from the public sector to cover operating expenditure	In euros	%
City of Kalamata*	3.700.000 €	21,76%
Region of Peloponnese*	2.500.000 €	14,71%
National Government*	8.000.000 €	47.06%
EU (except the Melina Mercouri Prize)	2.300.000 €	13,53%
Messinian Municipalities*	500,000 €	2,94%
TOTAL	17,000,000 €	100%

**Note:** \* These funds might also include funding from EU structural funds or other development programmes managed by the Greek Government.

The high percentage contributed by the National Government (47.06%) can be explained if we take it into consideration that culture and heritage are heavily centralised in Greece. All cultural activities (launched by any government authority) must be approved by the Ministry of Culture. Furthermore, all national companies, major festivals and all heritage sites are directly operated (or fully controlled) by the Ministry of Culture.

The Greek local governance model provides very limited funds to the municipalities to promote culture, and all initiatives (including the well-established institution of Municipal Peripheral Theatres) require the participation and support of the Ministry of Culture.

**Q.27 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 **Municipality of Kalamata** has already voted and approved the proposed budget of 3,700,000 € for KALAMATA:21.

The **Region of Peloponnese** has confirmed that it will support any city in the region that is awarded the title, but has not made any specific financial commitments—the sum reported above is our estimate. It is expected that a decision will be made when one of the Peloponnesian bidding cities proceeds to the selection stage. Furthermore, a special cultural budget will be set aside by the Region for the year 2021 to celebrate the bicentenary of the Greek Revolution of Independence.

The **National Government**, through the Ministry of Culture, has announced its support of the winning city, but has not yet made any specific financial commitments. It is expected that a solid commitment will be made during the selection stage.

The listed EU income does not include EU structural funds and only refers to funds available by project application: namely, Creative Europe, Erasmus+, Horizon 2020, Europe for Citizens and COSME.

The other five Municipalities of Messinia (Messene, Pylos-Nestor, Oixalia, Tryfilia, Dytiki Mani) will approve their contributions at the final selection stage. They have all agreed to participate and to financially support the ECoC project.

**Q.28 What is your fund raising strategy to seek financial support from the Union programmes/ funds to cover operating expenditure?**

**Our strategy to acquire EU funding is divided into two main strands:**

**A. Funding from structural funds**

It is anticipated that, due to the economic crisis in Greece and the ongoing support programme, a significant amount of structural funds (including the “Juncker Investment Plan”) will be made available to Greece. These funds, along with the “regular” EU funded projects (Cohesion Policy, European Structural and Investment Funds), will provide a substantial pool of funds to finance some of the operating expenditure. More specifically, we will target funding for capacity-building projects like ACADEMY:21 cohesion & integration (ex. Roma project), creative industries (MED

DIET:21 ), and our digital culture projects (DigiKa). Kalamata Municipality has a European Programmes Directory that will work closely with the KALAMATA:21 Fundraising & Sponsoring Department in order to prepare all relevant applications competently and in time .

**B. Funding from project-based programmes**

In addition to the above-mentioned programmes, we aim to make optimal use of the available EU project-based grants. We aim to use the Creative Europe programme to co-finance some of our large partnership projects and Erasmus+ to support our ACADEMY:21 and to attract European participants. Furthermore, we will make use of COSME and MEDIA to support our Creative In-

dustries project (MED DIET:21), as well as the Connecting Europe Facility programme and EU Digital Agenda to enhance DigiKa and digital innovation.

Europe for Citizens will be matched with cohesion and community projects (CITY GARDENS) and, finally, Horizon 2020 will support our cultural heritage (GOODBYE TO THE DEAD ) projects along with some of the research initiatives of ACADEMY:21 and our monitoring process.

In order to maximise our results, we have established partnerships with NGOs and advisors with extensive experience with EU grant applications,. A first-time event in Greece, the Candidacy Office organised a 2-days seminar & workshop to present all the grants available for cultural initiatives. Local organisations and cultural operators were acquainted with the EU grants system and are now planning for their future. The significance of the event was confirmed by the presence of representatives of national cultural organisations (National Theatre).

**Q.29 According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?**

The table below is a provisional timetable of the income flow. The final timetable will be drawn up at a later stage in accordance with the funds available

Source of income for Operating Expenditure	2017	2018	2019	2020	2021	2022	TOTAL
EU	0€	200,000€	300,000€	750,000€	950,000€	100,000€	2,300,000 €
National Government	300,000€	500,000€	1,500,000€	2,400,000€	3,000,000€	300,000€	8,000,000 €
Region	50,000€	250,000€	350,000€	750,000€	1,000,000€	100,000€	2,500,000 €
City*	400,000€	450,000€	450,000€	550,000€	1,500,000€	350,000€	3,700,000 €
Other Cities	18,000€	18,000€	31,000€	68,000€	345,000€	20,000€	500,000 €
Sponsors	200,000€	300,000€	500,000€	750,000€	1,150,000€	100,000€	3,000,000 €
TOTAL	968,000€	1,718,000€	3,131,000€	5,268,000€	7,945,000€	970,000€	20,000,000 €

**Note:** \* The timetable for municipal funds has been approved by the City Council. The other figures in the table are projections/targets to be negotiated with the respective parties.

Income from the private sector

**Q.30 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?**

Sponsorship or ‘chorigia’ is a very important institution in Greece, dating back to ancient Greek Democracy. In Greece, sponsors are very often patrons of the arts. Since the beginning of the financial crisis (2008), private sponsors, mainly private cultural institutions, have been keeping culture alive in Greece. Due to the crisis, of course, commercial sponsorship has drastically declined and all available Corporate Social Responsibility funds have been directed towards social causes and poverty mitigation measures.

On the positive side, Greece has a large expat community around the world and a large number of wealthy individuals who, while residing in Greece, operate worldwide, enabling them to maintain their philanthropic work. Furthermore, some private companies with a heavy investment in sponsorship and culture have remained committed to both even during the financial crisis. The European Capital of Culture project will be a very good opportunity to prove that Greece can still operate with success (as we did with the

Athens 2004 Olympic Games) and is capable of organising large events of international significance. Presented thus as a “national goal”, the ECoC project is expected to generate a new wave of support from both Greeks and Philhellenes (friends of Greece) worldwide.

The Candidacy Office, with the assistance of ASSET OGILVY (the consultancy which was responsible for the Athens 2004 Olympic Games Sponsorship Programme), have already drawn up a fundraising strategy and the table below shows the targeted sponsors, and the expected financial outcomes:

Potential Sponsors & Expected Outcomes			
Origin	Local Large Companies	Local SMEs	Local Private Donors
Expected Outcome	750,000 €	100,000 €	75,000 €
Origin	National Large Companies	Private Cultural Institutions	National Private Donors
Expected Outcome	700,000 €	700,000 €	200,000 €
Origin	Diaspora (Greek Expats)	Foreign Cultural Institutions	Crowdfunding
Expected Outcome	200,000 €	175,000 €	100,000 €
TOTAL	3,000,000 €		

Operating expenditure

Q31. Please provide a breakdown of the operating expenditure.

EXPENDITURE	In Euros	As a %
Programme	12,000,000 €	60,00%
Promotion & Marketing	4,000,000 €	20,00%
Wages, Overheads and administration	4,000,000 €	20,00%
Total	20,000,000 €	100%

Q32. Planned timetable for spending operating expenditure

Timetable	Programme in € (as a %)	Promotion & Marketing in € (as a %)	Wages & Administration in € (as a %)	Total
2017	300,000 € 2,50%	200,000 € 5,00%	300,000 € 7,50%	800,000 €
2018	300,000 € 2,50%	200,000 € 5,00%	300,000 € 12,50%	800,000 €
2019	1,000,000 € 8,33%	400,000 € 10,00%	500,000 € 12,50%	1,900,000 €
2020	3,000,000 € 25,00%	1,000,000 € 25,00%	1,000,000 € 25,00%	5,000,000 €
2021	7,000,000 € 58,33%	2,000,000 € 50,00%	1,500,000 € 37,50%	10,500,000 €
2022	400,000 € 3,33%	200,000 € 5,00%	400,000 € 10,00%	1,000,000 €
TOTAL	12,000,000 €	4,000,000 €	4,000,000 €	20,000,000 €
2023 – 2025*	450,000 €	200,000 €	400,000 €	1,050,000 €

**Note:** \* These years are covered by the Legacy Programme, the budget for which (1,050,000 €) is neither included in the ECoC operating budget nor in the totals in the table above.

Capital Expenditure Budget

Q.33 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

As has already been mentioned, Kalamata is well equipped with an adequate cultural infrastructure. The ECoC project will only speed up some of the planned capital investments, but no new venues or other capital projects will be developed for the ECoC project. One of our challenges and goals is to bring to the city the knowledge to run the underused existing infrastructure more efficiently.

These are some examples connected with the ECoC project:

Venue	Requirements	Cost	Project Ownership	ECoC Purpose / Future Use
Electra Cinema	Renovation Equipment	500,000 €	Municipality of Kalamata & Kalamata Filmhouse	Film Hub, Cinema & Education Centre
Municipal Theatre	Renovation Upgrade	500,000 €	Municipality of Kalamata	Theatre Stage
National Railway Organisation	Renovation New additions	150,000 €	Municipality of Kalamata	KALAMATA:21 Office/ Hub, Info-Point, Volunteers Hub Workshops/ Exhibition space
<b>TOTAL COST</b>		<b>1,150,000 €</b>		

Public sector income destined to cover capital expenditure	in Euros	in %
National Government	350.000 €	30%
City	200.000 €	18%
Region	100.000 €	9%
EU	500.000 €	43%
Total	1.150.000 €	100%

**Q.34 Have the public finance authorities (city, region, state) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?**

The Kalamata City Council has approved the capital investments listed above.

**Q.35 What is your fund raising strategy to seek financial support for Union programmes/ funds to cover capital expenditure?**

Once the Technical Reports for the aforementioned capital investments are ready, the Municipality will approve the final budgets and forward them to the Central Government. The Central Government will in turn (1) approve the government's contribution (2) include these capital investments in the EU Structural Funds programme for 2015-2020 (part of the National Investment Budget)

The capital investment required is deemed by government funding bodies as “low budget” and is thus eligible for priority funding.

**Q.36 According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?**

Although it is not possible at the moment to provide an accurate timetable for the capital expenditure income, primarily due to the current political situation in Greece, the plan and the timetable provided by the Municipality supports

all the works that are scheduled for completion before 2019. If there are any delays in Central Government funding, the Municipality can use a short-term loan to ensure the progress of the investment.

**Q.37 If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.**

A number of independent investments are planned to enrich the variety of the existing infrastructure, but none of these are directly connected with the ECoC project. If the projects (New open air amphitheatre, Mediterranean City and the conversion of the French Institute Building into a City Museum) are realised in time for the ECoC year, KALAMATA:21 will make use of them as venues; if not, there will be no repercussions on the implementation of the cultural programme.

The Municipality of Kalamata with the support of the Region of Peloponnese are planning to have the coastal zone of Kalamata regenerated by 2020. The architectural plans have been approved by the Technical Services Division of the Municipality of Kalamata as well as by the City Council and the budget is estimated at 10.000.000 €. Within that framework, KALAMATA:21 is planning small design interventions through the project BEACH AND THE CITY—Design & Urban architecture.

**B. ORGANISATIONAL STRUCTURE**

**Q38. and Q39.What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture? 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?**

Our aim is to establish an independent non-profit (to be able to receive donations) Limited Liability Company (LLC) to manage the ECoC project. Although we are aware that this is the best practice, the current limitation is, that according to the current laws, municipalities do not have the right to create an LLC. However, we expect the Ministry of Culture to issue a law establishing the LLC that will manage the ECoC project. The same process has been followed before in the case of both Thessaloniki 1997 ECoC & Patras 2006 ECoC. The same approach was adopted by the Athens 2004 Olympic Games Organising Committee. Our only concern is that, legally, this decision cannot be made until the winning city has been designated, since the provisions of such legislation need to be case-specific. We have already drafted the required law as well as the statutes of the organisation. We have also entered into negotia-

tions with the Ministry of Culture regarding the time of its adoption for a quick set-up of the LLC if we are designated. To bridge the gap between the moment of being awarded the title and the official establishment of the LLC, the Kalamata Municipality will enter into a temporary Service Agreement with the participating municipalities in the region and the Regional Authority of the Peloponnese. The same model is currently in use for the “Candidacy Office KALAMATA:21” (Service Agreement between Kalamata Municipality, FARIS—Beneficiary Company and the Kalamata’ Cultural Centre) in order to prepare this application. The LLC must not be part of the “formal” public sector, thus should not follow the rules and regulations of the public sector but only those under private law, in order to operate efficiently and timely.

Once the LLC is set up, the company will assume all responsibility for developing artistic projects. Those related to infrastructure will be managed by the Municipality (or the respective authority). Nonetheless, the LLC will be advising and monitoring all infrastructure projects that are directly related to the delivery of the ECoC project.

Since under the current legal regulations in Greece only the Ministry can propose a law to establish the delivery structure, and since this organisation would by law have to end soon after the main goal is completed, we will also be

requesting the Ministry of Culture to allow the LLC to continue its work beyond 2021 as the ECoC Legacy management company. This provision will be included in the Founding Law of the LLC.

## Management Bodies

The Organisation will be managed by a Board of Directors (BoD) of nine members and an Executive Committee. Our experience shows that only a small and flexible body will be able to secure a quick and timely decision making process.

### Key Statutes

#### A. Purpose

- The purpose of the Organisation is to plan, organise and execute all the required actions in order to implement the European Capital of Culture 2021 project, taking into consideration the guidelines of the Union Action and the approved city's application.
- Beyond 2022, the year of the required evaluation, the Organisation will change its purpose to preserving the legacy of the ECoC project for 3 years (31.12.2025).

#### B. Ownership

- The Organisation has as main shareholders the Municipality of Kalamata and the Ministry of Culture.
- Other stakeholders, such as the Region of Peloponnese, the Messinian municipalities, the educational institutes and the Chamber of Commerce will be invited to participate, if they wish.

#### C. Board of Directors

- The BoD in order to secure its political independence, as it is required by the ECoC title, will have nine members with political appointees as minority.
- The members will be appointed as follows:
  - Two members by Kalamata's City Council (one by the majority and one by the minority)
  - One member by the Minister of Culture
  - One member by the Region of Peloponnese
  - One member by FARIS—Municipal Beneficiary

#### Organisation

- One member by the "Association of Friends of KALAMATA:21" (open-membership independent community association)
- One member by the University of Peloponnese
- One member by the Technological Educational Institute of Peloponnese
- One member by the Major Sponsor
- The majority representative of the City Council will be appointed as chairman.
- We advise that the members of the BoD should not hold any political position.
- The members of the BoD should be appointed on merit in the light of experience relevant with the goals of the organisation

#### D. Mandate of the Board of Directors

- The BoD is responsible for the strategy and the policies of the Organisation, the approval of all budgets and financial reports, the appointment of the Directors of the Organisation and its reports to the shareholders.
- The BoD does not have any executive powers, except those described above.

#### E. Executive Committee

- The Executive Committee of the Organisation is appointed by the BoD. Members of the Executive Committee are the three Senior Directors of the Organisation, namely the Managing Director, the Executive Director and the Artistic Director as well as the two members of the BoD appointed by the City Council.
- Chairman of the Committee will be the Chairman of the BoD.
- The Executive Committee reports directly to the BoD and prepares strategy and policy proposals.
- The two members of the BoD appointed by the City Council are also responsible for the com-

munication between the City Council and the Organisation.

F. Mandate of the Executive Committee

- The Executive Committee is responsible for planning, organising and executing all the required actions to implement the ECoC project.
- All decisions are taken by a majority vote.
- The Executive Committee legally represents the Organisation according to its internal delegations of authority.
- The Executive Committee is responsible for hiring and contracting all required staff and services in accordance with the legal requirements on procurements.

G. Managing Director

- The Managing Director is responsible for the overall administration of the project. He/she has under his authority all the administrative functions such as Human Resources, Legal, Accounting, Finances, Procurements, IT, Secretariat. He/she is also responsible for relations with all shareholders (municipalities, regional authority, and government) as well as with the EU. He/she signs all contracts and legal documents. He/she may attend, without voting rights, the meetings of the BoD.

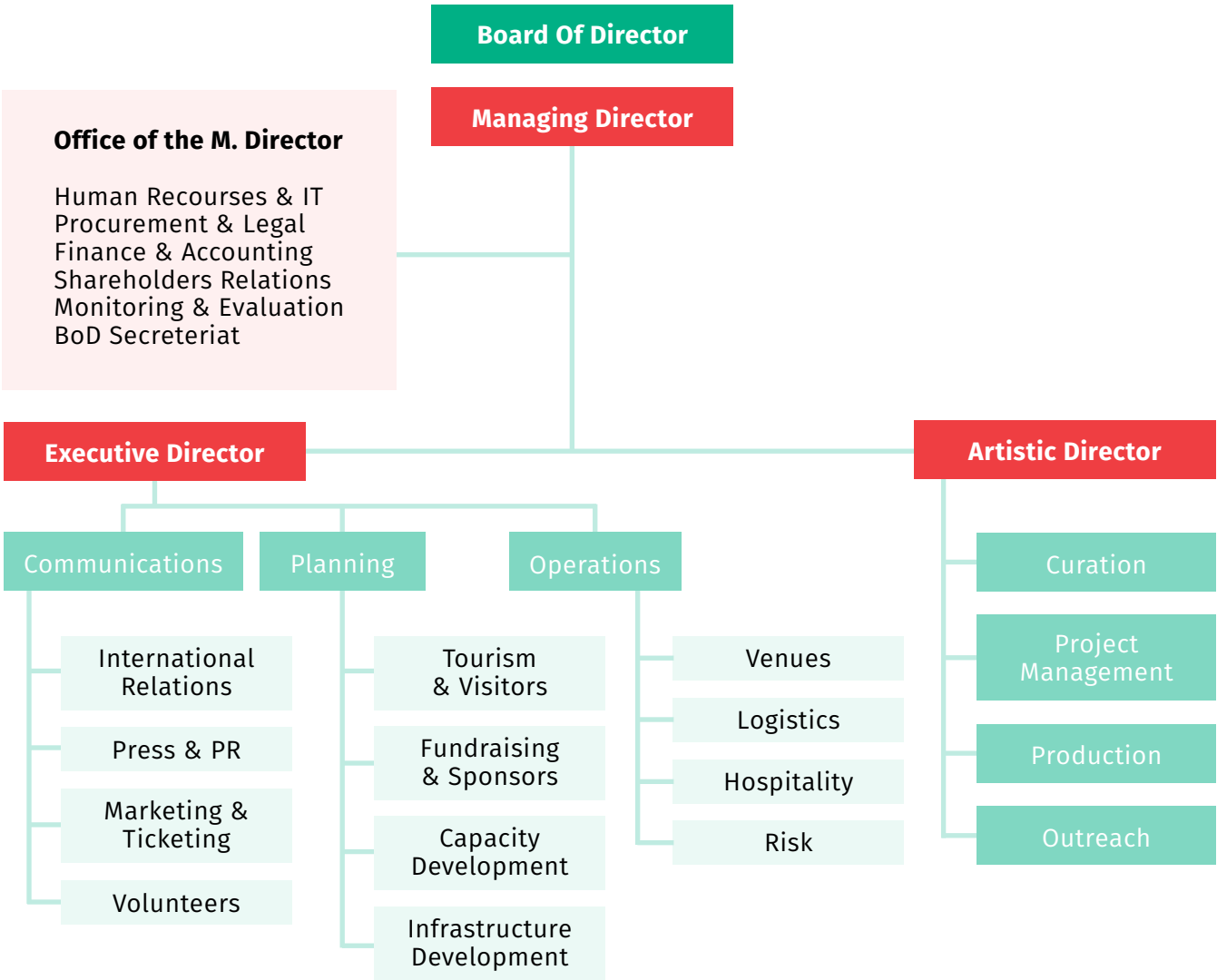
H. Executive Director

- The Executive Director is responsible for all operational functions including Communications, Planning and Operations.

I. Artistic Director

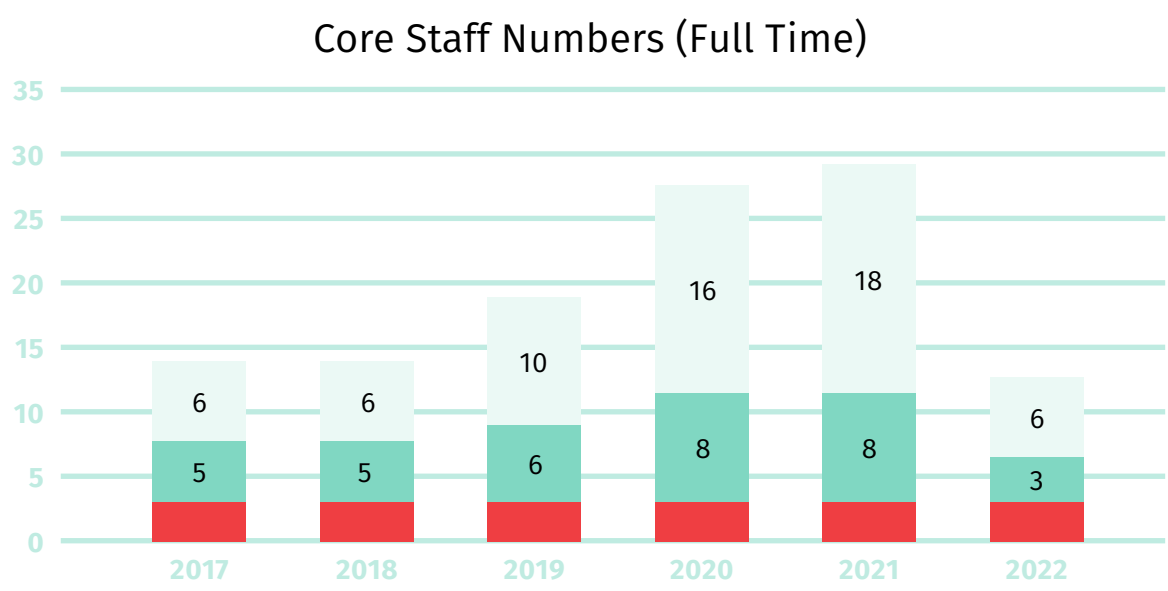
- The Artistic Director is responsible for the cultural programme including Curation, Project Management, Production, Outreach and Community Involvement.
- The Artistic Director is exclusively responsible for the ECoC programme within the strategies, priorities, policies and budgets of the Organisation.

Organisational Chart



# Staff

- The staff positions are divided as follows:
  - Core Staff (Directors, Managers, Officers)
  - Support Staff (Admin, Interns, Temps)
  - Volunteers
- The Core Staff must hold a Bachelor Degree (relevant to their field) and the Directors/Managers a Master's Degree or have significant experience in the field. Support Staff must hold a diploma/technical school degree or have significant work experience (excl. university interns).
- Staff positions can be filled by hiring, contracting, secondments or any other legal way without restrictions.
- Job descriptions and staff numbers are decided by the BoD after receiving a recommendation from the Executive Committee.



**Q40. 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 ECoC project is unique in its nature and it will be a challenge to find the relevant professionals. One of Kalamata’s acknowledged problems is the lack of managing capacity for cultural projects, both within the Municipality and the independent cultural sector. One of the declared goals of the ECoC project is to upgrade the capacity, not only of the independent cultural sector, but also the capacity of the local authorities which are responsible for the vast majority of cultural organisations and projects.

Having acknowledged this issue, Kalamata Municipality decided to recruit from outside the city the young and experienced professionals (with ties to the region) who are currently working on the bidding process,. It is evident that Kalamata has a large number of adequate professionals that reside and operate either in larger urban centres (like Athens and Thessaloniki) or outside Greece. The ECoC project aims to offer a much-sought-after opportunity for these professionals to return to their region and offer their experience and capacity there.

Furthermore, during the first years of the implementation, the ACADEMY:21 project will create a number of trained professionals who will join the ECoC team. A leading part of the ACADEMY:21 project is the partnership with the European Festival Association (EFA) and the Festivals Academy. Under the supervision of Mr. Hugo De Greef, coordinator of the Festivals Academy and former director of the ECoC in Bruges 2002, a bespoke training programme will be designed and implemented in order to create the adequate capacity for delivering the ECoC project. For the high-level positions (Directors and Managers), the BoD will choose, on a case by case basis, the best way of recruiting the proper personnel (head hunting or open calls).

Finally, we have already contracted an consulting firm with ECoC experience to provide us with strategic advice on our bid and toco-manage our recruiting processes. We aim to continue our partnership with this expert network in order to capitalise on their extensive ECoC experience and knowledge.

**Q41. How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?**

The cooperation between the Organisation and the local authorities is vital for the success of the project. To achieve that we are working on two levels:

**I. Political Level**

A coordinator with executive power within the Municipality will be appointed by the City Council to facilitate the cooperation between the organisation and the Municipal Services, as well as to fast-track any required processes.

**II. Regional Staff Level**

The “Regional ECoC Committee” will coordinate the staff and services of the six Municipalities of Messenia as well as the staff of the Periphery of Peloponnese. This committee, which will meet at least once per quarter, will assist the Executive Committee in organising the programme and operational elements of the ECoC project that take place outside Kalamata or which need special partnerships (cross- municipal/ regional). Also, this committee will ensure the transfer of knowledge and will establish a modus operandi between the Municipalities for future use. A contact person will be appointed by each Municipality in order to maintain quick and efficient coordination. KALMATA:21 will also have a regional coordinator under the General Director in order to facilitate cooperation.

**Q42. 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 Candidacy Office KALAMATA:21 has an **Executive Director** (appointed October 2014) and an **Artistic Director** (appointed February 2015). These two persons provide leadership for the project and safeguard its independence from political involvement.

The bidding process started by contracting the Executive Director by an open-call / public procurement process. The desired characteristics for his appointment were:

- Experience in relevant projects and processes
- Relevant academic studies
- Understanding and experience of the ECoC process and philosophy
- Work experience in other EU Member-States
- Knowledge and understanding of the EU cultural field, its players, programmes and philosophy
- Adequate contacts at the European/ international cultural level.

It is expected that the current Executive Director will remain for the second round and also for the implementation stage. Due to the need for a different skill set during the implementation, the organisation will also recruit a Managing Director to assume administrative duties; the current Executive Director will assume his new operational duties at this time. This move was found appropriate in order for the current Executive Director to be able to implement the set actions that are needed (and that he co-designed) for the success of the project. The operational part of the project relates to the open market and the non-public sector (marketing, sales, funding etc.). The skills used to coordinate this application, with the support of unit specialists (i.e. Marketing & Sales Manager), will be adequate for the implementation stage. In this way, we will secure the continuity of the project from bidding through to implementation as well as the stability of the team and our external communications. Finally the proper transfer of knowledge will be preserved and will be passed on.

**CV EXECUTIVE DIRECTOR:** Ektor Tsatsoulis is an International Cultural Project Manager and Cultural Policy Advisor. He was the Executive Manager of Pafos 2017 during the city's winning bid for the title of European Capital of Culture. He was also the Bid Coordinator for Aberdeen 2017 for its candidacy for the title UK City of Culture. He currently works with several European cities as

cultural policy advisor and assessor for cultural funds. He holds a degree in Business Administration and Master's degrees in Corporate Governance & Business Ethics (University of London) as well as in Cultural Management.

The **Artistic Director** was headhunted. This was due to two reasons: (a) the current restrictions and regulations of public contracting was endangering the quality of the candidates, since it heavily relies on capacity to apply (complicated process, financial collaterals etc.) rather than capacity to deliver; and (b) the risk of not receiving adequate applications and losing precious time on the recruiting processes. The Executive Director (who had already been appointed), assisted by an International Cultural Executives headhunting company and the support of a prestigious selection committee, proceeded to approach numerous potential candidates that met the following criteria:

- To be an established or upcoming artist/ curator/ director both in Greece and in Europe
- To have experience in implementing cultural projects as well as managing and organising projects
- To have extensive knowledge and understanding of the cultural field in Europe and internationally
- To have knowledge and understanding of the cultural trends, cultural segments and artistic fields
- To be able to create partnerships and coordinate complicated collaborations
- To be able to communicate in Greek, English and preferably another EU language
- To be able to commit both for the short term (candidacy) but with the potential for the long term (execution), too
- To be able to work and be present in Kalamata in order to achieve community and local involvement and consensus.

It is also expected that the current Artistic Director will remain and will finalise and implement the artistic programme. It is very important to sustain the current team dynamics and protect the trust relations that have been established between the bidding team and the local community, especially in a small city like Kalamata.

**CV ARTISTIC DIRECTOR:** Elena Penga is a Greek playwright and stage director. She studied Theatre and Philosophy at Wesleyan University, Connecticut and Screen and Theatre Writing at the University of Southern California in Los Angeles. She staged her first plays in New York's Off-Off Broadway scene and returned to Greece in the 90s. Her work has been translated into Dutch, Swedish, German, French, Italian and English, and performed in the United States, Portugal, France, the Netherlands and the United Arab Emirates. She also wrote the screenplay for Lakis Papastathis' award-winning film, *The Only Journey of his Life*. Her recent book of stories *Tight Belts and Other Skin* is the winner of the Ouranis Prize from the Greek Academy of Literature (2012).

The position of the **Managing Director** will be filled by a senior director from either the public sector or the private sector with relevant knowledge and experience. According to our organogram, the Managing Director has all the administrative responsibilities that require a good knowledge of the public sector and its processes. The main characteristics that we will be looking for are:

- Senior experience in public administration (also a legal provision for public companies), with experience in project management and team work projects.
- Good working relations with the local authorities of Messenia
- Excellent knowledge of public finances, procurements and processes
- Good knowledge of the cultural sector.
- Experience in EU funding processes
- Working Knowledge of the EU environment, policies and priorities
- Working Knowledge of both Greek and English and preferably a third EU language.

As mentioned above, the three directors will form the Executive Committee and will take decisions collectively. Each has their own duties and areas of operations, but the special nature of the project will provoke a much closer partnership than can be described on a linear organogram.

## C. CONTINGENCY PLANNING

### Q.43 Have you carried out/ planned a risk assessment exercise?

We have carried out several risk assessment exercises regarding both internal and external factors that can pose a risk great or small to the ECoC project. External factors have been assessed along with external partners, including safety agencies and regional authorities (including the fire department, police and environmental department). The city has significant experience in

managing large numbers of visitors and has an award-winning record for dealing with natural disasters (by the European Disaster Relief Fund for the 1986 earthquake response). Furthermore a number of volunteering organisations which provide emergency and safety services have already offered their support and commitment to assisting during the implementation phase.

### Q.44 What are the main strengths and weaknesses of the project?

#### Strengths

- Broad political support from almost all the political parties on the Kalamata City Council
- Political support from all the municipalities in the prefecture
- Bottom-up approach / open consultation / online engagement (online post-it) / committed citizens of Kalamata
- Clearly defined and analyzed needs--what the city and its citizens require to create Kalamata's cultural strategy for the next decade
- Local, national and international partnerships, e.g. through Kalamata International Dance Festival
- Wide support of the local media

- Wide support in Greece: many perceive Kalamata as a cultural city, especially as the City of Dance (due to the 20-year-old International Dance Festival).
- Have a certain "legacy" already from the bidding process (cultural mapping, cultural strategy, survey the results of which are available online)

#### Weaknesses

- Economic crisis generates insecurity and uncertainty
- Limited digital know-how
- Limited managerial capacity of the Municipality

- department
- Brain drain, especially between the ages of 20 and 35
  - Current limited capacity for tourist accommodation due to a significant increase over the past four years in incoming visitors. Even though citizens of Kalamata feel European, Kalamata is not the multicultural, cosmopolitan city it was in the early 19th century

### Q.45 How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.?

The following table shows our risk assessment, the probability and our plans to mitigate potential risks.

Risk	Planned mitigation
<b>Failure to secure sufficient funding</b>  Level of Effect: High Probability: Medium	Have political commitment from the Municipality at the time of the application Initiate contact with other public funding bodies Create a fundraising strategy Create sponsorship programme Utilise existing EU funding programs by aligning projects with their priorities
<b>Failure to secure central political support</b>  Level of Effect: High Probability: Low	Secure broad political support from all political parties Secure political support by other municipalities in the prefecture Secure political support by local MPs and other elected officials
<b>Receive negative publicity due to past ECoC experience in Greece</b>  Level of Effect: High Probability: Medium	Communicate scope, objectives and programme with media and audience Communicate differences from previous ECoC procedure. Follow best practices and communicate their positive effects Communicate with and learn from successful ECoCs in other countries Foster relationships with the Media and provide adequate information and access to ensure transparency and optimal management
<b>Difficulty establishing international partnerships due to political and economic situation</b>  Level of Effect: High Probability: Medium	Establish from early stages partnerships based on realistic resources and current conditions Utilise the ECoC network to locate willing and flexible partners Utilise foreign cultural institutions to provide support and locate partners Utilise the extended experience of Kalamata International Dance Festival and its network of partners
<b>Lack of community and stakeholder buy-in</b>  Level of Effect: High Probability: Low	Utilise public consultation methods to create the programme and the implementation strategy Engage volunteers, institutions and artists early Use open calls for community projects Provide educational opportunities Increase capacity of cultural operators Create large engaging community projects Provide easy access to information, to opportunities and to communication methods

<b>Insufficient tourist capacity</b>  Level of Effect: Medium Probability: Medium	Early promotion of investment opportunities Measures and policies for temporary accommodation Provide easy access to alternatives and options (visitors' web-site). Utilise capacity of the region (not just the city) Utilise alternative accommodation (private) for official use (artists etc.).
<b>Event safety and major incident</b>  Level of Effect: High Probability: Low	Utilise existing experience Utilise volunteering organisations Coordinate early with safety services
<b>Capital Infrastructure completed after the beginning of the ECoC year</b>  Level of Effect: Medium Probability: Low	Small number of renovations / changes of use No new infrastructure is planned Low dependence of ECoC projects on new or renovated infrastructure

## D. MARKETING AND COMMUNICATION

### Q.46 Could your artistic programme be summed up by a slogan?

The slogan of the artistic programme is Kalamata Rising. What it means to us is that a city is taking action, is moving forward and wants things from life. Just like the courageous people of 1821 who decided to change something, who rose up against all the odds and circumstances; just like them: Kalamata is rising to the challenge of:

- making things happen despite the crisis.
- gaining perspective and looking outward to seeing the world and inviting it in as partners, as collaborators, as people sharing the same values.
- standing up for what is important: human contact, a life in nature, the culture of everyday life.
- drawing those in who are not yet participating, making culture a motivator and motor of civic engagement.

*Rising like the sun*  
*Rising to the moment*  
*Rising to our full size*  
*Rising to our full potential*  
*Rising to encourage others to rise*  
*(other places, other small towns)*  
*Rising to not get lost in happiness*  
*Rising to face the future*  
*(of Europe, of a digital world)*  
*Rising to wake up*  
*Rising to find our own strength*  
*Rising to shine*

### Q.47 What is the city's intended marketing and communication strategy for the European Capital of Culture year? (in particular with regard to the media strategy and the mobilisation of large audiences.).

Communication and the exchange of information is a human ritual that dates back to the origins of organised societies. Ancient Greece, especially Athens, promoted this exchange of information and opinions within an organised environment: the famous “Agora”. The Agora was a place where you were able to share your thoughts and receive feedback or enter a debate. The Athenian Agora was the birthplace of rhetoric and of democracy in practice.

In modern Greece (like the rest of the world), the Agora has been transformed into an online platform of social media. Public comments, debates, promotion of ideas are published in numbers, giving everyone the opportunity to express themselves with almost no restrictions. Information is out there, buried among millions of news items and feeds. Despite the information overflow, if they look in the right place, the average person

has direct access to topics that are of interest. Furthermore, the vast majority of the population, especially older people, still express themselves in the traditional “live” way, but nowadays outside a set venue like the Ancient Agora. Modern cafes, public events, shopping centres and markets are the places where word-of-mouth is spread and the exchange of ideas takes place.

In this complex and overwhelming environment, KALAMATA:21 will have to communicate its own messages, provide information to the interested parties and create its own “followers”, who will then become communicators of its messages.

Our marketing-mix will include marketing tools across all media, including the more traditional, but extending to those platforms that are continuously being developed.

### Communication Strategy

The goal of our communication strategy is to provide easy access to vital information regarding our cultural offer: namely the ECoC project, its cultural programme and visiting information. We also aim to create a positive word-of-mouth campaign regarding our project and to create anticipation until the ECoC year kicks off in 2021.

Kalamata already has a brand name associated with olives and olive oil, making it recognisable worldwide, and is an upcoming touristic destination. Our aim is to build on the “Kalamata” brand name and to associate it with the area’s rich cultural environment and our ECoC programme.

#### Key Goals

Our key communication goals and objectives are to:

- 1. Involve the local and regional communities
- 2. Build Kalamata’s brand image as a cultural destination for a European audience
- 3. Provide easy access to targeted audiences

- 4. Attract international cultural tourism to the region
- 5. Recruit volunteers
- 6. Attract high-level sustainable partnerships with sponsors, authorities and cultural operators including partners in other European countries

#### Targeted communication

Our communication has to address three main groups:

- Target groups of audiences
- Stakeholders
- Local, national and international Media

#### Key Target Groups

If the title is awarded, a complete communication strategy will be drawn up (as it was for the candidacy stage) which will address each audience group with specific actions, SMART goals and milestones.

Target Group: Local & Regional Population central audience / occasional / potential / non-users	
Objective	Activity
Create a feeling of pride for the city as well as mobilising the local/regional population to get involved by volunteering, participating in the planning and execution of the project, engaging with the activities and the artists, becoming communicators for the project	Central and occasional local and regional audience: Participatory workshops Working groups Promotional events and partnerships Visits & presentations
Acquire new audiences	Potential and non-user audience: apply the approach laid out in our audience development strategy (see Q21)

Target Group: Local & National Visitors	
Objective	Activity
Promote Kalamata’s determination to organise a successful event, promote the city/region as an upcoming destination for cultural tourism, and create an interest for following up the project and anticipation for the events that will take place as well as for the unique involvement opportunities	Articles and interviews of the key people of the ECoC project Easy access to information regarding the programme, ticketing, travel Communication of community involvement by running local workshops and meetings, creating platforms and communication channels Volunteer recruitment campaign by working with existing volunteering groups and by creating a unique experience for involvement Communicate unique events and exciting opportunities (create anticipation) by providing regular updates and hits about the programme and the artists
Target Group: International Visitors	
Objective	Activity
Introduce Kalamata as an unspoilt up-and-coming cultural destination by promoting the programme, through practical information and by creating a story about the region and its significance past, present and future	Create international media partnerships (e.g. with airlines) to communicate the programme Provide easy access to information regarding programme, ticketing and travel by establishing adequate channels (e.g. a website, call lines, 24/7 email help-desk, social media) Create partnerships with international cultural institutes in Greece and with Greek embassies and cultural institutes abroad

## Key Stakeholders

Cultural professionals & operators (local, national, international)	
Objective	Activity
Foster the image of Kalamata as a cultural city Create a cultural destination for professionals to promote/ present their work Create a hosting/incubating destination for artistic residencies Attract more creative professionals to work and live in Kalamata Create sustainable partnerships for the ECoC project	Communicate opportunities for partnerships, visits, skill development opportunities by working closely with professional associations, organising conferences and providing adequate information in time. Creating a dedicated contact point for professionals within the organisation
Decision makers & opinion leaders (local & national)	
Objective	Activity
Cultivate a feeling of ownership and participation Promote the value of culture in the society and economy Create ambassadors for the ECoC project Safeguard the budgets and the independence of the ECoC project	Communicate the programme, the planned outcomes and inform on economic and social impact by creating unique consolidate newsletter, organising meetings and promoting transparency

## Media Strategy

We have already established close relationships with the local and regional media (media sponsor agreements), while the national media have also taken notice of Kalamata through press releases and press conferences. This is mainly due to our well-known Artistic Director, Elena Penga, and to the generally high visibility of Kalamata within Greece. Should we be awarded the title, we will extend our connections towards the national print, online and broadcasting media. We will also target international media partnerships by connecting with special interest online and print magazines, inflight magazines of airlines flying to Kalamata and Athens, by organising visits for journalists' to Kalamata, by setting up an international press office, and by providing press releases and conferences in English. It goes without saying that a special "media section" on the website with information and audio-visual material will be provided.

### Timeline

To maximise the utility of our resources, we have created four phases regarding the implementation of our communication strategy:

- A.** Candidacy (2014–2016): Focus on the bid process, the potentials of the ECoC project, involvement of local and regional citizens, support by key national cultural operators and buy-in from local politicians.
- B.** Designation and planning years (2017–2019): communication of progress, involvement of community in planning, promotion of the city as a cultural destination, creation of anticipation
- C.** One year to go (2020): Announcement of the cultural programme, kick-off and promotion of ticket sales, profile of a cultural city in the making
- D.** ECoC year (2021): Opening of the ECoC year, flagship events, artists profiles, general publicity of the programme.
- E.** After the ECoC year (2022–2025): Communicating the evaluation, changes and legacy, maintaining European attention, keeping citizens involved with the legacy

## Marketing Strategy

During the candidacy phase, we have focused our marketing campaign specifically at the local and regional level in order to create a sense of pride and foster a support movement towards the candidacy. The main campaigns aimed at a visual presence within the city, creating a feeling of celebration and raising the visibility of the Can-

didacy Office and its volunteers at all major cultural and civic events in the city. In partnership with local business and several authorities and organisations, we have run several campaigns to inform locals and visitors regarding the candidacy of Kalamata for European Capital of Culture, 2021.

For this first phase, we have set up and are operating a bilingual website, social media accounts and a hot-line providing information about our activities. Furthermore, a range of printed material has been distributed to different audiences presenting the candidacy, the expected outcomes and methods of support.

If we are awarded the title, a complete marketing strategy will be designed to address all relevant audiences and maximise available resources.

### Fundamental Marketing Tools

We plan to use every basic and advanced marketing tool to create innovative campaigns and address our target audience. We will achieve that:

- By creating a clear brand identity for KALAMATA:21 that will also be communicated by local/regional tourist operators and authorities/ bodies.
- By running visual campaigns in all airports of ferrying connections to Kalamata airport, in key transport hubs serving Kalamata and Greece, as well as aboard cruise ships connected to our port.
- By setting up a network of info-points within Kalamata, the region, and in major Greek cities (Athens & Thessaloniki).
- By making use of the Greek National Tourism Organisation info points across Europe.
- By participating in targeted exhibitions and events promoting our programme
- By being present visually and with volunteers at all future ECoCs between 2017 (year of designation) and 2021, starting with Pafos 2017 and Aarhus 2017, where we have already secured promotional partnerships.
- By creating easy-access communication channels using digital tools and platforms extensively.
- By creating campaigns targeting audiences from target markets, i.e. countries from which large numbers of visitors already visit Messinia: Great Britain, Germany, Israel, Russia and Cyprus.
- By regularly distributing information material such as a quality magazine (targeting high-level officials and partners / sponsors) regarding our programme and activities
- By utilising the network of expats from Messinia to create ambassadors around the world.
- By creating special events or partnering with existing popular events within the city and re

## Digital Outreach

In our modern era, image and sound can travel faster than any means of transportation! We expect that a large audience will engage with KALAMATA:21 without ever setting foot in Greece. We aim to use all available technology to provide access not only to our events via broadcasts and video streaming, but also to promote remote participation. Specialised platforms will be designed to offer the opportunity to learn, engage, interact and eventually participate in the creative process for projects and events. Our platforms will provide live data from our projects development, the available level options for participation as well as the opportunity to interact with like-minded people around the world who will also be contributing. Furthermore, we aim to create

extended digital documentation of the project, not only for the public but also for other ECoCs and organisations to learn from and benefit from our experience. The documentation centre will be a physical site in Kalamata, but also a virtual centre to provide remote Internet access. For the visual documentation and the broadcasting elements of our programme, we are in contact with Greek Public Television (ERT), the Association of Greek Video Producers and the Olympic Broadcasting Company, which can provide consulting services based on their Athens 2004 experience of operating in Greece. Finally, key digital companies like Google, Microsoft and Facebook have been approached (via DigiKa) with a view to exploring innovative ways of providing access to—and enabling participation on—our projects for people around the world.

## Q.48 How will you mobilise your own citizens as communicators of the year to the outside world?

Since the beginning of the bid, we have mobilised our citizens, making them part of the bidding process. We have mobilised people to help voluntarily in our events and our actions as well as to be part of the working group charged with developing the cultural strategy of Kalamata for the decade 2016–2025. People got involved through our bottom-up approach with training sessions, numerous meetings of the working groups, events, mini surveys, focus groups, questionnaires, memoranda of agreement, social media and online information posted on the website. The outcomes consisted in several events and workshops initiated by the working groups, the Kalamata cultural strategy of, articles about Kalamata’s bid and many videos of support and photos of Kalamata uploaded on social media and our website. Furthermore, several events were organised by community organisations independently of the KALAMATA:21 Candidacy Office to support the bid, resulting in increasing numbers of supporters and communicators. These are just examples and they will increase with our range of activity.

- Kalamata’s bid for European Capital of Culture has proven to be a mobilising factor within the city. The level of involvement is evident through the numbers: More than 200 participants attended our Working Groups.
- 150 registered volunteers assist us with our activities and events.
- More than 2.000 electronic messages have expressed support or offered assistance and partnership.
- More than 4.000 people (and counting) have

signed our Manifesto, which includes our core values and key priorities, in just two months.

Local community groups, associations and expat organisations have lined up with KALAMATA:21, communicating the message of the candidacy and their support not only to their members, but also to their stakeholders. In particular, the Messinaki Amfiktyonia, the association of Messinian expat organisations, has been promoting the candidacy worldwide as well as seeking supporters within its members. We expect that this partnership will continue during the possible implementation stage, offering us an unofficial network of info-points across the globe. The Greek diaspora (expats) is well known for its swift response to calls for action and has strong ties with the local communities in their new homes.

Several community and sports organisations have come forward to offer their support in various forms, including organising events and using our logo on their uniforms. The requests for such support partnerships led us to plan for a “Community Sponsor” programme which will come into operation during the final selection stage.

Another large group of communicators are the students from Messinia who study outside the city or abroad. We are in contact with the respective student unions as well as with individual students who are already acting as KALAMATA:21 “ambassadors”. An interesting segment of this group are students of Greek-descendent (2nd & 3rd generation) who live abroad. We have already

reached an agreement with their Organisation, which also runs a summer school in Kalamata, in order to “enlist” them for our ambassadors’ programme. Regarding the students that study in Kalamata, via our partnership with the university we have been able to offer internships within KALAMATA:21 as well as thesis supervision in regard of the ECoC project. This partnership has been designed to continue during the implementation stage, offering dozens of students the opportunity to get involved with the project and, later, to become communicators of their own insider experiences.

Through our involvement with schools and educational institutions, we aim to create the next generation of supporters and implementers of the ECoC project. During the implementation stage, specific engagement programmes will be set up regarding school involvement. Furthermore, through the ACADEMY:21 project, people will be put in touch with the ECoC project and

become communicators of everything it can offer. We have also come into contact with groups of the elderly who have become communicators of our project, especially via their annual arts & crafts exhibitions which they used to promote our candidacy. Furthermore, elderly people taking part in the Second Chance school (a key ACADEMY:21 partner) will be able to communicate our programme via a number of exchange projects that will take place in the phase building up to the ECoC year.

Finally, our volunteers have already spearheaded our local communication initiative throughout the candidacy period. Their direct involvement and support has been the best means of communicating the openness and inclusiveness of our bid, as well as the real impact it will have on the city. Our goal is to enhance and further support our volunteers by creating a formal volunteers’ body that will provide a once-in-a-lifetime experience to the participants.

**Q.49 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?**

The ECoC and European Union logo will be displayed on the ECoC office building as well as on all info points and centres, publications and digital communication (e.g. banners, flyers, stickers, wall drawings, posters, websites, press releases, press conferences, interviews, meetings with associations at a local and national level.).

As early as the bidding process, the Candidacy Office has organised and hosted three events dedicated to the ECoC title—two in Kalamata, one in Athens—which have expressed the European dimension as a criterion and emphasised it as a EU initiative. A seminar with the title: “European programmes in the cultural sector” was also organised by the Candidacy Office in order to foster and explore different European funding opportunities for activities both in the city and in 2021 for the ECoC title.

Earlier on this year, we deliberately chose Europe Day (May 9th) to organise our first ever K:21 volunteers training in order to draw people’s attention to the ECoC as a EU initiative. We are in contact with the local Europe Direct office and with other European institutions and associations in the city, with whom we will be organising the events for the next 9th of May. Other European initiatives will also be used to foster the promotion of ECoC as an EU activity, including artist mobility via residencies, creative industries, and a New Narrative for Europe.

In addition, the “Education” working group, as well as ACADEMY:21 project team, will create several educational tools and games which aim to teach students in primary and secondary schools about the ECoC, the EU and Kalamata’s candidature. In secondary schools, European themes such as European historic memory, the integration of minorities and cultural education (all of which are part of our artistic programme) will be discussed. We will initiate debates, roundtables and open libraries, inviting senior officials from the Directorate General (DG) for Employment, Social Affairs and Inclusion, from the DG of Education and Culture, the DG of Regional & Urban Policy and the DG Environment.

We plan on inviting representatives of the cities that precede us in their ECoC year from Croatia and Ireland to the opening ceremony to highlight the handover of this European project, as well as our twin ECoCs from Romania and the third hosting country. For our closing ceremony, we will invite representatives from the chosen cities in Lithuania and Luxembourg to hand over the initiative to them. The President of the European Commission and the European Parliament, as well as the Commissioner for Culture and other Senior EU officers, will be invited to both opening and closing ceremonies as well as to major events throughout the year. Visits by senior EU officers, as well as the potential awarding of the Melina Mercouri Prize, will present PR opportunities.



Public Library

# Additional information

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## 50. In a few lines explain what makes your application so special compared to others?

It is certain that every application that has ever been written is special in its very own way. So is ours. It is special because we have started very early and have reached out far and deep into the Messinian region and the city of Kalamata. It is special because we have had the time to involve our citizens, to consider what they expect and what they dream of. Because we had the privilege of explaining to them that European Capital of Culture is all about realising human potential and tackling cultural challenges, not about stones. Because we were overwhelmed and touched by the enthusiasm with which people from all realms of society engaged in building a cultural strategy for their city.

Perhaps all of these together make our application special. As the team of KALAMATA:21, we have come to realise that this process has become much larger than we could have ever imagined, much more powerful than the sum of its participants, much more of a carrier of hope than the city has ever thought it needed. This is a special moment for us, for the city, for the citizens. Driven by the ECoC, Kalamata can serve its strategic goal to become the first small city of the Greek periphery and a model for cultural decentralisation. **Kalamata is Rising.**

## 51. Add any further comments which you deem necessary in relation with your application.

The text below is our “manifesto” and it sums up our core values and our vision. The text has been adopted by the supporting political bodies, civic organisations, individuals and cultural institutions.

*Kalamata is a strong contender for the title of European Cultural Capital for 2021. The purpose of KALAMATA:21 is to awaken collectivity, to sensitize and stimulate its citizens into actively participating in the process of transforming the city from a small town in the European hinterland into a global city. Let Kalamata serve as a European example of decentralised cultural advancement and as a cocoon of creativity.*

*With its central axis revolving around culture, KALAMATA:21 defends equality, transparency and integrity and welcomes all people, regardless of their gender, age, ethnicity, social class, religion or sexual orientation. At our core, we promote European values of mutual respect, solidarity and collaboration. Access to culture, protecting our region against unregulated urban and financial development, promoting our cultural heritage and authenticity, utilising new technologies and raising awareness among the public at large of culture in its purest form provide our central direction and serve as a beacon to guide Kalamata in its role as European Cultural Capital. For this reason, we continue to strive to strengthen our artistic and cultural education as well as advancing unconventional and innovative artistic initiatives.*

*The vision for Kalamata is the story of a city that opened its doors onto Europe by means of a revolution, survived a devastating earthquake and was reborn; of a city that, although challenged by these dark times of economic strife, is once again mobilising itself to defend culture in its broader sense—a culture that is beyond the arts and above and beyond borders.*

*It is a city entrenched in the natural environment of the Greek south; a city that is stirring, surfacing, emerging; a city that is rising.*

# KALAMATA IS RISING!

# KALAMATA:21 CANDIDACY

## CREDITS

**Initiated** by the City Council of the Municipality of Kalamata 2014-19 (Mayor P.Nikas)

**Key Partners:** "PHARIS" Kalamata Municipality Beneficiary Organisation, Municipal Culture Centre of Kalamata "Pantazopouleios Laiki Sxoli", Messinian Chamber of Commerce, University of Peloponnese, Technological Educational Institute Of Peloponnese

**Supporters:** Municipalities of Messene, Oihalia, Pylos -Nestor, Western Mani, Trifilia

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# Cultural Planning

## Cultural Planning Committee

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Ektor Tsatsoulis, (representing KALAMATA:21)  
Andreas Markantonatos (representing University of Peloponnese)  
Anastasios Markopoulos, Pavlos Gkrekis (representing Messinian Chamber of Commerce)  
Eugenia Bitsani (representing Technological Educational Institute of Peloponnese)  
Panagiota Kourakli (Director of Urban Planning, Municipality of Kalamata)  
Nikos Giannakopoulos (Architect, Technical Services, Municipality of Kalamata)  
Christos Papadimitriou ( CO of Papadimitriou S.A.)  
Eleni Aggelopoulou (member of BoD of Lyceum of Greek Women and Friends of Music, Kalamata)  
Letta Petroulaki (administrator of amateur theatre company "Peiramatiki Skini")  
Vassilis Papaefstathiou (trustee of Filmhouse)  
Xenia Arapogianni (archaeologist, responsible for the excavation of Ancient Thouria)

## Working Groups

<b>1. Place Identity</b> <b>Coordinator:</b> Zagakos Andreas <b>Coordinator Assistant:</b> Chronopoulou Maria <b>Members:</b> Andrianopoulos Konstantinos Andrianopoulos Panagiotis Varelas Sotiris Vourna Christina Giannakopoulos Giorgos Giannakopoulos Konstantinos Giannios Kallikratis Glaraki Natasa Gkoni Fotini Dimopoulou Stavroula Dikaioulakou Anastasia Drakou Olga Theodorakaki Konstantina Thedoropoulos Sotiris Kallikouni Dionysia Kalfakakos Ilias Karga Maria Katsilieri Athanasia Kannavou Dimitra Kanellopoulou Athanasia Kladis Pavlos Kotsoglanidi Fotini Koutrouli Dimitra Koutsoukou Georgia Koutsoumpou Tina Kyriazi Afroditi Konstantinopoulos Giorgos Louvitaki Niki Mitrakou Argyro Mpatsikouras Pavlos Mpelogiannis Giorgos Mpregiannis Kyriakos Mixelitsis Nikos	Pazios Giannis Papadopoulou Venia Papadopoulou Maria Papakonstantinou Maria Politopoulou Eleni Skenderidis Elias Spyropoulou Evaggelia Stasinopoulos Anastasios Sotiropoulos Dimitris Tsatas Panagiotis Florou Maria Frountza Xara Fylaktidou Katerina Zeritis Christos	Kapopoulou Ioanna Karga Maria Kasioumi Katerina Liappa Chrysi Makari Melianna Mavrea Popo Palantzas Thomas Panagopoulou Eleni Parthenios Ilias Petroulaki Letta Ploios Aris Skafida Maria Tsapogas Giorgos Triantari Lily Founarakou Marianna	Skafida Maria Stasinopoulos Anastasios Stavropoulos Stavros Charitou Popi Charitou Lefki
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Gkouzos Giannis

Douzis Giannis

Zafeiropoulos Konstantinos

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Klonos Konstantinos

Kouniadou Georgia

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Kyriazi Afroditi

Kyriazi Eleni

Manoloudis Giannis

Mpampalis Panagiotis

Mpelogianni Anastasia

Mpouna Evagelia

Poulakos Konstantinos

Poulou- Giannakea Giouli

Stragka Afroditi

Stratigouli Maria`

Tsoroni Agathi

Fegkos Spyros

8. Socially Vulnerable Groups

Coordinator:

Lazaridis Giorgos

Coordinator Assistant:

Pitsika Garyfalia

Members:

Antonopoulou Stavroula

Giannakopoulou Mirela

Giannopoulou Eva

Giannopoulou Georgia

Drakopoulos Sotiris

Zafeiri Rania

Zerva Stavroula

Karavota Evaggelia

Kartsona Maria

Kesanli Maria

Kerani Kaiti

Kladis Pavlos

Koromilas Christos

Konstantaros Manolis

Leventi Konstantina

Liva Stavroula

Mpakalis Konstantinos

Mylona Andrianna

Nikolopoulos Aristomenis

Papadimitrakos Ippokratis

Papadopoulou Katerina

Papadopoulou Maria

Papadopoulou Eleni

Petrea Anna

Poulou-Giannakea Giouli

Saravelakis Konstantinos

Chaloulos Manolis

Chistaki Stavroula

Educational Team:21 :

Athanasopoulos Marios

Athianou Chrysa

Vigkou Katerina

Giannakeas Panagiotis

Kapopoulou Ioanna

Kyriazi Afroditi

Mperdesi Varvara

Papadopoulos Giannis

Panagopoulos Giorgos

Poulou-Giannakea Giouli

Resvani Anna

Sarantopoulou Stella

Sarris Dimitris

Tzilu Georgia

Volunteers:

Adamopoulou Theano

Anagnostopoulou Chrissa

Antonopoulou Ioanna

Athanasopoulou Elena

Balikis Panagiotis

Basakidi Antigoni

Basakidis Vassilis

Berdesi Varvara

Boufeas Alexandros

Christopoulou Vassiliki

Dedes George

Degleris Konstantinos

Diles Andreas

Fasouli Ludia

Ferentzakis Georgios

Floros Christos

Florou Maria

Gaitanarou Evgenia

Giannakeas Stavros-

Konstantinos

Giovanopoulou Sofia

Gourna Sofia

Iliopoulos Pantelis

Iliopoulos Vassilis

Kapopoulou Ioanna

Kladis Pavlos

Koronopoulou Panagiota

Kotoula Anastasia

Kourmouli Dimitra

Kuriazzi Afroditi

Kuriazzi Evanthia

Lenakaki Aggeliki

Mathiopoulou Athanasia

Mitropoulou Anastasia

Mitseas Dimitrios

Moutsoula Magdalini

Mparouni Konstantina

Niarchos Karen

Niarchos Nikolaos

Niarchou Magdalini

Nikitopoulou - Petropouleia Maria

Panopoulou Xara

Papadopoulou Androniki

Pikoula Konstantina

Politipoulou Eleni

Sampatis Nikolaos

Sarantopoulou Stella

Stathopoulos Marinos

Stathopoulou Christina

Stathopoulou Dimitra

Theologos Paraskevas

Therriou Politimi

Thomopoulou Faih

Triantos Giannis

Trochaliti Polixeni

Tsaousi Eleni

Tsikouri Aggeliki

Tsikouris Konstantinos

Verginadi Vassiliki

Vigkou Katerina

Xiarchou Vassiliki

Yannakea Maria Stavroula

Yannakea Poulou Georgia

Zarmakoupi Paraskevi

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## Candidacy Sponsors





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