

KALAMATA:21

European Capital of Culture Candidate City

Selection Bid Book

Kalamata Rising: Beyond the Edge



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Introduction—General Considerations

I. — Why does Kalamata wish to take part in the competition for the title of European Capital of Culture?

Europe, a place rich in history and one of the world's largest economies. Currently in a state of political and economic turmoil, trying to envision and shape a sustainable future.

Zoom-in: Greece, a place rich in history, with a devastated economy currently trying to resolve the financial crisis and create a sustainable future.

Extreme Zoom-in: Kalamata, a city at the edge of continental Greece and Europe. Prosperous and rich in history, Kalamata wants to be the paradigm of how a peripheral city can lead sustainable development.

Let's have a closer look at Kalamata — If you check on its characteristics, Kalamata is a typical Greek city of the periphery. It is neither a megacity, nor a village. It also has its own share of history. It is best known for its internationally famous olives. The economic crisis in Kalamata is less obvious compared to the big urban centres of the country. The city clearly nurtures cultural activity, yet it has little cultural interaction with the rest of Europe, it is introvert as the vast majority of medium sized cities not only in Greece but also in Europe.

But there is something special about it. Kalamata is a peripheral European city with a potentially common vision in Europe; to become a model of peripheral cities, acting as a European cultural outpost. A vision that is now urgently needed more than ever; and Kalamata already has the momentum needed to respond to it. A city once hidden behind the olive trees opens up to the rest of the world through its new connection to Athens by a newly built major motorway and to Europe with dozens of flights through its new airport, making Kalamata a city of the world.

Rather than being overwhelmed by the circumstances, we are choosing to model our own path towards Europe and the world. This is why we want to enhance Kalamata's momentum through the European Capital of Culture and its clear objectives:

- To develop adequate capacity to act as a peripheral cultural centre
- To cultivate the contemporary mindset, production and development through extroversion, networking and European partnerships
- To reach the broadest possible/total inclusivity and social & physical accessibility
- To nurture cultural & creative industries and digital culture
- To foster active citizenship based on tolerance and solidarity

All Fun? — If you fly over Kalamata you see a hill adorned by a castle and a picturesque old quarter at its feet seamlessly merging into a bustling city centre and ending in a long sun-drenched beach. All within a 30 minute walk. It is called “blessed” by its proud people and, indeed, it looks beautiful. Kalamata is a fun place to be. A Happy-Go-Lucky attitude is prevailing, you see and hear laughing people everywhere.

Shadows — Yet where there is light there is shadow. The stronger the light, the deeper the shadow. A place like this is deemed to become one of two things: Either a secluded hidden garden for the few, a place of vanity and sloth that can turn reactionary with high intolerance and suspicion lead by high numbers of extreme right nationalists. Or it can become a paradigm for the future, a point of reference, a magnet drawing people in, to live, to work, to prosper, of visionaries and creatives, an all-inclusive city (e.g. the first ever civil partnership agreement between a same-sex couple in Greece was signed in Kalamata). This antithetical tension is what Kalamata is fighting. On the one hand, this inner struggle against inertia, our human tendency to lay back, remain introverted and aloof, lost in our happiness and on the other hand our proud drive to excel in whatever we do, to go beyond the expected, to challenge the norm and the status as ours ancestors did. This is exactly the same challenge Europe is facing: become fenced-in or reach out for the future.

Stories to live for, the Revolution and the Earthquake

— We have been raised with one dominant narrative in Kalamata: the Revolution against the Ottomans that was proclaimed in our city in March 1821. During the Ottoman regime Kalamata was relatively well off in comparison to other parts of Greece. Yet it chose to stand up and fight for Independence and the values of the European Enlightenment as stated in the “Warning towards the European Courts”, the first ever diplomatic document of Greece, written in Kalamata. The urge to challenge the current status and defy conformity is something intrinsic for people of Kalamata.

We also know very well that our paradise is not for eternity. Kalamata was shattered to the ground 30 years ago by a devastating earthquake yet it managed to rebuild itself and stand in prominence in a short time thanks to the efforts of the people, our collective spirit and solidarity.

Resetting as a state of mind — Just as the moment seemed right in 1821 for making a bid for freedom, exactly 200 years later the time seems right for Kalamata to take the lead and become a sustainable and resilient model of peripheral cities, acting as a European contemporary cultural outpost. If in this time of crisis we have the courage to show this way, then more than 30 other “typical” Greek cities we represent can also do it. We live up to the challenge and to the commitment this challenge entails.

Insight: Greece in a standstill — If we look outside the borders of Kalamata, what do we see? Pessimism prevails. Athens and Attica have been draining all the human and financial resources like an endless black hole. It seems there is no way out of this downward loop. Attica has become a Metropolis with all the pros and cons this entails. On the one hand, the well educated youth has been concentrated in Attica, on the other hand, due to high rates of unemployment, they inevitably find their way out of the country. This unprecedented brain drain is the real plague of the crisis.

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

A gateway to Messinia — We will involve the wider area of Messinia since Kalamata is a gateway to the countryside and greatly determined by the interplay of rural/urban dynamics.

Famous for its olives and 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 metres), 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. Messinia's satellite towns are each a one-hour drive away from the regional capital.

All five of Messinia's Municipalities surrounding Kalamata –Pylos-Nestor, Oichalia, West Mani, Messene, and Trifilia

What Can We Do? — To reverse this brain drain we propose a reverse trajectory. Focus back to the provinces where we can remodel and prototype new practices of public consultation, collaborative design of the public space, new ethics of sustainable entrepreneurship, mobile working, education and a holistic approach of interaction with the environment. It is time for a reset for Greece and for Europe. We might be a small city at the edge of Greece – but we have some extraordinary skills that we earned from the revolution, from the earthquake and from the crisis. Our experiences taught us two things:

- If things around you don't change, then you have to become the change - by standing up, by being courageous and persistent against all odds.
- If things change beyond your control, then take the chance to reinvent yourself. Both are our proposal to Europe and to Greece. We are ready to rise to the challenge and lead the change.

How: KALAMATA:21 – European Capital of Culture

— Through our concept *Kalamata Rising* we set culture as one of the main driving forces for change. The ECoC will be a crucial catalyst and powertool for this plan. It will ensure the cultural leverage and the reconfiguration of the city's priorities towards a sustainable future. Moreover, ECoC offers the collective emotional benefit of surpassing inertia and introversion on the way towards becoming the European city Kalamata envisions to be. The ECoC title entails the opening of the city to a new world of extroversion, intercultural exchange and stimulating interactions. It is expected to give Kalamata the opportunity to connect with similar cities across Europe and build the capacity of its individuals, communities, institutions, businesses and systems, to adapt and to grow. Driven by the urgency of the circumstances both in Greece and in Europe and urged by its revolutionary nature, Kalamata steps up to face the challenges and rise to a model of resilience and change.



a Monument, From STEM to STEAM). Our goal is to create a strong network of collaboration and exchange of know-how within our periphery.

Kalamata is the second most populous city in the Peloponnese peninsula after Patras. It is the capital and chief port of the Messinia region and lies at the head of the Messinian Gulf, at the edge of the mainland, at the edge of Europe. The 2011 census recorded 69,849 inhabitants for the Municipality of Kalamata, 62,409 of whom live within Kalamata itself. Kalamata is the area's most significant cultural centre and serves a population of more than 300,000 people daily who come and go from nearby towns like Sparta and Tripoli.

Half an hour away from Kalamata by car 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

3. — Explain briefly the overall cultural profile of your city.

If we wish to distil the core characteristics that drive Kalamata and its people and define its profile, we'll find ourselves facing a rare triptych: Tradition-Disruption-Solidarity.

Tradition signifies what we have and who we are, our great stories and our glorious past achievements.

Disruption rises from our rebellious hearts. It's the way we challenge the status quo, the way we shape our future and our deep urge to move forward and explore uncharted territories and potentials. Disruption also implies the current situation of the city.

Solidarity marks our actions. We know how to stand together and how to fight side by side for our future even in the most transitional moments. This very unique blend is the essence behind the city's cultural profile.

Yesterday — Beyond the Church of the Holy Apostles, where the revolt against Ottoman rule was declared in 1821 with the "Warning to the European Courts", there are numerous historical and cultural sites in Kalamata. And then there was the earthquake. 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 Visual Arts and the Municipal Gallery. It was also reborn through artistic events like the 22-year-old International Dance Festival.

Kalamata has a history of responding well to crises. It rebuilt itself from the ruins after the earthquake destroyed thousands of its buildings – and still there are derelict houses that remind us of the catastrophe every day with their morbid charme. The impressive solidarity that followed the earthquake 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.

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 Messinia, enabling us to reach a broader range of individual beneficiaries, local entrepreneurs and cultural foundations.

Today — Kalamata boasts one of Greece's most vibrant amateur performing and visual arts scenes. More than eight theatre groups are active in the city occupying a large number of amateurs and professionals who collaborate and present impressive productions which however do not reach the quality of a professional artistic performance. Numerous music bands, choirs and cultural institutions form the core of the cultural life of the city but with a tendency towards introversion and local consumption.

The festivals that take place in the city cover a wide range of preferences and target audiences, while giving an international ambience in the city. The International Dance Festival, the Video Art Festival Miden, the INTERKULTUR Choir Festival, the Street Festival, the International Tango Festival and the International Documentary Festival Peloponnese-Kalamata are some of the most important cultural events of the city. Most of them are run by private initiatives and taking place during the summer period.

In the year 2000 a branch of the University of Peloponnese, with a Department for Cultural Management, was founded in the city. The Technological Educational Institute of Peloponnese has been operating in Kalamata for more than 20 years running departments of Food Technology, Agricultural Technology and Research laboratories on olive oil. The students in general, however, do not take an active role in the cultural life of the city.

Furthermore, many citizens are interested in politics, activism and in the environment. Groups of active citizens take

initiatives and organise festivals, walks in the city or cinema projections. There is a Centre for Social Youth Development which runs European programmes concerning volunteering and youth working such as Erasmus+ (KAI mobility and KA2 partnerships), Europe for Citizens, Leonardo Da Vinci Lifelong Learning programmes and other as well as independent cooperatives which implement EU projects (mainly Erasmus+) or multicultural events like the workshop *Roots Finding-Poverty Fighting*.

The city produces a wide variety of high-quality local agricultural products. There are art farms and urban 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 on the periphery of Kalamata with a population of around 1,500 people.

Many expatriates live in Kalamata and have started families here. Most of them come from the Balkans, Italy, Britain and Germany, live in Kalamata and the wider area of Messinia and some of them are organised in clubs and choirs. While the coexistence of different cultures is peaceful there is not a strong cultural exchange and awareness among each other.

Tomorrow — Kalamata is a city by the sea, with a beach within the city centre, a fact that makes the locals proud. The entire region has been, and in many ways remains, a wild place. But Messinia coming out of its position of being hidden behind the olive trees has started turning into a tourist

destination. A blessing or a curse, another double edge sword moment for the city.

At the same time, the National Government is seeking out locations to settle refugees and Kalamata and its surroundings have been discussed as possible sites. It is yet unclear whether a refugee camp is going to be built and for how many people. If this occurs, the situation of the city would change and we would react to it by including the refugee population in our programme.

While some people leave Greece in order to work under better circumstances in other countries of Europe, the young and creative who feel a special bond with the city return, they are alert and active and willing to prepare interesting projects. More and more innovative, technological and creative brands choose Kalamata to present their work, offering workshops and networking to locals.

Eco-friendly and alternative practices have slowly started to become part of the daily life of the city. Laboratories of robotics are part of the academic programming of some schools, sessions for girls learning to code is a successful initiative that now travels around Greece, a solidarity school has been operating the last two years, yoga and alternative gymnastic classes are being given outdoors, a multicultural group is starting to design products by collecting plastic waste and the first international tennis tournament for athletes in wheelchairs takes place this year in Messene.

The future seems optimistic. Or not?

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

Our concept is based on a distinct vision and five objectives that we want to pursue if we get the chance to become European Capital of Culture. As laid out earlier in this application the vision for Kalamata is to become a model of peripheral cities acting as a European contemporary cultural outpost. We aim to turn the crisis of a centralised Greece (over 40% of the population resides in Attica) into a chance to transform a small peripheral city into a new vibrant cultural hotspot with a high quality of life.

The overall concept of KALAMATA:21 is *Kalamata Rising*. As the examples of the Greek Revolution and the 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; 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.

The *Kalamata Rising* process 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, 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. 'Rising' indicates a movement, a process, a risk being taken without the guarantee to arrive. It tells the story of a small town venturing out of its comfort zone instead of staying put, hidden behind the olive trees. Kalamata chooses to rise and risks falling deep if it fails.

With *Kalamata Rising* as its overall concept and *Beyond the Edge* as an artistic vision, Kalamata presents itself as a potential European Capital of Culture with a long-term ambition of cultural and social policies for sustainable development and the joy of wanting to share an artistically excellent and participatory cultural programme in 2021 -

Kalamata Rising: Beyond the Edge.



Contribution to the Long-Term Strategy

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?

THE PROCESS

The Cultural Strategy of Kalamata 2016-2025 was adopted by the City Council on the 20th of September 2016. We created a short document which is available online. It contains understandable language and presents a very practical approach to how our city plans to create cultural opportunities for all citizens, artists and cultural operators in the years to come and enhance the quality of everyday life. In the following months an operational plan specifying the actions, timeline, budget and partnerships that are needed to achieve the goals will be developed.

Kalamata is proud to have created a precedent and a best practice model for Greece. We are the first city which followed participatory design methods and engaged the local community in the process of creating its Cultural Strategy – and we will be glad if other cities follow. The development of the Strategy has been divided into two phases. The goal of the first phase of public consultation was to invite citizens to a serious self-reflection of the city, including planning workshops, focus groups, thematic working groups and citizen's laboratories that contributed significantly to the formulation of our core Strategy. In collaboration with the ECoC Candidacy Office, the citizens themselves evaluated the strengths and weaknesses of the city's cultural policy, infrastructure, education and activities and made a report for each theme. The second phase focused more on designing an operational plan. New and specialised working groups were called to develop the business plan of the projects that emerged from the first round of the consultations. The role of these groups was also indicative of the capacity of the city in carrying out projects and cultural activities.

The final draft of the Cultural Strategy was uploaded on the Municipality's and KALAMATA:21 websites for more than five months. Comments by cultural institutions, local artists, citizens as well as political parties & organisations were sent to us and were all discussed during the final workshop for the Strategy which sealed the document that was then adopted by the City Council.

VALUES AND VISION OF THE CITY

Kalamata has the potential to become an open city, a European and a global place where cultures meet and the local characteristics are expanding on a global basis for communication.

This is the story of a city that opened its doors to 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. The vision of Kalamata is to build on the momentum of the circumstances, i.e. the city's opening towards European destinations by land, sea and air connections to use ECoC as a stepping stone and become a model city of cultural decentralisation as a counterbalance to megacities.

STRATEGIC OBJECTIVES

The Cultural Strategy defines six generic strategic objectives, 12 functional priorities and three priority axes (life quality, arts, creative industries) which fulfil the principles and vision of the people for the cultural development of their city. Focus has been given on

strengthening the extroversion of the city, on the quality of everyday life and sustainability, and on new forms of creative production and economy. The values of active citizenship and developing the civil society are centred.

The generic strategic objectives defined in the Cultural Strategy are:

1. Kalamata to become a model city of decentralised cultural development, establishing the Periphery as the new Cosmopolis
2. Accessibility. Physical and social
3. Artistic production of high quality
4. Cultivate the mentality of extroversion through European partnerships and networking
5. Sustainable urban development
6. Empower active citizenship

CAPACITY BUILDING

In order to implement the objectives of the Strategy and come closer to the vision, the city has set 12 functional objectives which aspire to strengthen the city's cultural and creative sector capacity and expand it to new forms of economy:

- a. Reform local cultural authorities
- b. Integrate socially vulnerable groups into cultural activities and educational courses
- c. Motivate the creation of professional schemes and processes
- d. Use and encourage partnerships between institutions, organisations and cultural groups
- e. Strengthen the autonomy of the cultural sector of the city. Encourage the creation of new, independent cultural organisations
- f. To create links between artistic education and employment opportunities in order to reduce the brain drain and use the local human potential in a creative way
- g. Make Kalamata an all-year cultural destination
- h. Decentralisation and diffusion of the cultural activities within the city's borders
- j. Encourage the development of creative industries focusing on graphic design and packaging, fashion industry, film industry and digital technologies
- i. Utilisation and encouragement of existing festivals and artistic potential to develop festival tourism
- k. Raise citizens' awareness of their city's assets and of the common cultural heritage we share in Europe
- l. Cultural revitalisation of public space

Taking advantage of the existing human potential and cultural demand, the focus will be on developing local creative industries. KALAMATA:21 made an open call to the citizens in order to take part in the Project Group Innovation & Development, work on the *DigiKa* ECoC project and design projects that could be incubated in the *Creative Hub*, home to *DigiKa* as well as other non-ECoC projects. The *Creative Hub* is a project connecting creatives and businesses that will start running from 2018. It will be implemented regardless of the outcome of the ECoC candidacy as it is a concrete part of the Strategy. Some enthusiastic young and creative entrepreneurs carried

out extended research on the models that Kalamata can follow. Based on the city's strategy, population and weather conditions they went for the model of Tarifa, a small Spanish city, with its motto 'Move your Office to the Sea'. Kalamata could act as a "workation" destination where digital nomads and creative entrepreneurs can come, live for a certain time and work in the Hub, spreading their know-how and allowing citizens to come in contact with alternative business models and life styles. We are already in contact with the team that runs the Tarifa workation project. As for the digital infrastructure of the city, Kalamata is on the priority list of telecommunication companies to install a grid of fiber optics either this year or in 2017.

Moreover, the city of Kalamata has successfully invited the School of Fine Arts of Athens to establish a branch in Kalamata - an important step for opening up the city, enhancing partnerships between the active amateurs and the artists that will be hosted, proving the potential of the cultural decentralisation goal.

LEGACY BUILDING

The organisation of KALAMATA:21 is planning to be sustained for at least four years after 2021 in order to ensure the continuity of the process. There will be adequate funding after 2021 as the Melina Mercouri prize (among others and if awarded) will be used for our legacy plan.

As a capacity and knowledge building effort, staff members from KALAMATA:21 have participated in three study visits within the framework of the EU programme "Culture for Cities and Regions" in order to foster the extroversion of the city and perform research on case studies similar to Kalamata. We participated in study visits in Nantes, Aarhus and Regensburg. We have also been accepted as one of the ten cities from all over Europe that will be mentored by European experts in a three-day coaching visit on the topics of our choice. The coaching themes that we selected are in alignment with the objectives of our Cultural Strategy:

- From amateur to professional, how to foster local professional education and production
- How to make use of the derelict buildings with architectural value that are part of our history but remain unused
- How to create a fertile ground for nurturing CCLs

This coaching visit will create legacy as it will connect local actors with international experts and will give birth to ideas and projects that participants can carry out. The fact that Kalamata is bidding for ECoC contributed significantly to the city's selection for the coaching visit.

Resource-wise Kalamata is a typical medium sized Greek city willing to become a European case study. We have contacted other worthwhile Greek initiatives from the periphery in the creative sector in order to create a network of exchanging know-how and good practices with the background of similar circumstances. To give an example, the city of Tripolis (48,000 inhabitants) because of its ECoC candidacy has developed a remarkable network of cultural organisations and group that we are in contact with. We are in contact with the competent bodies to

learn and get their expertise. Veroia is another small, northern Greek city with a population of 42,000 that has managed to create an impressive public library, exemplary for outreach methodologies. We are in contact with them, too. If we can do it and accomplish our strategic goal of becoming an example of cultural decentralisation, we will represent many other Greek cities that in time of crisis can devise an alternative model of cultural development.

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

Since the ECoC title would undoubtedly act as a catalyst for the city's vision, our decision to bid has been very conscious. One thing triggered the other and one activity made the next one more ambitious and we can definitely say that the development of the Cultural Strategy and the ECoC bid are like the hen and the egg – they are so closely related that it is difficult to say which influenced the other most.

However, the distribution of functions and tasks is completely clear: The Cultural Strategy is the overall framework within which the ECoC serves as a milestone that will trigger and initiate processes that will gradually lead to the achievement of the objectives of Kalamata's Strategy post-2021. For legacy reasons it was important for us to find a wider timeframe for the Cultural Strategy – until 2025, so that the ECoC could find its place as a catalyst of long-term developments and be part of a wider scope Strategy. As ECoC is a part of a ten-year Strategy there is a lot left for the City to do before and beyond 2021. But we can already say that ECoC sets a lot of focus on honestly assessing what needs to be done for a sustainable future.

EUROPEAN DIMENSION

The European Capital of Culture deepens the City's main vision and opens it to Europe.

For the ECoC we have shifted the first of the City's six objectives from the Cultural Strategy "Kalamata to become a model city of decentralised cultural development, establishing the Periphery as the new Cosmopolis" into something more specific. This first of the six objectives in the Cultural Strategy is a more generic and internal issue of a city positioning itself within a Greek extremely centralised context and taking a chance in a moment of crisis.

The overall vision for the ECoC is closely related to the aforementioned but more specific, more cultural and artistic – a vision of "Kalamata turning into a model of peripheral cities acting as a contemporary European cultural outpost". It takes into account the position of the city at the edge of Europe seeing its chance to become an example for others due to its resilience and willingness to leave its comfort zone seeking new challenges.

We also looked at the functional objectives of the City's Cultural Strategy and have selected those which the ECoC

Because of the participatory process we followed for the creation of the Strategy, Kalamata became - through FARIS (the cultural organisation of the Municipality) - the first Greek city that joined the international network International Observatory on Participatory Democracy (IODP) for the exchange of practices on active citizenship and participatory democracy experiences.

can be most related to - breaking them down into a more functional and direct approach, linking them to the artistic programme in a way that people can connect to them through experience.

ECoC OBJECTIVES

- To cultivate contemporary mindset, production and development through European partnerships and networking
- To develop the adequate capacity to act as a peripheral cultural centre
- To reach the broadest possible/total inclusivity, physical and social accessibility
- To nurture cultural & creative industries and digital culture
- To foster active citizenship based on tolerance and solidarity

When aiming at physical and social accessibility and inclusion, projects like *Neighbours for Neighbourhoods* or *Safe Haven Kalamata* fully support this goal showing its meaning in practice. Community based projects (e.g. *Art from the People*, *Citizens Today*, *Citizens Tomorrow*) empower active citizenship through debates, school based incubator models for teachers and students, accelerating thus one of the Cultural Strategy's main objectives. Projects based on local and European partnerships, amateurs and professionals within the framework of *RESIDENCIES:21* cultivate the mentality of extroversion raising the professionalism in the amateur sector. The encouragement of the CCI's and the cultural sector capacity through *DigiKa*, *ACADEMY:21* and the *Creative Hub* is aimed at brain gain but also empowers the extroversion of a city which serves as a nurturing ground for creative ideas and projects ready to be shared with the world.

Serving as ECoC would add momentum to our ten-year Cultural Strategy and act as a catalyst for many developments far beyond. International partnerships and co-productions, artistic excellence and active citizen involvement in cultural processes will help instil the mentality of working together, opening up the city, and bequeathing to citizens and institutions the expertise required to think and co-create within a European context far beyond the borders of a single city.

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?

WE BELIEVE THAT ECOC IS THE ACCELERATOR TO ACHIEVE OUR LONG-TERM GOALS AND IMPACTS

According to Kalamata's Cultural Strategy, the vision of the city is to become a European example of a successful decentralised culture-driven city. We believe that the title is an accelerator within this longer-term process, speeding it up and leading to an expanded set of capacities and skills in the closer future. As the city's Cultural Strategy covers the timeframe until 2025, European Capital of Culture will be a major milestone in the longer-term journey of the cultural development of Kalamata.

IMPACTS DURING THE BIDDING PROCESS

Citizen involvement and engagement have already increased immensely during the pre-selection phase. Developing the first ever Cultural Strategy of Kalamata

for the decade 2016-2025 has increased the active participation in public consultations and has promoted the idea that taking part in decision-making should concern and involve everyone. Mapping cultural organisations in Messinia region and conducting a survey on the cultural offer and consumption in January 2016 has raised the knowledge on the cultural sector tremendously.

During the second round, we have increased the opening up of the city by taking part at conferences in Europe, including the European Culture Forum, and building networks and partnerships. We have also established collaborations with organisations abroad and we have exchanged know-how through the European project "Culture for Cities and Regions (CCR)". Another sign of the city's opening up is that many people at national and international level (working in CERN, at the University of Tampere etc.) participated via skype and contributed from a distance in the seven project groups that have been formed to elaborate further on the bid book and develop projects to be part of our cultural and artistic programme (e.g. *ACADEMY:2I*, *DigiKa* and *Creative Hub*, *City Gardens Festival* etc.).

LONG-TERM IMPACTS

The long-term impacts of the ECoC will be the following:

Long-term cultural impacts

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

Means: Participate in EU programmes and networks (e.g. Culture for Cities and Regions). Initiate collaborations through the ECoC network and maintain sustainable partnerships. Collaborate with as many local and national partners as possible in all projects and include at least one European partner in 90% of all ECoC projects. Collaborate with other municipalities on cultural projects (e.g. *International Youth Festival of Ancient Drama in Ancient Messene* etc.)

Impact: Enhanced cultural professionalism

Means: *ACADEMY:2I* and the *Creative Hub* will provide local artists, cultural operators and CCIs with opportunities to acquire skills and capacity. Implementation of European projects (e.g. Culture for Cities and Regions coaching visit). Participation of local institutions in European workshops and conferences (e.g. European Creative Hubs Network Forum September 22nd - 24th 2016 in Serbia)

Impact: To cultivate the contemporary mindset, production and development through extroversion, networking and European partnerships

Means: The artistic programme of *KALAMATA:2I* will provide the opportunity to present high-quality projects (e.g. by *Complicite*), to acquaint audiences with contemporary arts (e.g. *At the Edge*, *Vertigo exhibition*), for European networking (e.g. Trans Europe Halles) and debates on current European themes, (e.g. 'sovereignty & collaboration' in relation to European dimension)

Impact: Develop the capacity of the cultural sector and strengthen its independence

Means: Knowledge acquired in the nine years of the ECoC process (2014-2022), Culture for Cities and Regions coaching visit, European networks, partnerships on joint projects (e.g. Video Art Festival Miden, Faliro House Productions, Sideways festival), drop-in sessions during which *KALAMATA:2I* staff will consult local cultural institutions on their areas of expertise (communication, budgeting, logistics etc.)

Impact: Audience development – diverse audiences will attend and participate in cultural events

Means: The participation of broad audiences to cultural events will indicate the strategic approach in cultural organisations and large scale events (e.g. International Dance Festival, *International Youth Festival of Ancient Drama in Ancient Messene*, project *Re-Experiencing the Archaeological Museum of Messinia* etc.). The participation will be nurtured by means of education (e.g. *ACADEMY:2I_Capacity* building in the cultural sector), and result, among others, from our cooperation with well-established European organisations for know-how (e.g. CERN, Menuhin Foundation etc.). The Cultural Pass will be a tool for audience development.

Long-term economic & touristic impacts

Impact: More EU co-financed programmes implemented in Kalamata and the region

Means: *KALAMATA:2I* will foster capacity building and EU partnership initiatives (via *ACADEMY:2I*) and will provide guidance via drop-in sessions, EU funding opportunities workshops and presentations.

Impact: Encourage the development of creative industries and enhance digital culture

Means: *DigiKa*, *Creative Hub*, *ACADEMY:2I*, *Imagine the city LAB* and other projects will help reform the local market, enhance entrepreneurship and create opportunities for professionals within the city.

Impact: Increased entrepreneurship and job creation - encourage brain gain

Means: *DigiKa* will foster the establishment of creative clusters, start-ups, incubators etc. *ACADEMY:2I* will give opportunities to artists and students for career development. The first ever subsidiary of School of Fine Arts from Athens in Kalamata will enhance creative expression and the development of film industry (e.g. with Faliro House Productions, LabA productions)

Long-term urban development impacts**Impact:** Improved physical accessibility**Means:** Physically accessible public buildings (e.g. Cultural Centre, Municipal Theatre) will remain as a legacy of the ECoC project.**Impact:** Improved cultural infrastructure**Means:** *Electra* theatre and cinema centre, *Creative Hub*, Municipal Theatre and other renovations will take place enhancing the infrastructure available for the ECoC year (2021) and thereafter. *Imagine the city LAB*, *3-Digitisation of the Monuments* and *mute walks* are some of the projects that will show a different approach on how to use cultural infrastructure.**Impact:** Improved tourist infrastructure**Means:** It is expected that the ECoC momentum will speed up planned investments in tourist infrastructure (e.g. peripheral highway, urban development of the seafront and the historical centre)**Long-term social impacts****Impact:** Increased citizen participation and active citizenship based on tolerance and solidarity**Means:** Public consultations, working and project groups, broaden the public consultation to other areas (e.g. environment, tourism etc), open calls for projects for the artistic programme or for architectural plans and urban planning, volunteers programme, citizens as co-creators (e.g. *Orpheus and Majnun*)**Impact:** Awareness of European issues and getting to know other cultures in Europe better**Means:** *RESIDENCIES:2I*, *City Gardens Festival*, *Neighbours for Neighbourhoods*, *European Village* project, debates and most of the projects with European partners in *KALAMATA:2I* artistic programme**Impact:** Social cohesion**Means:** *Collective Kitchen* (project group initiative that travels to different neighbourhoods), *City Gardens Festival*, *Neighbours for Neighbourhoods*, *Contemporary Theatre Play Competition: Persae Award*, and *Contemporary Art: Ante Portas* are some examples of the projects that foster social cohesion**Impact:** Enhance social accessibility**Means:** Cultural Pass, audience development card with special benefits and discounts to professionals in the cultural sector, social policies (discounts for citizens with lower income, students, youth, unemployed etc.)

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

a. — Who will carry out the evaluation?

The way we perceive the monitoring and evaluation process is on two levels:

- External impacts in the city and broader region: We will measure the impacts of the title according to our objectives and the impacts described in the previous question on the city of Kalamata and the broader region.
- Internal impacts within KALAMATA:2I: We will conduct monitoring procedures internally within KALAMATA:2I office (communication, funding etc.)

EXTERNAL EVALUATION PROCESS

The External evaluation process will involve three players:

Independent Evaluator/Coordinator — The Foundation for Economic & Industrial Research (IOBE), which is an independent, private, non-academic, non-profit research organisation based in Athens, has expressed an interest in collaborating on the monitoring of the ECoC. IOBE is a well-respected research foundation whose previous projects include assessing the impact of the Athens 2004 Olympic Games. IOBE will implement a nine-year evaluation programme (2017-2025). As an independent evaluator, IOBE will be responsible for developing and conducting research, including the development of baseline studies and surveys as well as for creating monitoring reports for KALAMATA:2I and for stakeholders. As a coordinator, IOBE will align the

goals between the two processes and acts as an overall coordinator for all the players.

Local Evaluators — We have signed a partnership agreement with the University of Peloponnese and with the Technical Educational Institute of Peloponnese to establish collaboration on the evaluation process. The role of the local evaluators is to gather data on the impacts of ECoC. We are very keen on creating opportunities for the local university faculties and increase the number of PhD students researching the impact and disseminating the results, especially since the University has a Department specialised in Humanities and Cultural Management. Our goal is that the local University will become a member of the Network of Universities of ECoCs, which can be used for our European approach of the evaluation and for disseminating the results on a European level.

Moreover, a group of 10 citizens of Kalamata has been supporting the candidacy office as our immediate evaluators who provide us with instant feedback concerning the monitoring and evaluation process. This Citizen Evaluation Group will continue to operate as immediate evaluators, if we are awarded the title.

European Evaluators — along with the other ECoCs of 2021 we will establish an evaluation process with common indicators in the fields of European dimension, culture and tourism. We have agreed (at least with Cluj and Herceg Novi) to compare the findings among the three cities as well as with previous ECoCs. To do so at a European

level, we are currently establishing collaboration with KEA European Affairs, which will analyse and evaluate the indicators and results from each ECoC and create common comparative reports.

INTERNAL EVALUATION PROCESS

KALAMATA:21 monitoring — At least one staff member of KALAMATA:21 guided and assisted by IOBE will be responsible for the monitoring reports of the progress of KALAMATA:21 in communication, funding etc. and keeping track of milestones. This internal monitoring will help our planning process and project management. The second main task of the internal process is to gather the data and analyse them adequately to present them to the Monitoring and Advisory Panel.

This is how we will disseminate our results:

- Our open-data policy will allow free accessibility of our raw data and will raise our data analysis capacity (via a network of independent researchers)
- Create a report illustrated with graphics accompanied by a video with interesting facts and figures. This material will be used in presentations to broad audience, stakeholders and universities
- Create innovative platforms like a digital application and an online game to explore other ECoCs' impacts and KALAMATA:21 results
- Create quizzes and polls on social media asking for fun facts and figures for the case of Kalamata
- Press releases and press conferences before, during and after the ECoC year

- Creative mood monitoring where people can see the results of their reactions immediately (e.g. measuring reactions with light changes before and after an event etc.)
- Getting to know ECoC journey and its impacts (Part I): Organise an event at the beginning of 2020 which will combine e.g. mini sessions with European artists and institutions that participate in KALAMATA:21 artistic programme, presentations of impact reports of KALAMATA:21/its expected outcomes and a press conference
- Getting to know ECoC journey and its impacts (Part II): Organise an event three months before the commence of the ECoC year offering a press conference, the use of digital and interactive media and Q&A sessions about the year to come
- Participate in other ECoCs' and European conferences for arts and culture presenting our results
- European evaluators will help disseminate results to a wider, more international audience. A liaison office in Brussels will be set as a contact point for presenting and disseminating the impacts of KALAMATA:21
- Present the findings to ECoC candidates and make them available for the ECoC candidate cities network

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

c. — What baseline studies or surveys –if any– will you intend to use?

d. — What sort of information will you track and monitor?

OBJECTIVES

Impact Area: Culture and Image of the City

General objectives:

Kalamata becomes a model of peripheral cities acting as a European contemporary cultural outpost

Operational objectives:

- Foster more contemporary art productions via European exchanges
- Rejuvenate Kalamata's brand by encouraging cultural programmes
- Enhance investments for cultural infrastructure
- Increase number of cultural collaborations at the local, national and international level
- Cross-sectoral partnerships (e.g. gastronomy & designing, business & culture etc.)

Impact Area: Education

General objective:

To develop adequate capacity to act as a peripheral cultural center

Operational objectives:

- Enhanced cultural professionalism
- Create opportunities for training/lifelong learning (ACADEMY:21)
- Create job positions
- Connect Universities with cultural institutions
- Foster workation ethic (combination of work and vacation)
- Develop the capacity of the cultural sector and strengthen its independence

Impact Area: Social

General objectives:

To reach the broadest possible/ total inclusivity and social & physical accessibility

To foster active citizenship based on tolerance and solidarity

Operational objective:

- New and renovated accessible infrastructures in the city & region
- Participatory approach for developing and implementing the ECoC cultural programme (e.g. working groups, cultural pass)
- Enhance connectivity of local communities via the process of decentralization

INDICATORS

Impact Area: Culture and Image of the City

No. of contemporary art productions with European exchanges
Perception of visitors / citizens / businesses of the city of Kalamata

Image of the city and its quality of life

Volume and % of positive media coverage of Kalamata

€ value of investment in cultural infrastructure and facilities

Budget of the ECoC cultural programme / ROI

No. of multi – year cultural projects

No. of partnership agreements and projects at local, national and international level

Sustained multi-sector partnership for cultural governance

No. of cultural institutions/ professionals in cultural sector

Impact Area: Education

Added value to the city's human capital (skills) by the connection of educational and cultural institutions

No. of available training courses (ACADEMY:21, From STEM to STEAM

programmes) & trainees

Capacity of professionals

Motives for youth to reside in Kalamata

No. of young people (25-35) remaining in Kalamata due to the ECoC effect and projects

No. of trained tourism professionals

No. of tourist day visits and overnight stays

No. of available beds to host visitors

Impact Area: Social

No. of cultural infrastructures accessible to all audiences

No. of members of minorities or marginalized audiences who participate

No. of active participants in cultural activities

No. of audience members

No. of registrations to the cultural pass

No. of volunteers

OBJECTIVES**Impact Area: European Dimension***General objective:*

To cultivate the contemporary mindset, production and development through extroversion, networking and European partnerships

Operational objectives:

- Ensure cultural programmes featuring a strong European dimension and transnational co-operation
- Create artistic programme that will raise awareness of European issues/European identity
- Enhance partnerships with other ECoCs and create projects with a European theme
- Increase mobility projects/ residencies
- Engage European citizens in cultural and artistic programme
- Participate in EU funding programmes

Impact Area: Innovation & Entrepreneurship*General Objectives:*

To nurture cultural and creative industries and digital culture

Operational objectives:

- Increase digital applications in public realm
- Increase digital literacy of citizens
- Develop the CCLs through the *DigiKa* programme and through the launch of *KALAMATA:2I Creative Hub*
- Increased entrepreneurship and job creation
- Encourage brain gain

INDICATORS**Impact Area: European Dimension**

No. of collaborations with other ECoCs

No. of mobility projects with other countries and cultural exchange programmes

No. of events with a European theme

No. of new cross-border collaborations, co-productions and exchanges involving local and international operators

Citizens' perceptions of being European and impact of ECoC on citizens' perceptions of "Europeanness"

Level of awareness of *KALAMATA:2I* brand and the ECoC title amongst local and national residents

No. of European projects funded by EU programmes

€ value of European subsidies for *KALAMATA:2I* cultural projects

Impact Area: Innovation & Entrepreneurship

No. of new creative businesses via ECoC projects

No. of available online services and digital applications in public realm (wi-fi, info kiosks, etc.)

No. of citizens involved in the *DigiKa* programme

Increase in digital literacy of citizens

No. of tickets sold online

No. of users of cultural pass digital platform

No. of opportunities for sustained multi-sector partnerships for cultural governance

MILESTONES

2017	Establishment of all monitoring and evaluation players Meeting of all players (independent evaluator, local and European evaluator, <i>KALAMATA:2I</i> , university/ies) and Preliminary research
2018	Presentation of the results of preliminary research in 2017 at a national level
2019	Present and publish findings of annual evaluation report at national and European level (compare to other 2021 ECoCs and previous ones)
2020	Organise an artistic event and a press conference for presenting ECoCs' expected impacts and outcomes
Mid 2021	Publish preliminary programme results in a mid-term event and press conference – this plan was inspired by similar activities in Wroclaw 2016
Mid 2022	Present findings of ECoC impacts at a European level
2025	Evaluation of the long-term impacts of ECoC

One of the first tasks of *KALAMATA:2I* was to establish a baseline survey concerning the cultural sector of Kalamata as there was no such prior research in Kalamata. We have undergone: 1. An extensive cultural mapping in Kalamata and the broader region of Messinia. 2. An evaluation of the cultural operators of Kalamata. 3. A baseline research in January 2015 (demographics, image of the city, cultural offer, European dimension). Same survey was repeated in January 2016 and we intend to do relevant research annually. Some examples of the papers we will use as baseline studies are: *Deloitte on behalf of the Ministry of Culture in Greece*, (2013), *Eurobarometer – European Commission, DG COMM*, *Comparative evaluation of the quality of life in the Greek medium-sized cities*, Psatha E., University of Thessaly, 2014.

e. — How will you define success?

We will define success based on the *impacts* that are mentioned in q.7 and the five *objectives of the ECoC* with the according indicators as mentioned above. In a wider perspective we define success as making our vision a reality: If we can say in 2022 that Kalamata is being more and more acknowledged by other cities in Greece and Europe as a peripheral city transformed into a European contemporary cultural outpost, with a significant number of artists eager to create in Kalamata, well-trained cultural operators with adequate skills and know-how, with stable and fruitful partnerships between local and international operators – then we can say that *KALAMATA:2I* was a huge success. If in 2023 we can say that we have produced artistic and cultural projects of the high level with a significant number of sustainable activities still running, have

attracted a European audience, and, finally, that our venues remain physically and socially accessible for all citizens and visitors, then we will declare top score success. If in 2024 we can say that Kalamata's citizens have become co-creators of their own urban space, with a raised awareness for the contemporary and for current European themes, then we will declare ultimate victory. And if in 2025 we can measure that a successful *Creative Hub* is still running 50% of the projects started in 2021 and has initiated as many new ones, retaining fresh, smart young people in the city we will be absolutely thrilled.

f. — Over what timeframe and how regularly will the evaluation be carried out?

We started the evaluation process in November 2014 and it will continue until December 2025 in order to measure the legacy of the title. In 2017 *KALAMATA:2I* implementing organisation will be established and all procurements will be carried out. Then, the indicators and the qualitative and quantitative methods will be defined in detail. The internal reports for *KALAMATA:2I* progress will be issued every trimester for the years 2017-2019 and approximately every month in 2020-2021 feeding back into the communication and audience development strategy. The management procedures will be monitored and evaluated according to international process quality standards (ISO 9001). Preliminary research will be done in 2017. External evaluation will be carried out annually but will be published in 2019 – impacts evaluation, in 2021 – mid-term progress, in 2022 – ECoC impact and in 2025 – Legacy evaluation.



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.

We have seen the European Project under a lot of stress lately. Asking about intercultural dialogue and understanding between European citizens might have seemed a bit “retro” until just recently. But since some European citizens have started expressing a need for Brexit, for building fences and walls against refugees, and Europe and its surrounding start to suffer from a big step towards nationalism on the political level, this question has gained new weight.

We know we cannot solve all the problems with our programme. However, through our European dimension we try to encompass multiple aspects, from European partnerships, new international collaborative projects, artists' mobility and community projects with a European scope - all with the aim of addressing some of the issues that are popping up between European citizens at the moment.

We intend to highlight the riches of European cultural diversity through activities undertaken in partnership with European institutions, curators, museums, film centres, training academies, artists, scientists, citizens and the local community. These partners are active in all spheres including education and research, art, history, archaeology, theatre, dance, performance art, writing, literature, design, fashion, creative industries, digital innovation, ecology and gastronomy.

Our extended Roma project promotes both the diversity of Europe and the common aspects of European culture. *Neighbours for Neighbourhoods* is a networking and cultural management experiment between four European cities from the bottom-up, learning from Roma culture.

In the *World of Music* more than 40 musicians from Greece, Italy, Spain, Turkey, Israel, Afghanistan, Armenia, Ireland, Syria will play music influenced by the traditions

of their countries. At the closing concert all musicians will perform together on stage, linking the various sounds and similarities.

For the project *Mute Memorial* we collaborate with other cities that dealt with catastrophic earthquakes like e.g. Lisbon, exploring the vast limits of solidarity, empowerment and inspiration that comes out of catastrophes.

In *RESIDENCIES:21*, foreign artists, thinkers, researchers and groups will have the opportunity to stay for some time in Kalamata or nearby in order to work on specific projects together with the citizens and other Greek participants e.g. in the *Authors and Translators Residency* programme.

Our Digital Culture programme *DigiKa*, 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 of 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.

The *Modern Body Festival* explores questions of belonging, identity and communication within Europe. It will try to give answers to questions like: What is the European community, and how do we relate to each other and reconcile with the world at large? How can we understand, accept, and learn from each other? How can we rediscover the European Idea? The past is approached with the notion of evolution; re-imagining our collective pasts, presents, and futures, in order to forge a new path for the 21st century in Europe and beyond.

Finally, as part of our *ACADEMY:21*, we will create a film education programme for students and teachers curated by the *International Short Film Festival Oberhausen* that focuses on the communication of cultural differences. The project aims to offer a contemporary image of Europe, to analyse the variety of perspectives that are represented in Europe and to establish a foundation for mutual understanding,

by developing the intercultural and communicative skills of both teachers and learners.

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

Greece has severely suffered from some of the burning European issues like e.g. life under the austerity measures that weigh down on every single individual, have greatly reduced the social life in the larger cities and are forcing many especially young people to leave the country. At the same time, the vast number of refugees arriving over the last years at our borders, as a first destination within Europe, present a great challenge for the country. Under these hectic conditions, Kalamata seeks to become a paradigm for the smaller cities of the European periphery, a new model for small resilient centres as a counterbalance to large cities or megacities.

Our whole programme tries to raise the capacities and cultural vibrancy of Kalamata, to strengthen this alternative model of a European city that will offer opportunities for the new generation and inspire individuals from Greece and abroad to come and host their dreams here.

Under the name *Crisis: a condition leading to decisive change* KALAMATA:21 and Frascati Theatre from Amsterdam will present Dutch and Greek artists that deal with the current unstable conditions in Europe. Next to the performance programme a knowledge exchange platform will be created, where the artists will work on alternative scenarios for the future of Europe.

The flagship exhibition *At the Edge, Vertigo* experiments with the notion of Europe, leading a dialogue about the humanitarian cornerstones of Europe that are challenged today, trying to light a path towards the future.

Furthermore, special focus has been given to integration of marginalised groups: Within the project *Teachers for Life*, cultural experts who came to Europe as refugees will offer trainings, workshops and public speeches. The project focuses on talents of refugees to transfer knowledge, and connects to schools and youth organisations in Kalamata. *The Photonics* is a nine-months performance project with ex-addicts from the KETHEA rehab in Kalamata, drawing attention to the subject of addiction, rehabilitation and how addicts live on the margins of European societies.

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. Multidisciplinary innovative education, active civic participation and *STEAM* programmes are only few of the areas of the *K21 School Community Capacity* programme.

Another European theme we focus on is digitisation. 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, product design, science and art.

As part of this focus on new technologies, we have created a series of important projects that will enhance the cultural heritage not only on a Greek but also on a European level.

- The *3-Digitisation of Monuments* and buildings of historical importance in the area of Messinia, e.g. staging them for virtual tours, making them accessible to educational applications.
- The *Wholodance 2.1* project with its vision to deepen the harmonic symbiosis of technological innovation and research with dance education, cultural heritage, and creative production.
- The development of a mobile digital Interactive Storytelling Experience for the Archaeological Museum of Messinia to increase visitor engagement and enhance the experience.

With *RESIDENCIES:21*, we will encourage the theme of artists' mobility across national borders in Europe. In many parts of the world artists are targets of politically motivated threats. *KALAMATA:21* will collaborate with the Artists at Risk organisation, hosting them at so-called *Safe Haven* residencies. Kalamata's position at the intersection of three continents, adds a vital link to this growing network-platform.

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 programme. A large number of European and international artists will be invited to take part in residencies, co-productions and workshops, to create, write or perform.

The director Simon McBurney with the group *Complicite* from London will perform and teach McBurney's method through a series of workshops in Kalamata.

The Ensemble Modern from Frankfurt will work together with the ARTéfacts Ensemble from Athens for the creation of a new collaborative project. Alongside this project and in collaboration with the International Ensemble Modern Academy we will establish an educational programme with master courses and composition seminars.

The Rimini Protokoll theatre group will move to Kalamata for the research and production of a new theatre play, *The Branch in my Hand*.

The Austrian choreographer and director Willi Dorner will be invited to develop in collaboration with local performers a new version of the public intervention *Bodies in Urban Spaces*, that will follow the different phases of the regeneration of Kalamata's waterfront.

The French curator Nicolas Bourriaud, in collaboration with La Panacée (Centre de Culture Contemporaine-Montpellier), will be invited to curate the new art exhibition *Clouds*.

At the same time, we have built a programme to enhance transnational exchange with Turkey, since 2021 marks the 200 years of the Greek Revolution against the Ottoman Empire. Some examples of exchange are:

- *Classical Music: Across*, collaboration between two youth orchestras, one Greek and one Turkish. Georgios Lazaridis, the director of Youth Orchestra project MOYSA (Thessaloniki) will work with the Music for Peace Orchestra (Istanbul) to produce two big orchestral pieces and a series of smaller chamber music projects inspired by the duality of peace and war in the history of the two nations.
- *Jazz Festival: Tropos*, where a selected team of five musicians from Kalamata and Istanbul will come together in a residency in *Salon IKS* (Istanbul). The co-

produced works will be performed in both cities.

- *Ante Portas*, a joint exhibition by Greek and Turkish contemporary artists, that will include new works and a residency programme in Istanbul and Kalamata for young and emerging visual artists of the two countries.

Beyond our periphery, KALAMATA:21 and West Kowloon Cultural District Authority have established collaboration in order to develop common residency programmes between the cities of Kalamata and Hong-Kong.

Through our joint project *Freespace Happening*, there will be further exploration of co-producing new pieces of work in the field of performing arts that will involve artists from Hong Kong, mainland China and Greece.

Finally, we invite the Nigerian artist and activist Mudi Yahaya to curate an audiovisual exhibition of African art, with the theme *Beyond the Post-Colony: Where does Africa go from here?*

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

Attracting the interest of a broad European and international public means opening the possibilities for them to truly experience Kalamata regardless of their visiting time; helping them cherish every moment and truly live the city as travellers, passers-by, tourists, temporary or new permanent residents.

Whether it springs from a concert or a theatre show, a dive in the sea, a participatory debate, a guided walk under the stars or an augmented reality urban game, it's the experience that matters the most. Understanding the human factors involved in producing an experience that fundamentally improves how we think, feel or behave is what makes the design of our artistic programme interesting and engaging. We want our audience to gain a memorable experience, one that fills the senses and opens the mind to new thoughts and inspirations, but also a sharable one, one that inspires back the locals and creates a mutual interaction.

The first layer of this experience is kindly provided by the breath-taking scenery of Kalamata. A blessed land nested in between the mountain and the sea, entices the visitors to discover its hidden gems under the blue sky of Greece. Although Kalamata is not a mass-tourism destination of the Mediterranean, its name is already widely known through its olives. But Kalamata is not only about olives. It is also about the natural heritage, the history and the culture. In this setting we are inviting people from across the world to relax and enjoy their holidays as well as our thoughtfully designed cultural programme, to reside with us, to get inspired, to create new pieces of work and share them with us and the world.

We will celebrate the European Capital of Culture title by inviting a number of carefully selected world-known artists

and companies like the Perm Opera and Ballet of Russia, the theatre companies of Complicite and Rimini Protokoll, and we will organise site-specific projects of world-wide significance, like the *Maria Callas Mini Series of New Operas*, a competition of new operas to honour Maria Callas' life and work at the place where once stood her childhood house. Large-scale music events like the *Kalamata Sacra Musica* festival in Easter and the *5th European Choir Games & Grand Prix of Nations* that will be organised by INTERKULTUR aim to attract large audiences from Europe and across the world.

European and international art-lovers will have the opportunity to indulge in pieces of artistic excellence, like the costumes of the *Inside-Out Fashion* project that will connect Kalamata with the world's finest fashion designers and schools, as well as the works of *At the Edge* and *Clouds*, two large-scale exhibitions of contemporary visual arts.

World's dance aficionados are in for a treat as the already well-established International Dance Festival of Kalamata will be celebrated until its opening with a series of performances and shows from cutting edge dance companies like Les Ballets C de la B, Willi Dorner and the Finnish Tero Saarinen Dance Company.

History and cultural heritage are key to our artistic programme and are viewed through the traveller's eyes. We want visitors to have an immersive and multi-sensory experience of history through the *3-Digitisation* of the Monuments and the guided walks in the footsteps of ancient writers and thinkers.

Connecting young professionals with Universities, cultural organisations and European cultural managers has been of paramount importance for the design of *The Pop-up Culture*

Academy programme. Young people from across Europe and further afield will have the opportunity to attend classes and courses by some of Europe's most renowned culture professionals and visionaries and connect with organisations like the Athens Biennial and the Trans Europe Halles.

Furthermore, we have created a number of innovative projects to attract entrepreneurs to the city of Kalamata in order to share their knowledge and collaborate with locals and international visitors. Thinkers, scientists, world-class architects and designers will visit our *Creative Hub* to interact, connect and be part of the beginning of a new journey. An *International Olive Oil Festival* and the *Med Life:21* cluster based on the UNESCO Intangible Heritage labeled Mediterranean diet will attract professionals, food lovers and food innovators from across the world.

Last but not least, through our large-scale *ACADEMY:21_Capacity Building* programme, we are preparing the city for a new wave of visitors and we are designing the experience that suits their needs. Specifically designed touristic materials, promotional events across the city, online and offline communication, enriched guided walking tours, culture-friendly business stands, all these are tools we are going to use in order to ensure the highest quality of services and the most precious of experiences for all. Special attention will be given to promote the ECoC artistic programme to passers-by and short term visitors – like the hundreds of tourists from the cruise ships – in the years before, in order to provide the motivation for them to return to Kalamata for the celebrations of 2021.

II. — To what extent do you plan to develop links between your cultural programme and other cities holding the ECoC title?

BECOMING PART OF THE ECoC FAMILY

KALAMATA:21 has been working on establishing strong relations with other ECoC cities. Since the beginning of our candidacy we have been in close contact with the ECoC cities for 2017: Pafos and Aarhus, which have both expressed their intention to support and collaborate with KALAMATA:21, in case we are awarded the title. We visited the city of Aarhus in May 2016 under the EU-funded project Culture for Cities and Regions and since then we are in direct contact with the team of Aarhus 2017. Aarhus 2017 has been a mentor for us regarding the monitoring and evaluation process, the *ACADEMY:21*, the communication strategy and volunteering. In addition, we have been proposed to take part in the Open & Agile Smart Cities network and in an open data project, if we are awarded the title.

In 2021 we are planning to host the touring project *Quintessence* which is a project of Valletta 2018 in collaboration with the artistic collective Open Works Lab.

We have a lot in common with Leeuwarden 2018 as urban peripheral cities and will expand our cooperation in common areas of interest and specific projects (e.g. our *City Gardens Festival*, *Green Design Festival* etc.).

We have been working on establishing collaboration with Matera 2019 on their Open Design School as part of our programme for 2021. We will establish a network of creative people between our cities in order to improve the value of exchanging technical expertise and design skills among artists, scientists and academics from Greece and abroad.

Our collaboration with Plovdiv 2019 unfolds through our Roma community project *Neighbours for Neighbourhoods* in which European performance artists affiliate with Roma communities of four different European cities.

Our collaboration with Galway 2020 focuses on our projects about migration *Teachers for Life!* which will be connected with their project Small cities, big ideas. Our *DigiKa* project will be linked with their project Immersive Classrooms which will reinforce our education programme combined with technology. Since Galway is UNESCO City of Film, their unique know-how can be utilised in order to enhance our capacity building in the audiovisual sector by linking our *Electra* project with their projects County of screens & On the edge. Their Baa Baa project will take gastronomy, as presented in our *Med Diet:21* project, one step further.

Our *Creative Hub's* activities will be combined with Rijeka's 2020 RiHub and we will create exchange opportunities and common projects that will be initiated in Rijeka 2020 and then further developed in KALAMATA:21. In order to develop the capacity of the cultural sector the two cities will collaborate in developing our project *ACADEMY:21* and their project Training and mentoring skills for Rijeka resource staff. Residencies, such as our programme of *Residency for Authors and Translators*, will build bridges between the two cities. Rijeka's 2020 27 Neighbourhoods and our *City Gardens Festival* are both community projects spreading their activities in different neighbourhoods within the city and the surrounding area.

Special cooperation will be created among the fellow ECoC cities in 2021. We know that the decision is on the 16 September 2016 for the Romanian ECoC, before this book goes to print but we still want to keep the connections we have worked on with the Romanian cities.

KALAMATA:21 and Timisoara 2021 will collaborate on topics regarding the integration and self-expression of Roma and refugees (our project *Neighbours for Neighbourhoods*), the design of City Gardens in the neighbourhoods (our *City Gardens Festival*), the Theatre Festival (Artists in Residence) and Timisoara's 2021 project referring to the transfer of know-how among ECoCs (European Echoes).

We will cooperate with Baia Mare 2021 in five different cultural projects of Baia Mare which hold common artistic values and goals with KALAMATA:21. Baia Mare's project Culture of Hosting measures "What is and what will Europe become?" among others which will also help the monitoring and evaluation process. Baia Mare's Open Maps project fosters cultural diplomacy and the position of Europe in the world. We also cooperate on their project New Nomads on mobility of populations, migrants, hybrids and nomads - aligned with our objectives and refugee projects. Collaboration is envisaged on Baia Mare's project *Portal, Signs and Rituals* and *Translating (Hi)story* as well as our Programme of Residency for Authors and Translators and our Creative Hub.

We cooperate with Cluj-Napoca 2021 on their *Dialogue of Traditions* project, connecting our tours of religious monuments and the Religious Music Festival with their *Confessional diversity* project. Greek and Romanian designers exchange within their El Cultex Festival of Cluj's *Culturepreneurs* project. In their *Open Academy of Change* we have the chance to exchange know-how and Greek designers and artists to be invited to learn or teach. Together with the National and the Hungarian theatres in Cluj-Napoca and a theatre company from Greece we will co-produce a Greek Trilogy based on adaptations of Greek Tragedy to be performed in both cities and across Europe. We have also initiated a cooperation with CERN and have recommended Cluj-Napoca 2021 as a part of the project *CERN Collider – Science and Art Education*.

Kalamata is the co-founder of a new initiative of an ECoC Candidate Cities Network, to safeguard the efforts of the non-winning candidates. The goal will be to create knowledge exchange between the candidate cities and also to protect the legacy of the 90% of losing cities, which put a tremendous work in the bid preparations. The network will have bi-annual working sessions where former candidates are able to exchange experiences with current candidates. A database with cultural contacts from each city, an interactive platform for exchanging ideas and projects and a directory of best case practices will be in place. The co-initiators of the network are the cities of Matera 2019 (IT), Cluj-Napoca 2021 (RO), Herceg Novi 2021 (ME), Kaunas 2022 (LT), and Faro 2027 (PT). Other cities will be invited to join starting in 2017.

We have also reached out to Greek candidate cities that were not shortlisted. For example, a part of the *City Gardens Festival* is going to be expanded to Tripoli's

suburban groves, we are in contact with Ioannina to show their temporary travelling exhibition *Beyond Power, the Dark Side of Politics* – and tour it in other Greek cities. We are working on our collaboration with other former candidates like Volos and Larisa. The projects will be implemented in 2020 so that they will present a "taste" of the actual year and will function as satellites of our artistic programme.

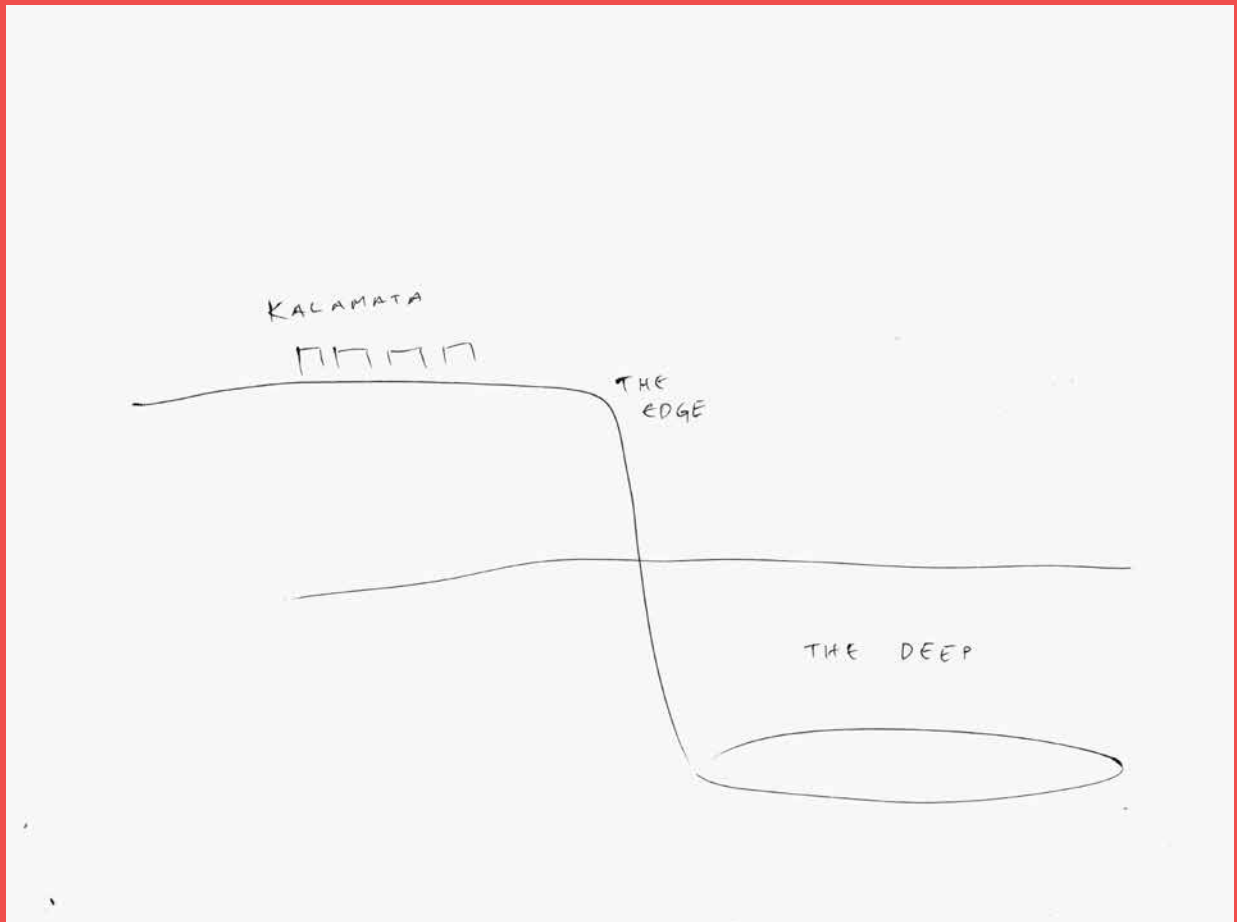
Together with Cluj-Napoca 2021 & Herceg Novi 2021 we have created a common *ECoC Partnership Development Plan* in which we will collaborate on topics like common capacity building and mobility projects as well as communication and promotion of all ECoCs in 2021. Along with the winning city in Romania and Serbia or Montenegro KALAMATA:21 will have common key indicators for the evaluation so that we conduct comparable reports.

Especially with Herceg Novi 2021, KALAMATA:21 will cooperate on their project *Frenemies, the Peace of Art & Open Kitchen*, which is aligned with our project *Med Diet:21*. Our common interest in opera will be depicted in our collaboration on our project *Maria Callas Mini Series of New Operas*.

We plan to cooperate with Novi Sad 2021 to develop further advanced cultural heritage projects that enhance the visitors' experience and accessibility to a wider public (*DigiKa, Creative Hub*). We will collaborate in Novi Sad's Storytelling project and KALAMATA:21 will participate with the topic: "Where were you when the earthquake started?". Our project *Neighbours for Neighbourhoods* is one more field of collaboration.

KALAMATA:21 pays strong attention to the capacity building programme and we aim to collaborate with Kaunas 2022 as part of their capacity building platform *New Cultural Tempo School* that will be linked with our capacity building *ACADEMY:21*. KALAMATA:21 and Kaunas 2022 will become twin communities in Kaunas' *Community Culture in Action* project. We are also in contact with Esch-sur-Alzette 2022, the candidate city in Luxembourg, which counts 122 nationalities on its territory.

In case we are awarded the title, there will be more room for collaboration and defining partnerships with these cities and others. As KALAMATA:21 team sees the European Capital of Culture as a long term project, we will expand our collaborations with cities after 2021 so that we build stronger partnerships and a more expanded legacy plan.



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

Beyond the Edge is the artistic vision and title of the artistic programme of Kalamata 2021.

Being at the edge... — Kalamata is situated on the shore, at the edge of the southern part of Greece and of continental Europe. It is oscillating on the friction point of the African and Eurasian tectonic plates, very close to the Calypso Deep, the deepest abyss of the Mediterranean Sea. This has been the epicenter of devastating earthquakes like the one that shattered the city to the ground three decades ago. Kalamata, has been known as a historical, secluded land of plenty but in constant danger of losing everything and having to reset.

These contrasting qualities turn Kalamata into a metaphor for the European condition. Self-contained and self-absorbed, inward looking, Europe often fails to create a future of sustainability and extroversion, clinging to its past, tied in a coil of intolerance, settling for the given rather than searching for the unknown, for the future. Changing the paradigm for Greece and possibly Europe, *Beyond the Edge* embraces the uncertainty of the crisis and the future and seeks opportunities in it. It is the breaking point out of intolerance and inertia. *Beyond the Edge* is the imbalance, the oscillation and the first step forward. The step from stagnation to movement, from inertia to action. This is our vision for KALAMATA:21.

In order to build our artistic strategy, we first pinned high on our whiteboard four key goals our programme should meet:

To Mobilise — To give new incentives to the local community of citizens and artists and to provide them with new experimentation ground. To further create the ground for Kalamata born artists to return to their home city through commissions of new works and establishing co-working spaces (eg. *Creative Hub*, Public art commissions, *Project: Electra*).

To Invite — To welcome European and international artists and creatives to visit, get inspired and work through

extensive residencies (eg. *School of Fine Arts department in Kalamata*, *Dance at the Edge residency School*, *Authors and Translators Residencies*).

To Connect — To bridge local initiatives, cultural and civic organisations with European and international cultural organisations and groups (eg. *Ante Portas*, *The Earthquake*, *Import:Export*).

To Strengthen: — To further develop the cultural sector capacity and citizens cultural capacity through skill development classes and workshops, cultural management synergies, (EU)funding opportunities, human resources training and mentoring (*The Pop-up Culture Academy*, *ACADEMY:21*, *DigiKa*).

KALAMATA:21 artistic programme is designed to mobilise the citizens of Kalamata by introducing new participatory procedures and a new way of thinking. Through our artistic programme, we aim to challenge inertia and hard-boiled beliefs. In a time of urgency such as the one we are living in, there is no place for rosy pictures of reality. The artistic programme *Beyond the Edge* will attempt to constructively challenge the citizens of Kalamata and set the city in motion towards Europe. To change and move forward, we need to question our current standing ground. The programme is designed to act as a kinetic slider. Its mechanics are simple. Rather than being a superficial medley of artistic events, it is conceived as a "rite of passage", through which Kalamata will become mobilised and will ultimately rise to a peripheral European city of culture. The movement forward from an enclosed society of the periphery in one of the most challenged European countries, towards a bright example of responsible development and growth is a bet that Kalamata has to win not only to prove itself and its country, but also the whole Europe. Grow wise from our mistakes, take on our responsibilities and strive to reach our potential is not a local or a national, but a Pan-European challenge to be met. Our artistic programme marks the acceptance of this challenge and the movement forward

Kalamata Rising: Beyond the Edge.

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 the following information: date and place / project partners / financing.

To help the varied audience easily relate and navigate in a vast programme ranging from tradition all the way to innovation and new technologies, the projects are structured in three distinct thematics:

Awaken: Our Past, our identity and the beginning. This part of the programme will be placed mainly in the old historical city centre and the region around Kalamata. This thematic area will unveil all the historical and traditional wealth of Kalamata and will attempt to revolutionise the assets of the past and catapult them to the future.

Confront: The Present, the conflicts and antinomies in Kalamata, Greece and Europe through everyday “battles”. Our transitional phase. Placed mainly in the contemporary city centre, this programme faces the fear of the unknown and creates space for debate that will lead to active involvement.

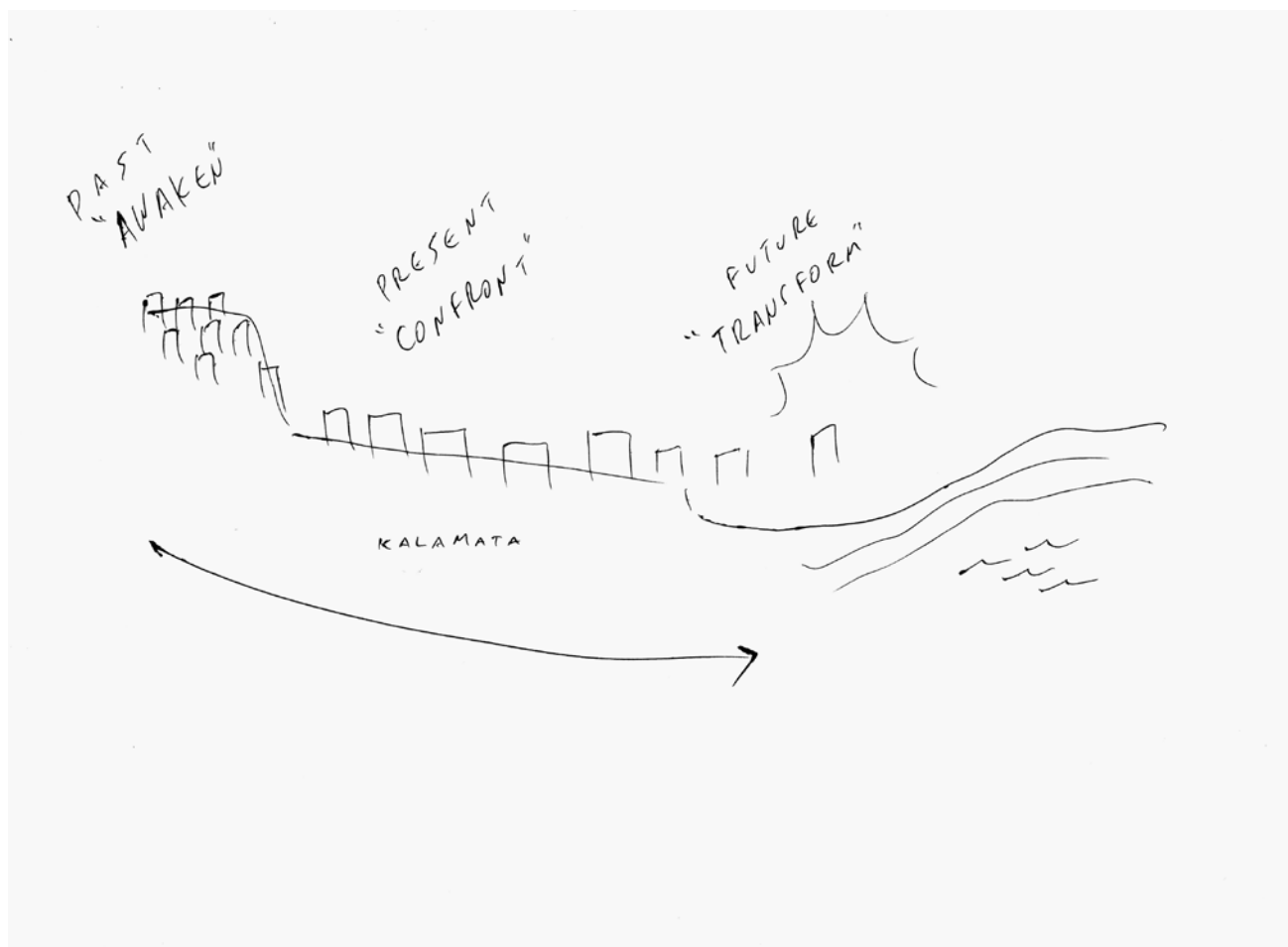
Transform: The Future, our vision and our projections for a better world. Placed mainly at the waterfront, the beach and the port, the new face of the city is currently being redesigned. We envision tomorrow and we aim to change through the transformation of the city, the environment and finally the people. Transform is where innovation through technology meets the arts and the younger generation. Based on the *Creative Hub* we will collectively set the new guidelines for the Kalamata of the future.

Furthermore, we identified three major “leveraging” umbrella projects that will operate horizontally across our programme:

RESIDENCIES:21

ACADEMY:21

DigiKa

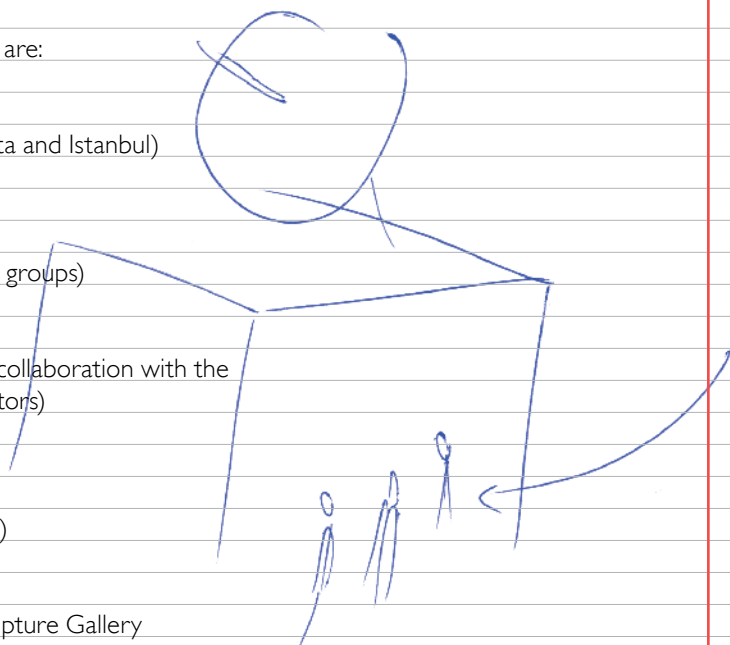


RESIDENCIES:2I

Having artists and creatives spend time in Kalamata and the surrounding region is top priority. Through our umbrella project *RESIDENCIES:2I*, international artists, thinkers, researchers and groups will spend some time in the region (Kalamata, Ancient Messene, Pylos, Kardamyli etc.) and collaborate with local citizens and teams. Most of the presented artistic work will be new work produced out of an interaction of the guests with the local communities. A strong programme of residencies throughout the year will embrace all genres of art and is intended to make profound impact both on the invited artists and the locals.

Projects in the programme connected to *RESIDENCIES:2I* are:

- *Ante Portas*
(exchange residency between visual artists of Kalamata and Istanbul)
- *INSIDE – OUT: Looking at the Unseen Side of Fashion*
(residencies for fashion designers)
- *Ancient Drama Now!*
(two-month residencies for four international theatre groups)
- *Dance at the Edge*
(residency school for four international dance groups)
- *Programme of Residency for Authors and Translators*, in collaboration with the European Society of Authors (30 authors and translators)
- *Safe Haven Kalamata*
(a series of residencies for Artists at Risk)
- *Public Art Festival Residencies*
(Creation of six large-scale sculptures in public spaces)
- *Infiltrations*
(artists in residency supported by local coaches)
- *Import: Export*, in collaboration with the National Sculpture Gallery
(residencies between artists of two port cities: Kalamata and Cork)
- *KALAMATA:2I and West Kowloon Cultural District Residencies*
(exchange programme for artists between Kalamata and Hong-Kong)



ACADEMY:2I

KALAMATA:2I's Capacity-Building project

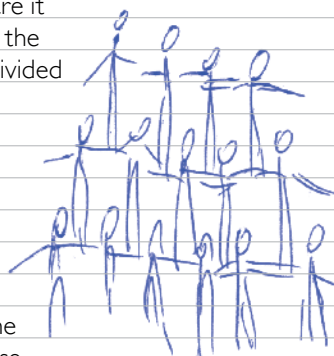
It is the mark of an educated mind to be able to entertain a thought without accepting it.

Aristotle, *Metaphysics*

The aim of this project is to open Kalamata to new perspectives and prepare it to host the ECoC project in 2021, while creating the necessary capacity for the city to take advantage of the legacy of the title long after the project. It is divided into three strands according to the targeted audience/participants:

- *K2I_School Communities*
- *K2I_Cultural Sector Capacity*
- *K2I_City Capacity and Life-long Learning*

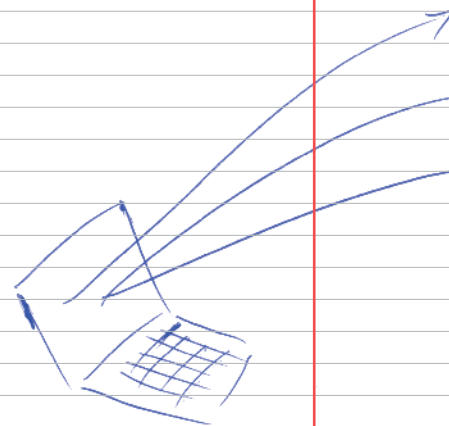
The *K2I_School Communities* focuses on students of all levels, teachers, educators and staff of all kinds of educational organisations. The programme aims to open up the schools and other educational organisations and expose their communities to new tools and methodologies connected to education. Multidisciplinary innovative learning, STEAM programmes and e-twinning projects among European school communities are only few of the areas of the *K2I_School community Capacity* programme.



Projects in the programme connected to *K2I_School Communities* are:

- “Cultural educational programme: Kalamata, Education and Culture” by the Primary Education Management of Messina
- Educational *MUS-E® Art* programmes by Menuhin Foundation
- *The School Adopts a Monument*, archaeology programme for schools by Fondazione Napoli Novantanove
- Educational programmes for art and technology | participation of schools, parents and children by Athens Digital Arts Festival
- CERN Collider, Science and Arts educational programmes
- *World Music School Kalamata*, a music educational programme connected to World Music School Helsinki
- *How do we see each other?* An educational school programme by the International Short Film Festival Oberhausen
- An empowering arts/social education programme for refugees and young people; *Teachers for Life*, by Board of Participation e.V./The Moving Network and *Labo Agen*, a storytelling workshop about the life and struggles of refugees in Europe.
- Interactive Exhibition of Science, Art and Maths: *I Play and Understand* by Herakleidon Museum
- *Citizens Today, Citizens Tomorrow*, a school-based incubator model for skill development and active participation by Imagine the City.
- Puppetry and education, a series of workshops for children and seniors by the International Puppetry Festival of Bilbao and Artos Foundation
- *The 4 elements project*, a socio-pedagogical multi-year project building on the values of European citizenship by 4ELEMENTSFR

Partners: Primary Education Management of Messina, Fondazione Napoli Novantanove, Menuhin Foundation, Athens Digital Arts Festival, CERN Collider, World Music School Helsinki, International Short Film Festival Oberhausen, Board of Participation e.V./The Moving Network, Herakleidon Museum, Imagine the City, International Puppetry Festival of Bilbao, Artos Foundation, 4ELEMENTSFR



The *K2I_Cultural Sector Capacity* focuses on current and future staff of the *KALAMATA:2I* managing organisation, staff of the Municipality and its companies as well as the cultural managers of the future by creating a sustainable lifelong learning programme, which will continue after the ECoC Project. Cultural professionals will connect with European professional networks and develop new skills to effectively support the local creative industries and create more opportunities for other young people. Capacity building areas are a.o. cultural management, volunteer management, production, venue operations, funding, logistics, training and vocational education in project management, HR, marketing, communications and fundraising, legal/intellectual rights, touring, curating.

Partners: Athens Biennale, Trans Europe Halles, The Festival Academy (European Festivals Association), Kulturexperten Dr Scheytt GMBH, Complicite, SEYN, University of Communication and Media Studies (Athens), Impact Hub Athens, Goethe Institut, French Institute, British Council, Italian Institute, Rijeka 2020, Cluj-Napoca 2021, Kaunas 2022, Timisoara 2021, Aarhus 2017, Mater 2019, Bucharest 2021, Baia Mare 2021, University of Peloponnese

- *The Pop-up Culture Academy* programme will run all year-round and will be supported by a consortium of European cultural organisations and ECoCs. The partnerships aim to provide a variety of study modules of exceptional quality, designed and delivered by the most accomplished cultural innovators and visionaries working in Europe and envisions to be the cradle of future European cultural managers. *The Pop-up Culture Academy* will also offer mentoring by Europe's leading cultural managers to local cultural organisations.

The *K2I_City Capacity and Lifelong Learning* programme 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. The training will focus on language skills, hosting skills, emergency services, providing information and support as well as creating the smile on the faces of a welcoming city.

Partners: Kalamata School of Tourism, KEK (Kalamata Training Centre), Tourism Masterplan Committee, Messinian Chamber of Commerce, Hoteliers Association, University of Peloponnese, IN SITU conference

Creating Digital Culture



Aims to cultivate digital culture and to create a digital legacy for the city. *DigiKa's* aim is to familiarise locals and visitors with the new digital era. The digital ecosystem is constantly changing through innovations and technologies. Kalamata, like many peripheral cities around Europe, needs to bridge the “digital gap”. *DigiKa* will be linked with Galway 2020 project *Immersive classrooms* that uses augmented reality and coding dojos for children (as *Mataroa* does in Kalamata). In order to disseminate the results an online platform will be created so that teachers and parents will use it to get informed about classrooms that have used online applications and digital educational tools. To help citizens become digitally savvy we have developed a four-step model: See—Learn—Build—Use.

International partners: Galway 2020, Rijeka 2020, Baia Mare 2021, Novi Sad 2021, Nomad Cruise, Tarifa
workation camp

Local Partners: WARR, Mataroa, Kosmas Koutsoulis Engineers, Impact Hub Athens

See: showcasing digital technology, arts and artists are the best “guides” to help you along your digital journey with fun and a safety net

Learn: series of workshops, training courses and seminars, training materials and applications during 2017-2021 for anyone to dive into the digital world

Build: true legacy requires the adequate infrastructure – Kalamata is on the priority list of telecommunication companies to install a grid of fiber optics

Use: put into use the knowledge we acquired, use the infrastructure we built, come up with new ideas using digital elements combined with local expertise – after having been inspired from the outside

Structure of DigiKa Programme

Infrastructure Projects (Fiber Optic Network & *Creative Hub*), Creative Industries projects (e.g. *Speed Design Dating*), Artistic/ cultural projects (e.g. *3-Digitisation of Monuments, Architectural Democracy*)

Creative Hub KALAMATA:2I

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The *Creative Hub KALAMATA:2I* is the flagship project of *DigiKa*. It is the venue that will host ECoC and non-ECoC projects as it is supported by the Municipality of Kalamata, the Region and the city and it is going to be implemented and sustained regardless the outcome of the bid.

The Candidacy Office issued an open call to create the project group Innovation & Development that consisted of young, creative entrepreneurs who came up with the creative vision of the *Hub*, as well as some projects that could be incubated there. The aspiration is to turn Kalamata into a workation place, where digital, creative nomads can take advantage of the infrastructure and the facilities of the *Hub*, of the weather and beach and combine work with holidays. Participants will be given the opportunity to work on projects and share their expertise. Tarifa, a small city in Spain, is the I & D Group's case study for the 'workation vision'. We are in contact with Tarifa's management team in order to exchange know-how.

Kalamata has a concrete Cultural Strategy which clearly shows the way to the development of CCI's. *KALAMATA:2I* is requested to empower CCI's and highlight their role both in the economy and the society by establishing a model which will offer the respective services and introduce this innovative sector to the city.

The tasks of the *Creative Hub* will be:

- Presentation of creative initiatives and communication of the CCIs impact on the area
- Development of educational programmes
- Creation, development and spread of know-how
- Mentoring and consulting
- Presentation of pilot programmes (e.g. 3D printing, Makers, coding etc).
- Creation of a hub, space for networking, co-working, project development, information and coordination
- Networking and partnerships development among institutions, organisations and businesses
- Create the appropriate infrastructure and conditions in order to attract creative and innovative ideas

Projects emerged from the Project Group Innovation & Development

Tatsi Project (RADIKALA association): Tatsi is a non-profit NGO-project aiming at recycling and reusing plastic waste, making products of everyday use focusing on marine products.

Eco Town (Anna Charalambus): An ideal ecological city, an environmental facility, operating both as a recycling centre and as a workshop venue. With sustainable development as its main goal, it addresses the urgent need of Kalamata having an organised waste management system right in the heart of the city.

Archive Alert (Mataroa, Arxeion Taksis): A platform that will allow individuals or institutions to report on archives and other cultural material threatened by ignorance, negligence or lack of expertise. The platform is funded by the John S. Latsis Public Benefit Foundation through its Scientific Associations Programme of 2016.

Live the city through time (Stavros Stavropoulos, Kiki Mountanea, Stathis Kaloulis): The users of the proposed app, will be able to browse through photographs from older times on their devices during their walks around the city. Information about the history of the buildings and the city habits will come along with the photographs.

Awaken

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We acknowledge the works of the past, our legacy and identity. We commemorate 200 years of modern Greece through transnational exchange. We visit historical sites, ancient theatres, castles and temples, we revisit ancient drama in unexpected ways, we re-enact rituals like communal feasts and dances, we bring traditional customs to the surface, we taste traditional food and listen to world music.



Body in Revolt: 1821-2021, Tracing Two Centuries of Modern Greek Identity

*Series of Events: Greece and Turkey Beyond the Other
Exploring the current Greek-Turkish perception
of Otherness through a series of cultural events in collaboration with
Istanbul Foundation for Culture and Arts*

The almost insoluble task is to let neither the power of others, nor our own powerlessness, stupefy us.

Theodor Adorno

2021 is the bicentennial commemoration of the Greek Revolt against the Ottoman Empire. Kalamata will participate in the commemoration with a series of events that will add layers of understanding and depth to the anticipated year. KALAMATA:21 will focus on the contemporary meaning of the Greek War of Independence as a mean to follow the ideas of Enlightenment, the Other and the stereotypes of Otherness, contemporary Greek identity and Europe, Greek and Turkish reconciliation and cultural exchange.

Greek Art Masterpieces: What Is Our Country?

*Two exhibitions with masterpieces of painting
from the municipal galleries of Greece*

For the first time the various municipal galleries across Greece will join their forces and treasures to form two large exhibitions-tributes to Greek art: the first from the 19th century and the second from the 20th-21st centuries. The icons, the historical events and the War of Independence, the daily life and habits of modern Greece through the paintings of famous Greek painters and the sketches of the early European travellers. *What is our country?* title is inspired from a verse from a famous Greek poem by Ioannis Polemis.

Timeline: 2021 all year

Local/National Partners: Kalamata Municipal Gallery A. Tassos, Municipal School of Arts, Municipal galleries of Athens, Thessaloniki, Larissa, Chania etc.

Venues: Municipal Gallery A. Tassos, Art Centre of Kalamata, Warehouse of the National Railway Organisation

Contemporary Theatre Play Competition: Persae Award

A contemporary playwriting open competition for Greek and Turkish new plays on war disasters, xenophobia and political crisis titled after the Drama of Aeschylus, Persae. Two plays, one from a Greek and one from a Turkish playwright, will be awarded and commissioned to be staged by two emerging directors, one Turkish and one Greek, respectively. The commissions will be complemented by a series of contemporary playwriting workshops and lectures on themes relevant to the new plays.

Timeline: 2020-2021

Int. Partners: Istanbul Theater Festival (IKSV) (Turkey)

Local/National partners: Kalamata Municipal Theatre, Union of Messinian Authors, The Greek Play Project

Venues: Electra, Municipal Theatre

Contemporary Art: Ante Portas

A joint exhibition by Greek and Turkish contemporary artists. The theme *Ante Portas* speaks about the danger lying ahead of us in times of political turmoil. It will include new works and a residency programme in Istanbul and Kalamata for young and emerging visual artists of the two countries. A series of panel discussions and workshops will take place in the framework of *Talking Figures*.

Timeline: March-May 2021

Local/National Partners: Municipal School of Arts, Artistic Haunt, Video Art Festival Miden

Venues: Art Centre of Kalamata, Gallery of Contemporary Greek Art, Former Music School of Kalamata, Warehouse of the National Railway Organisation

Architectural Pavilion: Relic of a Warning

*A contemporary futuristic pavilion will host
the Warning to the European Courts letter*

Through an Open Architecture Competition, a temporary architectural structure in the form of a pavilion will showcase the famous 1821 letter of diplomacy named "Warning to the European Courts". The letter sent by the leaders of the Greek Revolution to the European Royal Courts asking for their support is a piece of memory of the revolution that connects the newly-formed state with the ideals of freedom, justice and democracy. It is currently preserved in the archives of the Foreign Office in London and its replica will be displayed in Kalamata. The pavilion will be a point of reference around which talks, symposia and events will take place. Placed in the central square of Kalamata, it is meant to re-examine the common European values and spread the word of peace. Parallel to the pavilion, posters of modern typography inspired by and using extracts of the letter will fill the walls of the city.

Timeline: 2021 all year

Int. Partners: Nancy School of Typography (France), Europa Nostra (Netherlands)

Local/National Partners: Archisearch, General State Archives, Association of University Graduate Architects – Panhellenic Union of Architects, Eu Topos interdisciplinary group, Technical Services Division

Venue: Central square of Kalamata

Jazz Festival: Tropos

A selected team of five musicians from Kalamata and Istanbul will come together in a residency in Salon IKSIV (Istanbul). The co-produced works will be performed in both cities and recorded for digital release (possibly by ECM records). Several workshops by Turkish and Greek jazz and contemporary music artists will be organised in collaboration with the neighbouring area of west Mani, where Summer Jazz Academy Mani and Kardamyli Jazz Festival take place every summer.

Timeline: June-July 2021

Int. Partners: Istanbul Jazz Festival (Turkey)

Local partners: Kardamyli Jazz festival, Summer Jazz Academy Mani, Municipal Conservatory, Bandapart recording studio

Venue: Open air theatre of west Mani

Classical Music: Across

A Collaboration between two youth orchestras, one Greek and one Turkish. Georgios Lazaridis, the director of Youth Orchestra project MOYSA (Thessaloniki Concert Hall-Youth Symphony Orchestra) will come together with the Music for Peace Orchestra from Turkey in order to produce two big orchestral pieces and a series of smaller chamber music projects and duets, inspired by the duality of peace and war in the history of the two nations.

Timeline: February-March 2016

Int. Partners: Istanbul Music Festival (Turkey), Music for Peace (Turkey)

Local/National Partners: Municipal Conservatory, Youth Symphony Orchestra of Kalamata, MOYSA-Youth Symphony Orchestra

Venue: Dance Hall

Series of Talks: Talking Figures

A series of talks around the War of Independence and its contemporary resonance

Hosted in the Debate Arena in the centre of Kalamata as well as the Dance Hall, a series of open discussions, symposia and talks will take place. Main themes of the discussions will be the ideas of the Enlightenment and the French Revolution, the moral cornerstones of the European Union and the current European status quo. The time of constant wars and contemporary uprising and the cry for democracy and self-determination will be addressed.

Timeline: March-April 2021

Int. Partners: Atatürk University International Office (Turkey)

Local Partners: University of Peloponnese, Region of Peloponnese, Public Library of Kalamata

Venues: Central square of Kalamata, Central Market, Dance Hall

Civil War (anguish)

A new piece of operatic work

A new 90-minute operatic work for 10 to 20 singers-actors, chorus, children's voices and orchestra will be co-produced and presented during 2021, inspired by the universal theme of perpetual civil strife.

A big part of Hellenic History is defined by a series of civil wars. Civil strife is reflected in the establishment of the Hellenic State, defining its history and culminating in the civil war of 1945-1949 that became the means of resolving social disputes and geostrategic deadlocks. Through music and its contemporary operatic form, this new piece attempts to approach and highlight the enormous emotional burden that smolders until today in the political and social life of Greece.

The civil war continues to affect our societies today, spreading in neighbouring countries with incredible ferocity. A musical, non-linear reading is the only artistic means able to interpret psycho-acoustically the civil war motif and to express impartially the horror and the grief of the liveliest Requiem of human nature.

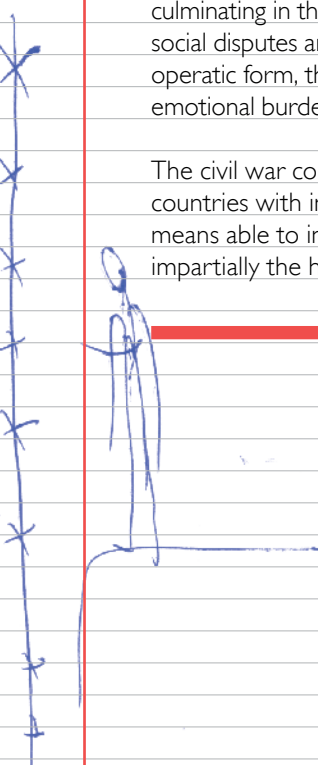
Timeline: Oct-Nov. 2021

Curator: Giorgos Koumendakis (Artistic Director, National Opera of Greece)

Int. Partners/Co-production: Teatro Real of Madrid (Spain), Teatro dell'Opera di Roma (Italy), Perm Opera and Ballet Theatre (Russia)

Local/National Partners: Association of parents and guardians of students of the Municipal Art Schools, Youth Symphony Orchestra of Kalamata, local choirs (Orfeus, Melifono, Allegri e.t.c.), Athens & Epidaurus Festival, National Opera of Greece

Venues: Stadium of Ancient Messene, Dance Hall



INSIDE – OUT: Looking at the Unseen Side of Fashion (From Folklore to Fashion)

A fashion exhibition with more than a hundred contemporary avant-garde, experimental outfits and traditional costumes, including masterpieces of the History of Fashion

The interior of garments will be the inspiring theme of the fashion exhibition.

Since the 1980s up to now avant garde and contemporary designers, such as Rei Kawakubo and later on Martin Margiela, have been suggesting the interior of clothes and costumes as surface establishing a totally new attitude in fashion aesthetics and design. The curator's research starts from the very beginning of fashion and costume and reaches up to today's experimental outfits.

The parallel programme of *INSIDE – OUT* will include workshops, masterclasses, lectures, meetings and conferences, designer residencies and fashion shows.

Timeline: Feb-April 2021

Original Idea, Artistic Director and Curator:

Vassilis Zidianakis

Exhibition & Architectural Advisor: Stamos Fafalios

Project Coordinator – Communications Manager: Kika Kyriakakou

Operations Manager: Katerina Sarri

Cultural Organisations, Fashion Schools and Independent

Academics, Costume Historians and Experts participating in the project: Kyoto Costume Institute, NYC Fashion Institute of Technology,

Ninke Bloemberg (Fashion Curator, Centraal

Museum, Utrecht), Kaat Debo (Director of the

Antwerp Fashion Museum MoMu), Marie-Noëlle

Farcy (Curator & Head of Collection Mudam,

Fondation Musée d'Art Moderne Grand-Duc Jean),

Walter Van Beirendonck (Director of the fashion

department at the Royal Academy of Fine Arts in

Antwerp), Dr. Joanna Marschner (Senior Curator

at the Historic Royal Palaces), Ioanna Papantoniou

(President of the Peloponnesian Folklore Foundation

and President of the Hellenic Costume Society

Board), José Teunissen (Dean of the School of Design

and Technology at London College of Fashion, UAL

and Visiting Professor of Fashion Theory, ArtEZ

Institute of the Arts in Arnhem), Jean Druesedow

(Chair of the ICOM Costume), Angelos Tsourapas

(Production Manager of Craig Green Menswear),

Xenia Politou (Curator of the Collection of Neo-

Hellenic Culture of the Benaki Museum of Athens),

Bjoern Dahlstroem

(Curator of the Musée Berbère, Marrakech and

director of Yves Saint Laurent), Lydia Kamitsis

(Cultural Consultant and Fashion Curator)

Fashion Designers & Houses that have indicated their

interest in participating in the project: Yves Saint

Laurent, Walter Van Beirendonck, Craig Green,

Viktor and Rolf, J. W. Anderson, Mary Katrantzou,

Margiela, Alexander McQueen, Christian Dior,

Comme Des Garçons, Issey Miyake,

Hussein Chalayan, John Galliano, Rick Owens,

Dries Van Noten, Iris Van Herpen, Gareth Pugh,

Henrik Vibskov, Junya Watanabe

Local partners: Exhibition Room of Victoria Karelia

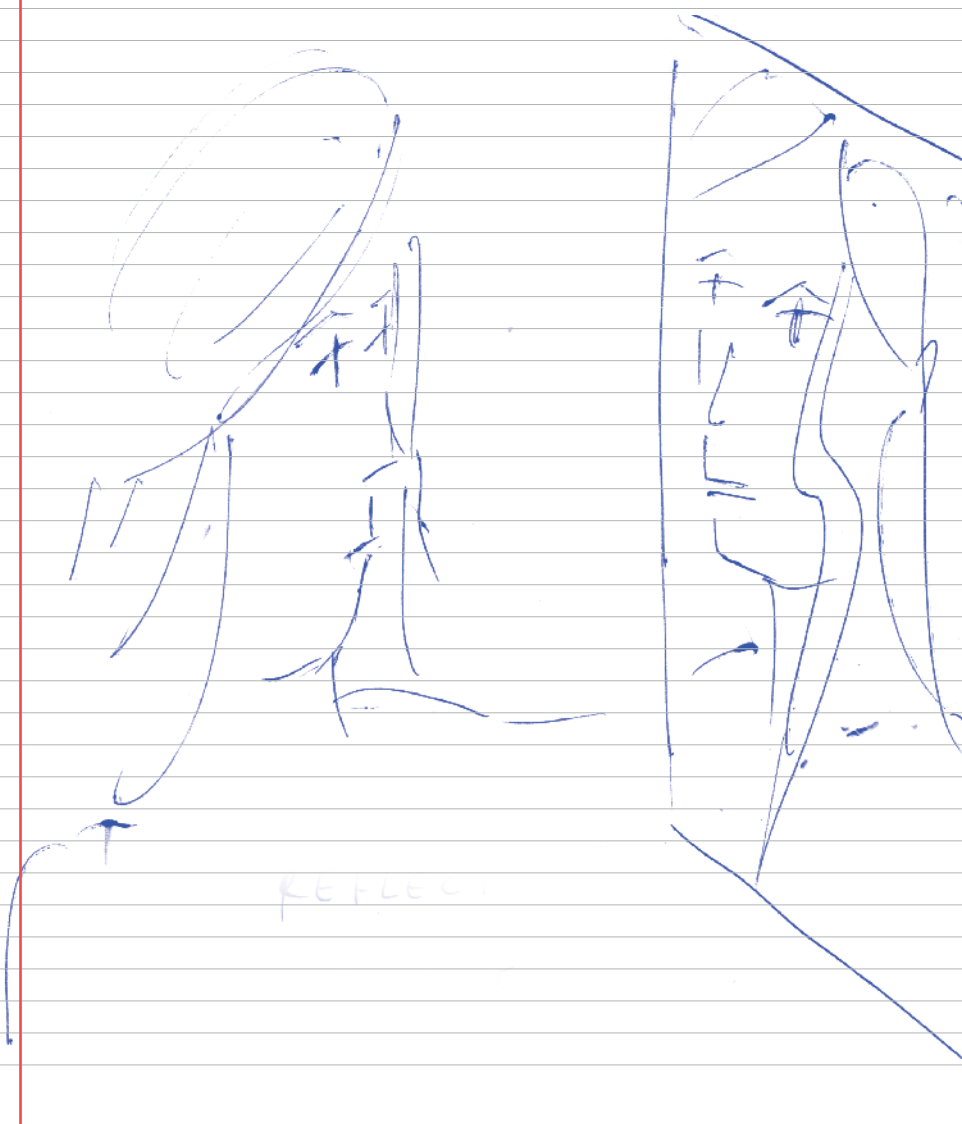
Collection, General State Archives, Lyceum of Greek

Women

Venues: Convent of Kalamata, Dance Hall,

Studio of Dance Hall,

Exhibition Room of Victoria Karelia Collection



Ancient Drama Now!

(Expanded Euripides Rising)

A large scale project about the contemporary revival of the Ancient Greek Drama, the on-going philosophical themes and the experimental use of democratic tools of participation through an Agora and artistic interventions

Residencies:

Three to four selected international theatre groups will reside for two months in the city of Kalamata and get the opportunity to work on the experimental/contemporary revival of a classic piece of drama (tragedy/comedy). Throughout the residencies, the participants will have the opportunity to visit and get inspired by a variety of open spaces, including the archaeological site of Messene in the outskirts of Kalamata, which comprises of a large theatre, an agora, a vast Sanctuary of Asclepius and the most intact and impressive of all ancient Greek stadiums. The works produced through these residencies will be presented in an Ancient Greek Drama Festival that will take place in the summer of 2021.

Summer School:

An intensive summer-long camp where international artists can come together, train and produce new pieces of work based on the Ancient Greek Drama in public spaces across Kalamata. The study of the classics is intertwined with new media and technology on Assignment-basis by three different groups of artists every day. The groups will consist of the Creators (directors), the Mentors and the Performers and the people in each group will change daily, in order to complete a new Assignment. The workshops and classes will cover a wide spectrum of theatre and technology-related skills and will be live-streamed in order to enable more young artists to gain insight of the process. The presentations of the day-to-day Assignments will be presented in the public spaces of the city, involving the locals in a city-wide game of performance and technology.

Philosophical walks and seminars:

Drawing from the themes of the chosen tragedies/comedies, a series of walks and seminars will take place in Kalamata and the outskirts of the city, covering a wide range of scientific knowledge, ancient myths and traditional lores in the fields of astronomy, geography, history, etc.

Agora, Public Debates and the Rhetoric battles:

The space of the ancient Agora will be revived in the main square of Kalamata, serving as a space for public expression, debate hosting and participation in the dialogue regarding issues of public concern. Following the ancient format, 501 residents will be selected by drawing lots and will act as the judging committee of the Rhetoric battles regarding issues of public concern. Schools, minority groups, informal groups of residents, mixed groups will be initiated in the art of rhetoric and will be asked to present their arguments in a logical form in order to convince the judging committee and the residents of Kalamata. A series of Rhetoric battles will be curated by the University of Peloponnese and will serve as a tool of democratic public intervention that airs controversial local, national or European issues of public concern.

International Youth Festival of Ancient Drama in Ancient Messene:

The festival focuses on the presentation of works of ancient Greek or Latin drama (tragedy or comedy) by students across Europe and promoting the experiential connection among international young people with ancient drama and cultural heritage.

Timeline: Jan-Sept 2021

Int. Partners: CHUNKY MOVE (Australia), Blast Theory (United Kingdom), COR (Centre of Oratory and Rhetoric, Department of Classics, Royal Holloway, University of London), ELTE Eötvös Loránd Collegium (University of Budapest), ISHR: International Society for the History of Rhetoric, Monsters of Reality (Norway), Norwegian Institute of Athens

Local/National Partners: National Theatre of Greece, Municipal Theatre of Kalamata, Ephorate of Antiquities, The Greek Play Project (a Platform for Modern Greek Dramaturgy), Laboratory of the Study of the Ancient World, Department of History, Ionian University, University of Peloponnese, Graduate Association of Music School of Kalamata Maria Callas, International Youth Festival of Ancient Drama/Ancient Messene, Costa Navarino

Venues: Ancient theatre of Messene, Municipal theatre of Kalamata, Open Air Amphitheatre of Castle, central square, square of 23rd March, Central Market, Andromonastero, former 10th primary school, Park of the National Railway Organisation, Open air amphitheatre



Re-Experiencing the Archaeological Museum of Messinia

A mobile digital interactive storytelling experience

Art technologies including augmented reality, VR representations and holographic projections, as well as quality multimedia productions will turn the visit to the Archaeological Museum of Messinia into an attractive and memorable event for all visitors. The application will be available to the visitors' mobile devices and present the archaeological treasures through engaging stories tailored to the needs of different visitor groups.

Timeline: all year 2021

Local Partners: Athena Research and Innovation Centre, University of Peloponnese, Archaeological Museum of Messinia, General State Archives

Venues: Creative Hub, Archaeological Museum of Messinia

Theatre/Performance: METHOD

A series of performances on the primal, bodily origins of theater

From the acclaimed Moscow's Perm Opera and Ballet Theatre, five different performances will be created, based on elements of various methods of physical theater such as, Grotowski, Terayama, Terzopoulos, Tanaka, Suzuki. *METHOD* is a new commission by KALAMATA:21.

Timeline: July-Oct. 2021

Curated by Teodor Kurrentzis (Artistic Director of Perm Opera, International Diaghilev Festival and Founder of Music Aeterna Ensemble)

Int.Partner: Perm Opera and Ballet Theater (Russia)

Venues: Studio of Dance Hall, Municipal Theatre, Amphitheatre of Castle

The Earthquake

by Theodoros Terzopoulos

From theory to practice: Symposium of theatrical methods

A two-day conference on the subject of the most influential theatrical methods, where the world's best theoreticians and master theatre teachers come together and present the methods that changed the form of theatre and brought the actor to the centre of attention. Representatives of the most important theatrical methods will share their knowledge and open a dialogue on different acting methods: Stanislavski's system, Meyerhold's Biomechanics, Suzuki method, Grotowski technique, Vasiliev's method, Barba's Theatre Anthropology and the method of Theodoros Terzopoulos.

Timeline: May-July 2021

Programme Curator: Theodoros Terzopoulos (Theatre Attis)

Int. Partners: Alla Demidova (Russia), Alexei Levinsky (Russia), Thomas Richards (Poland), Tadashi Suzuki (Japan), Anatoli Vasiliev (Russia), Eugenio Barba (Italy)

Local Partners: Municipal Theatre of Kalamata, local theatre groups (amateur and professional)

Venues: Dance Hall, Studio of Dance Hall, Municipal Theatre of Kalamata, Electra

Theodoros Terzopoulos will teach his world-renowned method to 30 international and 10 local actors and will train them in a 40-day intensive workshop about the earthquake. From the myths of the ancient Greek Enceladus and Zeus, to the Mexican El Diablo, the legends of the god Kashima in Japan and Kisin, the chthonic Mayan god, the workshop investigates the origins and the power of the earthquake tremor, the explosive energy of the earth through the resonator of the human body. Based on classical and ancient Greek texts or on a new piece of writing, a journey of discovery starts from theatre Attis in Athens to the city of Kalamata. The workshop will progressively open its doors to a small number of spectators, until the final performance, a transcendent experience of memories and spectres of the past dedicated to the seismic Messinian land.

The Earth is Moving – Dimitris Desyllas

One of the greatest contemporary percussionists and his internationally acclaimed orchestra Typana creates a large-scale participatory show in the city

The earthquake is the inspiration of the work, commissioned especially for the opening of ECoC, by Dimitris Desyllas. The city and its citizens are participating in this large-scale composition. Training and rehearsals with the local community and professional musicians will take place months in advance. Master percussionists from different music traditions will come together. The aim is to produce pulsating, reverberating sounds on the streets of Kalamata and an aural and visceral imprint to all the participants.

Timeline: Opening, January 2021

Local Partners: Bandapart Recording Studio, Municipal Marching Band, Municipal Conservatory, Music School of Kalamata, Music Synaxis, Youth Symphony Orchestra of Kalamata, School of Byzantine Music, local privately owned conservatories, Graduate Association of Music School of Kalamata Maria Callas, Association of Friends of Music

Maria Callas

Mini Series of New Operas

Five new commissioned works

Named in honour of the late great Maria Callas, whose family hails from Messinia where her family house still exists and is under renovation to become a museum, the Maria Callas Mini Series of New Operas is at the edge of two eras, looking back with reverence but also looking forwards to the future with a critical approach of experimentation.

The Maria Callas Project will consist of five works:

Three commissioned 90-minute operas; one contemporary opera that has recently entered the repertoire or a new music-theatre piece or a radically reinterpreted musical; one evening of six micro operas/scenes (each 10 minutes maximum).

All works will be written to be performed outdoors by one or two singers and an ensemble of five instrumentalists. In order to provide contextualisation for such work, we are in the process of designing a programme of discussions and reflections on the role of the singing voice in the globalised 21st century in collaboration with the Centre for Research in Opera and Music Theatre (CROMT). The programme includes education projects, talks, workshops, panels etc.

Timeline: March-May 2021

International Partners: CROMT/University of Sussex (United Kingdom), Centre for Interdisciplinary Voice Studies at the University of Portsmouth (United Kingdom), ESMAE (Politécnico do Porto-Departamento du Música, Portugal), Herceg Novi 2021 (Montenegro)

Local/National Partners: Friends of Maria Callas Association, Music School of Kalamata Maria Kallas, Municipal Conservatory of Kalamata, Graduate Association of Music School of Kalamata Maria Kallas, Association of parents and guardians of students of the Municipal Art Schools, Greek National Opera, Thessaloniki Concert Hall

Venues: Newcastle Niokastro (Pylos), Maria Callas House, Stadium of Ancient Messene

Once Upon a Time

A family friendly International Puppetry and Storytelling Festival

Stories from all over the world, traditional lores and pieces of new writing come to life through the art of storytelling and puppetry. Ten storytellers from across Europe will take over the public space of Kalamata and transform it into a place of shared imagination and adventure for the whole family.

At the same time, ten professional teams of puppetry theatre (seven international and three teams from Greece) will be invited to show their work in the city of Kalamata. During the Festival more than 30 puppetry theatre performances will be presented both at schools during the day and in different venues and public spaces throughout the city during the night. During the festival a series of workshops for all ages will run:

- Two open-air workshops of storytelling for parents and kids.
- A weekly workshop for school teachers about the educational dimension of the art of puppetry and its use as an educational tool for students.
- A weekly workshop of puppetry-making for children between 5-12 years and a weekly workshop for senior citizens (60+). The last two days of the workshop the two teams will work together to present a small show with the puppets created during the workshops.

Timeline: April 2021

Int. Partners: Beyond the Borders (United Kingdom), International Puppet Festival of Bilbao (Spain), TOPIC International Puppet Centre (Spain), ARTos Foundation (Cyprus), International Puppet Fair of Sofia (Bulgaria), Asociacion Txirlora (Spain), International Puppet Festival of Plovdiv & State Puppet Theatre of Plovdiv (Bulgaria), International Puppet Festival of Ljubljana (Slovenia), Suwon International Puppet Festival (South Korea), Janni Younge Productions (South Africa)

Local/National Partners: Experimental Stage theatre group, Open Protection Centre for the Elderly, Primary Schools of Kalamata, Storytelling Festival of Mount Pelion, Thess Puppet Festival, Veroia Puppet Festival

Venues: Municipal Theatre, Ephorate of Antiquities garden, city's neighbourhoods and squares, Park of the National Railway Organisation, surrounding area of Amphitheatre of Castle, Experimental Stage

The World Beats in Kalamata

What is history? An echo of the past in the future; a reflex from the future on the past.

Victor Hugo

Following the Echoes of the Past we build a music and dance programme that connects the roots with the present, by revisiting music traditions of the world to produce sounds that speak to our hearts today. Balkan and world music festivals, unexpected couplings of contemporary and traditional forms, performances, workshops for crafting instruments, master courses from international musicians, a big feast-tribute to the World.

KALAMATA:21 Guitar Festival

The Multiple Faces of Guitar in a 10-day fair

The *Guitar Festival* of Kalamata creates an extended festive programme with more than 20 recitals throughout the city of Kalamata and a series of parallel events, such as exhibitions of handmade guitars, master-class for guitar students of all the ages, contests for guitar solos and chamber music, tutelage of different aspects of the guitar, techniques, interpretation and composition.

Additionally, an international contest for guitar compositions will be launched, with great emphasis on the combination of the classical guitar and eastern traditional musical instruments and sounds.

A World of Music

A Festival of Music Traditions of the World

Over four days 20 music concerts will be presented in three different venues in the city of Kalamata, enabling the visitor to move from one musical style to another and listen to a musical "mosaic" of traditions. Within the framework of the Labyrinth Musical Workshop, more than 40 musicians from Greece, Italy, Spain, Turkey, Israel, Afghanistan, Armenia, Ireland, Syria will play music influenced by the traditions of their countries. The closing night will host a large-scale concert, where musicians from different traditions will connect and play together.

The Labyrinth Musical Workshop, created under the support of the European Initiative LEADER and the Innovative Actions programme CRINNO, focuses on the research and dynamic development of the major music traditions of the world.

Dancing Birds-Les Ballets C de la B

Dance performance about the music and dance traditions of Greece

An international group of artists comes together to research the music and dance tradition of Greece and collaborate in the production of a new piece of work by Les Ballets C de la B. The Belgian choreographer Koen Augustijnen and the Belgian dance dramaturg Guy Cools have a long standing relationship with Greece and Kalamata in particular. Together with the Greek director Georgina Kakoudaki, the Spanish-Swiss choreographer Rosalba Torres Guerrero and a group of talented Greek performers and musicians, they will research the music and dance traditions of Greece (Messinian Mani in particular) and translate them in a contemporary dance performance.

Kalamata Musica Sacra Festival

A festival of European sacred music, a symposium and a master class in choir conducting by Erwin Ortner

Kalamata Musica Sacra will take place in the 40 days before Easter and will explore the commonalities and differences of European worship music. The tradition of the Byzantine music from the East will get connected with the famous classics of the West in a celebration of the pluralism of religions and worship music.

MUS-E® Art Educational School Programmes

The mission of the Yehudi Menuhin Foundation is to Give a Voice to the Voiceless. The *MUS-E® Art Educational School Programmes* and the *Artist Ambassadors Network* will run in 12 schools of Kalamata connecting them to an international schools network whose aim is to improve the environment for children through the ArtsW, starting at an early age: the *MUS-E®* programme (12 countries – +50,000 children), to organise concerts, exhibitions, artistic manifestations and other events in the spirit of Yehudi Menuhin's humanism. After the completion of the 12-school pilot, the programme may be extended to more schools in the wider region of Messinia.

Timeline: April 2021

Artistic Director: Antonis Koufoudakis

International Partners: Mozarteum University of Salzburg (Austria), Conservatoire National de Strasbourg (France), Istituto Musicale di alta formazione Luigi Boccherini (Italy)

Local/National Partners: International Guitar Festival of Volos, Municipal Conservatory of Kalamata, Kalamata Guitar Festival

Venues: Monastery of Velanidia, Municipal Conservatory of Kalamata, Dance Hall

Timeline: August 2021

Int. Partners: Labyrinth Musical Workshop (Greece/United Kingdom)

Local/National Partners: Municipal Conservatory, Music School of Kalamata, Municipal Marching Band, Association of Friends of Music, Lyceum of Greek Women, Houdetsi Music Festival

Venues: Municipal Conservatory, Amphitheatre of Castle, Dance Hall, public spaces

Timeline: September 2021

Local Partners: Municipal Dance School, Municipal Conservatory, Lyceum of Greek Women, local traditional dance schools

Venues: Dance Hall, Former 10th Primary School

Timeline: March-May 2021

Curator: Konstantinos Diminakis

Partners: Centro Culturale Pordenone (Italy), Orpheus Chamber Orchestra of Vienna (Austria), Schoenberg Chor (Austria), Brucknerchor Linz (Austria)

National/Local Partners: Department of Music Studies of National and Kapodestrian University of Athens, Agios Ioannis Chrisostomos Chorus (Thessaloniki), Municipal Conservatory Kalamata, Music School Maria Callas

Venues: Taxiarches Church and other byzantine temples, Dance Hall, Music School of Kalamata

World Music School Kalamata

An innovative school that teaches music as a language

World Music School teaches (WMS) music as a language. The school is originally based in Helsinki but it is spreading to other cities and will operate in Kalamata during 2021. It organises local folk dance events with live music performed by local students. The WMS finances online lessons for them with teachers all over the world via video-conference. The WMS mixes experts with beginners, where rules are added incrementally, students use locally immediately what they learn globally, performing from day one, improvising and focusing on the “words” (music and instruments) they like most. To document the process in a systematic and interactive way, the events’ content and outcome is documented via Virtual Reality 360° Cameras to allow further exploration and participation of an international public and students. WMS in Kalamata in 2021 will organise one event each month combining 24 different cultures. Each event will consist of workshops, a dance event and one concert, one street music day in Kalamata (Traditional Music and Dance performances of local groups in the public means of transportation for one full day), publication of the events (documentation based on Virtual Reality videos will enable students everywhere to learn from both the music and dance). The WMS Kalamata will continue beyond 2021.

Timeline: 2021 all year

International Partners: World Music School Helsinki (Finland), Dudelsack Akademie (Germany), Transform World Music Festival of Trondheim (Norway), Gaita Maker (Portugal), Perinnearkku (Finland), IHME Contemporary Art Festival (Finland), WOMEX-The World Music Expo (Germany)

Local Partners: Municipal Conservatory of Kalamata, Graduate Association of Music School of Kalamata Maria Callas, Music School of Kalamata
Venues: Exhibition Room of Victoria Karelia Collection, Archaeological Museum of Messinia, Music School of Kalamata, Dance Hall, Park of the National Railway Organisation, Marinis Art Farm

The Artists Ambassadors

*Multicultural and Multidisciplinary Bands,
an initiative by Menuhin Foundation*

Multicultural thematic concerts that seek to unite the “voices” of several cultures through music, song or/and dance. Over the past six years the Artists Ambassadors concerts have taken place all over Europe (Serbia, Italy, France, Slovakia, Belgium, Germany, Switzerland). A selection of artists will be invited to perform in Kalamata in 2021, in various venues in the city. *The Artists Ambassadors* seek to promote creativity, integration, sharing and respect of diversity. The artists transmit these values through an artistic methodology based on the principle of a fluid organic decision-making developed by Thierry Van Roy and based on various principles: mutual trust, non-judgment, non-verbal communication, putting oneself in jeopardy, impermanence, non-production, adaptability. The objective pursued is to promote the emergence of creativity and encourage the integration of vulnerable target groups through the practice of art. The very spirit of their approach is based on the principles of intercultural dialogue: listening to oneself and others, reciprocal enrichment and the negotiation of a pacific and creative way of living together.

Timeline: October 2021

Int. Partner: Menuhin Foundation

Local Partners: Municipal Dance School, Municipal Conservatory

Venues: open air public spaces, Boukadoura Culture and Gastronomy Venue, venues of local cultural associations, Second Chance School, Marinis Art Farm, RE:THINK Fifa Art Farm

Mute Memorial

A city-wide participatory evening event

Mute Memorial is a pilgrimage to the memories of the earthquake of 1986 in the dark, with projections on the remains of the derelict buildings and silent promenade performances that involve the entire 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 to commemorate the night of the big earthquake 30 years ago. The project will be realised in three parts:

- An international working group of scientists and artists will start working before 2021, conducting research and collecting interesting data about the earthquakes recorded throughout history.
- Inspired by the research of the previous stage, there will be a series of smaller performative events in the city, leading up to the day of the *Mute Memorial*.
- The culmination of the Mute Memorial project will be a city-wide participatory promenade theatre event, orchestrated in silence and involving citizens as well as official city forces like the fire department, the police and the city band that will parade in silence. Video projections and rescue drills will take place in the ruins of selected buildings.

Timeline: September 2021

Curator: Elena Penga (Playwright and Stage Director, Former Artistic Director of KALAMATA:21 candidacy)

Int. Partners: Municipality of L'Aquila, Italian Rescue teams (Italy), Double Edge Theatre (USA)

Local/National Partners: Captain Vassilis foundation Costa Navarino, Let's Go For A Walk, Architects and Artist Boo Brothers, Friends of People with Disabilities Association, Live Differently Athletic Association, Video Art Festival Miden, Kalamata Fire Service, Ephorate of Antiquities, Hellenic Agricultural Organisation DIMITRA, Tharros Newspaper, Diazoma Organisation, Mountaineering Club of Kalamata, Efklis Hiking Club, Port Authority, Kalamata marina-yacht clubs, Filmhouse, Faliro House Productions, Thessaloniki Cinema Club, General State Archives, Centre for Environmental Education
Venues: Public spaces of Kalamata

City Gardens Festival

An alternative community Garden Festival

City Gardens Festival is based on the 60s' local Flower Festival. The festival will be modernised and will open up to a huge range of projects, installations, children's activities, sustainability workshops, debates and crafts making. It will unfold in the various neighbourhoods of Kalamata transforming the public spaces into thematic urban gardens. It will include: mapping of green spaces, sound/light walks, flower markets, gardening programmes, living walls and urban hydroponics, recycling and composting, Roma arts and crafts and presentation of relevant projects that will be incubated in the *Creative Hub*.

The Sustainable Energy Youth Network (SEYN) will invite local young participants from diverse backgrounds to attend a series of seminars and training modules on Sustainability, Transition and Community, Energy technologies and DIT (Do-It-Together) applications as a tool for social engagement and resilience, as well as Project development, Alternative financing methods, Communication, campaigning and awareness.

Cross-Cultural Echoes

Orpheus & Majnun – Layla & Eurydice

An interdisciplinary, participatory opera project

As the myth of Orpheus and Eurydice stands at the beginning of the art form of opera, another emblematic pair of lovers formed the protagonists of the first opera of Middle Eastern culture: Layla and Majnun. By researching the similarities of the two myths we create in parallel with the Greek carnival a big participatory project for the citizens of Kalamata, a theatre of emotions about love, loss, madness and the power of Music.

Part 1: A large scale procession in public space as a platform for the presentation of the different projects developed by the citizens in collaboration with professional local and international artists.

Part 2: The opera connecting the two stories, sung in English (Orpheus & Eurydice) and Arabic (Layla & Majnun) and narrated by a storyteller (in Greek). Supertitles will be in display in Greek, English and Arabic.

The orchestra will consist of both western instruments as well as oriental musical instruments connecting the two worlds. The visual language of the production will use shadow-theater techniques as well as live video images created in real time. The second part of the performance will include the Chorus, the participation in the shadow-theatre and the live videos.

- Research & Participation: Collective Workshops in schools and local cultural and educational institutions, introducing the myths, the stories and tools for activities (Sep-Oct 2020)
- Series of workshops for skill enhancement and content development (Nov 2020)
- Specific projects: musical, theatrical, visual, documentary, and discussions will be realised with artists, experts and citizens (Dec 2020)
- Arts, music and theatre students will receive training and then lead and animate the process. (Jan 2021)
- Construction of large and small props by the participants in mobile workshops in different neighbourhoods (Jan-Feb 2021)
- Rehearsals for Procession and Opera Performance (March 2021)

Timeline: May 2021

Int. Partners: University of Bologna (Italy), International Society for Horticultural Sciences (Belgium), Sustainable Energy Youth Network SEYN, UNISCAPE Network of Universities, Rijeka 2020, Leeuwarden 2018, Timisoara 2021

National/Local Partners: Agricultural Organisation Dimitra, Municipality of Tripolis, Association of Teachers for Environmental Education, Ministry of Agriculture, International Spring of Roma, Technological Educational Institute of Epirus, Dept. of Agricultural Technology- Floriculture and Landscape Architecture, The Routes of the Olive Tree, RE:THINK Fifa Art Farm, Marinis Art Farm, Kalamata Youth Centre, Geotechnical Services-Urban Planning-Waste Management and Vehicles Division, Social Grocery, Centre for Environmental Education, Messinian Chamber of Commerce and Industry, Messinia Directorate for Agriculture, Technological Educational Institute of Peloponnese, Flower Exhibition, Decentralised Forest Management, Let's go for a walk group, Thanos Polymeneas

Venues: Municipal parks, RE:THINK Fifa Art Farm, Marinis Art Farm, Castle of Kalamata, Kalamata Marina, Municipal Stadium, Messiniakos Court, Cultural and Sports Centre Tenta, Nedon river, Bank of Greece's garden, Central Market, Park of Port Authority, Tripoli's suburban groves

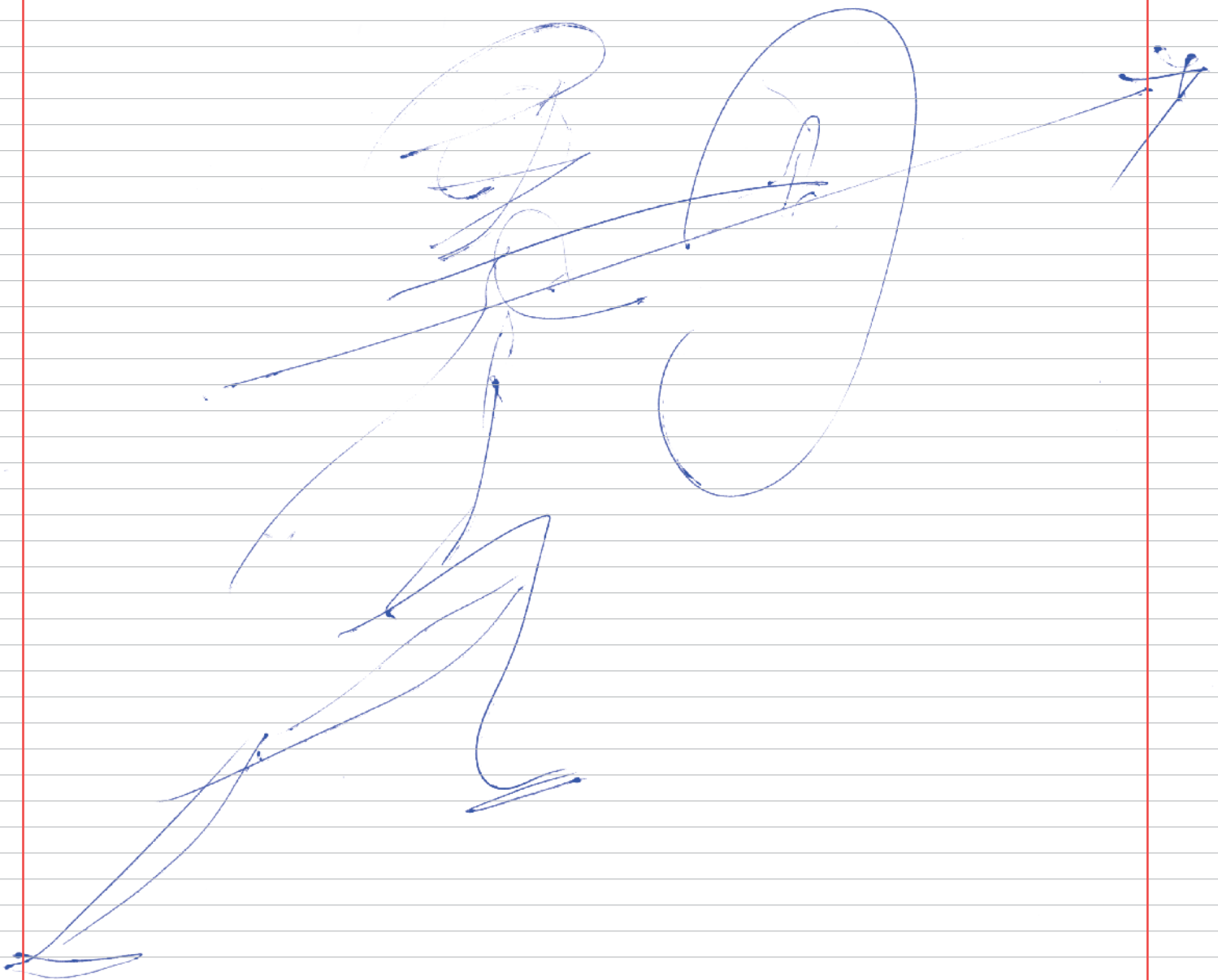
Timeline: Sept 2020-March 2021

Int. Partners: Opera La Monnaie/De Munt (Belgium), Festival d'Aix-en-Provence (France), Valletta 2018 (Malta), Marseille Festival (France), Nationaltheater Mannheim (Germany), Rotterdam Opera Days (Netherlands)

Local Partners: Municipal Conservatory, Primary Education, Secondary Education, Centre for Creative Documentary, local amateur theatre groups, local art schools

Venues: Former 10th Primary School, Dance Hall, Cultural Centre of Kalamata, Centre for Environmental Education, Open Air Amphitheatre, neighbourhoods and squares of the city

The present, the conflicts and antinomies, today's battles, the movement from past to the future. Projects that deal with modern dilemmas and issues, from war and terrorism to xenophobia, migration, post-colonialism, intolerance, addiction, economic crisis. We try to broaden our horizons outside Europe, looking towards Africa and Asia, trying to learn more from our neighbours and surrounding. A reflection on current burning issues and the position we take in an unsound world.



At the Edge

At the Edge is a series of exhibitions of contemporary art, artists' residencies, participatory happenings in the city, contemporary music, performance and theatre that are designed to set the audience slightly off balance and into motion.

Exhibition: At the Edge, Vertigo

In the exhibition *At the Edge, Vertigo*, a mixture of current media-extracted imagery is juxtaposed with works of contemporary art in the public space. Europe 2021 an era of uncertainty in which freedom and the collectively gained rights that form the European constitutional chart have retracted. The humanitarian cornerstones of Europe are challenged. After Enlightenment and the Modern era, Europe enters a new Middle Ages. It becomes obsolete, a museum of the past, growing older, growing passive, growing introvert and intolerant. This dystopic scenario seems more and more possible.

The main body of the exhibition is a series of new commissioned works of international artists in the form of public signs, billboards, neon signs and public interventions of performances and installations. Large scale commissioned public artworks will be made with the support of Greek and international foundations. One or more public artworks will be donated after public voting to adorn the city of Kalamata after the exhibition finishes. A symposium on the current sociopolitical situation through the lenses of art will be organised. Participating artists will offer presentations of their work and will produce their works in collaboration with the students of the Athens School of Fine Arts Department in Kalamata. The exhibition *At the Edge, Vertigo* will be produced in collaboration with the artistic and production teams of the Athens Biennale and it will be a parallel exhibition of the 8th edition of the Athens Biennale 2021. This strategic partnership aims to draw attention to Kalamata and invite major international artists to create new works in the city.

Timeline: Jan-March 2021

Curator: Studio Poka-Yio (Poka-Yio is the Artistic Director of KALAMATA:21 and Founding Director of the Athens Biennale)

Confirmed Partners: The Athens Biennale

Tentative supporters and partners: The Athens School of Fine Arts, NEON foundation, European Cultural Foundation, Goethe Institute, British Council, Institut Francais, Austrian Embassy, Occa, Iaspis, Public Art Toronto etc.

Venues: main square of Kalamata, waterfront of the city, Studio of the Dance Hall, Art Centre of Kalamata, Warehouse of the National Railway Station, New Scene of the Municipal Marching Band, Central Market, Former Music School of Kalamata, Ancient Thouria

Dance at the Edge

Being at the edge of Europe: A programme of dance and performance

An experimental dance programme that explores the themes of the edge both in the sense of periphery and in the sense of producing art which is "at the edge" geographically but also in terms of genres. The structure of the programme within the year of 2021 is also decentralised.

The programme consists of:

- 3 commissioned participatory projects (working through workshops with the local community and presenting a performance as an outcome)
- 1 large-scale dance production (including co-production funds)
- 1 Residency "school" for 4-6 dance companies
- 4 Workshops and 3 masterclasses for professional dancers

Timeline: 2021 all year

Int. Partners: Teatro Municipal do Porto (Portugal), Festival international des Arts de Bordeaux Métropole (FAB-France), ZimmerFrei (Italy), Festival Materiais Diversos (Portugal), ORO-Loïc Touzé (France)

Local Partners: Municipal Dance School, Local dance schools

Venues: Dance Hall, Municipal Stadium, Former 10th Primary School, Horizon Blue Conference Hall

Neighbours for Neighbourhoods

A participatory theatre project for the Roma populations in Europe

A 16-month project in which four European performance artists (neighbours) espouse the Roma communities of four European cities. They work hand in hand with the Roma communities to collect their stories and traditions, needs and aspirations and collectively produce a site-specific participatory performance. The Roma culture and art become the glue connecting these four cities with each other and with the rest of the world.

Timeline: 2019-2021

Partners: Ohi Pezoume Performing Arts Company (Greece), visoesuteis (Portugal), Die Fabrikanten (Austria), IAesthetic (United Kingdom), Plovdiv 2019 (Bulgaria), Timisoara 2021 (Romania), Novi Sad 2021

Local/National Partners: Primary School of Asprohoma, Municipal Theatre, Centre for Creative Documentary, International Spring of Roma

Venues: Primary School of Asprohoma, Birbita Camp

Visible/Invisible

A documentary about the Roma populations in Europe

A production company will follow *Neighbours for Neighbourhoods* and record the Roma stories in four different cities in Europe, focussing especially on the children of each community.

Timeline: 2020-2021

Int. Partners: Balkan Documentary Centre (Bulgaria), LIBRA Film Productions (Romania), Plovdiv 2019 (Bulgaria), Timisoara 2021 (Romania)

Local/National Partners: Topcut-Modiano SA,

OhMyDog, ORIZONTAS (non-profit organisation)

Venues: Electra

The Photonics

A series of theatre performances with ex-addicts presented in various locations and light situations

"He who has not experienced the Mediterranean light cannot understand what it is about."

This quote is the key starting phrase of a new theatre project with vulnerable groups of ex-addicts that will lead to a theatre performance reflecting both on the specialised theatrical method of its making and the biographical elements of the participants. The participants are ex-addicts that have completed the rehabilitation process through the programmes of KETHEA branch of Kalamata. Living on the margins of the Greek society, they had been almost expelled from life and yet managed to return. The nine-month working process will condense the material into the final performance. The theme of "light" is drawn from the metaphors of understanding, judgement and clarification with the effects of light: Enlightenment (philosophy), the path of light (meditation, religion), bringing to light (justice) etc.

Timeline: March-December 2021

Curator: Ioanna Valsamidou (psychodramatist, therapist in vulnerable groups, theater director and PhD researcher in Europa Universitaet Viadrina)

Project Duration: nine months (workshops) + one month (performances)

Local Partners: KETHEA Rehabilitation Centre, Second Chance School

Venues: KETHEA Rehabilitation Centre, New Scene of Municipal Marching Band, Former Music School, neighborhoods and squares of the city, Park of Port Authority, Makeshift Stage theatre group

The Branch in my Hand

The new research-based theatre production of Rimini Protokoll by Daniel Wetzel

As always in their work, this Rimini Protokoll production will be research-based, rooted in the experiences and expertise of the people they find on the spot. It is a personal and social experience that shapes and gets shaped on the way. A network of relations gets established including Italy, Turkey, Israel, and Spain. The project focuses on the idea of the olive branch and the different processes, interpretations and symbolisms: With one olive branch in your hand you can mention the basic connections of our agriculture with techniques dating back thousands of years. You can explain core ideals of the ancient times, Christianity, Islam and contemporary politics, even the rough international markets, they all easily appear in sight. Starting from Kalamata and spreading to the world, who should stand on this stage with branches in their hands? How many hands carrying them will make the artificial tree of this performance?

Timeline: all year 2021

Local Partners: Hellenic Association of Teachers for Environmental Education, Centre for Environmental Education, Messiniaki Amfiktyonia Organisation, local theatre groups

Venues: RE:THINK Fifa Art Farm, Hellenic Agricultural Organisation Dimitra, Center for Environmental Education, Marinis Art Farm, Municipal Theatre of Kalamata

Programme of Residency for Authors and Translators

Building bridges through translation in collaboration with the European Society of Authors

The Programme of Residency for Authors and Translators will invite 30 authors to work in Kalamata. The objective of a literary as well as translation residency (making KALAMATA:21 during one full year a European Translation Hub) will be achieved by bringing well-known as well as emerging literary and intellectual figures to Kalamata in cooperation with the European Society of Authors, not only to work, but also to interact with the local community and visitors.

Timeline: September 2019 – December 2020:

Preparation of the residency programme (Open Call, establishing main themes of the programme, finalising invited authors and translators)

January-December 2021: Running residency programme

January-December 2022: Following-up the residency programme (Collecting the archive of the programme and feedbacks)

Int. Partners: European Society of Authors (France-Germany), Timisoara 2021, Baia Mare 2021

Local Partners: Union of Messinian Authors, Union of Messinian Philologists, University of Peloponnese, Folk Library

Venues: historic home of Patrick Leigh Fermor, Folk Library of Kalamata

Public Art Festival: Reboot?

A Festival that explores public art in the city through open, democratic procedures

The Public Art Festival aims to emerge and define the various forms of art that exist in public space, to enhance the urban environment through visual art interventions and new artworks, to invite the public to open discussion, to create a domestic cultural platform of international interest and to establish Kalamata as an international reference point for art in public space.

The query “Reboot?” is primarily a way of looking “At the Edge”. “Reboot?” embeds the key principles of democracy and gives room to all substantiated views and interpretations. A part of the outcome will be the “answer” to the query posed, while another part of the outcome will be public works of art derived from the answer. The Festival includes open discussions with the local community, online discussions with citizens from the European community, the presentation of two murals, online voting for all EU citizens via a user-IP mechanism, creation of six large-scale, permanent sculptures in Kalamata by local and international artists in residence.

Timeline: 2021 all year

Partners: Studio 4 (Greece), School of Fine Arts (Greece), Urban Nation (Germany),

Public Delivery (South Korea), Urban Forms (Poland), Accion Cultural (Spain)

Local Partners: Video Art Festival Miden, RE:THINK Fifa Art Farm, Municipal School of Visual Arts, Mataroa

Venues: Open air public spaces of the city, Warehouse of the National Railway, Former Music School

Photo Exhibition: 100 degrees

An open air-museum of posters and large prints across the city

A net of images is spread across Kalamata. The sequence of the images and the sites in which the stories take place are interdependent - an open-air museum. The works become one with people's daily life and attract their active reaction. Posters on the city walls, use of empty ad billboards with large prints and large scale canvases which cover the buildings' facades. Setting up a transient museum made out of plaster boards on the beachfront of Kalamata. A turning point, insecurity, risk and promise. The time of recession may not be a time of opportunities but it does call for alertness. Through the wreck of a previously structured reality, a vision arises, for meaning and creation, a feeling of optimism born from need.

Timeline: May-Sept. 2021

Partners: Circulations festival (France), RECcollective (Turkey), Disturb (International), Depression Era (Greece), AIN / Delphine Leccas (Syria), Blank Paper (Spain)

Local Partners: Photography Club of Kalamata, Artistic Haunt

Venues: Open air public spaces of the city, Artistic Haunt, Municipal Culture Centre

Approximately 50 artists will be selected from the Greek and international scene, within the network created by KOLEKTIV8/Depression Era/Medphoto, from countries such as (but not limited to): Greece, Italy, France, Spain, Israel, Lebanon, Turkey, Sweden, England etc.

Crisis: A Condition Leading to Decisive Change

An exchange theatre programme

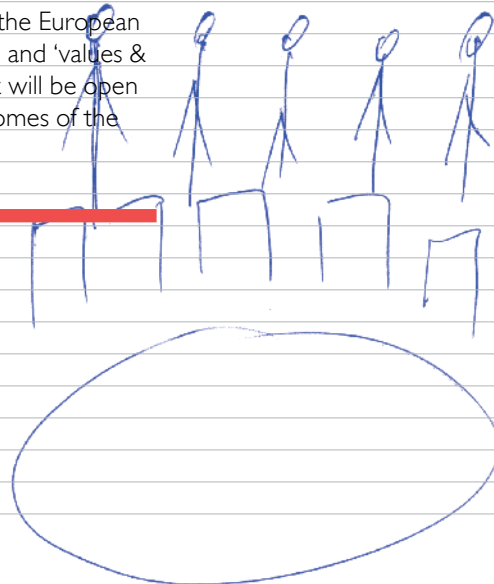
Under the name *Crisis: a condition leading to decisive change*, KALAMATA:21 and Frascati Theatre from Amsterdam will present four Netherlands-based and four Greece-based artists that deal with the current unstable condition in Europe.

Next to the performance programme a knowledge exchange platform will be created. The eight artists will work around alternative scenarios for the future of Europe. For six days these suggested topics will be explored in the European context: 'sovereignty & collaboration', 'democracy & transparency' and 'values & identity'. For each topic a guest speaker is invited for a lecture that will be open to the public. On the seventh day the group will present the outcomes of the week to the audience.

Timeline: March 2021

Curators: Lara Staal – Frascati Theater (Netherlands), Prodromos Tsiniokoris – Experimental Stage, National Theatre of Greece

Venues: Electra, Municipal Theatre



Beyond the Edge of Europe

KALAMATA:21 looks *Beyond the Edge of Europe* towards Africa and Asia, at current burning issues that affect the world as a whole. As Europe becomes a refuge for a massive influx of populations from the MENA region, the need to learn about these relatively unknown cultures and embrace the otherness becomes insistent.

Safe Haven Kalamata

A platform and series of residencies for Artists at Risk

Artists are targets of politically motivated threats in great parts of the world. Artists at Risk is a human rights institution in the field of visual culture dedicated to mapping the field of persecuted art practitioners, facilitating their safe-exit from countries of origin and hosting them at so-called "Safe Haven" residencies. Kalamata's position at the intersection of three continents adds a vital link to this growing network-platform, spanning Helsinki, Berlin, Provence and Athens.

Alongside the Safe Haven will run the Pre-Mondiale: Exhibition Projects and Discursive Events, an investigation and exhibition about the conditions, subjectivities and agencies provoking a realignment of art, thought and politics in the 21st century from the bottom up.

Safe Haven will offer an ongoing series of workshops, exhibitions, "Wartist-in-residencies, seminars, conferences, street and public art interventions from Artists at Risk throughout 2021. Artists at Risk is European Citizen's Prize Laureate 2016.

Timeline: 2021 all year

Co-Founding Directors and Curators:

Marita Muukkonen and Ivor Stodolsky

Partners: City of Helsinki (Finland),

Re-Aligned Project (International)

Venues: Warehouse of the National Railway

Organisation, Electra, former Music School of

Kalamata, Artistic Haunt, Art Centre of Kalamata

Beyond the Post-Colony: Where Does Africa Go From Here?

*An audiovisual Exhibition of African art
curated by Mudi Yahaya*

Mudi Yahaya is a Nigerian artist and activist whose video work, photography and cinema has evolved from social documentary essays to critical conceptual photography and experimental film. Mudi's work explores interpretations of postcolonial African identities and their varied visual dialects linked with violence, intolerance, gender and race matters.

An exhibition that seeks to ask questions about Pan-African subjectivity and power as it relates to the emerging aesthetics of African dispossession, statelessness and hierarchies within the global conversation on migration. The exhibition will comprise of photography, videos and performance; curated from bodies of work of artists from around the African continent.

Timeline: June-Aug. 2021

Potential Partners: Alliance Francaise (Nigeria), Goethe Institut, Leventis Group (Lagos, Nigeria)

Venues: Warehouse of the National Railway
Organisation

Labo Agen

*Words and Forms: A European-Arabic
Literature Project for refugees*

Based on many interviews from refugees coming to Europe, the German writer and cultural scientist Gernot Wolfram, the Syrian musician and actor Ramadan Ali and the German opera singer Cornelia Lanz will present a new project where refugees are asked to provide literary and artistic answers to the questions of the official asylum forms of different countries in Europe.

In cooperation with the *Teachers for Life* project they collect in-workshop ideas, opinions and experiences of refugees about what they really would like to express towards these analytical questionnaires.

Timeline: March-May 2021

Int.Partner: Internationales Literaturfestival
Berlin (Germany)

Local partners: Youth Centre of Kalamata,
University of Peloponnese

Venue: Cultural Centre of Kalamata

Singing Beyond the Edge

5th European Choir Games & Grand Prix of Nations KALAMATA:21

INTERKULTUR, the world's largest organiser of choral competitions, will organise a choir event with up to 150 choirs from Europe and all over the world: The 5th European Choir Games & Grand Prix of Nations. Under the theme *Singing Beyond the Edge* choirs from Egypt, Israel, Iran, Turkey, Russia, Malta, Morocco and others will be at the centre of the activities. A parallel programme of workshops about music and composition, folklore and dance will give a key for intercultural understanding.

Teachers for Life!

Empowering refugees and young people to exchange knowledge through cultural education

In cooperation with the Berlin based association Board of Participation e.V./ The Moving Network and its project *Teachers for Life! KALAMATA:21* will offer trainings, workshops and public speeches of cultural experts who came to Europe as refugees. The project focuses on the visibility of skills, ideas, expectations and talents of refugees to transfer knowledge. Artists, scientists, experts for women's rights and cultural participation will give lessons at the secondary schools and youth organisations of Kalamata, about issues of cultural education, pluralism and diversity.

Timeline: July – October 2021

Int. Partners: INTERKULTUR (Germany),

Mikis Theodorakis International Foundation

Local Partners: Municipal Conservatory, Association of Friends of Music, Lyceum of Greek Women

Venues: Kalamata Dance Hall, Castle of Kalamata, Church of the Holy Apostles, Tenta Sports Hall, OAED Amphitheater, Music School of Kalamata, Kalamata Stadium, Messini Amphitheater

Timeline: March-May 2021

Project Coordinators: The actor and musician Ramadan Ali (Syria), the women rights expert Halah Al-Hayik (Syria), the scientist (empowerment of refugees) Mafalda Sandrini (Italy) and the writer/cultural scientist Gernot Wolfram (Germany) will guide through the project.

Int. Partners: Allianz Kulturstiftung, Refugio Sharehouse Berlin (Germany), Macromedia University (Germany), Netzwerk Kulturberatung (Network for Cultural Education), Hellas-filmbox-festival (Germany), Galway 2020

Local Partners: Primary and Secondary Education, Youth centre, Vocational Training Centres of Kalamata, University of Peloponnese

Venues: University of Peloponnese, primary and secondary schools

Awakening, Reflection, Envisioning

A new joint multimedia project from Ensemble Modern and ARTéfacts Ensemble and a 10-day masterclass by some of the world's most talented musicians

At the heart of Ensemble Modern and ARTéfacts Ensemble's new multimedia project lies the idea that the future is best build together. This collective project brings together the internationally renowned Frankfurt-based group and the young ensemble from Athens for a new production. Ensemble Modern and ARTéfacts Ensemble will co-commission three composers to contribute three new pieces of work, all of which will host their world premiere in a joint concert in Kalamata. The three works will revolve around the ideas of "awakening", "reflection", and "envisioning", respectively, and deal musically with the past, present, and future. While the first two pieces will be prepared and performed independently by only one ensemble each, the two groups will join forces for the third and final piece, thus exemplifying the overarching idea that the future is only attained through collaboration.

Timeline: October 2021

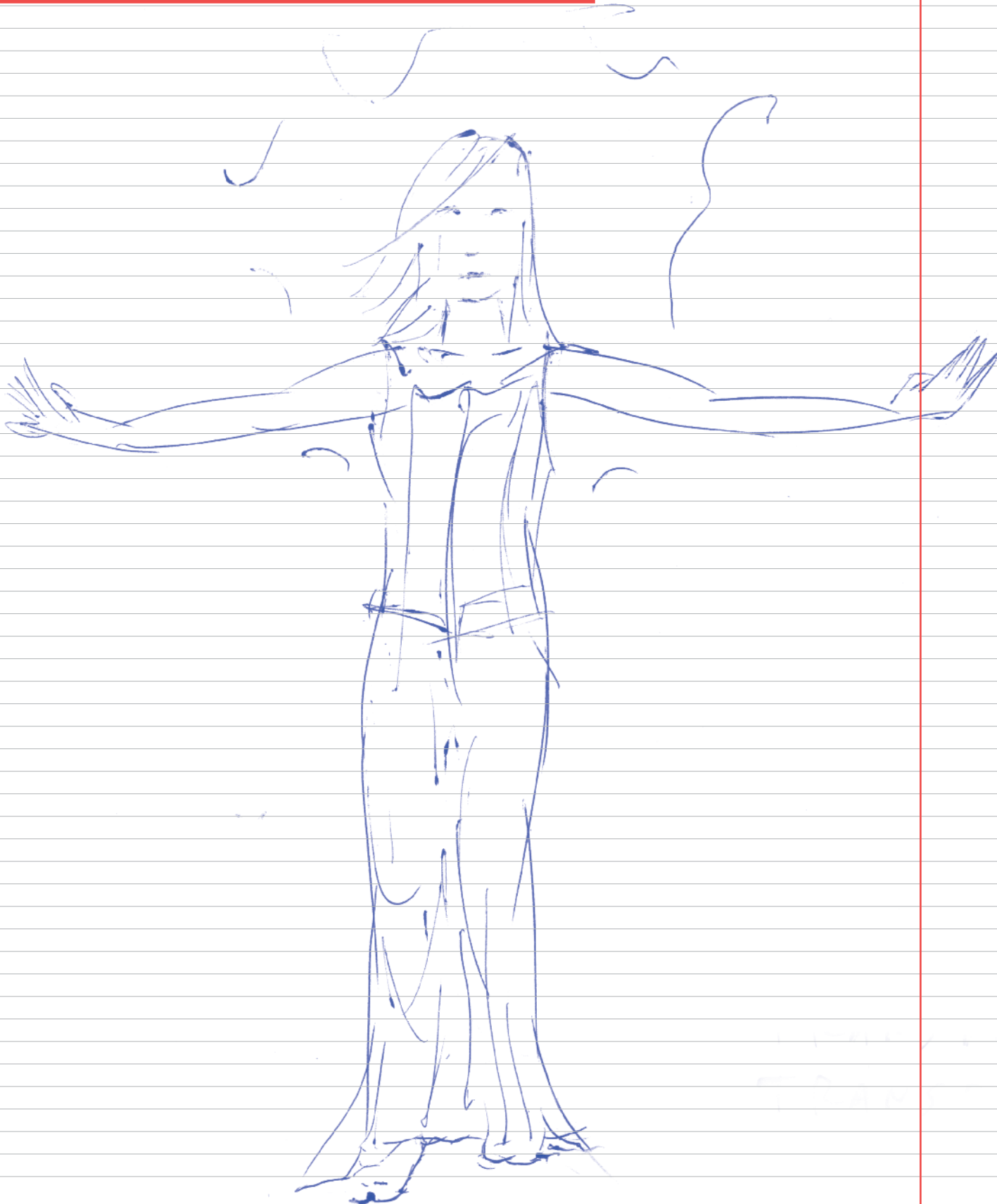
Local Partners: Municipal Conservatory of Kalamata, Music School of Kalamata, Association of parents and guardians of students of the Municipal Art Schools

Venues: Municipal Conservatory of Kalamata, Dance Hall

Masterclass Internationale Ensemble Modern Akademie (IEMA) – KALAMATA:21

Parallel to the presentation of the joint project, five members of Ensemble Modern representing the different instrumental sections as well as one guest conductor as tutor for conductors' participants will give a 10-day intensive masterclass from Internationale Ensemble Modern Akademie for music professionals from Greece and abroad. At the end of the masterclass the guest conductor and two conductor participants will share the final concert of the course. It will include pieces by composers like Anton Webern, Conlon Nancarrow, Iannis Xenakis and chamber music pieces by composers like György Ligeti, Nikos Skalkottas and John Cage.

Then comes the Future. Transform is the transition from A to B, from a given state of mind to a different one. It is where innovation through technology meets the arts and the younger generation. To transform Kalamata from a provincial city to a city of the world. To create strong connections of interexchange with the rest of Europe that will remain after the ECoC year is over. *Transform* is about the city, the environment, the people of Kalamata and the legacy that stays with them after the completion of this long and inspiring journey.



Urban Projects

How can we ideate the City of the future? KALAMATA:2I aims to become an ongoing platform for reshaping the image of Kalamata. From participatory design techniques through open calls and architectural competitions, public art and urban interventions, to new uses of public space and citizens' participation, we invite the community to dream up the city they want.

Imagine the City LAB

Co-creating public space:

A participatory regeneration of Kalamata's waterfront

Imagine the City LAB aims to develop a prototype process for participatory urban design of Kalamata's waterfront, focusing on citizens' engagement and cultural activities. The project involves eight organisations from different countries. It is building on the know-how of the community *Imagine the City* with presence in 15 Greek cities, the Actors of Urban Change network developed by the Robert Bosch Foundation and the Citytoolbox project supported by the Erasmus+ programme.

Through information campaigns, participatory workshops, an open exhibition and voting process, inhabitants and visitors will be invited to imagine, examine, compare, design and co-create a public place worth living in. The project result will be a comprehensive bottom-up proposal for the Kalamata waterfront regeneration to be used by local authorities, and a practitioner's toolkit to tackle other urban planning challenges in Greece and beyond.

Bodies in Urban Spaces

Willi Dorner: A moving trail for a group of dancers in public space

In continuation to the successful tour of the *Bodies in Urban Spaces* around the world, we invite the Austrian director Willi Dorner to develop a new version of this work for the urban design of Kalamata's waterfront. Following the different phases of the reshaping of the waterfront, the human trails will change and evolve during the process, captured in a series of photographs that will be exposed in the city after the completion of the works.

Bodies in Urban Spaces is a moving trail, choreographed for a group of 20 performers. They lead the audience through selected parts of public and semi-public spaces. A chain of physical interventions set up very quickly and only existing temporarily, allows the viewer to perceive the same space in a new way – on the run.

Art from the People

An art project for public space created by citizens of Kalamata

A collaboration of KALAMATA:2I with the New Patrons, a programme fostering cultural self-organisation among citizens in order to strengthen civic cooperation and promote culture on a European and global level. It is a new kind of model that provides citizens with the opportunity to manifest their cultural visions and to carry out their issues in collaboration with mediators and artists of international renown in art projects. The citizens themselves are the patrons of these projects. The goal is the creation of an art project in a public space of the city of Kalamata that emerges from the needs and vision of the citizens.

Timeline: 2017-2019

Partners: Place Identity Clusters (Greece), EDNO/One Foundation/One Architecture Week (Bulgaria), KUNSTrePUBLIC e.V./Centre for Arts and Urbanistics (Germany), Društvo Hliša/House! Society (Slovenia), Fundacja Teren Otwarty/Open Territory Foundation (Poland), MJESTIMICE/In Places (Croatia), 4iS - Platform for Social Innovation, University of Aveiro (Portugal), Kaymanim / Participatory place making (Israel)

Local Partners: Eu Topos interdisciplinary group, Association of University Graduate Architects - Panhellenic Union of Architects, Association of freelancers engineers of Messinia

Venues: Municipal Cultural Centre, Former 10th Primary School

Timeline: 2020-2021

Partners: Cie. W. Dorner with the support of the Cultural Office of the City of Vienna

Venues: Waterfront of the city and other public spaces

Timeline 2019-2021: A group of patrons (citizens)

connect to a mediator (early 2019), propose an artist (possibly Open Call-Summer 2019), work with artist to create a rough draft (Autumn 2019), research and drafting stage (December 2019), production stage (budget-fund raising 2020), delivery, inauguration, performance (January 2021) **Partners:** Les Nouveaux commanditaires (New Patrons) (Belgium)

Local partners: Association of parents and guardians of students of the Municipal Art Schools, Municipal School of Arts, Artistic Haunt, Vocational Training Centres of Kalamata, Eu Topos interdisciplinary group

Venues: Former Music School of Kalamata, public spaces of the city.

Urban Lightscenes

A project on how creative lighting can change a city

Six creative lighting interventions in proposed buildings of historical significance, or urban voids will seek to renew interest of the citizens and the visitors of Kalamata. By using existing light infrastructure in combination with new light fixtures, old space will transform into a temporary stage. European light artists and collectives will create light art inside the city, encouraging the citizens to actively participate in the procedure and become co-creators.

Timeline: April-October 2021

Partners: BEFORELIGHT (Greece), Luzinterruptus (Spain), Lupercales (Spain), David Debrinay (France), Tamar Frank/lightspace.org (Netherlands)

Local Partners: Ephorate of Antiquities of Messinia, Eu Topos interdisciplinary group, Video Art Festival Miden

Venues: historic buildings of the city, public space

Infiltrations

Artists in residency work supported by local coaches

The artists will be invited to work in existing art and public spaces and in daily life environment, with local resources and in a collaborative way, including citizens of Kalamata.

Each project consists of a residency of four weeks, and another one to two weeks for the actual production of the work. Ten artists from France, Germany, Netherlands, Cyprus, Switzerland, Ireland and others will be guided individually by local coaches through the city and will be assisted with the implementation of their projects.

Timeline: June-Oct. 2021

Possible Funding Partners: Pro Helvetia, Mondriaan Fonds, British Council, Deutsche Kulturförderung and Institut Français

Partner Institutions: ECAV, Fine arts school in Sierre (Switzerland), Corner College in Zürich (Switzerland)

Venues: Monastery for Men Andromonastero, former Music School, Art Centre of Kalamata, Tower of Mourtzinoi in Kardamyli, Kardamyli School, Marinis Art Farm

In FLUX

A month of public interventions through dance and physical movement

A collective choreography by seven international choreographers in a public space and a series of open talks about performance theory and practice in public spaces. A printed catalogue and a series of dance workshops for young people and elders. The *In Flux* events use the medium of dance and choreography to connect citizens from all walks of life and backgrounds in order to unravel the multiple facets of the city, the history through personal narratives and the questions on the value of art in our society.

Timeline: Apr-June 2021

Project Coordinator: Mariela Nestora

Partners: Dance collective CCP(Greece), Sindesmos Chorou (Greece), Federacja (Poland)

Local Partners: Municipal Dance School, local private dance schools

Venues: Municipal Stadium, Studio of Dance Hall

Citizens Today, Citizens Tomorrow

A school based incubator model for active civic participation

How can we create the conditions for political and cultural innovation in school communities and how can we motivate young citizens to deal with the systemic challenges of our times?

We initiate a school based incubator model for teachers and students enabling them to become active citizens while ensuring that they have the necessary knowledge, skills and attitudes to contribute to the development and well-being of the society. This pilot programme will be developed through a network of four schools in various cities, to unleash the creative potential of children, teachers and parents alike through training programmes on modern methods for consultation, participatory design, modern applications in democracy etc.

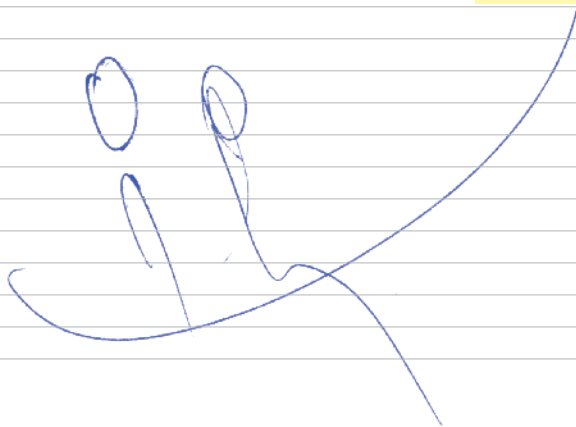
The project builds on the know-how of the awarded project Politicia 2.0-Platform for Political Innovation (1st Competition for Social Innovation by the European Investment Bank).

Timeline: 2021 all year

Partners: Place Identity Clusters (Greece), Network for Children's Rights (Greece), Civispolonus (Poland), Progress Foundation (Romania), Events Foundation (Belgium)

Local Partners: Solidarity School of Kalamata, Primary Education, Secondary Education, Mataroa, Teachers of Kalamata Association

Venues: Primary and secondary schools of Kalamata and Messinia



The Invisible Portraits

The whole city turns into a cinema

Unexpected projections of portraits deluge the city; projections on shop windows, abandoned factories or parks, at the castle's façade, moving dark rooms, all create a new narrative inside the city and invite the citizens to rethink their daily life and surrounding.

The portrait heroes are the invisible actors of Kalamata: a fisherman, a sailor, an olive producer, a guardian of an archaeological site, a student of the conservatory, a dancer, an unemployed woman, an immigrant, a taxi driver, a refugee family, a housewife, Roma kids, elderly citizens. The project will be a collaboration of a historian, a curator, a film director, a visual artist, a photographer, a set designer and three reporters from the local newspapers, that will go through intensive research for the selection of the city "heroes".

Σχέδιο:Design

A series of activities and development workshops about the role of applied design

Σχέδιο:Design includes a series of talks, week-long workshops and roundtable discussions with young visionaries and design professionals from all over Europe. A delegation of design professionals from Saint-Etienne, the 'Cite du Design' UNESCO nominated City of Design 2010 will analyze the case study of Saint-Etienne in comparison to Kalamata and will exchange knowledge and ideas while helping implement the design methodology to Kalamata's future urban planning.

Architectural Democracy

Open the buildings of Kalamata as dollhouses

A new urban digital framework where citizens interact with the built environment by locally accessing/editing data linked directly into it. A cooperation of research institutes and companies that turns buildings into open source interfaces to improve the public understanding of the built environment along the everyday life of citizens.

Architectural Democracy in Kalamata includes: a series of workshops at the beginning of 2021, to introduce and discuss the technology with the local population, 3D scanning of five buildings as pilot models and public launching of the mobile application, adapted to Kalamata, advertising for public participation: "scan your room and upload it!", series of three installations in buildings, to use the technology via facade projections.

Timeline: January-March 2021

International Partner: Michel Reilhac

Local/National Partners: Festival Miden, local newspapers, Pausilypon Films

(Menelaos Karamaghiolis), School of Fine Arts

Timeline: February 2021

Partner: CTRLZAK Art&Design Studio (Italy)

Local/National Partners: Messinian Chamber of Commerce and Industry, Technical Services Division, Association of University Graduate Architects – Panhellenic Union of Architects, Eu Topos Interdisciplinary Group, In Situ conference series
Venues: Creative Hub, City Museum

Timeline: 2021 all year

Partners: Aalto University Department of Civil Engineering (Finland) – IT / FCTUC, Department of Electrical and Computer Engineering, University of Coimbra (Portugal) – CEAU / FAUP, The centre for Studies in Architecture and Urbanism (CEAU) of the U. of Porto (Portugal) – Fondazione Bruno Kessler (Italy) – Tietoa Finland Oy (Finland) – Fachhochschule Erfurt, Angewandte Informatik (Germany) – Futurice Oy (Finland) – Spacetime Networks Oy (Finland)
Local/National Partners: Area Office Athens, interdisciplinary team EU TOPOS, Association of University Graduate Architects – Panhellenic Union of Architects, Let's Go For A Walk-urban walking group, General State Archives
Venues: Creative Hub, City Museum

Clouds

A large-scale exhibition of contemporary art

In collaboration with La Panacée, a new art exhibition will explore the cloud as a theme, as a visual pattern used in paintings, installations or sculptures, and as a mental figure. The "data cloud" is a dominant object in the contemporary world – the gathering of information, displayed as a constellation of signs. Beyond its presence in the history of arts, the cloud could be a key to the understanding of today's art, how contemporary artists elaborate forms: collecting information or signs, and uniting them within a fragile structure, an apparently nomadic form.

The exhibition will address different aspects of the cloud: data cloud (works constituted by or referring to data collecting); formations (moveable structures, cloud-like forms); the iconography of clouds (how the cloud evolves as an object of representation).

Timeline: Sept-Nov 2021

Curator: Nicolas Bourriaud

Partner: La Panacée | Centre de culture contemporaine (France)

Local Partners: Artistic Haunt, Warr, Mataroa, Creative Hub

Venue: Warehouse of the National Railway

The Sound of the Future

An interdisciplinary research and experimentation on acoustics, electronics, new media, soundscapes, performance, explorations of the human body.

ICLI meets KALAMATA:21

A celebratory version of the International Conference of Live Interfaces in the performing arts

The ICLI biennial conference brings together people working with live interfaces in the performing arts, including music, the visual arts, dance, puppetry, robotics or games. Topics of liveness, immediacy, presence (and telepresence), mediation, collaboration and timing or flow are questioned in order to gain a deeper understanding of the role contemporary media technologies play in human expression.

Three keynotes will be designed to be discussed among scholars, performers and the audience.

Timeline: July 2021

Partners: University of Sussex (United Kingdom), University of Porto (Portugal), University of Leeds (United Kingdom), New York University (United States), Goldsmiths University of London, London South Bank University (United Kingdom), Athens Science Festival (Greece)

Local Partner: Bougas School of Kalamata

Venue: Elite Blue Conference Centre

Modern Body Festival: Art as Research Through Experience

A two-day event of site-specific installations, interactive multimedia, video-art and performances that use new technologies, exploring questions of belonging, identity and communication. Modern Body Festival is an international festival conceived and instigated by a dynamic European & international community of artists.

In a globalised society where change is king, how can we understand, accept, and learn from each other? What is the European community, and how do we relate with each other and reconcile with the world at large? How can we rediscover the European Idea especially through the perspective of the periphery?

The Modern Body Festival invites people to re-imagine our collective pasts, presents, and futures, to forge a new path for the 21st century in Europe and beyond.

Timeline: November 2021

Partners: School of Fine Arts, Arts Organisations Dezact / Space Media Festival (United Kingdom/ Taiwan), STEIM (Netherlands), Stichting Artek (Netherlands)

Educational Institutes: Department of ArtScience – Royal Academy of Fine Arts (Netherlands), Departments of Sonology, Composition - Royal Conservatoire of The Hague (Netherlands), Hyperbody - Department of Architecture – TU Delft (Netherlands), DASTheatre – Amsterdam School of the Arts (Netherlands), DXArts: Digital and Experimental Media - University of Washington, Seattle (United States)

Local partners: Mataroa, Video Art Festival Miden

Venues: Electra, Creative Hub

The Wholodance 2.1

Whole-body interactive learning for dance education

Wholodance is a Research and Innovation Action funded under the European Union's Horizon 2020 that started its activities in January 2016. It aims at developing and applying ground-breaking technologies to dance learning for dance practitioners ranging from researchers and professionals to dance students and the public.

The Wholodance 2.1 project aims to link the strong tradition of Kalamata's International Dance Festival to novel investigations of bodily knowledge through technology. Exploiting and building further on the Wholodance EU Project, KALAMATA:21 will seek to integrate its outcomes into demos, artistic installations, educational workshops, experimental and artistic performances that run during 2021.

Timeline: 2021 all year

Partners: Lynkeus (Italy), Athens RIC (Greece), MoteK Entertainment (Netherlands), Politecnico di Milano (Italy), Università Degli Studi di Genova (Italy), Peachnote, Coventry University (United Kingdom), Instituto Stocos (Spain), K.danse (Greece)

Local Partners: Lyceum of Greek Women, Kalamata International Dance Festival, Municipal Dance School, local private dance schools, Morfotikos and other associations of traditional dance

Venues: Dance Hall, Amphitheatre of Castle, Marinis Art Farm, Indoor Hall of Polykladiko School, Municipal Stadium, Creative Hub

The Edge of Performance

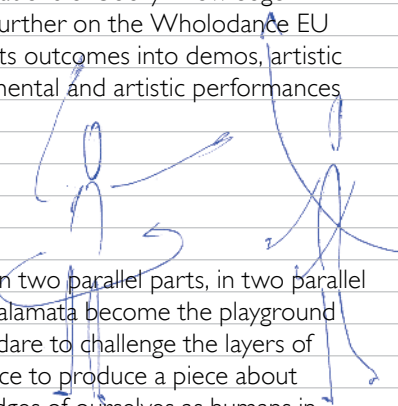
A real-time performance in two cities

An immersive performance runs as a whole in two parallel parts, in two parallel worlds and continents. New York City and Kalamata become the playground of a small group of performance artists who dare to challenge the layers of reality. They will work together from a distance to produce a piece about the contemporary edges of our reality, the edges of ourselves as humans in relation to our outside world. How do performance, reality and technology blend in together and how does the audience define the edges of a real time performance in two cities? A parallel programme of open talks and workshops will explore the theoretical framework of contemporary performance.

Timeline: November 2021

Partner: Performa 2021 (United States)

Venue: Dance Hall, Electra



Quintessence

A story lab for community digital storytelling

Quintessence is a series of story labs designed to engage people all over Europe in sharing personalised stories about their city. Quintessence works with the community to turn the city into a space that encourages play, performance and participation through experimental digital storytelling techniques and seeks to create the soundscape of Kalamata that will then be embedded into a solo performance, a sound installation in a public space of Kalamata.

Timeline: July 2021

Partners: Valletta 2018 (Malta), Open Works Lab (Malta), FutureEverything Festival (United Kingdom)

Local Partners: local theatre groups, Arsinoos group, Bougas School, Mataroa

Venue: Creative Hub

Sound Art Festival: Sound as Vibration

A three-day festival and a year-round educational programme

The Sound Art Festival will include: Live performances and concerts from sound artists and contemporary music ensembles, sound installations, workshops for adults and children, Kalamata sound walks, and a laboratory: Kalamata sound mapping for the creation of a sound archive.

The Studio for Electro-Instrumental Music (STEIM) from the Netherlands is an independent centre for research and development of electronic music dedicated to live performance and will contribute with a number of workshops, talks and sound related educational programmes.

Timeline: July-December 2021

Partners: Flussi (Italy), Apo33 (France), Audiolab (Spain), Ensemble Phoenix (Switzerland), LUFF (Switzerland), Irjital (Lebanon), Modern body festival (Netherlands), Space Media Festival (China), ICLI – International Conference on Live Interfaces, NIME – International Conference on New Instruments for Musical Expression, IRCAM (France) & STEIM (Netherlands)

Local partners: Thanos Polymeneas, Municipal Conservatory, Music School of Kalamata, Primary & Secondary Education

Venues: Ancient Thouria, Music School of Kalamata, Municipal Conservatory

From STEM to STEAM

Year-round educational programmes connecting science, technology, engineering and maths with arts and innovation

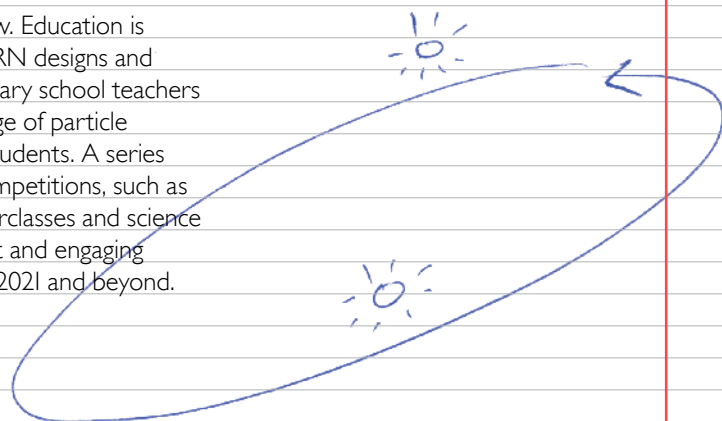
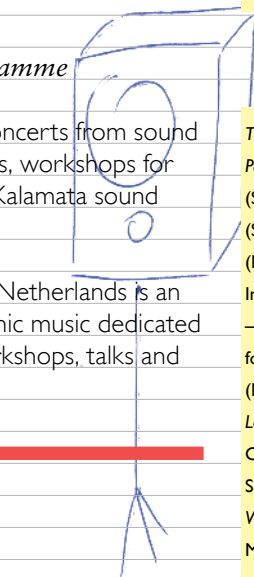
CERN Collider - Science and Art Education

Science & Art Exhibitions

Tapping into CERN's global network of universities and research institutes, including those in Greece, and together with local artists, art institutes and the creative industries of Greece, we organise a series of science & art exhibitions that aim to inform and inspire the general public, and especially young people, promoting public interest in the understanding of science, technology and innovation at the world's largest particle physics laboratory. One example is art@CMS, an education and outreach initiative of the CMS Experiment at CERN, that promotes collaborations among scientists, professional artists, art institutes and students and supports exhibitions worldwide. Having so far attracted more than 140,000 people across 17 countries, this programme attempts the fusion of art with science and connects, educates and inspires people about particle physics research.

Workshops for Students and Teachers

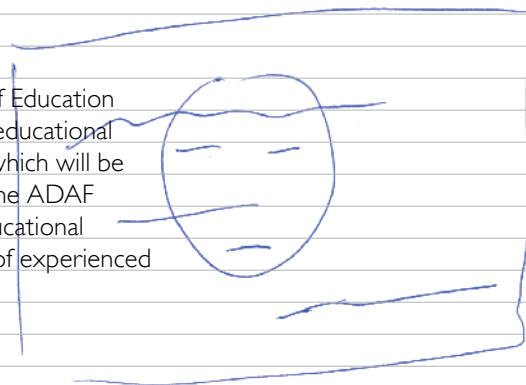
CERN has a long tradition in training the scientists of tomorrow. Education is a core pillar of its strategic mission. For more than 15 years CERN designs and implements professional development programmes for secondary school teachers from around the world, aimed at increasing teachers' knowledge of particle physics research and helping them inspire and motivate their students. A series of educational activities, including national and international competitions, such as the "Beamline for Schools" competition, particle physics Masterclasses and science & art workshops, constitute a solid framework for reaching out and engaging student and teacher communities in Kalamata, in Cluj Napoca 2021 and beyond.



Athens Digital Arts Festival Academy

Educational programmes for art and technology | participation of schools and children

The Athens Digital Arts Festival in collaboration with the Ministry of Education and international institutions has developed a rich programme of educational activities about art and technology for children of 5-12 years old, which will be implemented in schools of Kalamata and the region of Messinia. The ADAF kids programme connects digital arts and technology with the educational process, cultivating imagination and creativity under the guidance of experienced instructors from Greece and abroad.



I Play and Understand

An Interactive Digital Exhibition for school students by the Herakleidon Museum

The programme and exhibition is divided in two parts: the first one is an interactive exhibition that presents an introduction to elemental mathematical concepts. Tables and screens with interactive exhibits and works of art introduce the students to the meaning of symmetry in nature and art, to the world of numbers and shapes, optical illusions, engineering and algorithmic operations, asking them to solve mind games and puzzles.

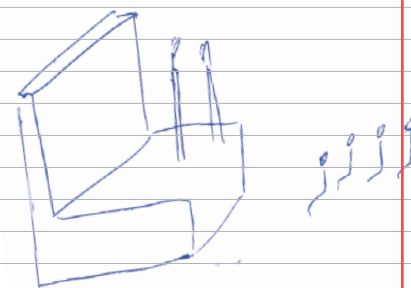
Timeline: 2021 all year

Int. Partners: Cern Collider

Local/National Partners: Herakleidon Museum, ADAF, Schools of Kalamata

Venue: Schools of Kalamata, Dance Hall

The second part offers a historical journey through the stages of scientific and mathematical thought, as well as of the arts. From pre-Socratic myth to reason, to the Pythagoreans, the Eleatic philosophers, Plato and Aristotle, the Hellenistic period, the Renaissance, the conquests of science and 20th century art, to the contemporary science of chaos, dynamic systems and fractals.



Open Horizons

A series of projects that promote artistic and educational exchange, skill developing and future intercultural collaboration

Complicite

A new theatre production, a series of creative workshops and a short course in theatre production by one of the world's most respected theatre companies

Founded in 1983, Complicite is amongst the world's most renowned theatre companies. The London-based Company has played in more than 40 countries, won more than 50 awards and is internationally recognised as one of the great theatre-makers and theatre-changers of our time. In 2021, Complicite will present a new piece of work in Kalamata and will share the art of theatre-making and theatre producing with groups of young professionals.

Timeline: January 2021

Venue: Dance Hall

Import: Export

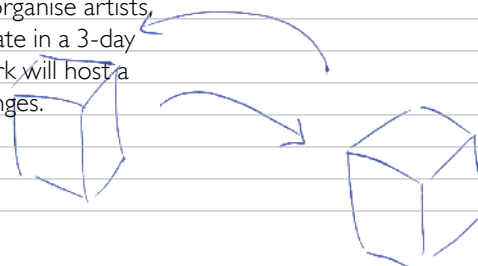
A learning Lab in Kalamata in 2021 in collaboration with the Irish National Sculpture Gallery

Kalamata as a port is well familiar with the comings and goings of commerce, so in 2021 we organise a creative trade exchange between Greece and Ireland. The National Sculpture Gallery will collaborate with the local teams Mataroa and Eu Topos to create a programme of residencies, talks, walking tours and events. The programme fosters collaboration within the region and encourages mobility between the urban and the rural and mutual artistic exchange between the two ports (Kalamata and Cork). The National Sculpture Factory will organise artists, architects and activists for intense residency periods that culminate in a 3-day learning lab focusing on Kalamata as a Creative City. In 2022 Cork will host a number of artists from Kalamata to continue the creative exchanges.

Timeline: 2021-2022 all years

Partners: Mataroa (Greece), Eu Topos interdisciplinary group (Greece), National Sculpture Gallery (Ireland)

Venues: Former 10th Primary School



Freespace Happening

The West Kowloon Cultural District is one of the largest culture development projects in the world, blending art, education and public space. KALAMATA:21 and West Kowloon Cultural District Authority have established a collaboration in order to exchange know-how on developing a city through culture and will produce mutual residency programmes between Kalamata and Hong-Kong. There will be further exploration of co-producing new pieces of work in the field of performing arts that will involve artists from Hong Kong, mainland China and Greece.

Timeline: March 2021

Local Partners: Municipal Dance School, Municipal School of Arts, Video Art Festival Miden, Graduate Association of Music School of Kalamata Maria Callas, Eu Topos Interdisciplinary Group, International Dance Centre
Venues: Former 10th Primary School, Marinis Art Farm

Alchemy

A dancing duet by Tero Saarinen & Angel Rojas

In a new full evening duet, the leading Finnish dancer-choreographer Tero Saarinen and renowned flamenco artist Angel Rojas from Spain come together to explore the polarities of communication and values between the North and South. While combining European movement traditions and live music by Finnish accordionist Kimmo Pohjonen and a Spanish female voice (tbc) the work also utilises innovative new technologies such as 3D stage design by Mikki Kunttu.

Timeline: May-June 2021

Concept and Direction: Tero Saarinen
Production: Tero Saarinen Company
Partners: Rojas y Rodriguez (Spain), Teatri di Civitanova (Italy)
Venue: Dance Hall, Amphitheatre of Castle

Theatre Project ESMAE

An exchange theatre project between Kalamata and Porto

Together with ESMAE (Instituto Politécnico do Porto-Departamento du Musica), one of the leading Institutes of High Education in Arts in Portugal, we build a collaboration that cultivates a spirit of mutual exchange of experiences and staff, through projects that involve creative and production teams from both countries. The project involves a joint production of a new piece of work using a Greek text and a Greek director. It includes a Portuguese Light and Set Designer that accompany the project in both countries. The director will go to Portugal and repeat the production with students from Politécnico do Porto Theatre Department.

Timeline: November 2021

Main Partner: ESMAE (Portugal)
Local partners: Municipal Theatre of Kalamata, local theatre groups, Graduate Association of Music School of Kalamata Maria Callas
Venue: Municipal Theatre of Kalamata

Project: Electra

The historic cinema of Kalamata re-opens its doors

25 years after its unexpected closure, *Electra* comes back to life as a fully equipped, contemporary centre of cinematography and moving image. *Electra* aspires to become an international centre for cinematic experimentation, education and film production. Co-designed with the local film-makers and artists, *Electra* will function as a film hub and a multi-space for the development and promotion of the national and European film industry as well as a working space for the Kalamata Filmhouse, Festival Miden and Documentary Festival.

LabA Moves to Kalamata

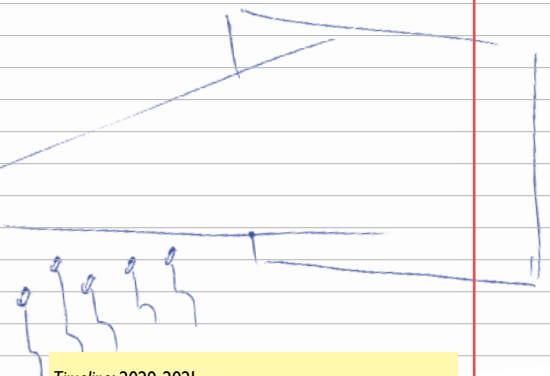
The experimental film laboratory will move permanently to Kalamata

Filming and film developing workshops, screenings and residencies will bring acclaimed and aspiring cinematographers together in Kalamata helping strengthen the new generation of Greek and European film creators. This will be a long term investment of the city towards its creative citizens and the ones wishing to relocate here.

Kalamata has been chosen as LabA's partner for long term collaboration with the aim to create the place where both production and exhibition of experimental cinema can flourish. LabA will open its doors to national and international experimental cinema lovers and will transfer its crew's experience and know-how through frequent training workshops, screenings and productions.

Timeline: 2020-2021

Venue: Electra



How Do We See Each Other?

Film education for a new understanding of Europe

The International Short Film Festival Oberhausen creates a guideline project to establish a sustainable school educational programme as part of KALAMATA:21.

The aim of the project is the comprehensive and permanent establishment of film education in the curriculum of schools in Kalamata. The project is intended to work as a model. It encompasses a complete package for teaching through film and is conceived as an “all-inclusive” concept, including an online forum for teachers, practical outlines for teaching and plans for learners’ participation. The objective of the project is to develop the communicative, intercultural, film aesthetic, methodological and digital skills of both teachers and learners.

The focus of the film education programme will be on the communication of cultural differences. The purpose of the project is to convey a contemporary, open-minded image of Europe, to analyse the variety of perspectives that are represented in Europe and to establish a foundation for mutual understanding.

Timeline: Autumn 2020 – Autumn 2021

Main Partner: Internationale Kurzfilmtage Oberhausen (Germany)

Local Partners: Schools and educational institutions of Kalamata

Venues: Electra, schools of the wider region of Messinia

The Workshop

A series of educational master classes, workshops and seminars for film professionals

Electra will host some of the best professionals and experts in the film and new media industry that will share their knowledge and experience with the young generation of creators.

A number of selected screenings, workshops on film-directing, script, sound design, production, film editing, new media and audiovisual will be delivered throughout 2021 in Electra’s brand new lab space.

Timeline: 2021 all year

International Partners: Galway 2020

Local/National Partners: Audiovisual Lab of Communication and Media Studies (National and Kapodistrian University of Athens), Greek Film Centre, Greek Film Archive Foundation, Greek FilmBox Berlin, Filmhouse Kalamata

Venue: Electra

Open City/Open Mind

A four-day Tribute to Video Art

Open City/Open Mind is a series of 10-20 large scale projections and open discussions in public spaces with elaborate video selections from around the world. The selection will be via an open international call, curated by the videoart Festival Miden team and international guest curators, as well as from the archive of Festival Miden.

Along with the screenings there will be day presentations and discussions about video art. A special selection of video will be exhibited in a gallery space, and 2-3 screenings will be presented as special events throughout the year.

Timeline: June 2021

Partner festivals and networks abroad: CologneOFF (Germany), VideoChannel, The New Museum of Networked Art (Germany), Global Art & Moving Images Awards (Germany), Visualcontainer (Italy), Oslo Screen Festival (Norway), FONLAD Digital Arts Festival (Portugal), NOW & AFTER (Russia), DAF (Switzerland), Strangoscope (Brazil), MADATAC (Spain), ESPACIO ENTER (Spain), 700IS Reindeerland (Iceland), ART:Screen (Sweden), NOVA (net-work), ATOPIA (Norway), CYBERBROTHERS (Russia), VIDEOPLAY (Argentina), Red Nomade (Spain), VAN Lagos (Nigeria), Manipulated Image (United States), Where Dreams Cross (Sweden), CYLAND (Russia)

Local Partners: Video Art Festival Miden, Filmhouse, Centre for Creative Documentary

Venues: Electra, Public spaces of the city

3-Digitisation of Monuments

The modernisation of selected monuments across Kalamata and the wider Messinian region

Looking into the future is also about preserving cultural heritage through new technological tools and creating new innovative ways of exploring and studying the past. A laborious technical process (both on site and in the lab) will lead to a set of highly sophisticated and accurate digital representations of selected monuments in three dimensions. This process will bring them to the virtual sphere and give birth to their digital life: opening them up for further studies, staging them for virtual tours, making them accessible to educational applications and mobile/VR location-based services, and many more.

Timeline: January 2021

Partners: Europa Nostra, University of Peloponnese, General State Archives, Association of University Graduate Architects – Panhellenic Union of Architects, Let’s Go For A Walk (urban walking group), Ephorate of Antiquities of Messinia

Med Life: 2I

The culture of natural and healthy living

Med Diet: 2I _ A Mouthful of the Mediterranean

Let food be thy medicine and medicine be thy food.

Hippocrates

On 17th November 2013 UNESCO listed the Mediterranean diet as Intangible Cultural Heritage of Humanity. The Mediterranean diet is about fresh ingredients, succulent fruit and vegetables, grilled fish and olive oil, but also about skills, knowledge, practices and traditions that bring the landscape's finest to the table. Approaching food as an experience, *Med Diet:2I* explores new gastronomic movements, ideas and experiments that blend in together and invite artisans and food lovers to a journey full of smells, images and flavours that tickle all the senses.

A Seaside Story

A civic celebration of hospitality, togetherness and food

An open feast around a "family table" along the four km coastline of the city for locals and visitors to enjoy and connect. Slow food in collaboration with the restaurants of the coast will prepare selected dishes from a long list of recipes especially designed for the day including a total of 5,000 dishes that will be entirely prepared from food waste. *Seaside Story* will be enriched by art performances, concerts and activities for kids.

Timeline: June 2021

Partners/Organisers: We Deliver Taste

Local Partners: Maniatakeion Foundation, Captain Vassilis Foundation, Messinian Chamber of Commerce, Bread-Wine-Oil Festival, Association of Owners of Stores of Sanitary Interest (Kalamata), Marinis Art Farm, RE:THINK Fifa Art Farm, Union of Agricultural Cooperatives of Messinia, local producers

Venue: Coastline of the city

Speed Design Dating

Speed Dating is a technique to help busy "single" professionals meet many potential partners in a series of pre-screened, timed engagements

It will be a seven-day workshop once every two months and it will act as an accelerator that brings together young entrepreneurs, local producers, food technologists, designers and experts from the agro-food sector in order to develop innovative, well-designed products, ideas and solutions in the food realm.

Timeline: 2021 all year

Partners: The Design School of Nancy

Local Partners: Union of Agricultural Cooperatives of Messinia, Technological Educational Institute of Peloponnese, Messinian Chamber of Commerce and Industry, The Routes of the Olive Tree, Hellenic Agricultural Organisation 'Dimitra

Tentative Partners: ALBA Graduate Business School, Agricultural University of Athens, European Design Awards, Reddot, Design Ambassador, Reload Greece, Orange Grove.

Venues: Elite Blue Conference Centre, Filoxenia Hotel, Central Market

The Mediterranean Multi-Space

An exhibition space, a food workshop, a store and so much more

The *Mediterranean Multi-Space* will be a modern, futuristic centre in the City of Kalamata that will undertake the task of presenting the new generation of premium, well-designed local products that will be developed through the *Speed Design Dating* (see above). It will deliver innovative educational workshops for students and young entrepreneurs and will promote a healthy lifestyle based on the Mediterranean diet through virtual reality, cutting edge technology, education and art.

The *Mediterranean Multi-Space* activities will include:

- Mediterranean Diet Magazine Exhibition A year-long periodical cross-media exhibition at the Mediterranean multi-space
- Truffle Hunting Tours A series of tours through the mount Taygetos (Time: June-Sept 2021)

Timeline: 2021 all year

Key Driver: Mataroa

Potential Partners: International Olive Oil Council, UNESCO, Architecture office SquareOne

International Partners: Galway 2020, Herceg Novi 2021

Local/National Partners: Captain Vassilis Foundation, K&K Architects, Spiros Tsirovasilis, Union of Agricultural Cooperatives of Messinia, Technological Educational Institute of Peloponnese, Messinian Chamber of Commerce and Industry, The Routes of the Olive Tree, Hellenic Agricultural Organisation Dimitra, RE:THINK Fifa Art Farm, Maniatakeion foundation

Venues: Food Market, Technological Educational Institute of Peloponnese

Olea Europea

International Forum on Extra Virgin Olive Oil, Olympic International Olive Oil Competition

The International Forum on Extra Virgin Olive Oil aims to be an annual forum to present innovative ideas, analyse and debate global questions related to the Olive Oil Cultivation and Production. A five-day Forum, a series of workshops and an Olympic International Olive Oil Competition will bring together producers, policy makers, business, technology and finance professionals.

Timeline: The Forum will be annual starting from 2018

Key Driver: Costa Navarino

Initial Sponsors: Costa Navarino, Aegean Airlines

Int. Partners: Museum of the Civilisations of Europe and the Mediterranean (France), Milan EXPO (Italy), Bläuel (Germany)

Local/National Partners: Captain Vassilis Foundation, Costa Navarino, Maniatakeion Foundation, Greek representative of the Mediterranean Diet application for the UNESCO application, Messinian Chamber of Commerce, 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 Art Farm, RE:THINK Fifa Art Farm, Papadimitriou C.C.S.A., Municipality of Thessaloniki

Costa Navarino Collaborators/Tentative Project

Partners: International Olive Oil Council, American Farm School, UC Davis & University of Athens, Foundation for Economic & Industrial Research, The Culinary Institute of America, Stockholm University, Hellenic Olympic Academy.

Venue: Costa Navarino

From Seed to Stomach

A series of empowering and educational activities for the food industry development

The project harnesses the existing potential of the globally strong food brand name Kalamata in order to develop creative skills and a new production/ consumption personality for the wider region. The overall aim is to put the seed of innovation, where community agro-food projects and companies develop their future as opinion makers, aware of contemporary international trends. Citizens and experts will be invited to co-imagine and co-build the future of the region through engagement with new business models, innovative technologies and new marketing and communication strategies.



Timeline: 2021 all year

Int. Partner: We Deliver Taste (Netherlands)

Local/National Partners: Captain Vassilis Foundation, School of Tourism Kalamata, RE:THINK Fifa Art Farm, Public Institute of Education and Training, Institute of Education and Training Orizon, Association of owners of stores of sanitary interest, Technological Educational Institute of Peloponnese

Tentative Partners:

Academic Institutions/Public Law Bodies: University of Gastronomic Sciences – Slow Food University (Italy), HTMi – Hotel & Tourism Management Institute,

(Switzerland), Hospitality Management-Ecole Supérieur d'Agriculture (France), Food Identity – Development Agency of Troodos/Troodos Geopark Regional Development (Cyprus)
NGOs/Charities: EatingCity (France), ARC2020 (France), FEEDBACK (United Kingdom), Cloughjordan Ecovillage (Ireland)
SMEs-R&D: Corallia (Greece), Edinburgh Food Studio (United Kingdom), Edgeryders (Belgium), Waste Cooking (Austria), Bildmuseet Umea (Sweden)
Venues: Creative Hub, Technological Educational Institute of Peloponnese

Med Nature: 21 _ A Haven of Harmony and Well-Being

Mens sana in corpore sano / a sound mind in a sound body

Latin phrase

Nature Lovers in Bliss

*A series of adventurous experiences
and playful activities in the heart of nature*

The natural beauty with its sandy beaches and hidden coves, forested mountains and fertile valleys make Kalamata and the wider area of Messinia an ideal destination for adventure lovers and nature aficionados. From the gulf of Kalamata to the peak of mount Taygetos, the travellers will have the opportunity to discover hidden gems of history, nature, archaeology and culture while challenging their limits in freediving, paragliding, or hiking in one of the dozens of trails connecting Kalamata to Sparta and the nearby rivers and mountains.

Timeline: May-Sept. 2021

Local Partners: Nedousa Climbing Centre, Stavros Kastrinakis from the Free Diving Club Greece, Dionisis Vlasopoulos and the FlyFreedom Paragliding
Venue: Nature of Kalamata and Messinia

The Planetbook Tournament Series

*A fun, easy-going, all-inclusive board game
about our beautiful endangered world and home*

Planetbook: a Tournament of Earth, Air, Water and Fire in six European Cities that have served as European Capitals of Culture. Planetbook is the first participatory board game about the environment, created by KEAN- Cell of Alternative Youth Activities. Greenpeace, WWF and BirdLife, as well as four Greek NGO's (Archelon, Pandoiko, MedSOS, Evropaiki Ekfrasi) have provided for Planetbook's scientific validity by supplying the information used.

Beach Party Week in August: Every night in a different beach of Messinia, we will organise beach parties with live music and dance performances by local artists. Eco-clean week: A week full of eco activities in different cities of Messinia such as beach cleaning, recycling workshops, tree planting, cycling road trips, mountain climbing.

Timeline: June-Sept 2021

Partners: GreenRope (Italy), Associazione Futuro Digitale (Italy), Asociacion Galtancala (Spain), AJI – Asociacion Juvenil Intercambia (Spain), KEAN Spain, Dviyenie National Union for the Development of sports and sports Associations (Belgium), KEAN Bulgaria, Studenthus Kusadasi (Turkey), Atatürk University International Office (Turkey), GEO-Global Environment Organisation (Turkey), Gazi University (Turkey), Cyprus centre for European and International Affairs, Neapolis University Pafos (Cyprus), KEAN Cyprus, The Movement for Action and European Initiative Association (Romania).
Local/National Partners: Municipality of Evrotas, Municipality of Messini, University of the Aegean
Venues: Public spaces and beaches in Kalamata, park of the National Railway Organisation, Marinis Art Farm, RE:THINK Fifa Art Farm

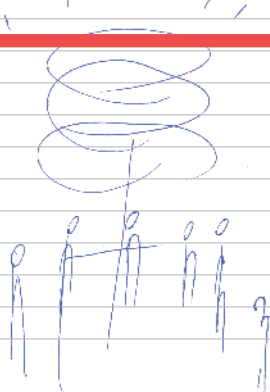
Green Design Festival

*An original, fun, environmentally-friendly
multi-event with designers, architects, curators
and other talented individuals*

Green Design Festival is both a show and an EXPO, a circus of wonders based on cool technology that offers an expanded interpretation of sustainability and turns the city of Kalamata into a playground of new technologies. Self-driving buses, water-insulated homes, energy efficient façade systems, urban farming, ocean and shore cleaning strategies, the fluorescent lamp that brings light in the favelas and the underwater museum are only few of the examples of new means of environmental and social sustainability. Green Design Festival is employing renewable and alternative energy sources, exploring the relationship between ecological awareness and the economy and striving to 'redesign' our everyday lives in a more responsible, environmentally-friendly way.

Timeline: March-April 2021

Project Director: Vassilis Bartzokas
Ecomuseum/Green Design Director: Effie Komninou
Consultants: Double Decker UK (tbc)
European Partners: European Design Awards, Greenpeace, Ecoweek, Leeuwarden 2018
Ecoweek Partners: AKTO (Greece), AUTH (Greece), Avans University (Netherlands), Bartlett (United Kingdom), Chalmers (Sweden), ETH Swiss Federal Institute of Technology in Zurich (Switzerland), HAWK (Germany), Holon Institute of Technology (Israel), Izmir University of Economics (Turkey), National Technical University of Athens (Greece), Nanyang Polytechnic (Singapore), KEA Copenhagen School of Design and Technology (Denmark), Krakow TUC University(Poland), UARC (Italy), University of Bucharest (Romania), University of Cyprus (Cyprus), University of Patras (Greece), University of Prishtina (Kosovo), 92Y (United States)
Venues: Municipal Stadium, park of the National Railway Organisation



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

We wish KALAMATA:21 to be an inclusive project that offers the opportunity to anyone to contribute new and innovative ideas. At the same time we need to ensure quality, budget availability and capacity to deliver. We have structured our programme under four operational categories:

- KALAMATA:21 productions / commissions / invitations (100% funded by ECoC budget)
- Co-productions (KALAMATA:21 contributes up to 50%)
- Associated events (Special arrangements, up to 20% contribution)
- Fringe Programme (Special arrangements, no financial contribution)

During our bid we focused on the first two categories, namely our own productions and co-productions. These ensure quality and fit 100% with our concept and the strategic goals of the ECoC. Some of these were developed by invitation to specific well-known artists, curators and professionals. Some others were developed via partnerships and “finetuning” among the participating organisations. Between 2018-2020 we aim to make an open-call for proposals for the following:

- New partners to existing productions and co-productions
- New sub-projects or elements under existing clusters
- Submissions under existing projects (i.e. City Gardens Festival)
- Participation to residencies / workshops
- Community-led micro-projects that foster participation and create a buzz

We will also make an open call for Associated Events. These events will be existing events of cultural operators that “fit” our requirements and would be realised either way, independently of the ECoC. Such an example could be a project designed by a national/private cultural operator for the celebration of the 200 years of the Greek Independence. Furthermore major cultural organisations that were unable to confirm partnerships during the bidding process, in order to keep their neutrality, will be able to offer high-quality programme add-ons if we are selected as European Capital of Culture.

Finally, the “fringe” element of the programme will offer the opportunity for independent events and projects

to take place in Kalamata during 2021 and, with some assistance from the ECoC, to become part of the official programme, provided that they meet the requirements. For example, a private company might wish to organise a popular music concert during the ECoC year. KALAMATA:21 will offer promotional space, venue and support for a fee. In this way we will be able to create a buzz around the city by enabling independent productions that will increase the overall offering and vibrancy of the city during the year.

REQUIREMENTS

Besides artistic excellence, there are specific requirements that we aim to serve in every included project in our cultural programme.

Concept of the programme — The projects selected will enhance the narrative of KALAMATA:21 and fit the concept of our programme.

European dimension — At least two thirds of our projects will be connected with the European identity, either through its European partners or through the theme and transnational exchange.

Outreach and Civic Participation — We seek to create a bottom-up and community-led programme, coming out of the needs and demands of the citizens. The events and activities will be designed after meetings and discussions with local institutions and operators or through working groups of citizens of Kalamata.

A large number of projects will involve local partners and institutions. At the same time, we will organise a series of participatory events in public spaces that aim to mobilise the local audience.

Focus on the umbrella projects — ACADEMY:21, DigiKa, RESIDENCIES:21. We wish to invite new initiatives that underpin and can connect with the three main umbrella projects, including workshops and skill development projects for all ages, introducing new technologies in unexpected ways and creating intercultural dialogue and exchange through residencies in the city of Kalamata.

We will target at new projects relating to current events and technological progress of the upcoming years.

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

The ideas of awakening, reflecting and learning from the first part of the programme refer to our roots, our tradition and our common experience. Rather than renouncing our past or limiting ourselves by blindly holding onto it, we choose to look at it through a new perspective that lights up the roads of our future. Projects like the folklore-meets-fashion *Inside – Out* and the pop-up *Architectural Pavilion* about the Greek revolution will make a mark on Kalamata and invite both the old and young population to challenge old traditions, move through ancient heritage and digital worlds, have fun and come back with a different view on the past and the present.

ACKNOWLEDGING OUR ASSETS

Revisiting our roots, we will unlock the secrets of the music and dance traditions of Greece and we will get inspired to create contemporary performances like the *Dancing Birds* by Les Ballets C de la B and the *World of Music festival* of ethnic music. We will boldly revive the texts of the ancient tragic poets through our *Ancient Drama Now!* Residencies and Summer School where along with our partners Blast Theory and Chunky Move we will experiment with new technologies in classic performance.

REVISITING OUR MEMORY

The devastating earthquake of 1986 is still in the memory of the people of Kalamata both as a big misfortune and as a turning point. The people of Kalamata stood together in solidarity and motivated each other to rebuild their city to

the beautiful gem it is today. Most historical monuments of Kalamata were restored, preserving the cultural wealth, the identity and the historical continuity of the city. This wealth will be shared with visitors and locals through the *3-Digitisation of Monuments. The Earth is Moving* by the internationally acclaimed percussion orchestra of Typana will artistically recreate the phenomenon of the earthquake and will guide us through our repressed memories and painful family stories in search of the solidarity, the empathy and the collective decision force that will help Kalamata grow and rise to its full potential of the exemplary European small city.

STANDING STRONG FROM THE GROUND

For every jump forward one needs solid ground as a base. Our base comes from the land itself, its history and its wealth. Since the ancient times, Kalamata has had a tradition in producing the world famous olive oil and olives. This timeless art has been passed from generation to generation for centuries. Through a large-scale fun matchmaking *Speed Design Date*, we bring together the local artisan producers with the most creative of designers and the most educated food technologists and we give them the opportunity to work together and create the new generation of Kalamata products. Olives, olive oil, figs, sultanas and silk products get re-branded, re-designed and displayed in digital and physical space through the Magazine cross-platform exhibition, ready to enter a new era of trade beyond the borders of our land.

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.

Since the announcement of the candidacy of Kalamata for ECoC, a creative buzz spread all around the city. An unparalleled round of meetings, brainstorming sessions and collaborative working groups led to great ideas that formed some of the projects of this bid book. Both Artistic Directors reached out to a number of local artists and organisations, entrepreneurs, educators, cultural professionals, creators, municipality officers, community artists and thinkers in order to map their needs and aspirations. All these people spoke to us about their work, their dreams and expectations and gave us an insight of the city through their own lenses.

Recognising that our choices can be limited by our own knowledge, we collaborated closely with the Artistic Director of the Music School Stathis Gyftakis and the Artistic Director of the Visual Arts School Panagiotis Lambrinidis and we developed projects proposed by them and the local artists, like the *Once Upon A Time* storytelling and puppetry festival, or the *What is our Country?* exhibition, all initiated by groups of talented young artists with an international flair. Thanos Polymeneas-Liontiris, a Kalamata-born young composer and sound artist has been a key partner in designing the technological aspect of projects like the *Modern Body Festival* or the *Ancient Drama Now!* Summer School.

Taking into consideration the ideas that came from the local operators, we created a number of projects that involve the whole city in an exploration of the past local traditions and in the search of new innovative ways of reviving them. The *City Gardens Festival*, the *Mute Memorial* and the *Public Art Festival* are good examples of this practice and will involve a large number of local artists, young entrepreneurs and cultural organisations like the Centre for Environmental Education, the Youth Centre, the Hellenic Association of Teachers for Environmental Education and many more. The involvement of the local artists happened naturally through the open participatory processes that we applied throughout the bid.

Local artists like the ethno-musician Taxiarchis Georgoulis, the guitarist Antonis Koufoudakis, the young jazz bass player Arion Gyftakis, the world renowned opera singer Dimitris Platanias, the painter Dimitris Tzamouranis to name just a few, have been our partners in designing city-wide music projects like the *World of Music*. Festivals like the sought after experimental video festival Festival Miden and clubs like Kalamata Film Club have collaborated in planning the *Project: Electra*, an ambitious project on re-opening the former cinema *Electra* as a Contemporary Hall for the Moving Image, that will leave its mark and a lasting legacy in the city for years after the ECoC. Similar effort has been put in involving artists that run a few already established festivals in the area like the *Guitar Festival* and the *International Youth Festival of Ancient Drama in Ancient Messene* by connecting them with relevant European partners and projects like our *Ancient Drama Now!*

Med Life:21 is built with the aid of Captain Vassilis Foundation, the University of Peloponnese and Maniatakeio Foundation. The *Creative Hub* is designed under the leadership and ideas of the creative team of Mataroa culture and innovation centre of Kalamata and collectively designed with the participation of local tourism, production, design and digital arts professionals and artists and will be implemented with their support. The *Residencies programme* will also be implemented with the participation of local partners like the Graduates of the Maria Callas, Music High School of Kalamata. In the Authors' Residency programme for instance, a number of local organisations will get involved: the Reading Club of Kalamata, the Union of Messinian Authors, the Union of Messinian Philologists, and the Kalamata-based publishing company, Kokkino.

A Memorandum of Understanding has been adopted 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 implementation of a variety of projects, including the city-wide revival of the Ancient Agora, the Public Debates and the Rhetoric Battles. The University of the Peloponnese, Department of History, Archaeology and Cultural Resources Management helped with the documenting of the historical analysis and cultural profile of Kalamata for our strategy, providing us with important input for the city's branding and current status of the local creative industries.



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 has taken the decision in 2014 to bid with a vast majority (36/41 votes). Both the majority group and the principal minority fully support the bidding process and the Candidacy Office. Although the City Council is the owner of the project, with its decision no. 307/2015 has guaranteed the independence and autonomous operational status of the Candidacy Office and the bidding team. The ECoC bid is also part of the Cultural Strategy 2016-2025.

Since there are no local elections planned until the year 2019, we expect local political stability for the first crucial years of the realisation stage. The surrounding municipalities of Pylos-Nestor, Oichalias, West Mani, Messene, Trifilias, all part of the Messinia Region, have also voted to support and participate in the bid of Kalamata for European Capital of Culture 2021. A Service Agreement will be signed with each municipality defining the financial contributions of the above

cities and the projects to be developed. Furthermore, the Municipality of Kalamata has approved the proposed budget of 30,000,000€, the organogram of the managing company (including the key statutes) and the proposed infrastructure projects required for the ECoC year.

The financial contribution of the Municipality of Kalamata, is set to 5,000,000€. A small part of this contribution will be in services & in kind (i.e. use of municipal buildings or assistance by the Municipal Police). Since the Regional Authority of Peloponnese is a Management authority of ERDF/ESF funds, the goal is to develop specific grants to finance both projects and infrastructure development. This will be a special provision only for the winning city, thus we were not able to initiate the process. Finally the Ministry of Culture, Education and Religious Affairs has confirmed that it will support the winning city, both financially and operationally.

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.

Our programme has been developed to correspond to the existing infrastructure, to make maximum and efficient use of it, to build the capacity of how to manage it and to ensure accessibility for everyone.

CAPACITY BUILDING

The Dance Hall is the newest, the best equipped and most

controversial cultural infrastructure the city owns. It is an over-dimensioned and impressive venue for a small city, featuring maybe the largest Greek theatre stage with a surface of 1,500 sq.m including the backstage. The ECoC will make the maximum use of its possibilities as at the moment it is underperforming. Via ACADEMY:21 ECoC is going to support the city in forming an institution capable of managing the cultural sector of the city and develop

a concept for the sustainable operation of the Dance Hall after 2021, which is a main venue for the ECoC year (*INSIDE – OUT: Looking at the Unseen Side of Fashion, The Earthquake* etc.) offering workshops spaces, residencies, stages and studios. KALAMATA:21 cooperates closely with the city towards this direction.

MAKE USE OF & DEVELOP

Kalamata has sufficient cultural infrastructure which supports the creativity of the citizens.

With more than 10 stages (some used for ECoC projects like *The Photonics, Singing Beyond the Edge* etc.), even more lecture, workshop and conference halls (e.g. used for projects *The Earthquake, Electra*), three art galleries (e.g. *At the Edge: Vertigo, Greek Art Masterpieces: What is our Country?*), four museums, three libraries (utilised in our project *Programme of Residency for Authors and Translators*), the University of Peloponnese and the Technological Educational Institute of Peloponnese, Kalamata has the capacity to host significant events. A special venue operating only to serve the purpose of hosting high end art exhibitions does not exist as it exceeds the city's needs. However, the Studio of the Dance Hall fulfils all the specifications and other smaller exhibition rooms function in a supportive way. The Archaeological Museum of Messinia was recently renovated and provides a panorama of the entire area of Messinia from prehistoric to Roman times. It is the inspiration of the project *Re-Experiencing the Archaeological Museum of Messinia*, which transforms totally the experience of the visitor. There is a new exhibition room featuring one of the Europe's largest private collections of traditional historic costumes, being part of our project *Inside – Out*. In Ancient Messene, the two open air theatres and the 7,000 seater stadium will host major events lending a special atmosphere, like *Maria Callas Mini Series of New Operas* and the *Civil War (Anguish)*.

DEVELOP

The cultural infrastructures that are going to be further developed to serve the purpose of ECoC are totally aligned with the Cultural Strategy of the city. These are: the *Creative Hub*, the renovation of the historic cinema *Electra*, which is going to be reused as a fully equipped cinema, film office and workshop space and the Cultural Centre of Kalamata that is going to be upgraded as Visitor Centre, Media Centre and workshop space.

PUBLIC SPACE

The public space of Kalamata will function the whole year as a cultural stage. The *City Gardens Festival* will use the city's Park of the National Railway Organisation (the only open air thematic museum in Greece), the green public spaces, the unformed vacant plots and private gardens to carry out workshops, exhibitions and educational programmes. The waterfront of Kalamata will be the subject of research and action of the *Imagine the City LAB*, while through the project *Bodies in Urban Space* the waterfront is going to be reinvented. The squares of the city will be the canvas of public debates and reference points of rethinking as projects like *Architectural Pavilion*:

Relic of a Warning and *Series of talks: Talking Figures* will take place there.

UNCONVENTIONAL APPROACH

Apart from the built environment needed to deliver our projects, Kalamata offers cultural stock that we are going to use with a creative approach. The Agora, the place where the street market of the city and shops with local products are located, is going to redefine its roots and host the *Debate Arena*. Schools are going to be transformed during summer period to workshop spaces and residencies. The wagons of the Park of the National Railway Organisation are currently used by local clubs and associations. For 2021 each one is going to "adopt" and host the delegation of one country participating in the ECoC project, share the wagon and exchange ideas and know-how. The special digital nomads cruise ships can host from small scale events, residencies as well as digital nomads who can work on board. The much discussed local topic, the derelict houses from the earthquake are going to be transformed through light installations and projections.

WIDER AREA

Next to contributing actively to our programme the five municipalities surrounding Kalamata support us also with their venues, most which are of great architectural and historical interest. In Ancient Messene, the two open-air theatres and the stadium will host projects like the *Ancient Drama Now!* and *Civil War (Anguish)*. A few minutes away there is the former Andromonastero (Monastery for Men), a residency venue that can host up to ten artists. The Castle of Pylos Niokastiro will be one of the venues of *Maria Callas Mini Series of New Operas* and the impressive excavation site of Ancient Thouria will be the background of the *Sound Art Festival: Sound as Vibration*. 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 project *Programme of Residency for Authors and Translators*.

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

The city has started opening up the last 2-3 years because of the development of infrastructure which has made Kalamata more accessible by land, air and sea.

Land — Kalamata is approximately one hour away from most places in the Messinian region by bus, car or taxi. In addition, the new highway that connects Kalamata to Athens has reduced the travelling time to two hours by car/taxi and three hours by bus.

Air — The airport has increasing numbers of flights from and to major destinations in Greece and is connected to more than 25 European destinations (Copenhagen, London, Moscow, Vienna, Manchester, Munich, Frankfurt, Amsterdam etc.), especially from April to October. The airport is located 15 minutes away by bus or car from Kalamata.

Sea — Kalamata's port is used mainly for touristic purposes. Between April and October, there is a weekly ferry that connects Kalamata to Kythira, Gytheio and

Crete. Since September 2014, there are also cruise ships landing in Kalamata every two weeks.

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 on camp sites. There are 161 accommodation facilities in the Messinia region, 114 hotels and similar accommodation and 17 camp sites. The table below shows the hotel capacity by category:

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

There is a large number of privately rented apartments, which are not part of the official bed count.

400 apartments available through Airbnb in Messinia and 180 in Kalamata. In the 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, is an upcoming tourist destination. For the moment the city can accommodate the incoming visitors, but there is a confirmed need for further investments in the tourism industry. It is positive that there are confirmed plans for new hotels within the city limits, but we aspire for the ECoC project to attract further investment both to Kalamata and the Messinia region. If needed, the KALAMATA:2I 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?

Increasing the capacity of the city to manage the existing cultural infrastructure (via ACADEMY:2I) for their optimal use for the ECoC project, is considered a priority rather than new infrastructure projects. All the additional cultural infrastructure delivered between now and 2021 are related to the Cultural Strategy of the City. 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.

INFRASTRUCTURE	DESCRIPTION	STRATEGY OBJECTIVE*	STATUS	EXAMPLES OF PROJECTS	BUDGET AND FUNDING SOURCE
Electra	Cinema centre, film office, workshops spaces	i	Design phase completed	LabA moves to Kalamata, Festival Miden-Open cities/Open Minds	1,000,000€ Kalamata Municipality infrastructure development budget National Government
Creative Hub	DigiKa house	i	Complete operational plan	DigiKa Architectural Democracy	700,000€ OP Competitiveness, entrepreneurship and innovation – ERDF/ESF OP Peloponnese – ERDF/ESF
Municipal Theatre	Renovation	c	Design phase completed	The Earthquake, Once Upon a Time	500,000€ Kalamata Municipality infrastructure development budget
Former Music School of Kalamata	Renovation and reuse as the Fine Arts Annex and residencies	d and f	Pending procurement	At the Edge, Vertigo	20,000€ Kalamata Municipality infrastructure development budget
Former 10th Primary School	Renovation and reuse as residencies and workshop spaces	d	Design phase completed	Orpheus & Majnun – Layla & Euridice, Dance at the Edge	40,000€ Kalamata Municipality infrastructure development budget
Cultural Centre	Renovation and reuse as Ecoc visitor centre, media centre, stage and workshop spaces	ECoC	Pending procurement	Programme of Residency for Authors and Translators	120,000€ Kalamata Municipality infrastructure development budget
Exhibition Space	Renovation and reuse of the Warehouse of the National Railway Station	ECoC	Pending procurement	At the Edge, Vertigo, Africa Contemporary	500,000€ Kalamata Municipality infrastructure development budget in partnership with Private Investors
Open air amphitheatre	New project	l	Design phase	Interkultur	1,000,000€ “Sustainable Urban Development” programme, OP Peloponnese – ERDF/ESF
Museum of the City	Renovation of the former French Institute and reuse as the Museum of the City and French Embassy	k	Design phase completed	Architectural Democracy	4,000,000€ “Sustainable Urban Development” programme, OP Peloponnese – ERDF/ESF

* Characters in column “Strategy Objectives” refer to the objectives in questions 5 and 6.



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 outreach strategy of the bid has been following the overarching goal of the candidacy of *KALAMATA:21* to set the city of Kalamata as an example of cultural decentralisation and innovation in the European ecosystem. The bottom-up approach and the inclusivity have been reflected in all of our actions, have mobilised a big part of the population and will continue to do so through a more detailed outreach plan. We envision that every citizen of Kalamata will have ownership of the ECoC and will not only proudly participate or witness it, but will also find tangible opportunities for themselves.

Participation, Collaboration and Reciprocation are the values that inform every decision in our outreach plan.

PARTICIPATION: DESIGNING OUR FUTURE

For the first time in Kalamata, a city-wide participatory process was launched in order to collectively design the Cultural Strategy of the city for the years 2016-2025, which has now been approved by the Municipality of Kalamata.

Extending the participatory process to the second round, we made an open call to the local professionals with whom we formed specialised Project Groups that helped us collectively design the answers to specific questions of the bid book, as well as co-create projects for the artistic programme. The Project Groups that were formed were the following: Education and Training, Touristic Development, Monitoring & Evaluation, Marketing & Communication, Management & Funding, Innovation & Development, Citizens' Engagement group. With the exception of the last group, that will be mentioned later, all the other groups made specific proposals about the bid book and the Innovation & Development group along with Mataroa and Warr helped us design one of our Flagship projects, the *Creative Hub* based on the needs and aspirations of the young professionals of the city.

Since the beginning of the bid, more than 400 citizens have applied to volunteer and half of them are actively present in weekly meetings and activities. Our Volunteer Programme will play a fundamental role in the development and delivery of the ECoC and will continue to grow through volunteer exchanges between Kalamata and other ECoCs from 2018 until 2021 and further. We will collaborate with the Volunteer Body of the Municipality of Kalamata, the Youth Centre of Kalamata and Social Youth Development, which is the only organisation in Kalamata that hosts, sends and coordinates EVS volunteers. With these key partnerships in place we estimate that our Volunteer Programme will mobilise a minimum of 1,000 people. Our volunteers will be our ambassadors who will encourage mass participation and attendance at ECoC events, promote intercultural participation and engage with harder to reach groups.

COLLABORATION: TOGETHER WE STAND, DIVIDED WE FALL

We believe in the power of knowledge and knowledge comes from working with other people and learning from them. Meetings with locals and citizen focus groups have given us a profound insight into the multi-faceted identity of the city. Reaching out to a number of local artists, amateurs and professionals, entrepreneurs, teachers and culture practitioners helped us identify partnerships and co-create projects for the artistic programme.

The *Med Nature:21*, the *City Gardens Festival* and the *Imagine the City Lab* are projects that were born out of such interactions and will be thoroughly supported by local groups of producers and entrepreneurs, as well as initiatives like the RE:THINK Fifa Art Farm, Nedousa Climbing club and the Youth Centre. Kalamata boasts a large number of "lovers of arts"—amateur artists—and they will have a strong presence throughout the

programme of 2021, particularly through participatory projects like the *Cross-Cultural Echoes*, the dance project *In Flux* and the *Mute Memorial*, as well as through their collaboration in the *Ancient Drama Now!* project and the *International Youth Festival of Ancient Drama*.

Working closely with the Metropolitan Bishop of Kalamata, the University students and the local musicians, we will promote the importance of archaeology and religious music with the *Sacra Musica Festival*, which will include music from different cultures and religions.

RECIPROCATION: THE GOLDEN RULE IN EVERY RELATIONSHIP

We worked along the Project Groups, we organised informative, social and Q&A events in which we intended to make each participant ambassador of our narrative. We shared our thoughts acknowledging the instability of our future and we made an informed collective decision about getting out of our comfort zone and pursuing our city's potential.

Kalamata's aspirations for the future resonate across our artistic programme. Moving away from the narrow definition of the "artistic" and opening up to the wider "cultural" programme, we are developing a programme that connects the local community to the European and promotes capacity building in every aspect of culture. We want the ECoC to serve as a tool to amplify the aspirations and multiply the talents of the people

of Kalamata through synergies, collaborations and partnerships across Europe and the world.

Working closely with civil groups of volunteers like the Citizens' Engagement Project Group, we focus on developing new skills in project management, offering technical assistance whenever possible, doing fundraising and using our channels for communicating the local events. So far the local community has organised collective dinner gatherings (*Collective Kitchen*), where we spread the word about the candidacy in the neighbourhoods of Kalamata, as well as collective graffiti making workshops with schools (*Give me your wall!*) where we provide house and school walls for collective murals inspired by the question "How would you like Europe to be in 2021?" Day by day, this fun and inspiring group is growing and getting more and more active around the city. Walking or cycling the city wearing colourful "ASK ME" pins, we promote our city's candidacy in the most unexpected ways.

We have set solid foundations in our relationship with the civil society and we intend to develop it further through the hands-on involvement of the schools and the groups of young people in the presentation of the candidacy in every corner of the county, as well as through business-friendly schemes like the Culture-Friendly Business Sign. With this, the shop-owners and businesses that support the candidacy will also act as information points for the visitors and tourists, who will have the opportunity to take part in the multiple City Capacity workshops and seminars for professionals.

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.

Loyal to our values of participation and inclusivity, we will implement a programme that is relevant and open to everyone. We believe that the consequences and opportunities created by the ECoC 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 ECoC 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

Putting children and young people at the center of what we do has been our top priority since the very first day. It has been clear to us from the very beginning that the title provides us the unique opportunity and the valuable means

to intensify our efforts in order to minimise Brain Drain and turn it into wisdom gain.

Through a carefully designed Capacity Building programme that runs parallel to the artistic programme, we aim to support the local creative industries and create new opportunities in the local cultural and digital world. Through our Umbrella projects of *ACADEMY:21* and *DigiKa*, we offer the new generation of creators, cultural managers and entrepreneurs the opportunity to strengthen their position in the labour market by honing new skills, learning how to take risks and connecting with a wide network of European cultural organisations and professionals. The *Creative Hub* will function as an innovative incubator of ideas, new projects and businesses, a cradle of the new generation of creators and innovators. The Faculty of Humanities and Culture Studies of the University of Peloponnese will be

also connected to vocational training and create additional connections to the labour market.

ACADEMY:21_School Communities focuses specifically on helping young children and their educators to develop new skills and reach their potentials and dreams. We have handpicked a selection of Europe's top arts, science and technology-based educational programmes for our young generation of Kalamata's people to actively participate, have fun and gain knowledge. The CERN Collider and the Menuhin Foundation, the Fondazione Napoli Novantanove and the World Music School are some of the organisations participating in our school capacity programme. Children and young people between the ages of 4-18 will have the opportunity to expand their knowledge through puppetry, music, theatre, maths, science, photography and linguistics e.g. in the projects *Athens Digital Art Festival* with a special section *ADAF kids* and an educational programme on art and technology, or the interactive digital exhibition *I Play and Understand* and the school based incubator model for active civic participation *Citizens Today, Citizens Tomorrow*, as well as many formats from the *Med Life:21* cluster about health and nutrition are designed for children. The Project group of Education & Training will also be developing new educational tools that will connect the school classroom to the creative industries through professionals' visits at schools, card-games and new-media training that will help the children get a better understanding of the cultural sector and the opportunities that lie within it. Particular focus has been given to the role of technology and cross-media platforms in the immersive learning process.

MINORITIES

Roma are the only minority in Kalamata and are rather marginalised. About 1,500 Roma live in Kalamata and the wider area of Messinia; whether they live in tents, arbitrary settlements or houses, they live on the margins of society facing stigma, discrimination and exclusion. Since the beginning of our bidding process, inclusivity has been one of our main goals. Starting from the Cultural Strategy participatory design process, we made sure to create the most welcoming conditions for every citizen of Kalamata to participate. Using our K:21 team member's extensive knowledge on Roma topics and traditions, we approached the community openly and we gave them the opportunity to share their thoughts with the rest of the city. It has been the first time in the history of Kalamata that traditionally non-participatory populations got involved in a public process and took action.

Through the site-specific participatory performance project *Neighbours for Neighbourhoods*, we will truly connect the Roma population of Kalamata with the rest of the city. We will also connect them with the citizens and the Roma populations across four European countries and we will work together to discover their stories and their unique cultural wealth. The documentary film project *Visible/Invisible* will document the process across the European cities and will help us learn from each other's culture and history and truly promote inclusion and collaborative work. In the alternative community *City Gardens Festival*, the Roma people will share pieces of their everyday life. They will give new perspectives to

the everyday culture, including the way they create their own art through recycling and upcycling, a practice that is still viewed with suspicion by the non-Roma population of Kalamata. Participating in the *Public Debates* and speaking openly about the problems and turbulences of co-habitation will give the opportunity to the Roma young people to truly express their opinions and needs and show the city how the new generations can learn to openly discuss and solve their problems. We have already identified a number of people that will act as an open channel of communication between the two populations, including Zanet Sinapi, the Director of the Roma School in Asprohoma and Kostas Koltsidas, the Roma Priest, psychologists and specialists in Roma topics and traditions.

NEWCOMERS

For the past 15 years, Kalamata has been the relocation choice of many people from all over the world. A large number of highly skilled pensioners, Erasmus students, financial immigrants and "love-migrants" decide to leave their home-countries and start a new life in the wider area of Messinia. The newcomers are mostly welcome and respected by the local community, it is however quite difficult for them to integrate. The language barrier and the cultural differences make it hard for them to connect with the locals and it takes time and effort before they can feel truly at home. This process can become even more challenging if the newcomers are from outside Europe, where cultural differences are bigger. In the months and years to come, the numbers of migrants could grow considerably if a refugee settlement is going to be built close to or in Kalamata as is being currently debated in the national government. In the light of this reality and the reality yet to come, we will implement *Teachers for life*, an already successful educational project by The Moving Network, that will connect young people from the local schools with refugees from Greece and beyond. A *Buddying-up* programme of locals and newcomers will be also implemented through the Kalamata Youth Centre. Citizens of Kalamata will get buddied-up with new residents, refugees or migrants in order to share fun moments of culture and skills' exchange. The new buddies will explore the city together; watch movies, cook, practice a language, dance and spend time with each other on a weekly basis.

PEOPLE WITH DISABILITIES

During the first phase of the bid, the thematic working group on Socially Vulnerable Groups brought forward a series of issues and concerns regarding the exclusion of many people from cultural events due to physically inaccessible venues. This has been noted from the Municipality and effort has been put in progressively improving the city's infrastructure in collaboration with representatives of Socially Vulnerable Groups. Kalamata is the only city in the region that has installed a disability ramp slope at the beach, making it possible for people across the county to enjoy the sea. The Municipality has also been exploring the option of establishing a permanent Accessibility Committee that will act as an advisory body for the special adjustments that need to be done in the city's physical infrastructure, in the context of the Cultural Strategy of the city and the ECoc title.

Most of the projects of the artistic programme have been designed to include everyone and special adjustments will be made in order to welcome more people with disabilities. City-wide projects like *Cross-Cultural Echoes*, *Public Art Festival* and *Mute Memorial* invite everyone to take part in a city-wide event in the most accessible public spaces.

The website that will be developed for ECoC will have special barrier-free features and will provide all the necessary information on the accessibility of venues and activities for disabled people. The digital culture project *DigiKa* will contribute to such upgrades.

PEOPLE AT RISK

The community of Kalamata has a long history of solidarity and generosity towards vulnerable groups and people at risk. Every year, numerous fundraising events and solidarity initiatives are organised in order to support the less fortunate among us. In this spirit, Kalamata will offer refuge to artists that have been targets of politically motivated threats and will connect with an international network of *Safe Haven* cities that offers safety and support. A number of artistic projects have been designed to involve and support more disadvantaged people and to help soothe

their struggles through participation. Overcomers of physical addictions will be thoughtfully included in the programme and will be offered the opportunity and the space to share their experience and thoughts, to create their own art and to inspire others through projects like *The Photonics*.

SENIOR CITIZENS

The seniors of Kalamata are very active. Many of them take part in choirs and other associations and they organise a variety of collective activities. All these groups will be greatly involved in community projects like the *City Gardens Festival* and the *Med Life:21* and they will have the opportunity to participate in fun, community-building projects like the dance project *In Flux* for 60+ and the *Once Upon A Time* storytelling and puppetry festival, where their knowledge and experience can be shared with groups of young people. Since the beginning of the bidding process more and more senior citizens have worked together with young adults and have developed new ideas, activities and projects, like the promotional *Collective Kitchens*. Adjustments in physical accessibility to cultural venues will be made in order to enable more elderly people to attend events and participate in an even bigger variety of projects.

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

Audience development is a priority for the *KALAMATA:21* project. 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 the underrepresented groups: the young, the marginalised and non-users, especially on a local and regional 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. Furthermore, a cultivated audience is the true legacy of a sustainable and successful ECoC.

To achieve that, we have developed a holistic audience development strategy that focuses on two main goals: a) *Access*, b) *Participation*. Access aims 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 by each segment:

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. We continue mapping our audience via special research (i.e. Mapping amateur sector, CCIs etc). Our *Cultural Pass* will also be used for a wider mapping of the region and the potential audience.

Our Tools: Cultural Pass — Already from the bidding process, KALAMATA:21 inaugurated the *Cultural Pass*, a tool allowing easy support for the Candidacy of Kalamata but also an audience development tool and a customer loyalty application which offers four levels of subscription: *Resident Pass*, *Visitor Pass*, *Cultural Sector Pass*, *Partner Pass*. The registration and participation in this programme provides exclusive privileges to its members, which will be available and activated if Kalamata is designated as European Capital of Culture (e.g. advance sales, pricing adjustments depending on preferences, personalised updating etc.). The *Cultural Pass* is not just a “marketing tool” but an audience development strategic action. Issues of social accessibility will be tackled in a discreet manner (i.e. no need to show an unemployment or disability card to get your discount). Furthermore, special privileges will be given to art/culture students (large discounts to their art field), in order to make all shows and projects available to those who wish to pursue a career in the arts or culture. This discount will be on top of any normal student discount available to all students. The *Cultural Pass* follows our strategy step by step. We map the users (registration), we create partnerships (outlets and organisations), we

remove the barriers (special offers & provisions), we reach out (via professional development discounts and special programmes) and finally we transform our current audience to creators (i.e. current art students to future professional creators).

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 (private or part of the Ministry of Education), the Environmental 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. We are also working closely with local cultural operators (International Dance Festival of Kalamata, *International Youth Festival of Ancient Drama in Ancient Messene* etc.) in order to cultivate a culture of audience development and develop the necessary skills to create sustainable strategies. From 2017 we plan to enter into development agreements with this kind of operators in order to jointly develop projects that will be aligned with the ECoC audience development strategy, but will also become the legacy of their involvement and partnership (e.g. *Re-Experiencing the Archaeological Museum of Messinia*).

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

Step Four

— Audience Development / Reaching Out

To reach out and develop our audience, we will implement a holistic community engagement plan that will both educate (raise the demand for existing cultural offer) and adapt the supply to take into account the needs of the audience.

Projects like *ACADEMY:21_School Communities*, will reach out to the future audience in a meaningful and educational way.

Our Tools: ACADEMY:21_School Communities —

Involving the schools, we have already started collaborating with the educators and teachers in order to adapt our

programme to the needs of the school community. Based on the feedback we received, we developed the *ACADEMY:21_School Communities*, a set of activities that runs through our whole programme and aims to engage the young audiences and create meaningful learning experiences through the use of technology and media, multidisciplinary education, arts and collective decision-making processes. Supporting the ideas that were developed through the Education & Training Working group, we will also create educational tools that will introduce children and young people to the Creative Industries by organising company visits, workshops led by creative professionals and participatory games. We have developed partnerships with specialised local, national and international educational organisations like the Elementary Schools' Association of Kalamata, the Ministry of Culture, Menuhin Foundation, the CERN Collider, Fondazione Napoli Novantanove and a number of other organisations that will offer capacity building activities both to young people and their teachers and educators.

Residencies and arts programmes will also offer opportunities for both children and adults. The interaction with artists and creators, along with the formal educational process, aims to foster children's and young people's curiosity. Working with the existing community arts groups (theatre troupes, choirs, etc.) and local partners of our programmes (Environmental Institute of Kalamata), we will support them through small grants to create new pieces of work inspired from the ECoC to present to schools, other nearby cities and the public. We will give them the space and means to become part of the community engagement process from the bottom-up, using their own unique tools and methods.

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. City-wide projects like the *Cross-Cultural*

Echoes, the *City Garden Festival* and the *Mute Memorial* will give many opportunities to the audience to take the role of the artist and co-create the artistic experience. 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.

Our Tools: MEDIA:21 — The *MEDIA:21* is a multi-tool for both marketing and audience development purposes. For now we can imagine that it includes a web portal that will serve as a marketing platform to promote all the projects and events of *KALAMATA:21* but will also include an “educational” element as well as a vibrant and participatory archive of the ECoC project. However, the digital evolution is moving fast and within the next five years the Internet of Things is believed to reach critical mass and offer new opportunities to connect to our audience. In any case, our *DigiKa* project will be a valuable platform to make our audience not only more digitally savvy, but also to turn it from consumers to producers. Through the webportal that we envisage for now, specialised articles and other multimedia material (i.e. interviews, short documentaries, live streamings) the audience will be introduced to the European cultural environment and offering. In this way the audience will come in contact with the background of the participating artists, their stories, the current developments and trends of the European cultural sector as well as with news and upcoming ECoC events. The aim is for the members of the public to also create content for the portal and the whole project (e.g. developing and coding their own audience apps) and familiarise themselves with the participants and the development of the projects. The required skillset for those who wish to actively participate in the development of this “digital archive” will be developed through the *ACADEMY:21* project.



FINANCE

CITY BUDGET FOR CULTURE

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 TOTAL BUDGET OF THE CITY	ANNUAL TOTAL BUDGET FOR CULTURE IN THE CITY	CULTURE AS % OF TOTAL	BIDING BUDGET	BIDDING AS % OF CULTURE
2012	116,760,161.98€	2,851,925.29€	2.44%	N/A	N/A
2013	127,796,231.96€	3,000,781.19€	2.35%	N/A	N/A
2014	110,192,327.47€	2,633,964.80€	2.39%	75,000.00€	2.85%
2015	67,919,220.89€	2,522,925.00€	3.71%	175,000.00€	6.94%
2016	43,869,010.06€	2,484,198.00€	5.66%	350,000.00€	14.09%

23. — In case the city is planning to use funds from its annual budget for culture to finance the ECoC 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 ECoC 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 Municipal funded organisations, however, (i.e. The International Dance Festival, the Municipal Peripheral Theatre and Kalamata's Marching Band) will use their annual budgets to fund co-production projects with KALAMATA:21.

24. — Which amount of the overall annual budget does the city intent to spend for culture after the European Capital of Culture year (in euros and in % 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 by crisis-related budget cuts. Being realistic we aim to increase the annual investment by the municipality by 300,000€ (approx. 0.50% of the 2017 budget projections of total 59 mill.) per year for the years 2022-2025 (years under the city's current Cultural Strategy). Our provision, and decision of the City Council is, if the *Melina Mercouri Prize* is awarded, it will finance our 4-year Legacy Plan (2022-2025). 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, capitalise on the assets of the ECoC project (including income from

merchandising sales, royalties from co-productions, infrastructure etc.), in order to make the Legacy structure self-sustainable after 2025.

OPERATING BUDGET FOR THE TITLE YEAR

INCOME TO COVER OPERATING EXPENDITURE

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. Please also fill the table below.

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 %)
30,000,000€	26,000,000€	86.67%	4,000,000€	13.33%

The budget covers the preparation phase, the year of the title and the evaluation period, namely the years 2017-2022.

INCOME FROM THE PUBLIC SECTOR

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

OPERATIONAL INCOME FROM THE PUBLIC SECTOR	IN EUROS	%
City of Kalamata*	5,000,000€	19.23%
Region of Peloponnese*	8,500,000€	32.69%
National Government*	8,000,000€	30.77%
EU (except the Melina Mercouri Prize)	4,000,000€	15.38%
Messinian Municipalities*	500,000€	1.92%
TOTAL	26,000,000€	100.00%

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

Please note that the previous ECoCs hosted by Greece, were almost 100% financed by the Ministry of Culture with a limited contribution (mainly in kind) by the hosting municipalities. The EU income does not include EU structural funds. It only refers to funds available by project application, namely Creative Europe, Erasmus+, Horizon 2020, Europe for Citizens and COSME.

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 approved the proposed budget of 5,000,000€ for KALAMATA:2I. This amount includes cash and in kind contribution towards the ECoC project. The in kind contribution includes staff secondments, cost of use of municipal building, administrative support, use of municipal services (i.e. Municipal Police) etc. The Region of Peloponnese has confirmed its support for the ECoC project. The Regional Council is planning to approve the budget of 8,500,000€ for operational costs, shortly after the designation (legal restrictions for a priori decision). Additionally, a special cultural budget will be set aside by the Region for the year 2021 to celebrate the 200 years since the Greek Revolution of Independence.

The National Government, through the Ministry of Culture, Education and Religious Affairs, has announced the support towards the winning city, but has not yet made any specific financial commitments. It is expected that a solid commitment will be made after the official designation. The other five Municipalities of Messinia (Messene, Pylos-Nestor, Oichalia, Tryfilia, West Mani) will also finance the ECoC projects via Service Agreements with the ECoC organisation.

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:

FUNDING FROM ERDF/ESF

We have been working closely with the Region of Peloponnese and government Ministries in order to allocate funds to the ECoC project. We have been targeting specific *Operational Programmes* (OP) of the European Union allocated to Greece. We are working specifically on the following:

OPERATIONAL PROGRAMME	CCI (EC PROGRAMME ID)	REGIONS	FUND	MANAGING AUTHORITY
Competitiveness, entrepreneurship and innovation	2014GRI6M2OP00I	EL25 Peloponnisos EL255 Messinia	ERDF/ESF	Ministry of Finance
Peloponnese	2014GRI6M2OP008	EL25 Peloponnisos	ERDF/ESF	Region of Peloponeese
Public Sector Reform	2014GR05M2OP00I	EL25 Peloponnisos EL255 Messinia	ERDF/ESF	Ministry of Finance
Development of Human Capital, Education and Life Long Learning	2014GR05M9OP00I	EL – Ellada	ERDF/ESF	Ministry of Finance

- OP CEI includes funding for start-ups and Creative Industries.
- OP Peloponnese focuses on agricultural products, sustainable touristic development and promotion/development of culture within the region.
- OP PSR is allocating funds for innovation within the public sector and its companies.
- OP DHCELL funds mainly educational/LLL actions including Creative Industries skills development.
- Kalamata Municipality has a European Programmes Directory that will work closely with KALAMATA:2I Fundraising & Sponsoring Department in order to prepare all relevant applications in time and with competence.

FUNDING FROM PROJECT-BASED PROGRAMMES

Next to the aforementioned programmes, we aim to make optimal use of the project-based available grants of the EU. We have examined the available grants and we are planning to match our projects with several EU grants. As seen in Question 26, we aim to raise 4,000,000€ from EU programmes. The table below shows our preliminary assessment of project-fund matching. At this point we have reached an estimate of 3,500,000€, just 500,000€ from our goal. If we manage to raise more than our goal, the extra funding will support further our programme and our legacy plan.

EU PROGRAMME	PROJECTS	ESTIMATED FUNDING
Creative Europe – Culture	<i>Ancient Drama Now! / At the Edge, Vertigo</i>	1,500,000€
Creative Europe – Media	<i>Electra / Visible/Invisible / Open Cities/Open Minds</i>	500,000€
Horizon 2020 – Food & Health	<i>Med Life:2I</i>	400,000€
Horizon 2020 – Society	<i>ACADEMY:2I</i>	200,000€
Horizon 2020 – Innovation in SMEs	<i>Creative Hub</i>	300,000€
Europe for Citizens – Civil Society projects	<i>Ancient Drama Now! / Body in Revolt: 1821-2021, Tracing two Centuries of Modern Greek Identity / Series of Talks: Talking Figures</i>	200,000€
Erasmus+	<i>I Play and Understand / City Gardens Festival / Open Design School / Menuhin Foundation / Fondazione Napoli Novantanove / ACADEMY:2I</i>	300,000€
JUSTICE	<i>Neighbours for Neighbourhood</i>	100,000€
		TOTAL: 3,500,000€

We have also established partnerships with NGOs and advisors that have extensive experience on EU grant applications, in order to maximise our results. Most of the programmes are underused by the Greek organisations and authorities (i.e. Creative Europe large scale co-op projects 2015/ Cat 2 – Greece: three applications, none successful), especially in the periphery, providing us with great opportunities and chances to get positive outcome on several of them.

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?
Please fill the table below (this question is optional at pre-selection stage).

The table below is a provisional timetable of the income flow. The final timetable will be formed at a later stage, according to available funds of the funding bodies.

SOURCE	2017	2018	2019	2020	2021	2022	TOTAL
EU	0€	200,000€	500,000€	1,400,000€	1,500,000€	400,000€	4,000,000€
National Government*	200,000€	600,000€	1,500,000€	2,400,000€	3,000,000€	300,000€	8,000,000€
Region**	300,000€	1,000,000€	1,000,000€	2,700,000€	3,200,000€	300,000€	8,500,000€
City***	420,000€	500,000€	700,000€	900,000€	2,030,000€	450,000€	5,000,000€
Other Cities*	20,000€	20,000€	30,000€	80,000€	350,000€	0€	500,000€
Sponsors	200,000€	400,000€	600,000€	1,000,000€	1,600,000€	200,000€	4,000,000€
TOTAL	1,140,000€	2,720,000€	4,330,000€	8,480,000€	11,680,000€	1,650,000€	30,000,000€

* Not confirmed

** Annual allocation under negotiations

*** The timetable for income by the Municipality has been approved by the City Council. The rest of the figures on the table are projections/targets to be negotiated with the respective parties.

INCOME FROM THE PRIVATE SECTOR

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 the 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 aimed to social causes and poverty mitigation measures.

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 able to organise large events of international significance. This “National Goal” is expected to create a new wave of support, both from Greeks and Philhellenes (friends of Greece) worldwide. Our fundraising strategy can be described below:

Corporate Sponsors — Although corporate sponsorship towards culture has been reduced during crisis, the European Capital of Culture title can offer a significant leverage to create a sustainable sponsorship package. We have been working with the consulting company ASSET OGILVY – Public Relations & Sponsorships (responsible for Athens 2004 Olympic Games Sponsoring Programme) in order to create a solid sponsors pull that will be offered the opportunity to become official sponsors of the project.

We aim to create different categories of sponsors depending on their contribution. We are also planning to have both

ECoC sponsors (for the whole programme) and project-specific sponsors. This way we can streamline our major sponsors towards the ECoC project (i.e. an airline company to cover transportation costs) and then work on a project-base level with special sponsor targeting (i.e. technology companies to support the *Creative Hub*).

Private Cultural Institutions & Foundations — In Greece, especially during the financial crisis, private cultural institutions & foundations always played a major supporting role to culture. In the past few years, since the extreme budget cuts to public funding for culture, these institutions have been supporting the cultural sector through donations, co-productions and development funds.

We have already received firm interest by some of these institutions for collaborations, especially via co-productions and thematic project funding (i.e. ACADEMY:2I).

It is worth mentioning that private cultural institutions, (based in Kalamata and in Athens) have already sponsored the bidding process with donations of 200,000€ (1/3 of the total bid cost).

Private Donors — Patrons again have always supported the arts and culture in Greece and Kalamata via private donations. We have received a number of letters of *Indication of Interest* from individuals that wish to donate or assist on raising funds from private donors.

KALAMATA:2I aims to address the feelings of pride, not only for the city and region, but for the whole country. The Messinian expat community is significant, as well as the private donors that have ties with the region.

We have already established a network of high-visible individuals, of Greek origin, worldwide that will act both as ambassadors of KALAMATA:2I and as fundraisers. We are also in contact with the World Hellenic Inter – Parliamentary Association, a worldwide association of elected members of Parliament of Greek descent living in non-Greek speaking countries. Some individuals that have already committed to act as our ambassadors are:

- Mrs. Efstathia Booras – State Representative, New Hampshire, USA
- Mrs. Alexandra Paschalidou – Journalist, Sweden
- Mr. Koutsantonis Tom – Treasurer & Minister for Finance/ Member of the Executive Council, Cabinet of South Australia

Crowdfunding — We plan to use extensively online platforms for crowdfunding. We believe that the support and participation to our projects can come in many forms and one of these can be micro-donations from the crowd. We will work with all our partners in order to set up crowdfunding projects, not only to collect funds, but to also share the ownership of “our” programme.

Using the most up-to-date technologies, we will develop a platform that will monitor our projects and will provide the opportunity to participate as volunteer, artist, participant or even as supporter/sponsor. In this way, when you donate (and even before) you will be able to monitor the progress of a project and decide if you wish to participate or support financially its development.

We have already collaborated with one of the leading companies of crowdfunding in Greece (Crowdpolicy) in order to design and develop our strategy.

OPERATING EXPENDITURE

3I. — Please provide a breakdown of the operating expenditure, by filling in the table below.

EXPENDITURE	IN EUROS	IN%
Programme	21,000,000€	70%
Promotion & Marketing	4,500,000€	15%
Wages, Overheads and administration	4,000,000€	13%
Monitoring & Evaluation	500,000€	2%
TOTAL	30,000,000€	100%

32. — Planned timetable for spending operating expenditure

TIMETABLE	PROGRAMME		PROMOTION & MARKETING		WAGES, OVERHEADS AND ADMINISTRATION		MONITORING & EVALUATION		TOTAL	
	IN€	IN %	IN€	IN %	IN€	IN %	IN€	IN %	IN€	IN %
2017	400,000€	1.90%	100,000€	2.22%	300,000€	7.50%	50,000€	10.00%	850,000€	2.83%
2018	800,000€	3.81%	100,000€	2.22%	350,000€	8.75%	60,000€	12.00%	1,310,000€	4.37%
2019	2,700,000€	12.86%	300,000€	6.67%	600,000€	15.00%	60,000€	12.00%	3,660,000€	12.20%
2020	5,200,000€	24.76%	1,700,000€	37.78%	1,000,000€	25.00%	80,000€	16.00%	7,980,000€	26.60%
2021	11,000,000€	52.38%	2,200,000€	48.89%	1,500,000€	37.50%	150,000€	30.00%	14,850,000€	49.50%
2022	900,000€	4.29%	100,000€	2.22%	250,000€	6.25%	100,000€	20.00%	1,350,000€	4.50%
TOTAL	21,000,000€	100%	4,500,000€	100%	4,000,000€	100%	500,000€	100%	30,000,000€	100%

* The years after 2022 are covered by the Legacy Programme, financed by the Melina Mercouri Prize if awarded.

PROGRAMME EXPENDITURE BREAKDOWN

PROJECT NAME	BUDGET	ECOC CONTRIBUTION
3-Digitisation of Monuments	40,000€	Commission
A Seaside Story	10,000€	Co-production
A World of Music	35,000€	Co-production
ACADEMY:21	400,000€	Co-production
Alchemy	40,000€	Commission
Ancient Drama Now!	400,000€	Co-production
Architectural Democracy	75,000€	Co-production
Architectural Pavilion: Relic of a Warning	300,000€	Commission
Art from the People	100,000€	Co-production
Athens Digital Arts Festival	30,000€	Commission
Awakening, Reflection, Envisioning	180,000€	Commission
Beyond the Post-Colony: Where Does Africa Go From Here?	60,000€	Co-production
Bodies in Urban Spaces	40,000€	Commission
CERN Collider - Science and Art Education	30,000€	Commission
Citizens Today, Citizens Tomorrow	100,000€	Commission
City Gardens Festival	80,000€	Co-production
Civil War (Anguish)	400,000€	Co-production
Classical Music: Across	200,000€	Co-production
Clouds	400,000€	Co-production
Complicite	150,000€	Host
Contemporary Art: Ante Portas	50,000€	Co-production
Contemporary Theatre Play Competition: Persae Award	150,000€	Co-production
Creative Hub	1,000,000€	Co-production
Crisis: a condition leading to decisive change	400,000€	Co-production
Cross- Cultural Echoes: Orpheus & Majnun - Layla & Eurydice	300,000€	Co-production
Dance at the Edge	400,000€	Commission
Dancing Birds-Les Ballets C de la B	250,000€	Co-production (60.000)
Exhibition: At the Edge, Vertigo	400,000€	Co-production
Freespace Happening	200,000€	Co-production
From Seed to Stomach	150,000€	Co-production
Greek Art Masterpieces: What is our country?	300,000€	Commission
Green Design Festival	800,000€	Co-production
How do we see each other?	250,000€	Commission
I Play and Understand	30,000€	Host
ICLI meets KALAMATA:21	80,000€	Co-production
Infiltrations	59,000€	Co-production
Imagine the City LAB	290,000€	Commission
Import: Export	80,000€	Co-production
In FLUX	30,000€	Commission
Invisible Portraits	200,000€	Co-production
INSIDE – OUT: Looking at the Unseen Side of Fashion	460,000€	Co-production
Jazz Festival: Tropos	150,000€	Co-production
Kalamata Musica Sacra Festival	200,000€	Co-production

PROJECT NAME	BUDGET	ECOC CONTRIBUTION
KALAMATA:21 Guitar Festival	25,000€	Co-production
LabA moves to Kalamata	100,000€	Commission
Labo Agen	10,000€	Commission
Maria Callas Mini Series of New Operas	800,000€	Co-production
Modern Body Festival: Art as Research Through Experience	40,000€	Co-production
MUS-E® Art Educational School Programmes	100,000€	Commission
Mute Memorial	220,000€	Commission
Nature Lovers in Bliss	100,000€	Co-production
Neighbours for Neighbourhoods	270,000€	Co-production
Olea Europea	200,000€	Co-production
Once Upon a Time	100,000€	Commission
Open city/Open mind	65,000€	Co-production
Photo Exhibition: 100 degrees	30,000€	Co-production
Programme of Residency for Authors and Translators	360,000€	Co-production
Public Art Festival: Reboot?	400,000€	Commission
Quintessence	8,000€	Host
Re-Experiencing the Archaeological Museum of Messinia	45,000€	Co-production
Safe Haven Kalamata	100,000€	Commission
Series of talks: Talking Figures	50,000€	Co-production
Singing Beyond the Edge	130,000€	Co-production
Sound Art Festival: Sound as Vibration	50,000€	Co-production
Speed Design Dating	90,000€	Commission
Teachers for Life	25,000€	Commission
The Artists Ambassadors	20,000€	Commission
The Branch in my Hand	200,000€	Commission
The Earth is Moving,Dimitris Desyllas	180,000€	Commission
The Earthquake by Theodoros Terzopoulos	150,000€	Co-production
The Edge of Performance	200,000€	Co-production
The Mediterranean Multi-Space	350,000€	Co-production
The Photonics	120,000€	Commission
The Planetbook Tournament Series	70,000€	Co-production
The School Adopts a Monument	20,000€	Commission
The Wholodance 2.1	200,000€	Co-production
The Workshop	20,000€	Commission
Theater/Performance: METHOD	400,000€	Commission
Theatre Project ESMAE	10,000€	Co-production
Urban Lightscenes	100,000€	Commission
Visible/Invisible	150,000€	Co-production
World Music School Kalamata	83,000€	Co-production
TOTAL	14,900,000€	

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 already mentioned, Kalamata is well equipped with an adequate cultural infrastructure. The ECoC project will only speed up some of the planned capital investments, but there will not be any new venues or other capital projects 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.

As seen in Q.18 (use & development of cultural infrastructure) the total cost of the projects directly connected with the ECoC project (renovations & reuse) is 2,880,000€.

PROJECT	COST
Development of Electra Cinema Centre	1,000,000€
Development <i>Creative Hub</i>	700,000€
Renovation of Municipal Theatre	500,000€
Renovation of two schools (residencies)	60,000€
Renovation of Cultural Centre	120,000€
Development of Warehouse of National Railway Station (exhibition space)	500,000€
TOTAL	2,880,000€

Furthermore, the Municipality of Kalamata has planned an extra investment of 5,000,000€ for the creation of an Open Air amphitheatre and the development of the Museum of the City.

PUBLIC SECTOR INCOME DESTINED TO COVER CAPITAL EXPENDITURE	IN EUROS	IN %
National Government*	1,000,000€	35%
City	880,000€	30%
Region*	1,000,000€	35%
EU	0€	0 %
TOTAL	2,880,000€	100%

* These contributions might include funds from the EU structural funds, managed by Greece.

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. We are in contact with the Region of Peloponnese and the Government to secure the rest of the funding, but this can only happen after official designation of the city as ECoC 2021.

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 "low budget" and is thus eligible for priority funding.

Furthermore we are working closely with the Region of Peloponnese to prepare all the necessary documents to include the planned infrastructure at the OP Peloponnese – ERDF/ESF.

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 ECoC?

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.

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 mentioned in question 33 (new Open Air Amphitheatre, 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 since these venues are not tied to specific projects.

ORGANISATIONAL STRUCTURE

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

The ECoC project is going to be developed and managed by an independent *Limited Liability Company* (LLC), set up for the sole purpose of running the project and its legacy. We are in contact with the respective national authorities (Ministry of Interior & Ministry of Culture) in order to create the adequate legal base for the management company (some amendments are already in place since last stage). We expect that within 6 months from the official designation, the managing company will be in place and operating. Once the LLC is set up, the company will assume all responsibility for developing the ECoC project. The infrastructure projects will be managed and funded by the municipality (or the respective local authority), but the LLC will be advising and monitoring all the infrastructure projects that are directly related with the delivery of the ECoC project.

KEY STATUTES OF ORGANISATION

- 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 (*Bid Book*).
 - Beyond 2022, year of required evaluation, the Organisation changes its purpose to preserving the legacy of the ECoC project for at least 3 years (31.12.2025).
 - The Organisation has as main shareholders the Municipality of Kalamata and the Ministry of Culture. Other potential shareholder (i.e. the Region of Peloponnese or neighbouring municipalities) might also join later on.
 - The Governing Body of the Organisation is the Board of Directors.
-

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

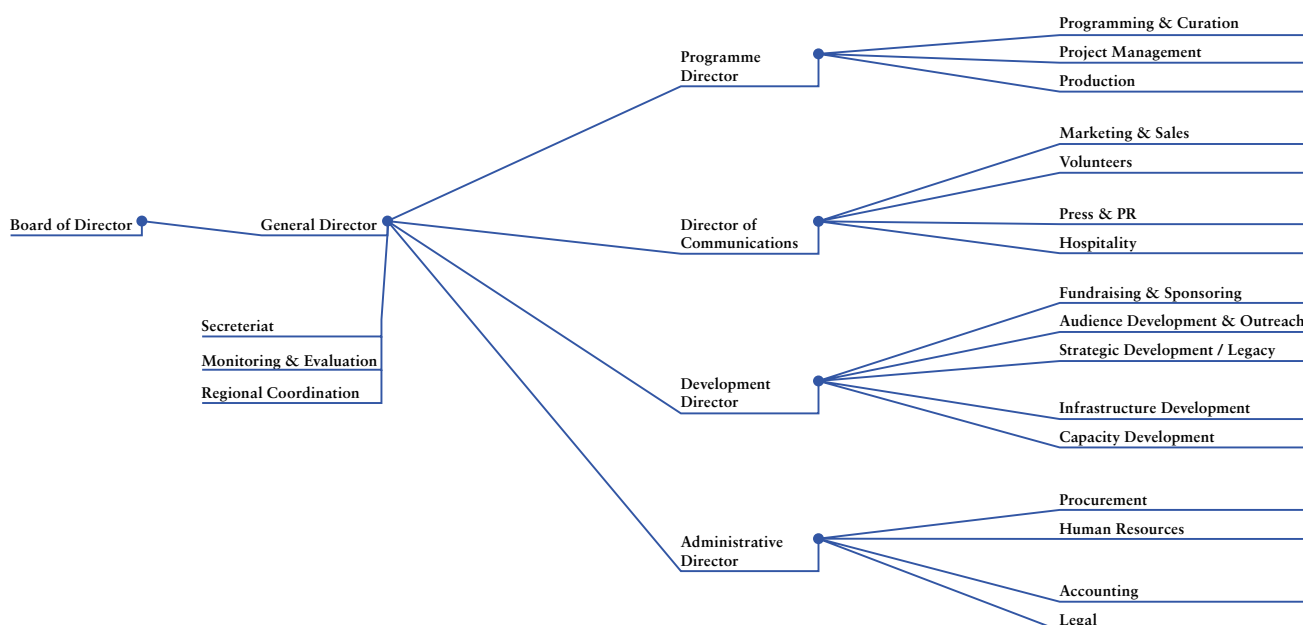
The governing body of the LLC will be an eleven-member, independent non-executive Board of Directors (BoD). From experience we know that only this small size of the BoD will ensure a quick decision-making process. Also the legal and political environment requires a non-executive BoD that will be able to operate under political changes and act as a safeguard of the organisation's independence and stability.

BOARD OF DIRECTORS (BoD)

- The BoD is a non-executive, politically independent body. The BoD is responsible for the strategy and the policies of the Organisation, the approval of annual budgets and financial reports, the appointment of the Directors of the Organisation and the reports towards the shareholders.
- The BoD has eleven members that are appointed as follows:
 - Three members by Kalamata's City Council, one from the majority, one from the minority of the City Council and one as independent member of recognised status.
 - One member will be appointed by the Ministry of Culture.
 - One member will be appointed by Region of Peloponnese
 - One member will be appointed by FARIS – Municipal Beneficiary Organisation
 - Two members will be appointed by the *Association of Friends of KALAMATA:21* (open-membership independent community association to be established after designation)
 - One member will be appointed by University of Peloponnese
 - Two members will be appointed by Major Sponsors
- In their first meeting, the members will elect the Chairperson of the Board.
- The Chairperson will serve also as the public face of the organisation, as key fundraiser and as liaison with the authorities.
- None of the members can be elected officials on any level of public authority. The members of the board must be appointed on the merits of their experience and excellence relevant with the mandate of the Organisation.

ORGANISATIONAL STRUCTURE

We have decided to follow a simple corporate structure in order to minimise bureaucracy and timely decision-making processes. The five senior directors, namely the General Director, The Programme Director, the Director of Communications, the Development Director and the Administrative Director, have the executive authority to realise the ECoC project. The General Director has the overall leadership and responsibility for the project. We don't see our corporate structure as silos, but merely a cross-sector delivery mechanism for this ambitious project.



The *General Director* has the overall leadership of the ECoC project and final responsibility. He/She supervises the other four Directors.

The *Programme Director* is solely responsible for the cultural programme (within the strategies priorities, policies and resources of the Organisation) and the relevant organisational Units.

The *Director of Communications* is responsible for the functions of communications, including volunteering management and hospitality (visitors' & partners').

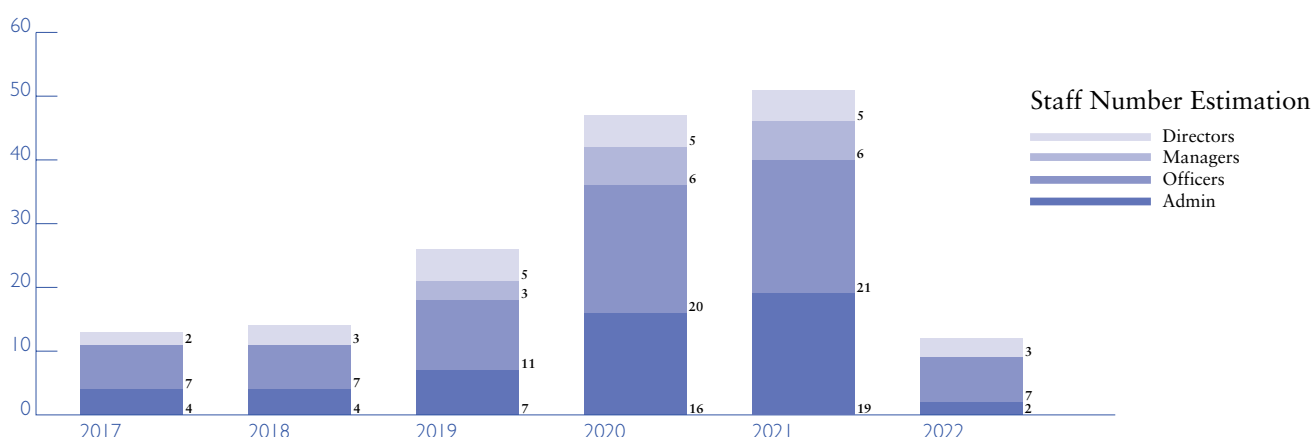
The *Development Director* is responsible for the supporting functions of the project development (fundraising, infrastructure, audience & capacity development), as well as for its alignment with the city's strategy, the development of the required capacity and the legacy planning.

The *Administrative Director* is heading the administrative units of the organisation and serves also as the financial director. Our proposal includes also an innovative idea for the ECoC project. We are introducing the position of the *Development Director*. Our strategy and goals need to go beyond the ECoC project and achieved in a sustainable way. For that reason, we created a department that will be responsible for all those ECoC aspects that are beyond the scope of a mere implementation of the ECoC. Topics such as capacity development and fundraising need to be addressed strategically to both serve the ECoC project and the legacy plan. The department of development will be working closely with the Programming team, our partners and the stakeholders in order to develop all the necessary assets to implement successfully the ECoC project and achieve the longer-term goals/needs of the area. This department will also be the backbone of the ECoC legacy organisation (for the years 2023-2025).

40. — 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 relevant professionals, not only in Kalamata but within Greece. One of the acknowledged problems of Kalamata is the lack of adequate managing capacity for cultural projects, both within the municipality and the independent cultural sector. Having acknowledged this issue early on, Kalamata Municipality decided to recruit outside the city, young and experienced professionals (with ties in the region) that are currently working on the bidding process. Research also showed that Kalamata has a large number of adequate professionals that reside and operate outside the city, either in larger urban centres (like Athens and Thessaloniki) or even abroad. The ECoC project, aims to offer the so wanted opportunity to these professionals to return to their region and offer their experience and capacity. During the selection stage *KALAMATA:21* started mapping the cultural professionals of the region, as well as those that would wish to relocate to Kalamata (without ties in the region) with positive results. Our *ACADEMY:21* project also aims to create a number of trained professionals that will join the ECoC team during the development of the project. For the high level positions (Directors and Managers), the BoD will choose, by case, the best method in order to recruit the proper personnel (headhunting or open call). Furthermore, we aim to recruit internationally for any positions that we are not able to fill with the adequate skills from Greece.

Finally, we have already contracted an ECoC experienced consulting firm that strategically advises our bid, as well as co-manages our recruiting processes. We aim to continue this partnership with this expert's network, in order to capitalise their extended ECoC experience and knowledge. The chart below gives an indication of our staff building process. We expect that from 2019 onwards we will be able to recruit new staff members that have been supported by our *ACADEMY:21* project.



41. — 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. In order to achieve that we are working on two levels:

POLITICAL LEVEL

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

REGIONAL STAFF LEVEL

The “Regional ECoC Staff Committee” will coordinate the staff and services of the six municipalities of Messinia, as well as the staff of the Periphery of Peloponnese. This staff committee, which will be meeting at least once per quarter of a year, will assist the company directors to organise the programme and operational elements of the ECoC project that take place outside Kalamata or need special partnerships (cross-municipal/regional). Also this staff committee will ensure the transfer of knowledge and will establish *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. *KALAMATA:21* will also have a regional coordinator under the General Director in order to facilitate the cooperation.

Furthermore, the two members of the BoD appointed to represent the City Council (one from the majority and one from the minority) will also act as the link between the two bodies, ensuring transparency, strategic alignment and sharing knowledge.

42. — 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 on October 2014 and re-appointed on March 2016) and a new Artistic Director (appointed on May 2016). These two persons provide the leadership of the project and safeguard the independency from political involvement.

During the selection stage, both directors have been appointed via an open, public procurement process, as it is legally required. It is expected that the current Executive Director and Artistic Director will remain for the implementation stage. The two directors will be supported by three more directors as described above. The Artistic Director will serve as Programme Director, since he will be serving more as a facilitator between the city and the local and guest artists. He will ensure that the planned implementation will run smoothly and within agreed budget and resources. Also the current Executive Director will serve as General Director to ensure the implementation of the *Bid Book* across all departments.

The transparent recruitment process during the bidding stage has ensured cross-party political support towards the Directors, as well as has built sustainable working relations. The selection criteria required:

- Relevant working experience
- Good knowledge of the European cultural environment
- Proven capability to work within teams but also assume leadership and responsibility when required
- Administrative skills and competences
- Understanding of the political, social & economic environment of the operations and ability to work within it
- Ability to adapt in a changing environment but also keep strategic thinking.

Furthermore, the Artistic Director (to become Programme Director) had to be an experienced artist, with strategic thinking and ability to design a participatory artistic programme of high quality and European dimension.

Programme Director (currently Artistic Director) — Polydoros Karyofilis (Poka-Yio) is an artist. He was born in Athens. Poka-Yio studied fine arts and digital art forms at the School of Fine Arts in Athens. His work includes exhibitions in Greece and abroad and he was a member of the experimental music band “Ilios” (1991-1996). From 2003 to 2010 he was a professor at AKTO Faculty. Poka-Yio is the co-founder and Director of Athens Biennale since November 2005 and additionally consults companies on brand building and concept creation.

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. Mr. Tsatsoulis was also the Bid Coordinator for the candidacy of Aberdeen 2017 for the title UK City of Culture. He is working with several European cities as cultural policy advisor and assessor for cultural funds. His studies include a degree on business administration, a master degree on corporate governance & business ethics (University of London), as well as a master on cultural management.

CONTINGENCY PLANNING

43. — Have you carried out / planned a risk assessment exercise? Proaction rather than reaction

PROACTION RATHER THAN REACTION

We have carried out several risk assessment exercises regarding both internal and external factors that can pose a great or small risk 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 due to the 1986 earthquake). Furthermore, a number of volunteering organisations which provide emergency and safety services have already offered their support and commitment to assist during the implementation phase.

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

We have conducted several SWOT analyses for Kalamata, its cultural sectors (e.g. music, theatre, dance etc.) and its cultural profile. Their findings are included in the 10-year Cultural Strategy of Kalamata and other reports that KALAMATA:21 has released. The main strengths and weaknesses of KALAMATA:21 candidacy are listed below:

STRENGTHS	WEAKNESSES
• Broad political support from almost all the political parties on the Kalamata City Council	• Economic crisis generates insecurity and uncertainty
• Political support from all the municipalities in the region	• Limited digital know-how
• Bottom-up approach / public consultation / online engagement / committed citizens of Kalamata	• Limited managerial capacity of the municipality department
• Clearly defined and analyzed needs. Citizen-led and co-created cultural strategy adopted by city council	• Brain drain, especially between the ages of 20 and 35
• Strengthened local, national and international partnerships through connections built during selection phase of bid process	• Current limited capacity for tourist accommodation due to a significant increase over the past four years in incoming visitors
• Wide support of the local media	• Even though citizens of Kalamata feel European, Kalamata is not the multi-cultural, cosmopolitan city it was in the early 19th century
• Wide support in Greece: many perceive Kalamata as a cultural city, especially as the City of Dance (due to the 22-year-old International Dance Festival)	
• Have a certain “legacy” already from the bidding process (cultural mapping, cultural strategy, baseline surveys, open data policy, international partnerships etc.)	

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
Failure to secure sufficient funding 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
Failure to secure central political support 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
Receive negative publicity due to past ECoC experience in Greece 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
Difficulty establishing international partnerships due to political and economic situation Level of Effect: High Probability: Low	KALAMATA:21 Artistic Director is well-connected and experienced 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
Lack of community and stakeholder buy-in Level of Effect: High Probability: Low	Utilise the extended experience of Kalamata International Dance Festival and its network of partners 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
Insufficient tourist capacity 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' website) Utilise capacity of the region (not just the city) Utilise alternative accommodation (private) for official use (artists etc.)
Event safety and major incident Level of Effect: High Probability: Low	Security control Utilise existing experience Utilise volunteering organisations Coordinate large events with national security authorities
Capital Infrastructure completed after the beginning of the ECoC year 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

MARKETING AND COMMUNICATION

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

Kalamata Rising: Beyond the Edge

The *Kalamata Rising: Beyond the Edge* title serves as a slogan and is intended to create a “physical” effect to the reader. Despite being verbal, it causes a kinesthetic reaction.

Everyone has sensed at some point in their life the feeling of vertigo. The inexplicable powerful urge that draws you towards the edge. The reward follows, from the fear of the edge comes the openness, the unobstructed view of the

horizon, the view of the future. This tingling visceral reaction to the title will have an effect to whoever comes across it no matter where they live, what their background is, or whether they know Kalamata. Their body is already there.

It is split in two parts: the overall concept: *Kalamata Rising*, and the artistic vision that serves as subtitle: *Beyond the Edge*. The overall concept, *Kalamata Rising*, is bold and talks about what Kalamata wants to become. Then the artistic vision, *Beyond the Edge*, talks about the geographical position of Kalamata at the edge of continental Europe and of the historical point at the edge we are living through now. How can we look at the future if we cannot see beyond the edge? It is this position slightly out of our comfort zone that urges us to move forward, to make a leap into the future.

The slogan *Kalamata Rising: Beyond the Edge*, is a direct call to action, to push oneself further beyond the boundaries. Culture is not a luxury, nor a pastime recreation. It is a necessity, a mean to identify oneself as an individual and as a social being. By ushering the reader to rise beyond the edge, *KALAMATA:2I* makes a bold statement; we will get out of our comfort zone together. This is the way that we want to show to Kalamata; the way to its future.

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

Kalamata is associated with olives and olive oil. Although this is a strong brand, it is not one that attracts visitors or creators. It is very difficult for many Europeans, who happily consume our olives, to pinpoint the location of Kalamata! The recent touristic investments in the Messinian region (Costa Navarino) have brought Kalamata to the spotlight:

- *Mirror*: "Top-10 hottest holiday destinations for 2016, No. 7: Kalamata"
- *The Telegraph*: "13 more European Cities you never thought to visit (but really should): Kalamata"
- *The Guardian*: "My favorite beach in the world - Readers Tips, Voidokilia beach, Messinia"
- *Lonely Planet*: "Best in Europe: The European Destinations you need to see in 2016, No. 1: Peloponnese"

This is a momentum we can build on. If the title is awarded to Kalamata, a communication strategy will be drawn up which will address each audience group with specific actions, SMART goals and milestones.

OBJECTIVES

- Evoke enthusiasm and the feeling of ownership in the ECoC for local citizens
- Empower people throughout Europe and the rest of the world to (remotely) experience and participate in Kalamata's cultural events
- Attract large audiences and foster mass participation of local, national and international audiences
- Attract high-level sustainable partnerships with sponsors, authorities and cultural operators including partners in other European countries
- Attract special audiences to participate in the educational programme

MARKETING STRATEGY

We have identified three "geographical" segments of our target audience (local, national, international) and two "professional" ones (artists and cultural operators) for whom we will create tailor-made marketing activities.

GEOGRAPHICAL SEGMENTS

Local

- Create a clear brand identity for *KALAMATA:2I*
- Create special events or partnering with existing popular events in the ramp-up years
- Establish a network of info points within local businesses, especially outside the city centre
- Try to reach broader audiences with unorthodox methods (Guerilla Marketing)

National

- Info-points in the region, in Athens and Thessaloniki
- Events in 2020 especially in former candidate Greek cities
- National promotional campaign, running through Media Sponsors and key-programme partners

European and International

- Collaborate with the Ministry of Tourism, the Periphery of Peloponnese, the Tourist Office of Kalamata and the



- other participating Municipalities for promotion
- Road trips and events abroad
- Use National Tourism Organisation info-points across Europe and Greek embassies
- Participate in targeted exhibitions and events promoting our programme
- Set an info point in Brussels and other European cities, targeting special events (i.e. European Culture Forum)
- Be present physically and digitally with videos at all future ECoCs in 2017-2021
- Create easy-access communication channels using digital tools and platforms extensively and making strategic partnerships (e.g. www.visitgreece.com)
- Run visual campaigns in all airports connecting to Kalamata airport, in key transport hubs, and in inflight magazines
- “Come back to Kalamata in 2021” campaign on cruise ships
- Distribute information material such as a high-quality content magazine (targeting high-level officials and partners/sponsors)
- Promotional campaigns with other ECoCs in 2021 (i.e. www.ecoc2021.eu)
- Involve the network of expats from Messinia as ambassadors around the world (e.g. World Hellenic Inter-Parliamentary Association, Greek leaders around the globe – they will get active as soon as Kalamata is selected)

PROFESSIONAL SEGMENTS

Artists

- Communicate our training & participation opportunities digitally
- Work with existing networks (i.e. Aerowaves, Culture for Cities & Regions) to attract professionals
- Partner with foreign cultural institutions (i.e. British Council, IFA, Goethe Institut) to build and communicate targeted events
- Utilise the network of the Hellenic Culture Foundation to attract local artists from across Europe

Cultural Operators

- Organise series of conferences & professional events to network our programme, prior to 2021 (i.e. Atelier for Young Festival Managers)
- Targeted ads to key events and media (i.e. International Journal of Arts Management/AIMAC)
- Specialised newsletters and website section for updates and findings of the monitoring process

MEDIA STRATEGY

We have established close relationships and media sponsor agreements with the local and regional media which promote and support Kalamata. The national media have also taken notice of Kalamata through our press activities. Our well-known Artistic Director, Poka-Yio, and the high visibility of Kalamata within Greece have certainly helped. If selected, we will extend our connections towards the national media as well as target international media partnerships especially through established networks (i.e. Marketing Greece). We will attract international audiences by organising visits for journalists and editors from abroad to Kalamata, by setting up an international press office, by providing press releases and conferences in Greek and in English and by activating bloggers. It goes without saying that a special “media section” on the website is already provided and will be further developed.

Our *MEDIA:21* project will also serve as a marketing tool, since it will create user driven content, as well as curated one. The platform will make use of all MEDIA to create a network of beacons of the specially created programme/content.

DIGITAL STRATEGY

In our modern era, image and sound can travel faster than any transport vehicle! Digital solutions and technology are the tools that we need in order to make our programme more accessible to broader audiences and reach as many of the 500 million European citizens to digitally experience Kalamata Rising: Beyond the Edge. This digital era provides the opportunity to share ideas and experiences, to convey emotions and most importantly, to actively participate, remotely interact and co-create.

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. We will also collaborate with Athens Digital Art Festival in order to develop new innovative tools for digital promotion.

We already have a solid social media approach, for now focussing on facebook. We plan to develop a social media team that will promote *KALAMATA:21* via most of the social networks, but also keep an eye for new trends and platforms in order to be up-to-date and enrich our marketing mix with the new available tools. We also plan to create a number of mobile applications that will enable residents and visitors to interact (via QR codes or Beacons) with locations and spots and acquire information or communicate directly with the *KALAMATA:21* info-point. In addition, we already have a website www.kalamata21.eu in Greek and in English. We also work closely with partners from the tourism sector to launch the portal www.visitkalamata.eu in order to communicate our visiting offers effectively. Devoting a significant percentage of

our marketing budget to online targeted ad campaigns via social media platforms, popular portals and partner websites are key in our marketing plans.

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

Activation and mobilisation of the citizens of Kalamata as communicators, ambassadors and networkers of KALAMATA:2I have started early in our candidacy. Sharing the ownership has convinced Kalamata's citizens to join our activities. Students, academics, teachers and citizens from the broader region have participated in the working groups, the project groups and the volunteering activities, spreading the word to their friends, family and networks.

Friends

The *Association of Friends of KALAMATA:2I* is an open-membership independent community association to be established after designation to provide true ownership of KALAMATA:2I to the citizens. Its purpose is to support both financially and operationally the implementation of the ECoC. It will serve as a “pull” of volunteers, ambassadors, fundraisers and advocates locally, but also internationally. The association will also appoint two of the eleven members of the Board of Directors of the ECoC organisation to ensure that the citizens will be part of the decision-making process.

KALAMATA PASSenger

Cultural Pass is an innovative tool to mobilise the citizens at local, national and international level to participate in the activities of KALAMATA:2I. *Cultural Pass* is a card which will provide holders with discounts and offers for cultural events of KALAMATA:2I. It will be an online portfolio for which pre-registrations have been launched and more than 4,000 people have already registered.

In order to mobilise local business-people we have initiated the campaign of *Culture Friendly Business*. Every company can become a *Culture Friendly Business* showing their support to KALAMATA:2I and spreading the message to their clients.

Citizens' Engagement Project Group's goal is to inform citizens about KALAMATA:2I, activate them as volunteers and motivate them to become ambassadors. Their first and very successful effort of doing so was the Collective Kitchen where they motivated citizens of diverse neighbourhoods of Kalamata to socialise and be engaged in the goal of KALAMATA:2I.

YOUTHink Europe

To attract ambassadors beyond Greece, we have made contacts with expats and students living abroad who are originally from Kalamata. As they are far away, they convey their support message in a video which is then uploaded to our YouTube channel and promoted through our social media.

We will invite the Erasmus students studying in Kalamata and the summer school students from the USA and Canada who come to the University in Kalamata every year; to spread the word of Kalamata as a European Capital of Culture in 2021 in their home towns with feeds on social media, incentives and fun info material.

Social Media Ambassadors

We are in the process of creating our social media group, the community that will upload information and keep all social media updated with KALAMATA:2I and European content. This group will be constantly expanding and people that will take part in exchange programmes will be our digital ambassadors who will be trained through mentorship provided throughout the upcoming years.

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

The protection and preservation of the ECoC brand is one of our priorities. The relatively unfavourable reputation of the ECoC project within Greece was our main challenge in gaining support by the citizens. During the bid we have focused on rebuilding trust on the ECoC action and advocating in favour of Europe during euroscepticism times.

We strongly believe that we have succeeded in turning a significant amount of citizens in favour of the ECoC action and we plan to build on this first step to create a sustainable point of reference of EU success within Greece. To achieve that we

aim to communicate significantly the nature of the action and the role of the EU. 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, posters, websites, newsletters, press releases, press conferences, interviews etc.).

In addition, ACADEMY:21 project group will create educational tools and games which aim to teach students in primary and secondary schools about the ECoC, the EU and Kalamata's vision as an ECoC. In secondary schools European themes will be discussed (e.g. *Series of events: Greece and Turkey Beyond The Other, Once Upon a Time* – storytelling and puppetry etc.). We will integrate debates about the European Union into our debate platforms inviting senior officials from the Directorate General (DG) for Employment, Social Affairs and Inclusion, DG of Education and Culture, DG of Regional & Urban Policy and DG Environment.

Moreover, all three ECoCs in 2021 will have a common website www.ecoc2021.eu. This website will contain general information about the ECoC action and more specific information about the three ECoCs in 2021. A potential use of a calendar with important events of all cities will be examined. Interviews from officials and artists, material from common projects and reports on the impacts of the ECoC title in each city will be hosted and uploaded on this website. This website will be the “home” for all common projects of the 3 ECoCs in 2021.

Besides, we are in the process of designing the creation of the *European Village*, a thematic park in OSE Railway Park, where every month each wagon will be offered as an exhibition space and info-point for the EU desks in Greece and the ECoC cities. This way the audience can connect to the idea of European Union and learn about the European Capital of Culture action. We will also use the Cultural centre of Kalamata as an info-point where everyone will see that ECoC is a European action.

We plan to invite representatives from Rijeka 2020 and Galway 2020 that precede us in their ECoC year, as well as our “twin” ECoCs from Romania and the third hosting country to opening ceremony, to highlight the handover of this European project. For our closing ceremony, we will invite representatives from the chosen cities in Lithuania and Luxemburg 2022 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.



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

KALAMATA:2I proposition has two differentiating key elements: 1) Kalamata as Model City, 2) *Kalamata Rising: Beyond the Edge*, as a Rite of Passage.

OUR APPLICATION

Offers the substantiators which prove why Kalamata can become a model city, a Greek and European paradigm. KALAMATA:2I aims to become an antipattern of Greek defeatism. Due to the crisis one of the main national defeats is that of being deprived of a viable future. The loss of dreaming ahead. Kalamata is one of the few Greek cities which can offer a sustainable proposition for the future that can also be relevant for Europe.

The brief description of the programme reveals how it is designed to become a collective narrative meant to usher

the city and its people out of their comfort zone and into the challenge to build the best for themselves and the generations to come. A programme designed to serve as a Rite of Passage, a push forward. By using the urgency and vertigo of its title as a starting point, *Beyond the Edge* demands a clear positioning from the citizens of Kalamata; to leave behind old habits and inhibitions and move into a new, unknown, future. The cultural programme is not designed to be simply entertaining but rather experiential, leading from one state of consciousness to another. More inclusive, more extrovert, more daring.

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

FACTS & FIGURES

- 7,493 emails concerning cultural and artistic programme for selection phase
- 11,900 Facebook messages, comments and likes from volunteers, friends and project partners regarding the selection of colours for our office. No decision was reached. The walls were painted anyway.
- 3,500 post-its helped remembering what's important
- 340 flip-charts (+67 markers) for in-house meetings,

presentations and working sessions of *Working and Project Groups*

- 68 toner cartridges to print bid books of other ECoCs
 - 10,000 litres of water and 4,628 litres of coffee consumed at our office
 - 14 visits/day by delivery services of cafeterias in Kalamata, CO₂ emissions are to be offset to both ECoCs selected for 2022
 - No tea plant was harmed during the development of this bid
-

Initiated by the City Council of the Municipality of Kalamata 2014-2019 (Mayor P. Nikas)

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

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