

TRANSITION TO

EU— PHO RIA

ELEUSIS 2021
EUROPEAN CAPITAL OF CULTURE
CANDIDATE CITY



FINAL BIDBOOK

EU
EL21SIS

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INTRODUCTION

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

Eleusis differs radically from the stereotypical image of Greece as a country with beautiful beaches, where people are carefree and relaxed, and spend their lives enjoying the sun and sea. Eleusis is a reflection of an entirely overlooked - but at the same time very real - aspect of Greece: productive Greece. Some 30% of the country's GDP is produced in Eleusis and the wider Thriasian Plain area, a percentage that is roughly equal to the national contribution of tourism to GDP.

Eleusis is Greece's productive engine, and the ECoC encounters it at one of the most critical times of its history, the time of crisis. In ancient Greek, crisis means decision, and Eleusis's desire to candidate for the title of ECoC at this momentum is related to the entire city's irrevocable decision to turn page in its history and make its definitive transition to a new growth model.

In the case of Eleusis, the title of ECoC will act as a catalyst for a series of developments at national, local and European level, which are critical for the city's future.

At the national level, the ECoC title will act as a catalyst...

...for changing the stereotypical image of Eleusis as an industrial city.

In the 1960s and 1970s, the city's natural environment suffered major degradation due to pollution caused by industrial facilities operating in the area. For Greeks, the image of Eleusis is inextricably linked to industry and the destruction of the natural environment. This is why, as Filippou Koutsafitis very eloquently observes in his famous documentary on Eleusis, entitled "Mourning Rock", "anyone passing through here, looks the other way." Despite the fact that the city's reality has changed radically since then, the stereotype of a city ruined by industry remains prominent in the public perception, discouraging people from visiting Eleusis and becoming acquainted with the significant cultural reserve currently at its disposal. If the title of ECoC is awarded to Eleusis, the city's image will definitively become linked to art and culture, thus breaking the stereotype of an industrial city.

...for establishing Eleusis as a dynamic cultural centre in the region.

Since the end of the 20th century, industrial activity has gradually decreased in the area of Eleusis, resulting in the loss of a significant number of jobs. This accentuated the need for transition to a new model of economic growth based on the tertiary sector and focused on cultural development, since the city has rich cultural resources. Since the year 2000, Eleusis has consistently sought to transform itself into a dynamic cultural centre, because its citizens are increasingly aware that the city's sustainable future and improved quality of life are directly dependent on its cultural growth.

Eleusis has many important achievements to boast of in the period since year 2000. The Municipality has a steady investment in culture of approximately 5%-6% of its annual budget. It has managed to establish the city's central cultural institution, the Aeschylia Festival, as a national event with a leading position in the field of visual arts. It has established methods to support contemporary creativity that are innovative by Greek standards. These include commissions for the production of large-scale installations in the

Eleourgio, and the provision of incentives to cultural organizations, such as the MA in Heritage Management, the Attica School of Ancient Greek Drama, busart and Motus Terrae, for relocation to Eleusis on a permanent basis. Perhaps the most important achievement of all is the fact that this cultural growth is founded exclusively on the city's own strength and resources.

However, the aim of establishing Eleusis as a dynamic cultural centre also requires the assistance of national and regional authorities, especially for the infrastructure projects that are their responsibility. The crisis that Greece is going through the past years involves a threat, at national and regional planning level, namely, that the cultural development of Eleusis takes second place in view of more urgent needs. If Eleusis is chosen to be the ECoC, this will establish the cultural development of the city as a priority at national and regional planning level.

The announcement of Eleusis's candidacy for the title of ECoC has already resulted in the inclusion of the objective of establishing the city as a dynamic cultural centre in Western Attica, in the Region's strategic plan for the period 2014-2019. The fact that the city has qualified for the final round of the competition has resulted in planning for the immediate rehabilitation of Eleourgiki by the Region of Attica, a project worth EUR 2.5 million, to start at the beginning of year 2017 with an expected completion date at the end of 2018. Thus, for Eleusis, the title of ECoC will function as a guarantee that the city will definitively turn a new page in its history, by completing its decade-long objective of becoming a dynamic cultural centre.

...for sustainable development of Greece in general.

Given, on the one hand, that Eleusis is Greece's "productive engine" and that, on the other, Greece is faced with the need to redefine the concept of sustainable development overall, we believe that the sustainable development we are seeking in Eleusis through the linking of productive sectors with art and culture, will have a direct impact on the country's overall growth.

At European level, the ECoC title will act as a catalyst...

...for better understanding the "Greek case" and therefore for the promotion of mutual understanding among European citizens.

Crisis and Grexit tend to create an image of a Greece surrendered to southern indolence. This image is, of course, reinforced by tourism branding and the efforts to develop the Greek economy by promoting the attractive Greek summer. In fact, this image reflects only one aspect of Greek reality. However, the possibility of this image becoming ensconced in the perception of European citizens is a serious threat to mutual understanding between Greeks and other European citizens and, therefore, to European cohesion. If the title of the ECoC is awarded to Eleusis, the institution will function as a unique opportunity to promote the – pushed aside by tourism and the crisis - image of productive Greece, an image that will contribute to the promotion of a better understanding between Greeks and the other peoples of Europe.

...for Eleusis' aim to become an effective interlocutor in the European dialogue.

Contact and networking with Europe that are intrinsic to the institution of ECoC, will act as a catalyst for the reinforcement of the cultural capital of Eleusis, the diversification and enrichment of its cultural offerings and the development of its overall know-how on issues of cultural development and sustainability. Through the ECoC, Eleusis is aiming to become an effective interlocutor in the contemporary European dialogue. The developmental, social and environmental challenges faced by Eleusis today are at the heart of contemporary European concerns. Thus, we believe that Eleusis can evolve into a valuable interlocutor in the current fluid landscape of Europe, in this Europe of transition. Through the ECoC, Eleusis aims to evolve into a major contact point for Greek artists and cultural operators with the contemporary cultural landscape of Europe and beyond.

The city bears a very special relationship to the notion of transition. Throughout the centuries, the history of Eleusis has been a history of consecutive transitions. Today, the city is again confronted with a need for transition to a different model of development. What is more, transition is inscribed in the city's founding myth, the story of Persephone, that symbolizes the change of seasons and perpetual transition from the land of the dead to the land of the living and vice versa. Eleusis is a micrography of Europe, and this makes it an ideal place to study the challenges that Europe is facing today. It is no accident that the artists who have worked here not only understand the city's dynamics, but also use them as raw material for their work. Stefanos Tsivopoulos, who created an installation entitled



"The future starts here" in Eleusis in 2012, writes: "Although geographically small, Eleusis is suitable for a study of the great political, economic and environmental issues that concern the global community. How is it possible for such a small city to embody such timeless concerns?" In an interview, Michelangelo Pistoletto, who created an installation based on the concept of the "Third Paradise" in 2014, said that "whoever saves Eleusis will save the whole world." Also during an interview, Tarek Atoui, who created the "I/E Elefsis" project in 2015, mentioned that "for me, Eleusis is a very powerful metaphor for the social and geopolitical dynamics of post-industrial Europe, which is returning to its archaeological and historical past in order to remain standing. (...) The question is how to make the shift. How to re-imagine Europe and its position in today's transition."

At the local level, the ECoC title will act as a catalyst...

...for the goal of keeping the young people in the city.

There is a very high percentage of highly educated young people in Eleusis. However, most of them leave the city for either Athens or abroad, since they find themselves overqualified for the job opportunities offered in Eleusis. Through the ECoC title, Eleusis aims to establish an attractive environment for young people with know-how and innovative ideas to develop their activities here.

...for developing the dynamism, creativity and social cohesion of the city.

In the widespread atmosphere of disappointment and insecurity prevailing in Greece due to the crisis of recent years, Eleusis' candidacy creates a vision for the future that has reinforced the optimism, dynamism and creativity of its citizens. Furthermore, the ECoC candidacy has brought together all of the city's forces, thus creating a field for coexistence and cooperation between population groups that are usually disparate or even opposing. However, everyone agrees that the ECoC is key to the city's sustainable development, and this leads them to set aside their differences in other fields and focus on jointly supporting the bid for ECoC.

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

The plan elaborated by Eleusis includes the broader area of Western Attica, as the city has been, since antiquity, the financial, administrative and cultural hub of this regional unit, which includes Eleusis, Aspropyrgos, Mandra, Megara and Fyli. However, Western Attica does not have the characteristics of a regional unit only at the administrative level, but also at the level of production and the economy, since all sectors of production are included within its boundaries. Eleusis, Aspropyrgos and Fyli are the areas where secondary production is concentrated. Mandra is a farming area, while Megara is a rural area with touristic development in its coastal zone, where some of the most beautiful beaches of Attica are found. Western Attica has some 150,000 inhabitants, and the Eleusis 2021 programme aims to ensure the active participation of all of them. As to the geographical location of the activities, the majority will take place in Eleusis. However, events will also be organised in Aspropyrgos and Fyli, relating to the industrial areas and workplaces involved in the "Art Industry" Programme, while Megara and Fyli will be included in activities relating to agriculture and farming, within the framework of the "Demeter-Mother Earth" Programme. Also, we are planning activities for the Megara tourism zone, in view of promoting "hidden treasures", such as the Skironeion Museum. Also, through the "City Art Lab" project, Eleusis aims to act as an example for the cultural development of neighbouring cities. Finally, inhabitants and authorities from the neighbouring cities will participate and assist in a large number of the activities on the proposed programme, including the 3 Flagship Projects.

Explain briefly the overall cultural profile of your city.

Eleusis is located 20 km to the west of Athens and is one of the 5 municipalities belonging to the regional unit of Western Attica. The other four are Aspropyrgos, Mandra, Megara and Fyli. Since the beginning of the 20th century, this geographical area has been a hub for the country's industrial development, with dozens of polluting industries, such as 2 refineries, 2 shipyards, 2 steel factories, 2 cement factories and dozens of other industries in the secondary sector, of small or medium impact on the environment. Attica's main landfill is located at the boundary of Fyli municipality; it is the largest in Greece and accommodates the urban waste of 4.5 million inhabitants. Eleusis is located on the coastal front of this area, a natural harbour that became a natural home for the concentration of industrial activity from the second half of the 20th century.

A symbol of humankind's relationship to nature, and therefore life

Eleusis is considered to be one of the most important sanctuaries of the ancient world. The city has been identified with the worship of Demeter, goddess of agriculture, and her daughter Persephone. The Eleusinian Mysteries were mystical rituals, taking place every September, in honour of the goddess Demeter and Persephone, and which were held consistently for over 2000 years. According to Homer, the Mysteries were attended by "the entire human race", i.e. women and men, irrespective of their race, social class or place of origin. In *Laws II*, Cicero quotes the following as regards the Eleusinian Mysteries: "For among the many excellent and indeed divine institutions which your Athens has brought forth and contributed to human life, none, in my opinion, is better than those Mysteries. For by their means we have been brought out of our barbarous and savage mode of life and educated and refined to a state of civilization; and as the rites are called "initiations," so in very truth we have learned from them the beginnings of life, and have gained the power not only to live happily, but also to die with a better hope." In the ancient world, the myth of Persephone acted as a metaphor for the change of seasons, for transition and rebirth. Persephone is in perpetual transition, from the world of the living to the world of the dead and vice versa. At the same time, the Mysteries were a ceremony that transferred the experience of transition to the human level. During the Mysteries, humans were at one with nature and experienced its greatest mystery, the mystery of life and death.

In modern times, the excessive concentration of industry, mainly in Eleusis but also throughout Western Attica, resulted in major degradation of the quality of life of its inhabitants and the environment. One typical example of the magnitude of the problem is that at the end of the 1970s, the gulf of Eleusis was considered to be the most polluted sea in the Mediterranean, as its bottom was covered by a metre of mud, putting every marine organism at risk of extinction. The close proximity of industry and history create the city's visual paradox that needs no description; it is instantly perceptible by the visitor.

The destruction of the natural environment caused by industrial development in the case of Eleusis, attracts the interest of the international community and becomes a valuable resource in the hands of artists. This happens because Eleusis is not any industrial city. It is the symbolic place of humans' connection with nature, the city of Mother Earth (Demeter) and her daughter Persephone.

A city of immigrants and workers

By the second half of the 19th century, Eleusis had already become Greece's industrial centre par excellence. The city's contemporary human geography is a result of industrial concentration in the area, which transformed the city - in the words of a visitor at the time "from a fishing village to a bustling industrial city." From 2,400 inhabitants in 1907, the community's population increased to 6,400 in 1927, and rose to 21,000 inhabitants in 1981. These include around 2,000 refugees after the Asia Minor Catastrophe of 1922, which was also the first major mixing with the local population and radically changed the demographic structure and mentality of the inhabitants. They were later followed by internal migrants from all over Greece, who gave the city its multicultural character. Today, Eleusis has a registered population of 30,000, while it is estimated that 50,000 people live in the city.

Since the beginning of the 20th century, the workers' movements has made the city a point of reference for syndicates. During the same period, environmental issues and citizens' movements to protect the environment have been particularly pronounced. Eleusis identifies with the working class, with the working person as the provoker of creation, development and culture. The workers' movements at the beginning of the century bequeathed a sense of active citizenship upon the city, which was expressed in subsequent years in the form of various citizens' collectives. Even today, Eleusis stands out for the large number of associations and unions active in its confines. One example is the Thriasian Plain Volunteers' Association, which numbers approximately 800 members.

Interestingly, Eleusis' had also been the production engine of Attica in ancient times, when agriculture was the basis of the economy. Eleusis was, again, the symbolic place of this innovation that changed the face of human society forever. What is more, just as the city has been configured by migrant workers in modern times, in ancient times the city also bore a special relationship with migrants, as it was worshipping a 'migrant' goddess. Demeter was not born in Eleusis as Apollo was born in Delos, where he was worshipped. By contrast, Demeter arrived in Eleusis at the most difficult moment in her lifetime, the moment when she had experienced loss (of her daughter) and was seeking ways of curing it. The goddess found solace in labour: she became a servant at the king's palace.



And finally, she bestowed upon the city its future wealth, through the art of agriculture. It is probably because of this relationship to migrants and servants/workers that the Eleusinian Mysteries were the only ancient ceremony that was open to all people, irrespective of their origin, gender and social class.

Thus, from ancient times to the present day, Eleusis can be described as a city of immigrants and refugees. From the agricultural to the post-industrial revolution, Eleusis narrates 4,000 years of history of humans as producers, as creators and as workers. From those times to the present, Eleusis is a symbol of humans driven by the quest for a better future, which they create with their own hands, while at the same time producing knowledge and wealth for their societies.

Culture as the city's connective tissue

In this contradictory complexity of the city, inhabitants find common ground in the history of the city itself, in its culture. In 1975, directly after the seven-year military junta, Eleusis created its first institution, a festival dedicated to Aeschylus, the first dramatist in the history of theatre, who was born in Eleusis in 525 BC and died in Gela, Sicily in 456 BC. The festival's organizing committee consists of various city entities: the Municipality of Eleusis, the Workers Union, youth associations, folk art associations, members of the academic community, members of the business world, a total of around 40 entities. During the first few years, the Aeschylia focussed on a programme of ancient drama re-enactments within the archaeological site. The city's need to build a new future based on culture had started to become established in the citizens' collective conscience. In subsequent years, the Aeschylia festival has become the vehicle through which the city envisages a sustainable future and claims a better quality of life. Since 2003, the festival has also become a tool used by the city to claim its transition from an industrial to a creative economy, through the rehabilitation of the coastal zone and its obsolete industrial units. Jointly, the citizens and the municipal authority have taken over the obsolete industrial facilities of Kronos, initially, and then of Eleourgio, and have converted them into the main venue of the Aeschylia, while also claiming ownership of the properties.

Over the last decade, the Aeschylia have managed to become one of the most important festivals in Greece, and a leading institution in the visual arts sector, thanks to the large-scale installations that attract visitors from all over Greece. Even more significant, by Greek standards, is the fact that all of this development has been achieved by public funding made exclusively by the Municipality of Eleusis. No public funding from national sources has even been made either for cultural activities or for cultural infrastructure in Eleusis.

Nevertheless, Eleusis currently has a considerable cultural capital that includes festivals, folk art associations from all over Greece, citizens involved in the artistic and creative field, and also many friends of the city, who are involved in the establishment of the city's modern cultural history. In particular:

Material cultural heritage

- The archaeological site and Archaeological Museum, which hosts major exhibits of world cultural heritage value. The archaeological site is located in the centre of the city, and is surrounded by the main pedestrian area that links the city centre to the coastline.
- The city's cultural assets dating from up to the mid-19th century include Hadrian's aqueduct and bridge, samples of the engineering genius of the time, as well as the chapels of Panagitsa in the archaeological site and Saint Zacharias, from the late Byzantine era.
- The Kronos and Iris industrial buildings and the old Eleourgio, together with modern-day industries, constitute the city's contribution to the industrial and post-industrial landscape of contemporary Greece.

Premises and facilities

- L. Kanellopoulos Cultural Centre, a renovated building that has functioned as an exhibition venue since 2005.
- Eleourgio, the city's largest outdoor cultural venue, with a 2,200-seat open-air theatre, "our national ruin" as it has been called due to the famous Aeschylia festival in the last decade.
- "Eleourgiki", a venue for sports and cultural activities.
- Former industrial complex of the "Iris" paint factory, which will be rehabilitated and then used as a multi-purpose venue and office building for the Municipal Cultural Organization.
- Aeschylia municipal library.
- Traffic education centre, an experiential education facility visited by students from all over Attica.
- Environmental education centre for the primary and secondary education community.
- Open-air cinema.

Most important cultural resources

— Municipal Cultural Organization, visual arts classes, theatre, music classes, ballet, gymnastics, traditional dance classes, philharmonic orchestra.

— Independent bodies:

MA in Heritage Management, a cooperation between the University of Kent and Athens University of Economics and Business,

Cinema Club and open-air cinema, operated by citizens since 1977,

14 Folk Art associations,

Thriasian Plain Volunteers' Association,

"Filiki Folia" (friendly nest), a solidarity centre for vulnerable groups, especially children, operated by volunteers in private premises, since 1975. "Kallitehniko Ergastiri", a venue and club for book-lovers in the area. Social Exchange Platform, 3 private historical archives, Attican School of Ancient Greek Drama, busart, Motus Terrae.

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

The concept of our programme can be summarized with the phrase "Transition to EUphoria". Transition refers to the current situation in Europe, one aspect of which is the crisis, which Greece has been experiencing intensively in recent years. It refers to the need to redefine the content of sustainability, at both the social and economic level. It also refers to the greatest common challenge that Eleusis, Greece and Europe are currently facing.

EUphoria is the word we have chosen to describe the ability of art and culture to become the catalyst for transition to a sustainable future, at both the local and European level. The concept of EUphoria stems from the fact that, grammatically, the diphthong EU is common to the words Europe and Eleusis. It is the meeting and contact point between Eleusis and Europe. Semantically, EU is the acronym for the European Union, i.e. the symbol of a united Europe, while, when transcribed to Greek, it coincides with the ancient Greek "εϋ". In Greek, the adverb "εϋ" stands for good, not in a moralistic but in a deeper sense. "Eu" is the good that has the power to transform and upgrade its surroundings. And that, in fact, is the main characteristic of art and culture. "Eu", therefore, is essentially equivalent to art and culture and EUphoria - meaning "delivering good" - stands for the good that can be delivered by the arts and culture, the good that Europe can deliver if it establishes art and culture as the basis for its development.

Despite its small size, Eleusis is so similar to Europe that we could say it is a miniature replica of the Union. This means that it can become an ideal place for the study of the major social and financial challenges that Europe is currently facing. At the social level, just as Europe consists of many different nations, so does the population of Eleusis consist of people with many different origins. The common element in both cases is that these populations are not linked by ties from the past - due to origin, common history or traditions - but with ties from the present and the future, i.e. their common desire to create a common place, where they and their children can live and flourish. At the economic level, Eleusis is currently facing the same challenges as post-industrial Europe. The challenge of a balanced growth that will ensure work for everyone while respecting the quality of life of citizens and natural resources.

These great common challenges faced by Eleusis and Europe become the three Central Themes of our programme. In the EURbanization Theme, we focus on the social aspect of transition, the challenge of redefining our relationship to the Other, whether that is EU citizens of another member - state or the "stranger", the one who comes from outside the EU, the immigrants or refugees. In "The EU Working Classes" Theme, we deal with the economic aspect of transition, focussing on the challenge of labour and the human workforce of the future. In the "EUvironment" Theme, we focus on the great challenge of redefining our relationship to the environment. In this way, Eleusis aims to become a field of study for the "εϋ" of Europe, for sustainable development and the sustainable Future of a united Europe. Besides, the city has a special relationship with the pursuit and assurance of quality, since the most ancient European standard of quality can be found at the Eleusis Museum. It is an inscription dating back to the 4th century AD, which states the technical and chemical specifications for the construction of brass couplings for the Philonean Gallery columns.



CONTRIBUTION TO THE LONG TERM STRATEGY

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

In mid-2016, Eleusis had already gone through a long process from 2004 to this day, during which it had as its main objective to change the image of a grey industrial city. Through a set of interventions targeted to the urban, environmental and cultural fields, that has been coupled with a stable annual investment of 5% -6% of the culture budget even during the financial recession of recent years, the City manages to gradually change the stereotypical perception of Eleusis, from a place you would typically pass over, to a city worth visiting. Eleusis has recognized quite early the importance of cultural phenomenon in the dynamics of city life and the role of the arts as catalysts for social change and social cohesion. In a transitional phase, from the industrial landscape to a new production model, the cultural and creative sectors define a new industrial and technological revolution for Eleusis. Given the way that modern Eleusis has evolved during the last two centuries, its historic and cultural characteristics, as well as the city's current image, Eleusis' shift towards the cultural and creative sectors is the only option that can guarantee a sustainable future.

The city's Cultural Strategy for the next 10 years, from 2016 to 2025, is based on two documents that have been approved by the City Council, namely the adoption of the Agenda 2030 for Culture in early 2016, and the Cultural Strategy 2016-2025, which was adopted by the City Council in 27 September 2016. With a 10-year plan, the Cultural Strategy of the City emerged through continuous dialogue and cooperation with "Eleusis 2021" and sets the ECoC as one of its main priorities, along with the continuation of specific ECoC programmes and the support of tangible and intangible infrastructure created by the title after 2021.

The context of the Cultural Strategy defines Eleusis as a dynamic centre in the region of West Attica with international scope, in which culture is the driving force for sustainable development.

The four main strategic choices concerning the vision of the next 10 years focus on:

- _Innovation and contemporary cultural production, that enhance knowledge, education, reflection, imagination and curiosity, elements inextricably linked to creativity.
- _Strengthening the cultural profile of the city and citizens' participation, which involves the strengthening of the city's new identity, the empowerment of its internal confidence, as well as the promotion of external recognition. It emphasizes the integration of all social groups, in particular young people and students from all levels of education, to vulnerable

social groups and immigrants. It is constantly seeking new ways to enhance cohesion. Based on the diversity and the richness of the public space, it aims to rediscover and advance the city's neighbourhoods, through cultural activities that integrate both the neighbourhood's special characteristics and the inhabitants in the creative process, ending up in unique cultural works that make the citizen co-creator and co-owner in the in progress activity of recreating the city.

— Entertainment, which is important because it contains elements of a direct enjoyment through play, recreation, fun, diversion and relaxation.

— The economic impact of arts and culture, highlighting the need to empower the employability of cultural practitioners and the sustainability of the cultural sector in the context of a modern economic environment. This involves actions which reinforce job creation, skills improvement and capacity building, as well as providing motives for cultural organizations and creative industries to establish themselves in Eleusis on a permanent basis.

The Cultural Strategy acknowledges the fact that cities cannot exist in an isolated environment. It recognizes that sustainable development requires new ways of working that are highly interdisciplinary and need the cooperation of different disciplines, the creation of synergies among the cultural sector, the economic development and the social welfare.

Regarding the question of sustainability of the ECoC activities beyond the title year, the Cultural Strategy 2016-2025 foresees both a gradual increase in the annual culture budget of the municipality, so as to amount to 10% from 2021 to 2025, as well as the support of the continuity of specific actions of the ECoC after 2021. These include the Capacity Building and Innovation Centre, the Vertical Gardens and the Neighbourhood Cultural Councils, incentive programmes for permanent relocation of cultural organizations and creative companies, plus the three international festivals "City Mysteries", "Ecoculture" and "Agora for Europe". Other projects of the ECoC programme – that are presented autonomously during 2021 - are also meant to be integrated in the three international festivals after the title year.

These are cases of projects such as the "Neighbourhood of EUphoria" meant to be integrated in the "Agora for Europe" festival, the project "fARTory" meant to be integrated in the "City Mysteries" festival and the projects of the Program "Dimeter - Mother Earth", such as "AgriCulture" and "Eleusis Food Map" that are meant to be integrated in the "Ecoculture" festival. Besides, one of the main responsibilities of the Monitoring and Evaluation Office of "Eleusis 2021" S.A. is to coordinate the transition of specific activities of the Eleusis 2021 programme and organizational structure to the following situation.

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

— The ECoC action is a catalyst for the achievement of the Cultural Strategy 2016-2025 objectives; this is the main reason that the Cultural Strategy 2016 – 2025 recognizes the ECoC as a key priority. The main strategic points of the Cultural Strategy 2016-2025 that relate to fostering innovation and contemporary cultural production, strengthening the cultural profile of the city, the strengthening of civil participation in culture and the linking of the cultural sector to the economic and social sectors form also strategic priorities of Eleusis 2021 project.

Specifically, through the exchange with the European contemporary scene and the invitation of European cultural organizations and artists to work in Eleusis, the ECoC project will act as a catalyst in strengthening the cultural profile of the city. The enhancement of innovation and contemporary production is sought by a number of Eleusis 2021 programmes and projects, such as the Capacity Building and Innovation Centre, Eleusis: The Living Museum, fARTory, Prototyping YOURope, Ecoculture etc. Strengthening the participation is a key strategy of the entire Eleusis 2021 programme, which is founded on the principle of connecting art to everyday life of the city. Finally, the sustainability of the cultural and the creative sector is also a strategic objective addressed in Eleusis 2021 programme through activities such as the Capacity Building and Innovation Centre, Gymnasiums, Internships, Networking Meetings, the City Art Lab projects and the provision of incentives to the cultural organizations and creative companies in order to establish themselves on a permanent basis in Eleusis.



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

————— If Eleusis is awarded the title, the long-term impacts will be exceptionally important, divided into 3 distinct—but interrelated—areas:

Culture and Image

A significant effect on strengthening networks and opening up new collaborations between local authorities, cultural operators and citizens is expected. The new activities are encouraged to continue after the ECoC year, while the capacity and ambition of the city's cultural sector will be increased. The title will give Eleusis the necessary boost to achieve an image renaissance and to reposition itself as a cultural hub (the increased media coverage can result in a sustained legacy of profile change within national and international media). It will also encourage attempts to change the perception of the city, based on the desire to develop civic pride and celebrate local narratives associated with the city, creating a strong sense of place.

Financial and Physical Planning

The title is expected to have significant effects in enhancing the competitiveness of the local economy through connecting companies, both of the primary and the secondary sectors, with art. The creative business sector is expected to grow significantly in the coming years with the installation of startups in Elefsina. Also, the title will have a considerable effect on the local tourism trends. This, in turn, can have a significant impact on the city's economy. Consistent with the target of the city's cultural strategy to boost a sustainable urban economy, benefits are expected in the fields of transportation, accommodation, tourist spending and tourism competitiveness. The city can turn the boost in tourist numbers to a sustainable trend, by developing post-ECoC marketing and branding strategies. The physical development is related with the transformation of cultural spaces and the restoration of the historical industrial buildings. The event can also have an impact on the development of infrastructures such as new roads, hotel stock and accommodation units. The current and future circumstances of the city's environment (funding, audience, etc.) will be taken under consideration in order to outline a balanced strategic planning of urban interventions, for the infrastructures to remain in use after 2021. Both tourism and infrastructure developments offer opportunities for job creation and provide employment. In terms of infrastructure and urban renewal, the title will leverage the effect in changing the image of some of the most degraded parts of the city, through the interventions to be made in neighbourhoods with vertical gardens and converting old empty spaces in art spaces, accommodation and permanent establishment for cultural organizations and creative businesses.

Social and Political impacts

The ECoC title will directly affect citizens' perceptions of Eleusis and sense of pride. Through public engagement and activation of local communities, the strengthening of identity and identification with the region will be achieved. Growing or extending the local audience is also a clear goal of the city's cultural strategy to be met by the ECoC 2021 title. The foreseen citizens participation's programmes can act as a mechanism for engaging residents and communities and for producing a range of positive effects for these groups, such as increasing socialization, learning new ways of working, developing skills, improving individual confidence. The desired changes in cultural policy and governance mentality can also be a result of the title, introducing new ideas regarding decision making, planning and funding.

The most important lasting impact of the event is the establishment of structures and networks. The ECoC event can bring about important shifts within the local and central governance as far as the cultural sector is concerned. Especially in the case of Eleusis, it may be the critical factor for the success of the city's cultural strategy. The ECoC Title can also lead to the introduction of new working patterns within the cultural sector, new partnerships and strategies. Thus, overall, the ECoC marks significant changes in the way cultural activities are managed, which will establish new platforms for activity likely to be sustained in the future.

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

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

Eleusis 2021 has developed an initial monitoring framework based on the impact assessment plan elaborated by the Laboratory of Tourism Planning, Research and Policy (LaReTour) of the Department of Planning and Regional Development, School of Engineering, University of Thessaly, Volos, Greece. If Eleusis is awarded the title of ECoC, an independent evaluation steering group will be created in order to take responsibility for implementation of the overall framework and coordination of the evaluation. This committee will be made of mainly by members of the team of LaReTour. In parallel, we intend to collaborate with European cultural organizations active in the field of impact evaluation such as On the Move, learn from their experience and know-how and integrate this knowledge on our evaluation practices.

The impact assessment plan aims to identify the main effects of hosting the ECoC programme in order for Eleusis to achieve a better integrated planning, according to its strengths and its development goals. Timely monitoring is very important and in the case of Eleusis a 10 year evaluation strategy is proposed (Table 1), commencing at the end of 2016 and running up to 2026, permitting an overall survey and depiction of the potential and actual dynamics of this important cultural event.

Table 1

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

This distinction of the time frame of the evaluation into 3 periods comprising 5 phases will define the milestones for the collection of data and the production of baseline surveys and reports.

The impact assessment plan took into consideration reviews published by the European Commission over the last years, several studies conducted by the past ECoC Cities as well as relevant literature on sustainable tourism and urban development. According to the European Policy Group Guidelines and the experience and best practices of previous models, the initial evaluation framework is set and will be enriched in the following years with the upcoming results.

A preliminary set of objectives have been outlined as part of the Cultural Strategy and their correlation to several impact examples from the present and future Eleusis 2021 activities (table 2) will provide a large field for research and surveys that will demonstrate the progress over time in cultural and image, economic and social areas.



Table 2

ELEUSIS 2021 GENERAL OBJECTIVES	EXAMPLES OF IMPACT
Leverage and enhancement of cultural activities.	<p>Enrichment of the Aeschylia Festival and introduction of 3 new international festivals.</p> <p>Connection of the contemporary image of Eleusis with its important past in antiquity and the concept of transition.</p> <p>Reinforcement of European and international collaborations through the cooperation with major networks like IETM, CAE, "On the Move".</p> <p>Creation of new programmes, activities and infrastructure such as the Vertical Gardens, the Capacity Building and Innovation Centre, the programme "Eleusis: The Living Museum" etc.</p>
Reinforcement of the cultural infrastructure and development of the arts sector capacity.	<p>Use of inactive former industrial facilities and their conversion into cultural venues (the area of Eleourgiki, Iris, the Old Railway Station).</p> <p>Design and balanced spatial distribution of cultural venues per urban unit, making equal use of public and private space.</p> <p>Creation of residencies with parallel financing for production, supporting Greek and foreign artists.</p>
Growing a sustainable urban economy.	<p>Establishment of the Capacity Building and Innovation Centre which will support professionals from the cultural and creative sector by providing various forms of lifelong learning</p> <p>Implementation of programmes like the "Art Industry", "The future begins here", "Demeter – Mother Earth" and "Ecoculture" promoting synergies between different sectors of human activity and shaping the future working environment.</p> <p>Provision of incentives for the installation of cultural and educational entities in Eleusis.</p> <p>Creation by Eleusis 2021 of the "Volunteers Network" and the "Creative Citizens' Network"</p>
Integration of culture in citizens' everyday life and in the role of the community/ functions of the Municipality.	<p>Direct participation and co-creation in the programme's activities</p> <p>Planning of art education courses for children, young people and lifelong learning.</p> <p>Integration of social NGOs such as the "Social Exchange Platform" and the "Filiki Folia" in the programme's activities.</p> <p>Establishment of Neighbourhood Cultural Councils which will link art and the daily lives of citizens.</p> <p>Introduction of projects and events concerning environmental issues (climate change, energy, pollution, recycling) or the coexistence of populations (immigration-refugees, urban uprisings, construction of a national identity).</p>

In this approach, quantitative and qualitative methodologies are used to feed into an overall evaluation of the ECoC, which combines the findings from multiple sources. The research team will track and monitor data corresponding to the general objectives of Eleusis 2021 (Table 2) and to the specific objectives of ECoC (Table 3). To ensure comparability a set of key indicators will be used, taking account of baselines and milestones presented above.

Table 3

Strategic ECoC objectives	Indicative Key indicators	Evaluation milestones (when)	Data sources (how & who)
To safeguard and promote the diversity of cultures in Europe, to highlight the common features they share and to increase citizens' sense of belonging to a common cultural space	1. Citizens' awareness and appreciation of the diversity of European cultures	Phase I & II	Surveys amongst citizens, Questionnaire - Likert scale, Statistical analysis
	2. Citizens' sense of belonging to a common cultural space	Phase I & II Phase IV & V	
To foster the contribution of culture to the long-term development of cities	3. National / international recognition of the city as being culturally vibrant and having improved image	All phases (every 2 years)	Surveys amongst tourists & visitors (attitudes & satisfaction factors), International surveys of tourist opinions (questionnaires by mail), Opinions of artists & experts (interviews)
	4. Increase in GDP and employment positions in city's cultural and creative sectors	Phase IV & V Econometric Analysis	Statistical data provided by the Municipality, the Hellenic Statistical Authority (ELSTAT), sector bodies, etc.
To enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational co-operation	5. Total number of events	Phase I & III	Programme data provided by the agency managing Eleusis 2021
	6. € value of ECoC cultural Programmes	Phase II	
	7. Number of activities highlighting European diversity	Phase II	
To widen access and participation in culture	8. Attendance at ECoC events	Phase III & IV	Programme data provided by the agency managing Eleusis 2021, collection of primary & secondary data Surveys of local residents, e.g. undertaken or commissioned by the municipality or the agency managing Eleusis 2021
	9. Rates of residents participating in events, including young, minorities or the disadvantaged		
To strengthen the capacity of the cultural sector	11. € value of investments in cultural infrastructures and facilities	Phase I Phase IV & V Econometric analysis, regarding GDP and value of investments	Statistical data on the local or regional level, secondary data – budgeting of annual cultural investment (Particular amount compared to the potential one)
To raise the international profile of city through culture	12. Increase in tourist visits	Phase II & IV Comparative analysis Phase II & IV	Statistical data provided by the tourist board or the relevant public authority
	13. Volume and % of positive media coverage of the city	Phase I & III Phase IV Comparative analysis (of the phases)	Data provided by authoritative media monitoring organizations (press reviews, social media analysis). Database creation. Quantitative variables

Lessons learned will be transparent and accessible to all stakeholders, contributing to the sustainable development of Eleusis and the dissemination of the results at European level. Eleusis 2021 will be a success not only if there is an increase on the measurable evaluation indicators proposed, but also if the objectives developed in the long-term strategy are met, if the foreseen projects are delivered on time and on budget and, especially, if citizens and visitors are satisfied with the provision of high-quality events and services.



EUROPEAN DIMENSION

Elaborate on the scope and quality of the activities:
Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;

Our programme focuses on the major challenge that EU faces today, the challenge of transition. Europe finds itself today in a time of transformation, which is manifested in every sector of human activity (the economy, the social sector, the labour market) and which makes clear the need to search for new solutions, methods and models of operation at the level of the economy, the society and politics. In essence, there is a need to redefine the concept and context of sustainable development, which means in effect to redefine the concept and context of "relating": of how we relate to ourselves, to the other and to the environment in which we exist and act. Greece is probably the place, among the EU countries, that faces the challenge of and goes through this process of transformation in a most intense and pressing way. Thus, Eleusis, which constitutes the productive base of Greece, finds itself in the very core of the problematic of transition and the discourse on the meaning of "sustainable development" both in social and economic terms.

In our programme, the aforementioned questions, which puzzle every European citizen, become the basis to understand the challenges that different countries are facing today and to promote mutual understanding among the citizens of Europe. Focusing on the challenge of transition, as it is manifested today in different disciplines and sectors (primary sector, secondary sector, cultural sector, social relationships) across Europe, we aim to promote a better understanding among European citizens of the multidimensional challenges that European integration faces today, as well as on how these changes impact on their daily life, regardless if they are living in the city or in the countryside, if they are farmers, employees, workers or artists. Arts and culture are the tools we use to build communication channels between different populations across Europe and fill the gap that usually keeps apart different disciplines and population groups (i.e. the city population to the countryside population, farmers to art audiences, industry professionals and workers to the local community and tourists etc). Our programme creates synapses between different disciplines and population groups that live and act in different environments. Through this process we aim to confront the common across Europe phenomenon of fragmentation among different sectors and thus, population groups. Also, through a long process of networking, which is intrinsic to our programme and manifested in many of the proposed projects, we create a ground for exchange, dialogue and understanding among artists and cultural professionals across Europe aiming to connect the cultural sector internally. Following, we connect the cultural sector as a whole with other disciplines of human activity. A central motif transversing this process in terms of themes is that of labour. Moving through different sectors of the economy, our programme exposes the different viewpoints, expectations, concerns, and solutions that people across Europe propose, with respect to their present and future work situation.

On a different level, through the Programme "Europe Daughter of Phoenix" we are launching a dialogue between Europe and the hot region of the Arab world, aiming to promote a

better understanding of the contemporary reality of different countries of the Arabic world across Europe. Through the projects "RefuGe" and "Eleusis Food Map", we focus on the hot topic of immigration and refugee crisis in Europe, aiming to promote a better understanding among European citizens and refugees and develop tools for the latter's integration in Europe.

What is more, our programme focuses on the issue of public space, which is a central challenge across Europe. The loss of life in public spaces is a generalized phenomenon all over Europe: less and less the children are playing on the streets, less and less people are shopping on the streets, less and less people relax, discuss and meet in public spaces. The retreat of people from public space constitutes a major threat to citizens' participation and the concept of citizenship in general. Our programme brings public space to the front and makes it the central meeting point for people across Europe. Events of experiential nature, that are based on the creation of an intimate atmosphere, allow the direct interaction and connection among the visitors, the local community and the artists. We create a space for people to share their stories. We want to create a space that allows us to rebuild trust among citizens. In this way, we invite everybody to experience the diversity of European cultures in the form of an everyday experience. To this end, programmes like "Persephone" foresee special schemes in order to enhance the mobility of local population, with a view to meet people from other European countries. In the same programme, we connect with civil society movements across Europe such as Transition Towns, Slow Food Movement, Youth Food Movement, banks of natural seeds etc. We build cooperation and exchange networks with civil society initiatives across Europe that re-examine and try to redefine the concept and form of community.

Finally, we are trying to enhance understanding among Europe and the rest of the world by inviting in the framework of many of the proposed projects (i.e. Ideation Lab, Alter Fabrication, Geographies of Transformation etc), people from places like China, the USA, Australia to share their experience and practices with us.

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

When it comes to cultural heritage, we focus on the European cultures' essential common feature; the idea that transformed the whole of Europe: the idea of a united Europe. We, therefore, focus on the long process of formation of national states in Europe that results in a transformation after the Second World War, which takes the shape of the idea and the vision of a united Europe. First, we go back to the 19th century and the Greek Revolution, which was the first successful war of independence in Europe. Through the project "Local European Stories", we examine the possibility of writing history by the citizens themselves, as well as the role played by stories of small towns and communities from every corner of Europe into what we call "European history". Then, we approach the crucial issue of formation of national states in Europe. We focus on the common features of this process, as experienced in different European countries: the bloody conflicts and population displacement. Next stop is the end of the Second World War, a nightmare that triggers the need of Europe's populations to ensure they will never live something similar. This desire was primary formed on a cultural level, before even expressed at political or economic level. Two festivals that will define the European cultural landscape for decades start in 1947: the Avignon Festival and the Edinburgh Festival. Before the ruins and destruction caused by the war, the winners already begin to give shape to the desire for a peaceful, sustainable society. In the "Europe of Festivals" we revisit festivals that have transformed the European cultural landscape. The Schuman Declaration in 1950, formulates, both in political and economic level, the vision of a peaceful community. Europe is ready to go beyond the boundaries of the nation state. Today, the nationalism's rise cuts across the whole Old Continent. On the occasion of European Day, we revisit the idea of a united Europe, both as cultural heritage, as well as a current challenge and tomorrow's perspective, through the "Agora for Europe" and relevant projects.

"The EU Working Classes" Theme focuses on Europe's economic challenges and more particularly, on the labour challenge. This is where we approach another significant part of the European cultural heritage: industry, which has been the basis of development across Europe during the last centuries. In the project "Re-De Industrialize", we deal with Europe's industrial heritage and the issue of the reuse of inactive industrial sites. We also highlight the current industrial landscape and the ongoing challenges that European integration faces: economic growth and the challenge of working.

The "EUEnvironment" Theme focuses on the environment as the most important cultural heritage, not only of Europe, but of the whole world. In this Theme, we highlight European nature's diversity, through the project "The journey of Euphorides, the seed from Eleusis to Europe" as well as through the different countries' national cuisines. Finally, the project "Usual Bread" highlights the different traditions, coexisting in Europe regarding bread.



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.

All proposed programme's projects combine the participation of Greek and European artists. From the beginning, we have sought, achieved and developed cooperation with a number of European cultural networks that connect us with a significant number of artists and cultural institutions across Europe. We have already established stable cooperation with the International Network for Contemporary Performing Arts (IETM), with the cultural mobility information network "On the Move", Culture Action Europe, COAL, Like (former "Les Rencontres"), the Balkan network Balkan Express and the European platforms Aerowaves (for dancing) and In Situ (for arts in public space). Furthermore, we have already engaged in cooperation with leading artists of the European scene such as Sasha Waltz, Romeo Castellucci, Eduardo Kac, Rimini Protokoll, Wunderbaum group, Peergroup team, the creative agency Space10 from Copenhagen and the Disaster Designers' Collective. Also, with organizations such as Cittadellarte - Fondazione Pistoletto and Nature Addicts, who have a wide network of partners throughout Europe and operate to a certain degree as informal networks. Moreover, we have already arranged a co-production with the Theatre de la Ville in Paris, and we have arranged to work with cultural centres like the Theatre Hexagone in Grenoble and Radialsystem in Berlin. In addition, with a series of civil society movements such as Transition Towns and Permaculture. From the Balkans, with cultural institutions such as the bunker from Slovenia, the Temps d' Images from Romania, the Act Association from Bulgaria, Canakkale Biennale from Turkey and Oberlicht from Moldova. Finally, with the curators Nan Van Houte and Henk Keizer from the Netherlands Marie Le Sourd from France and Pelin Basaran from Turkey. The cooperation's form, foreseen with all the above, is presented in detail in the artistic programme's description. In terms of transnational cooperation, the city of Eleusis is twinned with Gela, Italy and the city of Hai Cheng of Beijing. The cultural exchanges between Eleusis and the Chinese city started two years ago, with a performance of Chinese artists to be hosted yearly within the Aeschylia Festival.

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

Given that thematically our programme focuses on the basic challenges that Europe faces today, we believe it can attract the interest of a wider European audience and moreover population groups that don't belong to the usual audience for arts, such as people coming from the industrial, agricultural and economy sectors. Additionally, it includes unique works by leading figures of modern European scene such as Sasha Waltz and Romeo Castellucci, artists whose work mobilizes a wide audience across Europe. It also includes many festivals and manifestation of European scope like Springforward Festival, the "Agora for Europe", the "Ecoculture Festival", the "City Mysteries", the "Neighbourhood of EUphoria" as well as the European networks' meetings that attract a broad European audience. Finally, the fact that we give the form of experience in the events, combining artistic work with the city's urban and social environment, we think that would be an additional factor to motivate the interest of a wider European public to come to Eleusis and live this unique experience.

On another level, the fact that our programme is being built gradually as a process that involves networking meetings, educational programmes and residencies and also co-productions with major European institutions, such as the Theatre de la Ville in the case of Euripides Laskarides performances, all this gives us the opportunity to grow early the European public interest in our programme, as well during the year of the title.

Finally, the geographical position of Eleusis, located very close to tourist destinations such as Athens, Piraeus and the Peloponnese, as well as the international airport "Eleftherios Venizelos", will work positively to attract a part of the tourists who visit Greece every year and seek something more besides the sun and the sea.

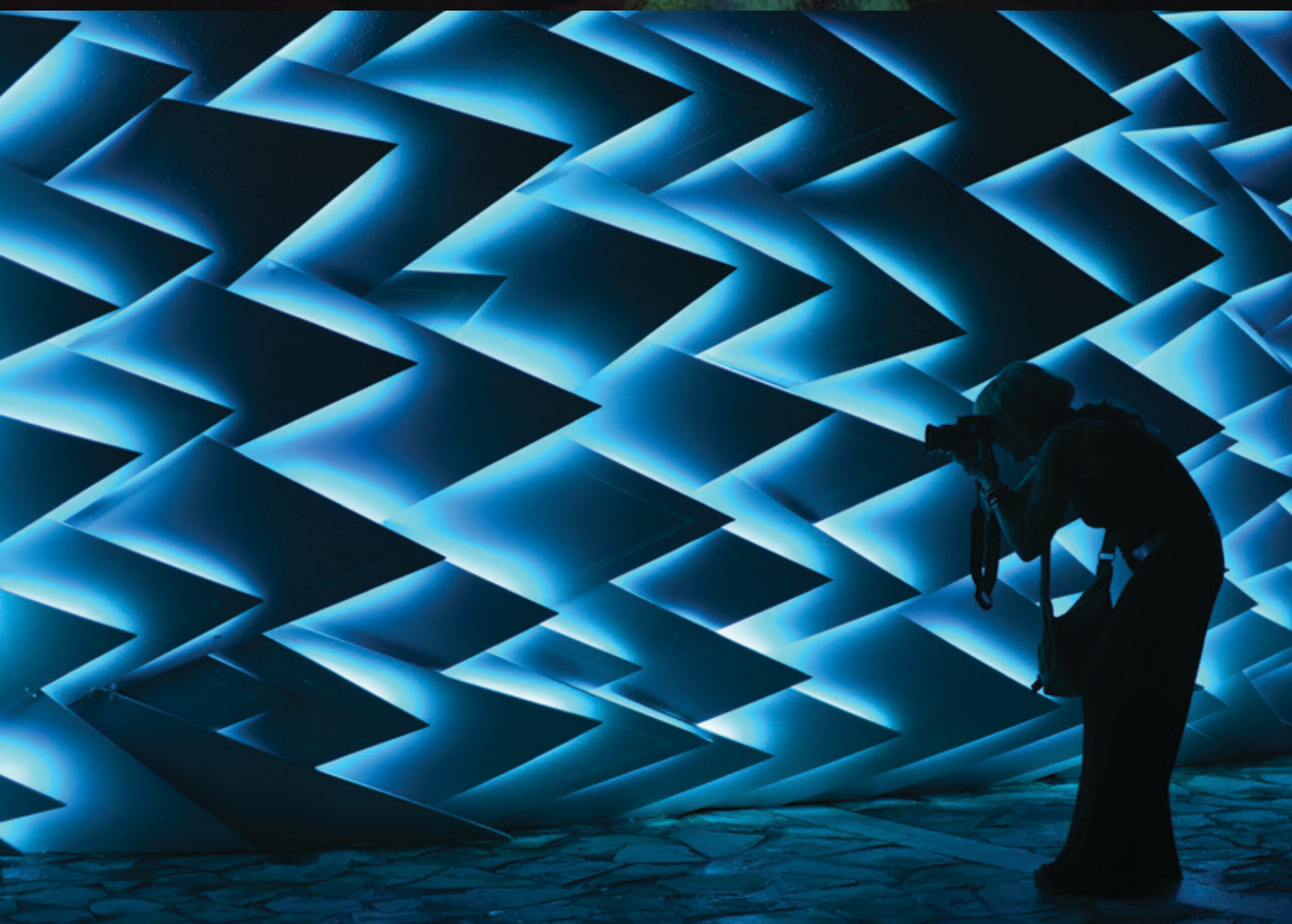
To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

We intend to develop collaboration with cities holding the ECOC title before 2021, in 2021 and after 2021. During the second phase of our candidacy we aimed particularly at developing contact with other ECOC or candidate ECOC cities. We visited twice Leeuwarden 2018, with which we plan to work within the Theme "EUEnvironment". With Rijeka 2020, our programmes coincide in many areas and we plan to work on projects such as "Balkan Agora" and the Capacity Building and Innovation Centre. With the Galway 2020 team we have already made initial contact through cultural networks' meetings such as IETM and In Situ. Accordingly, we hold initial discussions with the organization Open Arts Foundation, a close partner of Plovdiv 2019. Particular emphasis has been given to the candidate cities for the year 2021. With Timisoara 2021 we have signed a memorandum of understanding in which we have already identified points of convergence between specific projects such as the "Balkan Agora", the "Aerowaves meeting" (TM 2021) with our own "Spring Forward Festival", the "ECOC festival" (TM 2021) with our project "City Art Lab", the "Lightscapes" (TM 2021) with Eleusis 2021 "Ecoculture" programme and the "Dare to Shine" (TM 2021) with our "Neighbourhood Cultural Councils". With the candidate city Cluj-Napoca 2021 we have also signed a memorandum of understanding, recognising the following areas of coincidence between both programmes: the programme "Open University" with our "Persephone" and "Capacity Building and Innovation Centre", the programme "European Centre for Contemporary Arts" with our "An Agora for Europe", "Balkan Agora" and "City Mysteries", the "Culturepreneurs" programme with "The future starts now" and the programme "Longest Table - the world through the Lens of Food" with our "Demeter-Mother Earth". With the candidate city Baia Mare 2021, we will collaborate on "Balkan Agora" and the programmes "Demeter-Mother Earth" and "Persephone", while with Bucuresti 2021 we have already started our collaboration, inviting to Eleusis the large-scale multimedia installation "FEED ME". Also, with Herceg Novi 2021 a memorandum of understanding has been already signed and agreed to collaborate on the programme "Balkan Agora" as well as promoting a collaboration between Eleusis 2021 "Persephone" programme with Herceg Novi 2021 «Boka Kotorska Bay», that are closely linked. Finally, we have made contacts for collaboration with Novi Sad 2021, especially in the context of the projects "Balkan Market" and "City Art Lab".

Regarding the Greek candidate cities, we have maintained friendly contacts with the other short-listed cities (Kalamata:21, Rhodes 2021), but also with those not qualified in the bid's second phase. In February 2016, Eleusis 2021 invited all Greek candidate cities on the occasion of the European project "Meeting the Odyssey" to discuss on the creation of a cooperation network among our cities on regional cultural development issues and cultural cooperation. This is the network we aim at activating within the project "City Art Lab".









CULTURAL AND ARTISTIC CONTENT

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

THE VISION

The vision for the artistic programme is incited by the challenge of sustainability, and nourished by our belief that art and culture are the 'keys' to building a sustainable future. Inspired by "eu" and transition, it attempts to answer the question: What would a city be like if art and culture were at the heart of both its social and economic development?

'Eu'

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

At the same time, "eu" signifies the European Union's prospects of overcoming the narrow boundaries of a federation. Since its inception, the European Union has called for an evolved form of politics, economics and society. Today, more than ever before, Europe is challenged to realize its founding vision. It is challenged to guarantee sustainable development for its people, to bring in a new age of euphoria, the age of EUphoria.

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

Transition

Year 2021 marks the 200th anniversary of the Hellenic Revolution, which led to the establishment of the new Hellenic state. Revolutions are times of transformation and

transition. Eleusis and Europe osculated during the two great transitions that radically transformed human living conditions and created new forms of organization and co-existence: the Agricultural and the Industrial Revolution. Today, both are faced with the challenge of a new transition, the need to redefine concepts such as growth, social cohesion and, eventually, prosperity. The role of art and culture in this process is decisive, precisely because that is the function of artists: to dress fantasy with shape and form, to transubstantiate possibilities, to operate beyond the obvious. Art opens new roads and offers new prospects for the future.

Overall

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

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

THE STRATEGY

The strategy of the artistic programme is based on 3 main points:

- _1. "Eu" as a core value.
- _2. The city as a stage.
- _3. The linking of past, present and future.

1. "Eu" as a core value

The cultural programme is designed following both principles of ethics and excellence. At a practical level, this means:

1.1. Building substantial, long-term cooperations

We have found out that sometimes, the cooperation established between cultural organizations and ECoC candidate cities, is in essence just a paper signed by the two parties. This is not how we have worked. For more than two years, we have invested in getting a good understanding of the contemporary cultural landscape of Europe. We have tried to understand the work, concerns and challenges of a series of cultural organizations from different European countries, though ongoing contact and interaction with them. Indicative examples are the European networks IETM, Culture Action Europe and On The Move, the European platforms In Situ and Aerowaves and the informal networks-organizations Cittadellarte – Fondazione Pistoletto and Nature Addicts, with which we have not only established ongoing cooperation, but whose philosophy and practices have very much influenced the philosophy and orientation of our own programme.

1.2. Investing in networking

The EU is currently facing one of the most critical moments in its history, which gives rise to concern and anxiety with respect to its future. At the same time, however, there is another united Europe, the Europe of networks: professional networks, networks that bring together people with common interests and concerns, or simply friendship networks. These networks extend horizontally throughout the European continent, creating synapses that are perhaps much more real than the ones created by documents and political leadership. For this reason, our programme is committed to networking, both within the field of culture and between culture and other fields of activity. Our aim is, within the next few years, to turn Eleusis into a contact point between the Greek cultural field and the European one - and beyond. This is also why all of the programme's projects bring together artists from Greece and from other European countries. Finally, this is why we perceive the Artistic Director as a "creative networker"; meaning, as a catalyst that creates the space and the conditions necessary for the evolvement of synapses, projects and actions and as a creative intermediary among people, entities, ideas and projects.



This means, in essence, that our Artistic Director is almost invisible, allowing visibility for the work itself and everybody involved in it.

1.3. Our programme is a process

Transition is essentially a process. Thus, our programme must also be a process. The programme starts in 2017 and picks in 2021, when the result of this process will become visible in its entirety, taking the form of a single "play" that lasts a whole year and consists of 6 Acts. The production process of this "play" includes three stages:

- A. Networking meetings** between stakeholders, to facilitate mutual understanding and establish the physical space for the development of fruitful cooperation.
- B. Gymnasium(s):** educational programmes for artists and professionals, aiming to provide skills on new art techniques and methods, such as site specific, documentary theatre, etc.
- C. Internships:** residency programmes aiming at the creation of new works. We use the term 'internships' instead of 'residencies' because that is indicative of our philosophy. We are striving for artists not only to stay in Eleusis, but actually to connect to the city, to acquire an in-depth understanding of the environment in which they find themselves, so that their artwork can be the product of a dialogue with the city, thus connecting the local to the European contexts. Therefore, we perceive artists as interns, learning from the "everyday experts", i.e. the inhabitants of a neighbourhood, the employees of a business, the farmers, etc. Finally, the fact that the programme is a long-term process allows for learning by doing and testing our capacity to deliver on the ground. And that is already happening. Through the activities we have organized so far, we have learned a lot about our weaknesses, and how to find solutions so as to be efficient with respect to implementation.

2. The City as a Stage

At a practical level, the second element, "the city as a stage", means three things:

2.1. Active involvement of all of the city's human resources

The entire philosophy of our programme is based not only on participation, but on the integration of the city's human resources. Through their synergy with the artists, the citizens and the productive forces of the city become co-creators and co-owners of our programme.

2.2. Dissemination of events throughout the city's neighbourhoods

We have divided the city into five areas, centred around the special characteristics of separate neighbourhoods located in those areas. Each of the Central Themes of our programme corresponds to one of these neighbourhoods. In this way, our programme becomes a catalyst allowing the neighbourhoods to develop a distinct identity, which is linked to their particular characteristics and history, on the one hand, and a distinct cultural sector, on the other. Thus, the Synikismos neighbourhood, which is associated with refugees and therefore with social issues, and corresponds to the area of Upper Eleusis, is used for the "EUrbanization" Theme events, i.e. the social challenges of transition. "The EU working classes" theme events, that deal with the challenge of labour, are situated in Lower Eleusis, which encompasses the coastal zone, the port and many of the area's early industries, as well as contemporary warehouses and entities such as the Workers Union. Finally, the events of the "EUnvironment" Theme are organised in the neighbourhoods of Symiaka, Magoula and Pontiaka. The Symiaka neighbourhood, which is located around the archaeological site hill and the quarries, is the area that has experienced the greatest environmental problems in the past, due to its proximity to industrial units such as the Titan cement factory. Magoula is in the best environmental condition compared with other areas in Eleusis, while the Pontiaka neighbourhood is an area with large expanses of open land, some of which are cultivated. Thus, events from the "Ecoculture" Programme, dealing with the issue of the circular economy, take place in Symiaka and Magoula, while events from the "Demeter - Mother Earth" Programme, linked to food, take place in Pontiaka.

2.3. We are diversifying from the Athenian model of cultural development and cultivating a new model of regional cultural development

Eleusis is geographically close but culturally far distant from Athens. Athens represents 'official', 'institutional' art, one could say, while the cultural development of Eleusis is based on a renewed perception of 'public art'. In Athens, cultural activity is based on the operation of a large number of established cultural venues and entities, such as theatres, galleries, museums, foundations, etc. By contrast, cultural development in Eleusis is based on the interaction between artists and unconventional cultural venues, such as the former industrial facilities of the Eleourgio and Kronos, and between artists and the people and physiognomy of the city. By incorporating artistic creation into the spaces and daily life of the city, we create artwork and manifestations that have the character of a unique experience. In this way, we renew the relationship between artists and the public, as well as perceptions about the role of art and culture in a contemporary city. For us, culture is not just a social

event. It is an integral part of our daily lives, a renewed form of "public culture". Eleusis is promoting a new model of regional cultural development, which is not based on just inviting and presenting in a local context the artistic activity of Athens; it is based on the creative encounter and interaction of artists with the particular characteristics of the city. This approach is grounded on our belief that sustainable regional development is based on diversity: i.e. on the ability of each city to identify and cultivate a unique narrative, that is inextricably linked to its physiognomy and particular characteristics.

2.4. We are creating new meeting "spaces" between artists and inhabitants

Through the "Kafenio" and "Symposium" event format, we are introducing in effect a new, intimate form of relationship between the artists and the citizens. "Kafenio" and "Symposium" events are discussions on the work of contemporary artists and cultural landscape of Europe, taking place in cafés, restaurants, peoples' houses and public spaces, inviting all participants - artists and the public - to share a coffee or a meal. "Kafenio" and "Symposium" events are included in almost every project of the artistic programme, facilitating increased familiarity and understanding between the art world and the public.

3. The linking of past, present and future

The 3rd main point of our strategy is based on Spyros Merkouri's phrase, "Culture draws from the past and forms the present with an eye to the future". In the same way, our programme draws on the past - the way in which Eleusis is linked to transition through its mythical background - but focuses on the present and future, i.e. the challenges posed by the transition we are experiencing today. Likewise, our programme invites artists of all ages, but focusses especially on the artistic generation that is at the epicentre of transition, namely, artists aged between 25 and 45 years. At the same time, we are opening roads for the younger generation, while also learning from the older generation's experience. This is why we are making significant investments in educational projects and developing collaborations with educational institutions, such as the School of Architecture of the National Technical University of Athens, the Athens School of Fine Arts, the MA in Heritage Management, as well as with incubators such as ACE, and generally with entities that support young and emerging artists.





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.

The artistic programme is composed of two intersecting axes: "Transition" and "EUphoria". "Transition" represents the horizontal axis and focuses on the flow/sequence of the programme throughout 2021. "EUphoria" represents the vertical axis and focuses on the content and the programme building up process, which shall begin on 2017 and culminate on 2021. "Transition" demonstrates how we actually make this transition to "EUphoria" during the title year, whereas "EUphoria" determines the content of this transition.

AXIS A: TRANSITION

"Transition" is the canvas on which a coherent narrative, spreading over a period of one year, is developed. Integrating the themes of "EUphoria", it explores the socio-political (EUrbanization), economic ("The EU Working Classes") and environmental ("EUvironment") aspects of the transition and the challenges that emerge for contemporary European societies. Our main pursuit for the 2021 programme is to be perceived as a single piece of work, so that all participants -artists and audience- can perceive themselves as heroes of one single piece of work; to feel that they contribute to the creation of one single play through their participation the play's different Scenes and Acts. In order to develop a coherent narrative, we linked Persephone's myth and the alternation of seasons with symbolic days for the European Union. As a cohesive narrative, "Transition to EUphoria" takes the form of a Six Acts Play; each Act corresponds to a period of the year 2021. The projects and programme of "EUphoria" axe become the Scenes of these six Acts of "Transition to EUphoria".

AXIS B: EUphoria

Along the vertical axis ("EUphoria"), the programme develops through 3 Main Themes that correspond to the three big challenges of transition: the challenge of redefining our relationship with the environment and nature through the "EUvironment" theme; the challenge of redefining our relationship with the Other through the "EUrbanization" theme; and the challenge of redefining our relationship with labour through "the EU working classes" theme. Each one of the 3 Main Themes includes one Flagship Project and three big Programmes, which go deeper and elaborate on the question of each Main Theme through a series of projects. The three Flagship Projects - one for each Theme - represent a long process. They are multiannual participatory works that involve large parts of the local population and transform the citizens into creators and co-owners of the Eleusis 2021 programme.

THE "TRANSITION TO EUphoria" NARRATIVE

Along the horizontal axis, our programme - meaning as a single play evolving throughout the year - includes the following Six Acts:

- _1. Man is the measure of all things (Opening/Winter).
- _2. The return of Persephone (Vernal Equinox/Spring).
- _3. An Agora for Europe (Europe Day/May: The socio-political aspect of Transition to EUphoria: "EUrbanization").
- _4. Booming (European Development Days & European Music Day/Summer: The economic aspect of Transition to EUphoria: "The EU Working Classes").
- _5. Reflection (European Heritage Days/Autumn: The environmental aspect of Transition to EUphoria: "EUvironment").
- _6. Each end marks a beginning (Closing/December).

Our narrative starts with highlighting the core value on which "Transition to EUphoria" is founded: the well being of humans should be the measure for all things. Therefore, the First Act is entitled "Man is the measure of all things" and the time period from January to Vernal Equinox focuses on projects related to human nature, participation and respect of diversity. The Second Act marked by the arrival of Spring and Persephone, the eternal young woman, focuses on youth. And while still in Spring, which is a season symbolising the new beginning, we move to the Third

Act in May and to the idea of a united Europe, that has been the new beginning of Europe after World War II and a promise to bring a socio-political "Spring" to the Old Continent. Thus, the programme of the Third Act focuses on the socio-political challenges of transition and includes most of the projects of the "EUrbanization" Theme. Summer follows, the season of fructification and production. Thus, the Fourth Act focuses on the issues of production, meaning the financial and labour challenges posed by "Transition". Most projects of the "The EU Working Classes" Theme are part of this Act. After the summer booming, Autumn comes along, the season of reflection and preparation for the next Spring. Consequently, the Fifth Act focuses on memory and heritage - thus the environment, which is the most important heritage left to us by the previous generations and the most significant heritage we owe to bequeath to future generations. The focus here is on the environmental challenges of Transition and on most "EUenvironment" Theme projects. At the same time, starting from November, a reflection begins on the achievements and the heritage of the ECoC, leading us to the Sixth Act, which also marks the closing of this event, confirming that the "Transition" has been achieved and that a new era has already begun.

The opening of each Act is marked by a Flagship Event that constitutes the 1st Scene of each Act. At the same time, Acts work as thematic canvases that define the time of the year when the "EUphoria" projects are implemented. "EUphoria" projects are the Scenes that follow the 1st Scene of each Act.

ACCOMPANYING PROGRAMMES

Finally, the artistic programme is completed by two infrastructure programmes that traverse all themes: the Capacity Building and Innovation Centre, that focuses on training; and the programme Eleusis: The Living Museum, that focuses on the ECoC's legacy.

The detailed description of the programme is presented below. The general theme of each Act and the Flagship Event marking its opening are described in the "Transition" section, while the Scenes of Each Act - that consist of projects of the three Main Themes (EUrbanization, The EU Working Classes, EUenvironment) of the "EUphoria" axis as well as the Flagship Projects of each Theme - are described in the "EUphoria" section.



	Act 1	Act 2	Act 3
	Man is the measure of all things (Opening/Winter).	The return of Persephone (Vernal Equinox/Spring).	An Agora for Europe (Europe Day/May: The socio-political aspect of Transition to EUphoria: "EUrbanization").
Scene I	Opening Ceremony	Sasha Waltz & Guests	Local European Histories
Scene II	The Neighbourhood of EUphoria	Moving Europe	Balkan Agora
Scene III	Neighbourhood Cultural Councils	Vertical Gardens	Aeschylus
Scene IV	The Human Condition	Share the Light	Distant Relatives
Scene V	Prototyping YOURope		RefuGe
Scene VI	Hotel Europa		History and Stories
Scene VII	Usual Bread		
Scene VIII	Emergency Architectures		
Scene IX	Eleusis Food Map		
Scene X			
Scene XI			
Scene XII			

- EURbanization
- The EU working classes
- EUnvironment
- Flagship Events

Act 4

Booming (European Development Days & European Music Day/Summer: The economic aspect of Transition to EUphoria: "The EU Working Classes").

Visual Arts Installation

Act 5

Reflection (European Heritage Days/Autumn: The environmental aspect of Transition to EUphoria: "EUnvironment").

Romeo Castellucci

Act 6

Each end marks a beginning (Closing/December).

Closing Ceremony

Eleusis Terracotta Army

City Mysteries

fARTory

Europe of Festivals

Alter Fabrication:
From the Shadow of the
Chimney to Cloud Computing

ConServing

Ideation Lab

Grafting
or The second chance

European Music Day

Agriculture

Mare Nostrum

The journey of Euphorides,
the seed from Eleusis to Europe

Sound Factory

Ecoculture Festival

Future Neighbourhood

Green Incubator

Go Live!

Agora – rEUnited

Re – De Industrialize

City Art Lab

Geographies of Transformation



AXIS A: TRANSITION

ACT 1

OPENING: MAN IS THE MEASURE OF ALL THINGS

The Narrative_ Winter. Persephone is under the earth, at the Realm of the Dead. Just like seeds. Buried underground, the seeds nurture secretly the Spring that will come. The seeds have already been planted and they are indicative of the fruits that we want to get. Protagoras' quote "Man is the measure of all things" becomes the main theme of the First Act. It represents what we have sowed. It represents the core values and the philosophy of our programme. To achieve the "Transition to EUphoria" Man has to be the measure of all things.

Therefore, Man, meaning the human nature, diversity and participation become the main themes of the First Act; in this way, we send clearly the message that the human nature is at the core of our programme and that respect to diversity and citizen's participation are our core values.

Form/Structure_ The First Act begins with the Opening Ceremony in January 2021 and lasts for about two months, until the Vernal Equinox (20-22 March), when the Second Act begins. The Flagship Event of the First Act is the Opening Ceremony, which is followed by a series of projects of the "EUphoria" axis that are relevant to citizen's participation, respect to diversity and intercultural dialogue, namely the projects "EUphoria Neighbourhood", "Neighbourhood Cultural Councils", "Eleusis Food Map", "The human condition", "Prototyping YOURope", "Hotel Europa", "Usual Bread" and "Emergency Architectures".

Flagship Event: Opening Ceremony

Context / Objectives_ The Opening Ceremony is a symbolic act that brings Man as a creator to the forefront. It is a two-day large scale event focusing on real people. The first day is the pre-opening. It focuses on preparation and the hosts. The second day is the official opening. It focuses on everybody.

On the first day, the spotlight is on the people of Western Attica, an area which is used to being "invisible". Its residents are not directly targeted by various policies, they don't make first-page news, even though in reality this area is the country's driving force. This is where 30% of the GDP is produced. The programme of Eleusis 2021 begins with these "invisible creators". The 150,000 residents of one of the most depressed and neglected areas of Greece become the hosts of the most important European cultural institution. With a symbolic act, they open up their cities to welcome the ECoC.

Form/Structure_ A thread starts from the central square of the Municipality of Fyli and connects every municipality of Western Attica, passing from the central squares of Aspropyrgos, Mandra, Eleusis and Megara. Its length is about 50 kilometres. The residents of all areas attach the thread about 2 metres from the ground, building an outdoors ephemeral art gallery of about 50 kilometres. On the thread, they hang photos of themselves and their cities, creating a 50 km exhibition that highlights the usually "invisible" Western Attica and its residents. The exhibition is created with the participation of local associations, organizations and citizens from all cities of Western Attica. It is a big event celebrating citizen's participation.

First Day: Pre-opening

Second Day: Official Opening

Context / Objectives_ On the second day, the artists and Eleusis, the city of Mysteries, are in the spotlight. A major religious rite of the ancient world, the Eleusinian Mysteries were the celebrations par excellence of human happiness. For approximately 2.000 years, people from every corner of the then known world, irrespective of gender, race, age or social class, gathered here to experience completion through the embodiment of death. The procession of initiates reached Eleusis along the so-called "Sacred Road", the main commercial street of the time, beginning from Athens, the city of democracy and ending at Eleusis, the city of human completion. Pilgrims would travel along the Sacred Road on carriages and during the procession they commented the political situation of their times with gaiety.

Form/Structure_ If Eleusis is chosen to be the ECoC for 2021, the city will re-open its gates to welcome the entire world. Approximately two thousand years since the initiates last crossed the Sacred Road, the "Transition to EUphoria" procession will cross once more (and once only) the 21 km of Sacred Road in 2021, starting from the Athens Acropolis, where the institution of the ECoC started back in 1985 and ending to Eleusis.

This time, the procession will not include pilgrims but the initiators of "Transition to EUphoria": artists, European cultural organizations, as well as organizations engaged in human rights advocacy and improvement of people's life. The procession – something between a Carnival and a peace march – will reach Eleusis on specially designed carriages. It will feature street and puppet artists who, upon their arrival in the city, shall perform in the Eleusis city centre. It will also feature artists, European cultural networks and cultural organizations that participate in the Eleusis 2021 programme throughout the year. Lastly, the procession will feature socially engaged NGOs from a broad range, supporting the rights of vulnerable population groups (children, refugees, people with special needs, LGBT) and organizations working on environment protection.

The Opening Ceremony will conclude with large, public dinners held in various spots of the city, bringing together around one table artists, residents and visitors and offering food for the body, the spirit and the senses.

Budget: 500,000€.

ACT 2

SPRING: THE RETURN OF PERSEPHONE

The Narrative_ Spring. Persephone returns to Mother Earth. Persephone is the eternal daughter, the scion. Every Spring she returns in the arms of her mother. Upon her return, every plant on the earth sprouts. Demeter is happy and her joy is celebrated by young girls' dancing. Persephone is associated with the youth, dancing and flowering. Thus, the Second Act of our program focuses on youth, dance and gardens.

Form/Structure_ The Second Act begins with the Vernal Equinox, late March and lasts until late April. The Flagship Event of the Second Act is a dance performance: a new production, special commission of Eleusis 2021 of the internationally renowned choreographer Sasha Waltz. The performance will be presented in world premiere at the archaeological site of Eleusis. It is followed by the "Moving Europe" project of the "Culture My Profession / Culture My Hobby" programme, focusing on young and emerging choreographers from all around Europe. The next Scenes of Act 2 are the "Vertical Gardens" and "Share the Light" project of the "Persephone" Programme. Of course the Garden of the Youth marks the beginning.

Partners: Sasha Waltz & Guests.

Venues: Archaeological Site of Eleusis.

Budget: 500,000€.

Flagship Event: Sasha Waltz

A new production, a special commission of Eleusis 2021 of the internationally renowned choreographer Sasha Waltz, presented in world premiere at the archaeological site of Eleusis.



ACT 3

MAY: AN AGORA FOR EUROPE

The Narrative_ Spring. May. Persephone has been on the surface of the earth for a month now and Demeter (Mother Earth) expresses her joy by making everything blossom. The entire nature speaks of a new beginning. At the same time, May is the month marking the new beginning of Europe. The Europe Day is celebrated on May 9th and marks the end of World War II as well as the Schuman Declaration of 1950, that proposed the creation of the European Coal and Steel Community. The ECSC has been the first of many transnational European institutions that evolved to form the "European Union" of today.

The declaration text sets out the rationale underlying the need for a united Europe. "World peace cannot be safeguarded without the making of creative efforts proportionate to the dangers which threaten it. The contribution which an organized and living Europe can bring to civilization is indispensable to the maintenance of peaceful relations. [...] Europe will not be made all at once, or according to a single plan. It will be built through concrete achievements which first create a de facto solidarity. [...] The setting up of this powerful productive unit, open to all countries willing to take part and bound ultimately to provide all the member countries with the basic elements of industrial production on the same terms, will lay a true foundation for their economic unification. This production will be offered to the world as a whole without distinction or exception, with the aim of contributing to raising living standards and to promoting peaceful achievements".

The Third Act lasts from early to late May 2021 and focuses on the socio-political transformations of Europe. It focuses on the idea of a united Europe and the European project itself that aspired to be the "Spring" of the Old Continent by creating "a community of solidarity aiming at raising living standards and promoting peaceful achievements throughout the world, without distinction or exceptions". It also focuses on the current reality of the EU that currently goes through a most crucial stage in its history. Lastly, it focuses on the future of the European project, on the EU's ability or inability to meet the expectations of the different people and communities it consists of. The Flagship Event of the Third Act is not a single show but a manifestation inspired by the institution of Ancient Agora. A modern Agora is thus established at Eleusis for one month, focusing on the contemporary social and political challenges of Europe and attempting an imagery re-establishment of the EU.

Flagship Event: An Agora for Europe

Grexit, Brexit, the rise of the extreme right and nationalism, terrorist attacks and fundamentalism, refugee crisis, economic recession and recession of social state: today's Europe resembles more to the eve of World War II rather than the society envisaged by the Schuman Declaration. How did we end up here? How will tomorrow look like in Europe and the European Union? "Agora for Europe" is the culmination of a long-term process attempting to approach the explosive socio-political landscape of contemporary Europe, focusing on issues of identity, nationalism and democracy. It attempts to approach the future of Europe, starting from three different entry points: the Balkans, the rest of Europe and the Arab world. It negotiates the possibility of Europe's transition towards an EUphoria situation and invites artists to become the architects of this endeavor.

"Agora for Europe" includes the projects: "Balkan Agora", "Aeschylus", "Distant Relatives", "RefuGe", "History and stories", as well as the Flagship Project "Local European Histories" of the "EUrbanization" theme. It consists of performances, exhibitions and installations as well as Kafenio and Symposium events, taking place in conventional and mainly unconventional venues at the refugee neighbourhood of Synikismos, transforming it into an Agora. In this way, we organically integrate discussions and art events in the daily life of the neighbourhood, creating an intimate relationship with its inhabitants, who will actively participate in Agora's formation. In the context of the "Kafenio" and "Symposium" events, we plan to invite political scientists, sociologists as well as politicians from various European countries in discussions with the Agora's artists.

Place: Eleourgiki, Iris, public and private spaces at Synikismos

Date: May 2021.

"Agora for Europe" and the building up process leading to it, shall lay the foundation for one of the three new manifestations that constitute the legacy of the ECoC: an International Performing Arts Festival in the form of an Agora that will be held on a biannual basis focusing in geographical terms on the regions of the Balkans and the Mediterranean, in terms of aesthetics on the new writings and in terms of problematic on the contemporary social and political challenges. The "Neighbourhood of EUphoria" shall become a part of this festival. The "Agora for Europe" Partners and Budget are described in description section of the projects: "Balkan Agora", "Aeschylus", "Distant Relatives", "RefuGe" and "Local European Histories".

ACT 4

SUMMER: BOOMING

The Narrative_ Summer. As long as Persephone is on earth, nature rejoices. The joy of nature, which started in Spring with blossoming, reaches now its peak with fructification. Summer is the season of production, enjoying the fruit of the earth and having fun. Europe resonates with summer with the European Development Days and the European Music Day.

Form/Structure_ In Act 4 our programme focuses on the issues of growth, industrial production and labour, that are examined in the Theme "The EU working classes". The activities are concentrated on the major "production" areas of Eleusis: the neighbourhood of Lower Eleusis, the Port and the Industrial Zone. Finally, this Act includes two Flagship Events, one linked to the European Development Days and the one linked to the European Music Day. The next Scenes of Act 4 include most of the projects of the programmes "Art Industry" and "The Future Starts Here" of the "The EU Working Classes" Theme.

Flagship Event: European Development Days

The Flagship Event linked to the European Development Days is a large scale installation at the ex industrial complex of Eleourgio. One of the first industrial units of Eleusis, situated between the port, Titan cement factory and the archaeological site, Eleourgio codifies the problematic of the development of contemporary western civilization. In 2021, we plan to invite an internationally renowned artist to create a large-scale in situ installation, which will open in June and will be presented until the end of October. To this end, we have already approached Olafur Eliason and Cornelia Parker.

Flagship Event: European Music Day

In this case the Flagship Event will be a concert by an internationally acclaimed artist or band. An artist that we are considering for this concert is Amor Tobin. Given the fact that those kinds of concerts are profitable events, we believe that the concert will self-finance itself, so its cost has not been included in the budget. For the production of this concert we will collaborate with the company DiDi Music, which has significant experience in the production of large scale music events by internationally acclaimed musicians and bands.

ACT 5

AUTUMN: REFLECTION

The Narrative_ Autumn. Persephone returns to Hades. Mother Earth's sorrow for her daughter's departure is expressed by nature's decay. The season of joy, of fructification and blooming are but past. Memories. Precious memories, just like cultural heritage. Europe seems to coordinate once more with the rhythm of nature, since it has placed the celebration of European Heritage Days in September. At the same time, autumn is the time of preparation for a new beginning. November is the time of sowing and sowing is the guarantee of Persephone's return; the guarantee for rebirth.

Budget: 600,000€.



Eleusis2021
European Capital
of Culture
Candidate City

Partners: Romeo Castellucci – Societas Raffaello Sanzio, Deo Kangelari

Place: Eleusis archaeological site

Date: September 2021

Budget: 500,000€.

Form/Structure_ Act 5 focuses on cultural heritage and nature, since natural environment is the most important heritage of our planet. November is the month of sowing and at the same time it marks the end of the year and the new beginning. From November onwards, our programme focuses on a creative reflection on our "Transition in EUphoria".

Act 5 starts at the beginning of September and its Flagship Event is a new performance by Romeo Castellucci, a commission of Eleusis 2021 that will be presented in world premiere at the archaeological site. The following Scenes of Act 5 are the programme "Mysteries" and most of the projects included in the programmes "Demeter" and "Ecoculture". The projects "City Art Lab" and "Geographies of Transformation" of the programme "Culture my Profession/ Culture my Hobby" which will lead us towards the end of the ECoC year will be presented in November.

Flagship Event: Romeo Castellucci

A new performance by Romeo Castellucci, a commission of Eleusis 2021 that will be presented in world premiere at the archaeological site.

ACT 6

DECEMBER: EACH END MARKS A BEGINNING

Act 6 is the shortest act of our programme. It lasts for about ten days in December, coinciding in effect with the Flagship Event.

Flagship Event: From the "Mourning Rock" to "Eleusis"

"Mourning Rock" is a documentary film for Eleusis by the Greek filmmaker Filippos Koutsaftis, which has made both the city and the artist famous worldwide. It is considered a monumental work for both contemporary Greek cinema and Eleusis. It has been shown in many countries around the world, and in leading cultural institutions such as the Museum of Louvre.

Filippos Koutsaftis worked for 12 years in Eleusis in order to make this film, from 1988 to 2000, when the film has been released. During those years, he got to know almost every person and every rock of this city. He managed to understand and depict the deepest essence of our city. As he characteristically mentioned at the beginning of the film, this is a city where "the passer-by looks on the other side". This is why this city is like the mourning rock, the rock on which Demeter sat devastated to mourn Persephone's rape. Eleusis was identified with the "Mourning Rock" since "Growth" has abducted the city's future. From then till now, a lot of things have changed. As a result of the civil society's demands and the efforts of the municipality combined with the hard work of its citizens, Eleusis managed to improve the quality of life in the city. If Eleusis becomes ECoC for 2021, this will be a major turning point in the city's history. The ECoC title will be a completion for the development which the city has been striving for since 2004 and at the same time the beginning of a completely new era. With the ECoC title, Eleusis turns once and for all page in its history. At this critical time, Filippos Koutsaftis will return in the city and document from 2017 to 2020 the change that the title will bring to the city, creating thus a new film for Eleusis.

In Koutsaftis' own words: "A new documentary film for Eleusis, which will try to depict and talk about the city as an Ark for the contemporary world, which ponders on the timely question of human existence. "Eleusis" will be a completely new film, following on the footsteps of the "Mourning Rock".

A film that allows us to unfold the thread of time and memory from the point where we had left it the previous time: through the gallery of Eleusis people portraits whom we met during our 10 years quest in the city and whom we set to revisit twenty years later. Also by following the new archaeological excavations and looking at the new findings, the ancient



Budget: 500,000€.

Further funding will be sought from the Greek Film Centre and Creative Europe Programme, section Media.

epigraphs around the city and the holy shrine; by wandering on the Sacred Road and on the steps of Aeschylus. This way we will depict Eleusis print in the contemporary historic, cultural and artistic context and portray the city's new face and new identity. This is why, the venture of re-documenting Eleusis constitutes a continuous effort to depict and document memory. Also, it contributes to the creation of an archive of images, historic information and oral testimonies from the 90's to 2021.

The combination of "Mourning Rock" and "Eleusis" will operate as a thirty years archive on how people, arts and the ECoC institution can transform a city. There are already 80 hours of film and video recordings containing interviews with people from Eleusis that has never been projected. More material will be produced during the filming of "Eleusis". All this material will be digitalized and turned into an archive for the city.

In December 2012 and for ten days, these recording showing the stories of Eleusis citizens from 1988 to 2012 will be presented in special screenings which will be organized in cafes, restaurants and public spaces around the city. The last act of this 10day event, will be the premiere of Filippas Koutsaftis' new film in our city.





AXIS B: EUphoria

1

EUrbanization

Flagship Project:
Local European Histories

EUROPE OF CITIZENS

__Balkan Agora
__Aeschylus
__Agora rEUnited
__Hotel Europa

EUROPE, DAUGHTER OF PHOENIX

__Distant Relatives
__Emergency Architectures
__RefuGe
__Mare Nostrum
__ConServing
__History and stories

MYSTERIES

__City Mysteries
__The Human Condition
__Europe of Festivals

2

The EU Working Classes

Flagship Project:
Eleusis Terracotta Army

ART INDUSTRY

__fARTory
__Alter Fabrication
__Ideation Lab
__Re – De Industrialize

THE FUTURE STARTS HERE

__Prototyping YOURope
__Future Neighbourhood
__Go Live!
__Sound Factory

CULTURE MY PROFESSION / CULTURE MY HOBBY

__City Art Lab
__Moving Europe
__The Neighbourhood of EUphoria
__Geographies of Transformation

3

EUnvironment

Flagship Project:
Grafting or The second chance

DEMETER – MOTHER EARTH

__Agriculture
__Usual Bread
__Eleusis Food Map
__The journey of Euphorides,
the seed from Eleusis to Europe

PERSEPHONE

__Vertical Gardens
__Share the Light
__Neighbourhood Cultural Councils

ECOCULTURE

__Ecoculture Festival
__Green Incubator



AXIS B: EUphoria

THEME 1 EUrbanization

The "EUrbanization" Theme focuses on the city as a social, political and cultural morpheme. The city is the field in which the challenge of redefining our relationship with the Other takes shape, whether the Other is our fellow citizen or the citizen of another European country, or an immigrant or refugee. The Theme includes a Flagship Project and Three Programmes, which focus on specific aspects of the challenge of redefining our relationship with the Other.

The **"Europe of Citizens"** Programme focusses on Europe as a social and political morpheme and on how the European community is linked internally. It includes the projects **"Balkan Agora"**, **"Aeschylus"**, **"Agora re-EU-nited"** and **"Hotel Europa"**.

The Programme **"Europe, daughter of Phoenix"** focusses on the Arab world and on how Europe is connected to immigrants and refugees. It includes the projects **"Distant Relatives"**, **"Emergency Architectures"**, **"RefuGe"**, **"Mare Nostrum"**, **"ConServing"** and **"History and stories"**.

Finally, the Programme **"Mysteries"** addresses the festivals of Europe, i.e. the way the city is linked internally. Festivals are major celebrations that bring together all citizens, to create and project the city's narrative in the collective imagination. The Programme includes one major Project, **"City Mysteries"**, and two smaller ones, **"The human condition"** and **"Europe of Festivals"**.

Flagship Project Alexandros Mistriotis, Local European Histories

Context/Objectives_ The "Local European Histories" project is a ongoing study on the nature of historic narration. It starts with the inhabitants of the Thriasian Plain on a local scale, but maintains a hyper-local, European perspective. History books are not written by historians to tell a story, but to allow each one of us to narrate History. If "History is written by the victors", then we must try to liberate it from the "victors and losers" dipole. An imbalanced historic narrative implies a sick democracy.

The date 2021 is important for Greece, since it is the anniversary of the 1821 Revolution, and the Hellenic Revolution is important for Europe because it is the first successful revolution for independence, the exit point from the age of empires to the age of multiple European nationalities, a starting point for a Europe of different and varied voices.

We want to approach History from a local perspective and propose methods for historic narrative to be created by citizens, by non-experts. This way we aim to prioritize understanding of the historic narrative over the dominant perspective of an expert or self-righteousness or "accusation". To activate this procedure, we must first find the right questions: What is Greek European History like? In what ways Eleusis constitutes "European History"? Since it always exists but is rarely acknowledged, how is the local dimension of History projected? What does a History that is mediated less by experts look like? What security precautions does it need? How can we make space for diversity without ruining the historic narrative? How can we balance between the local and the global? Between personal research and providing knowledge to others? What is the meaning of the phrase: "There is strength in unity" in the field of knowledge? How do reading and understanding become the anchor and shield against the self-destructive nosedive caused by outrage, confusion and demagoguery?

Act 3, Scene I

Partners: Alexandros Mistriotis (GR), associations, unions, schools and inhabitants of Western Attica.

Venues: A ruined venue in Eleusis.

Dates: 2017-2021.

Presentation date in 2021: May.

Budget: 150,000€.

Form/Structure_ Reading groups in the communities of Eleusis and in neighbouring municipalities will be created from 2017 to 2021. The aim is for each group to cover the bibliography concerning different periods of European and Greek history. The reading groups will be intensive, with a limited duration of two months, so as to ensure an alternation of people and a renewal of forces. Associations, unions, municipal centres and schools will constitute the contact points of a project that requires diverse groups in order to function. Besides its self-educational dimension, the project will be extroverted. The reading groups will record the oral presentation of each book, on the basis of a simple protocol allowing room for personal expression, and thus create a "video-bibliography" accessible to all.

The reading groups are the beginning of a process that will intentionally be "endless", and intend to improve a methodology that can create a work model for other areas beyond 2021. In other words, we are interested in creating a "precedent" and a "toolkit". In 2021, the results of research up to that point will be recapitulated in a single performance, which will be presented in the framework of the "Agora for Europe". The performance will be an attempt to narrate European History, within the framework of which history will be viewed as an enigma, as a field for contemplation of an elusive truth. The presentation will take place in a selected ruined venue in Eleusis, in harmony with the content of the project.

Programmes:

EUROPE OF CITIZENS

The European project is the starting-point of the "Europe of Citizens" Programme, meaning EU's founding ambition for an economic, political and cultural morpheme that guarantees the well-being of all people in comparison with its current situation. The programme focuses on two elements that we consider to be key for a transition to a sustainable social and political reality: democracy on the one hand, which is currently threatened by xenophobia and the rise of nationalism, and on the other hand, citizens' participation which guarantees a functioning democracy. The "Europe of Citizens" Programme includes two big projects, "**Balkan Agora**" and "**Aeschylus**", which focus on the issue of democracy, and two smaller ones, "**Agora - rEUnited**" and "**Hotel Europa**", which focus on civil participation.

Balkan Agora

Context/Objectives_ The debate of nationalism vs. internationalism is becoming most crucial for the future of the EU and Europe on the whole. Questions of borders, identity and conflict are at the heart of this debate. The Balkan Agora aims to approach these questions from a Balkan perspective. The Balkans is the European region that used to be part of the Ottoman Empire. As a result, Christians and Muslims used to live together in this region for centuries. The transition to the national state and the construction of the national identity have been long bloody processes lasting throughout the 19th and 20th centuries and always involving civil wars and refugee movements. Today, about half of the Balkan countries are among the youngest members of the EU, whereas the rest wish to become members of the EU. In the context of the "Balkan Agora" we invite performing and visual artists from the Balkans to deal with the questions of nationalism, identity and democracy from a Balkan perspective.

The project aims to facilitate a sound understanding and the development of synergies among cultural actors of different Balkan countries. It also aims to establish Eleusis as a meeting place for the performing arts scene of the Balkan region and develop the basis for a biannual festival on contemporary performing arts of the Balkan – Med region, that will remain after the ECoC. The festival will follow the structure of the "Balkan Agora". Its first edition in 2023 will be combined with a Plenary Meeting of the International Network for Contemporary Performing Arts IETM. IETM will return to Greece and in Eleusis this time, after 10 years of its first visit in October 2013 in Athens. The 2023 IETM Plenary meeting will provide a unique opportunity to reflect on the impact of the network's first visit in 2013 and the ECoC project on the Greek performing arts sector.

Act 3, Scene II

Partners: Balkan Express (SI), Bunker (SI), Busart (GR), Kouzi Productions (GR), Projector Theatre Company – Anestis Azas & Prodromos Tsinikoris (GR), Rijeka 2020 (HR), Herceg Novi 2021 (ME), Novi Sad 2021 (RS), Act Association (BG), Pelin Basaran (TR), Teatri ODA (XK), Oberlicht (MD), Arcub (RO), Temps d' Images Festival (RO), Baia Mare 2021 (RO), Bucuresti 2021 (RO), Cluj – Napoca 2021 (RO), Timisoara 2021 (RO), IETM (EU), Balkan Documentary Centre.



Venues: Eleourgiki, Iris, Pyrkal, public & private place in Synikismos Neighbourhood.

Dates: 2017-2021.

Presentation date in 2021: May.

Budget: 700,000€. Further funding is going to be sought from the Creative Europe Programme of the European Commission.

Form/Structure_ The "Balkan Agora" is a long term project, starting in 2017 and gradually building up to the 2021 "Agora for Europe". The building up process involves:

Networking Meetings, aiming to facilitate a sound understanding among artists and curators from different Balkan countries on the contemporary scene of each country, as well as on the socio-political challenges of each country and its historic background. They will be held in Eleusis on a biannual basis (2017, 2019, 2021) involving a number of European networks and organizations active in networking, namely the Balkan Express Network, IETM, busart (GR), ACT Association (BG), ONDA (FR) and La Belle Ouvrage (FR). They will invite artists and curators from every Balkan country to get together for five days and exchange experience and knowledge on the socio-political situation of their countries, as well as on their artistic practices. The first meeting will be held in June 2017 organized by Balkan Express, busart, ONDA and La Belle Ouvrage.

Gymnasium(s): one week long training programmes, aiming to build the capacities of Balkan artists and curators in specific techniques of contemporary artistic practices such as documentary theatre, participatory theatre etc. They will be held on a biannual basis in Eleusis starting from 2017. The participants will be selected through an open call.

Internships: one and two months long residencies, held annually in Eleusis at Synikismos neighbourhood from 2018 onwards, allowing artists to further develop ideas that were formed within the Networking Meetings and the Gymnasiums. So, in terms of artists' selection, priority will be given to ideas developed in the Networking Meetings and the Gymnasiums and if there are places left we are going to make Open Calls.

Kafenio & Symposium: a series of "Kafenio" and "Symposium" events will take place during the Networking Meetings, the Gymnasiums and the Internships, facilitating the organic integration of the artists and their work in the local community.

Commissions: Out of the process described above, we will finally commission new works, that will be either entirely produced by Eleusis 2021 or co-produced with the partners of the project and will be presented in May 2021 as part of the "Agora for Europe". In terms of aesthetics, we focus on established Balkan artists of the younger generation who engage with socio-political questions such as Anestis Azas & Prodromos Tsinikoris (GR) and Giannina Carbutariu (RO), but also seek through the building up process to engage with emerging and younger artists of the region. For the realization of the project, we have already established partnerships with organizations and individuals in many Balkan countries and will seek to develop more in the future. Our ultimate goal is to have at least one partner in every Balkan country and in 2021 have in the "re EUvolution Agora" at least one work from each Balkan country.

Aeschylus

Act 3, Scene III

Partners: IETM (EU), Nan Van Houte (NL), Rimini Protokoll (DE), Wunderbaum (NL).

Venues: Eleourgiki, Iris, public and private spaces in Synikismos.

Dates: May 2021.

Budget: 500,000€.

Context / Objectives_ In classical Athens, democracy was the system for civil organization, and theatre was the mechanism that allowed citizens to criticize this system. The first dramatist in history, Aeschylus, was from Eleusis. His surviving works (The Suppliants, The Persians, Prometheus Bound, Seven against Thebes, Oresteia) all examine the theme of power and the conflicts that accompany its pursuit. In Europe today, the Brexit and the rise of nationalism and far-right parties in almost all countries, make it clear that Europe is in political turmoil. Inspired by the personality of Aeschylus, this project focuses on theatre as a mechanism for dialogue and criticism of the contemporary political situation in various European countries.

Form / Structure_ In cooperation with IETM and Nan Van Houte, who will curate this project, we will invite performances from all over Europe that deal with the contemporary political reality, focussing on the themes of democracy, nationalism and the political future of Europe. The performances will be presented in the framework of the "Agora for Europe" in May 2021.

Among the artists who will participate in this project is the well known German company "Rimini Protokoll" and the Flemish Dutch company Wunderbaum, who have been dealing the past years with contemporary crisis in their research project "The New Forest". From 2017 to 2020 Wunderbaum will be having each year a week long internship in Eleusis, in order to collect material for their research and get familiar with the local situation. In 2021 they will present a new performance based on the material collected in their interships.

Also, in order to identify contemporary artists from all over Europe who deal with these questions, we will use the mapping of politically and socially engaged contemporary artists from all over Europe, done by IETM in the publication "Fresh Perspectives 3: The Art of Disobedience", which presents cases such as that of Milo Rau from Switzerland, the Belarus Free Theatre, the PanoDrama group from Hungary and their work about a series of racists attacks against the Roma community, the "New World Summit" by Jonas Staal, the Centre for Political Beauty from Germany and others.

In the next years, IETM will continue to focus on politically and socially engaged artists and practices from all over Europe both through publications and through working groups taking place during its various meeting. This activity will form a basis for us in our search for the contemporary "Aeschylus" of Europe.

__Agora – rEUnited

Context / Objectives_ The aim of the project is to create a new "Agora", a "common forum", literally and metaphorically, that will operate as a field for interaction and exchange between the citizens of Eleusis. The vehicle for this is Cardboardia Town, a cardboard city to be created by inhabitants and NGOs of Eleusis in cooperation with the theatre groups Cardboardia and Motus Terrae.

Form / Structure_ Between 2018 and 2020, Cardboardia and Motus Terrae will organize workshops with the civil society of Eleusis, aiming to design together the structures of the new Agora, which will be built out of cardboard boxes, according to the model of Cardboardia Town. In 2018, the workshops will take place in Synikismos, in cooperation with NGOs as the Social Exchange Platform, and will focus on the Barter Economy and the creation of the economic system of the Agora.

In 2019, the workshops will take place in the Pontiaka neighbourhood, covering the basic themes of nature and the spatial configuration of the Agora. In 2020, the workshops will take place in Lower Eleusis, and focus on the design of the stores that will be included in the Agora and will operate as fora for exchange and education. Finally, in November 2021, participants in all the workshops will join forces to create the new Agora in situ.

__Hotel Europa

Hotel Europa brings together young people from vulnerable social groups from Eleusis and Mannheim in Germany. Together, they will create a music composition, which they will perform in January 2021 in Eleusis, as well as benches on the streets of the cities, for passers-by to rest on.

Hotel Europa brings together the award-winning band of the Special High School of Eleusis and young people from vulnerable social groups that find support at Filiki Folia, and similar young people from Mannheim.

Act 5, Scene X

Partners:

Cardboardia (RU/LV),
Motus Terrae (GR),
Social Exchange
Platform (GR),
local NGOs

Venues: Eleourgio
and during
preparation in the
neighbourhoods of
Synikismos, Pontiaka
and Lower Eleusis.

Dates: 2017-2021.

**Presentation date
in 2021:** November

Budget: 60,000€.

Act 1, Scene VI

Partners: Special
High School of
Eleusis (GR), Filiki
Folia (GR), New
Limes und WIR (DE).

Venues: Eleourgiki
& public spaces in
Eleusis.

Dates: January
2021.

Budget: 50,000€.



EUROPE, DAUGHTER OF PHOENIX

According to the myth, Europe was the daughter of Phoenix, king of Phoenicia, located in the area of modern-day Syria. The genealogy of mythical Europe provides an inextricable link between our continent and the explosive regions of the contemporary Muslim world and the refugee crisis. Through the Programme "Europe, daughter of Phoenix", we aim to develop a better understanding of the Arab world and the refugee issue. The Programme includes three major Projects, "**Distant Relatives**", "**Emergency Architectures**" and "**RefuGe**", and three smaller ones, "**Mare Nostrum**", "**ConServing**" and "**History and stories**".

___Distant Relatives

Context/Objectives_ The recent terrorist attacks of the Islamic State and the refugee crisis make it clear that we need to develop a more profound understanding of the Arab world. Our knowledge of these areas is based largely on fragmented images of refugees and terrorists broadcast on the news. They look like distant relatives who migrated long ago or live in the country from which we migrated years ago: we know things about them and their country, but usually our perception is dramatically different from their reality. Can the arts create bridges that will bring Europe closer to those "distant relatives"? The Project invites artists from the Arab world and artists from Europe that are familiar with the Arab world, to introduce the region to us.

Form/Structure_ The Project includes 15 internships for artists from the Arab world, a series of contemporary documentaries on the Arab world, and presentation of the work of contemporary artists from the region, such as Laila Soliman (EG) and Collectif Kahraba (LB), as well as European artists that have explored the region, such as Emeric Lhuisset (FR). The internships, which will last one month each, will take place from 2018 to 2020 in the Synikismos neighbourhood, and will be addressed to young and emerging visual and performing artists. The selection will be made through an open call. During the internships, the artists will work on projects that shed light on the political and social reality of the countries in the Arab world, and their relationship to Europe; Kafenio and Symposium events will also take place, aiming to "introduce" the reality of these countries, and the artists' work, to the general public. Subsequently, we will finance the production of at least 7 of the ideas that came about during the artists' internships in Synikismos. These will be presented in May 2021, within the framework of the "Agora for Europe", together with the documentary series and the works of the aforementioned artists.

___Emergency Architectures

Context / Objectives_ The Project examines the response of architecture on the current challenge of housing the populations entering Europe as refugees. According to reports from the United Nations, refugee flows towards Europe are expected to increase in the coming years, both due to the political situation and to climate change. Therefore the need to find solutions for housing these populations is expected to become increasingly pressing in the near future.

Form/Structure_ The Project consists of an International Architectural Competition entitled "Emergency Designs", an exhibition entitled "Where We Arrived" and an International Conference on Architecture entitled "Emergency Architectures".

Emergency Designs: The competition will take place through an open call, and will involve the construction of units and complexes that can be used for the housing needs created by emergency situations (e.g. war, natural disasters, etc.). Emphasis will be placed on the construction of small, low-cost units that can be built with simple equipment and at the

Act 3, Scene IV

Partners: Collectif Kahraba (LB), Emeric Lhuisset (FR), ONDA (FR), IETM (EU), Kouzi Productions (GR).

Venues: Eleourgiki, Iris, public and private spaces in Synikismos.

Dates: 2018-2021.

Presentation date in 2021: May.

Budget: 400,000€.

Act 1, Scene VIII

Partners: International Union of Architects (UIA), United Nations Human Settlements Programme (UN – Habitat), Hellenic Institute of Architecture (GR), Association of Greek Architects (GR), Eleusis Association of Asia Minor (GR), Giorgos Alexandrou (Coordinator, GR), EVA architects (UK), Anteneh Tesfaye (NL), Something Fantastic (DE), Umit Mesci (TR).

Venues: Eleourgiki, Eleourgio, Port, private and public premises in Synikismos.

Dates: Competition: January 2021-February 2021. Conference: February 2021. Installation of Award-winning Projects: February-May 2021. Exhibition at Synikismos: February-April 2021.

Budget: 300,000€.

Act 3, Scene V

Partners:

Polyplanity (GR), Cittadellarte (IT), Canakkale Biennial (TR), Jana Svobodova (CZ)

Venues: public and private spaces in Synikismos, Eleusis refugee camp

Dates: 2017-2021.

Presentation date in 2021: May.

Budget: 200,000€.

same time offer higher residential quality than the usual solutions. The competition will present 9 prizes; the top three solutions will be built on actual 1:1 scale at the port, which is the refugees' usual point of entry to the city.

Where We Arrived: An exhibition of the solutions that have been proposed, designed and implemented for emergencies in Greece since 1900. It will include designs, maps and photographs of the areas where refugee settlements have been created, contrasted with the current state of those areas, through photographs and the testimony of local residents. The exhibition will take place public and private spaces in Synikismos, the refugee settlement of Eleusis, thus creating an interesting route through the area.

Emergency Architectures: An international conference with case studies from all over the world on planning for emergencies.

___RefuGe

Context /Objectives_ The starting point for this project is the refusal of many European countries, and also many Greek cities, to accept refugees. Eleusis is one of the very few cases in Greece where the City Council voted unanimously to provide shelter to refugees. The "RefuGe" project aims to create a working model, in Eleusis, for the inclusion of refugees.

Form/Structure_ In cooperation with Polyplanity and its programme SYNERGY-O, Cittadellarte from Italy and the Biennale of Canakkale from Turkey, we will create an information platform on good practices for the inclusion of refugees and a tool for networking between organizations involved in relevant issues. The project has already applied for funding from the Creative Europe Programme.

SYNERGY-O started as a drama lab aiming to integrate refugees in the Greek society and very quickly developed into a theatre group. The members of the team, mostly immigrants from Afghanistan and Pakistan, have put on many performances, which have even been presented even at leading cultural manifestations such as the Athens Festival. This way, SYNERGY-O builds relations between the Greek audience and the immigrants-actors. From 2017 to 2021, Polyplanity will work in Eleusis, establishing here a similar lab addressed to the local refugees from Syria. The new lab will put on performances and organize Kafenio and Symposium events in Synikismos. In 2021, some of these performances will be presented in the framework of the "Agora for Europe". Also, Jana Svobodova, an artist who did several projects in Czech refugee camps, will be invited to work in Eleusis refugee camp from 2018 to 2021, when part of her work will be also presented in the framework of the "Agora for Europe".

___Mare Nostrum

Mare Nostrum aims to facilitate a better understanding among the different countries of the Eastern Mediterranean Basin by highlighting the common routes and common elements of the music of this area. The project will be a 10-day event in July 2021 inviting artists from Eastern Mediterranean countries to give concerts in public places in Synikismos Neighbourhood and the coastal zone of Eleusis, next to the sea.

Special emphasis will be paid in bringing together amane musicians from Izmir and rembetiko musicians from Greece to develop a music dialogue. Musicians such as Makis Ablanitis from Greece, Fuat Saka from Turkey and Haig Yazdjian from Syria will participate in "Mare Nostrum". Next to them, the local music organization Kallitehniko Ergastiri will organize a series of unique night experiences based on lullabies from different countries of the Mediterranean.

Act 4, Scene VII

Partners: Kallitehniko Ergastiri (GR), Makis Ablanitis (GR), Fuat Saka (TR), Haig Yazdjian (SY) and other musicians from Eastern Mediterranean countries.

Venues: public spaces in Synikismos and the Coastal zone.

Dates: July 2021

Budget: 100,000€.



Act 5, Scene IV

Partners: University of Kent (UK), Athens University of Economics and Business (GR), Initiative for Heritage Conservation (GR).

Venues: Eleourgiki.

Dates: 2017-2021.

Presentation date in 2021: September.

Budget: 130,000€.

___ConServing

Context/Objectives_ The images of the destruction of major monuments on behalf of ISIS have shocked the whole world. We believe that memory, and therefore cultural heritage, are decisive factors for the effective linking of Europe to its "distant relatives" in the East. This project intends to support and reinforce the field of cultural heritage management in the Eastern Mediterranean and Africa. The MA in Heritage Management of the University of Kent (UK), in cooperation with the Athens University of Economics and Business, which is based in Eleusis, is already implementing the "Field Study Project" a scheme that supports students of the MA to do their FSPs in developing countries with double supervision. Students from many different countries have worked in more than 7 countries in three years impacting heritage and local communities around the world. The management plan of Orccha India, of the four most important sites for the trade of slavery in Tanzania, the marketing plan of the National museum of Tanzania, a summer school programme for Koc University Istanbul, the business plan of the Kavafi Museum in Alexandria, the first post-war study on the tourist uses of the heritage of war in Bosnia and the management plan of the silk road network of sites in Iran are examples of such projects.

Form/Structure_ From 2017 to 2021 and in cooperation with the MA in Heritage Management, we are extending the FSP scheme and financing students, graduates of the department and experts in cultural heritage management, to take FSPs in countries of the Eastern Mediterranean, the Arab world and Africa, in cooperation with local entities and the local communities. We expect approximately 15 FSPs to be implemented. The results of the FSPs will be presented at an International Conference on Cultural Heritage Management, to take place in Eleusis in September 2021.

___History and Stories

Context/Objectives_ It often happens that History divides peoples, while everyday stories bring people together. This is very typical in the case of war or population movements, such as the one in Asia Minor in 1922. In Greece, we speak of the "Catastrophe of Asia Minor". In Turkey, it is a national celebration. And yet, Greeks and Turks who lived together in Smyrna always have moving and sometimes hilarious stories to tell about their coexistence in the same city. This project aims to project human stories over official History, and to bring young people closer to the older generation in their city. Greek students from Synikismos in Eleusis and Turkish students from the Greek neighbourhood of Izmir are taught about their common past through the simple, everyday stories of the people who lived and live in these neighbourhoods.

Form/Structure_ From 2018 to 2021, students from the 3rd High School of Eleusis will contact students from the Namik Kemal Lisesi and Ataturk Lisesi High Schools in Izmir. They will introduce to each other their neighbourhoods, families and habits. Then, each child will ask his or her relatives or elderly neighbours for material on their childhood (stories, photographs, etc.). This material will unfold the way of life of people living in these neighbourhoods. Subsequently, all of the material will be combined to create videos and photography exhibitions that will be presented in Synikismos in June 2021.

Act 3, Scene VI

Partners: 3rd High School of Eleusis (GR), Namik Kemal Lisesi (TR), Ataturk Lisesi (TR), Katia Papaspiliopoulou (GR).

Venues: Synikismos.

Dates: 2018-2021.

Presentation date in 2021: June.

Budget: 70,000€.

MYSTERIES

Ever since ancient times, there has always been a particular relationship between cities and festivals. Our current perception of ancient cities passes through their great celebrations, i.e. the equivalent of contemporary festivals. We perceive ancient Athens through the Panathinaic Festival and the drama competitions as the city of democracy. We perceive ancient Eleusis as the symbol of human completion through the Mysteries. The same applies to contemporary cities. We perceive Avignon through the Festival d'Avignon, Linz through Ars Electronica, Venice through the Biennale, Edinburgh through its festival, and so forth. Europe's new start after World War II bears close ties with the establishment of festivals such as Avignon and Edinburgh Festivals in 1947. Ever since, Europe has witnessed a boom of festivals. Just as in ancient times, festivals are, today, the celebration through which the city unites, creates an identity and projects itself onto the collective imagination. The "Mysteries" Programme focusses on this relationship between the contemporary European city and the collective imagination, through one major project, "**City Mysteries**", and two smaller ones, "**The Human Condition**" and "**Europe of Festivals**".

City Mysteries

Context/Objectives_ The starting point for this Project is the unique stratigraphy of Eleusis, combined with the city's experience in the production of large-scale, in situ installations. Since 2003, the Aeschylia Festival commissions every year one artist to create a large-scale installation in a former industrial complex, initially at Kronos and then at the Eleourgio. The project is produced by the mixing of two "ingredients": the artist and the city. The combination of these two "ingredients" makes the artwork a unique experience, as it bears the two main characteristics of the experience: it is ephemeral, as it lasts for a certain period of time and unique, as it cannot be reproduced elsewhere. By extending this artistic function geographically, to include other parts of the city, and to include other genres, we will create an International Festival, offering the city as raw material and as a stage for artists from all over Europe. Our aim is for the "City Mysteries" festival to become one of the new institutions that constitute the ECoC title's legacy to Eleusis and a manifestation that can turn Eleusis into an international meeting point for contemporary site-specific and site-sensitive art.

Form/Structure_ The festival's programme will consist of commissions, co-productions with the partners of the European Platform for Artistic Creation in Public Space "In Situ", and a process that includes Gymnasium, Walks, Kafenio and Symposium events and aims to make Eleusis a point of reference for site-specific and site-sensitive artistic creation. In terms of theme, the 2021 festival is inspired by the typical theme of Eleusis, meaning the relationship of life to death. More precisely:

Commissions: in cooperation with the Aeschylia Festival, artists from Europe will be commissioned to create installations. We have already planned to work with Jochen Sandig and David Hanneke, who are preparing the "Human Requiem", a project based on Brahms's "German Requiem", a triptych that includes a film, a performance and an installation. Initial footage was filmed in April 2016 in Eleusis. We have also arranged to work with the Asterions Hus team from Denmark, which also specializes in site-specific projects, and we would like to invite the British group Dream, Think, Speak, which specializes in site-specific performances.

European Platform for Artistic Creation in Public Space "In Situ" In cooperation with busart, which is the only member from Greece of "In Situ" platform, we will follow new works from all over Europe in the field of site-specific/site-sensitive, and organize every year from 2017 to 2020 an "In Situ focus" event in Eleusis. Also, through In Situ platform we will seek to develop collaboration with a number of European festivals that specialize in art in public

Act 5, Scene II

Partners: Aeschylia (GR), Athens Fine Arts School - Nikos Navridis Atelier (GR), busart (GR), European Platform for Artistic Creation in Public Space "In Situ" (EU), Asterion Hus (DK), Jochen Sandig & David Hanneke (DE).

Venues: various places throughout the city.

Dates: 2017-2021.

Presentation date in 2021: September.

Budget: 800,000€.



space, such as Oerol in The Netherlands, Chalon dans la Rue in France, the Norfolk and Norwich Festival in Britain, La Strada in Austria, and others. Indicatively, artists from the "In Situ" platform that we are already thinking of inviting include CompleXXKapharnauM (FR), Xtnt (FR) and Frank Bolter (DE).

Gymnasium: we will organize two types of "Gymnasium", aiming to encourage contemporary artists to work in the field of site-specific and site-sensitive art. The first, lasting 3 months, will be held on an annual and addressed to Greek artists. The second, a ten-day event, will take place every two years, starting in 2018, and will be addressed to young artists from all over Europe and from Greece. Participants in the "Gymnasium" events will be selected by open call. The Gymnasium will include "Walks", through which the local community and the artistic team of Eleusis 2021 will introduce the city to the artists. Within the framework of "Gymnasium", we will establish a special collaboration with the Athens Fine Arts School and the Nikos Navridis Atelier. Every year, student from the Atelier will be invited for Internships in Eleusis, aiming at the creation of new in situ works.

__The Human Condition

Context/Objectives_ This Project is inspired by the identity of Eleusis as a symbolic land of human completion. Thus, it focusses on human nature and on the human body. It includes a tetralogy by the famous Greek director Euripides Laskaridis, in creative dialogue with emerging performance artists from all over Europe. A director and performer of the younger generation, Euripides Laskaridis is already a recognized figure on the contemporary Greek scene, due to his special, original language. Through the idiosyncratic personae he creates, his work focusses on humans and on the elements of ridicule and transformation. His work has been presented at major European manifestations and cultural institutions, such as the Palais de Tokyo invited by Theatre de la Ville, the Biennale de la Danse in Lyon, the Theaterspektakel Zurich, the Dublin Dance Festival, and others.

Form/Structure_ Starting from the Relic performance/persona, Laskaridis will create another three performances/personae from 2017 to 2021, which will be co-productions of Eleusis 2021 and European theatre organizations and festivals. In 2021, all the performances/personae will be presented together for the first time. At the same time, we will announce an open call for emerging performance artists from all over Europe to submit proposals for performances based on human nature and the human body, which can be presented in workplaces relating to the body, such as surgeries, hair salons and gyms.

__Europe of Festivals

The "Europe of Festivals" project aims to facilitate a better understanding on the role of festivals in the creation of a common European culture, as well as on the development of contemporary cities. It also aims to enhance the skills for cultural professionals, in areas such as programming, production management and audience development through Gymnasium events.

Artistic and general directors as well as production managers of major European festivals will be invited to teach in the Gymnasium events. Finally, the project includes Kafenio and Symposium events that will introduce important European festivals to the local community.

Act 1, Scene IV

Partners: OSMOSIS – Euripides Laskaridis (GR), Athens & Epidaurus Festivals (GR), Theatre de la Ville (FR).

Venue: Eleourgiki, Iris, "Thriasio" hospital, surgeries, hair salons, gyms and other unconventional venues in Eleusis.

Dates: March 2021.

Budget: 300,000€.

Act 5, Scene III

Partners: In Situ (EU), IETM (EU).

Venues: Municipal Cultural Organization of Eleusis, Eleourgio Administrative Building, vertical gardens, cafés and restaurants in the city.

Dates: 2017-2021.

Budget: 150,000€.

THEME 2 The EU Working Classes

The "The EU Working Classes" Theme focuses on the challenge of labour. Mankind's need for survival, creativity and recognition is crystallized by our relationship to work. Increasing unemployment all over Europe, and the search for job satisfaction, are perhaps the greatest challenges to growth. Sustainability at a local, national and European level depends largely on our capacity to adapt to a constantly changing working environment. Innovation depends on our ability to link ideas to their implementation, art to production. This Theme imagines the workforces of the Future, the competitiveness and growth as a result of arts being linked to fields such as industry, science, technology and social innovation. The Theme consists of a Flagship Project and three Programmes, which approach the aforementioned question via three distinct territories.

The "**Art Industry**" Programme approaches the working environment of the Future through the linkage of art to the industrial production, as well as to forms of the so-called "secret economy" that grow in the shadow of the dominant model of the industrial economy. It includes the Projects "**fARTory**", "**Alter Fabrication**", "**Ideation Lab**" and "**Re-De Industrialize**".

The Programme entitled "The Future Starts Here" approaches the working environment of the Future by focussing on the relationship of art to science, technology and innovation. It includes the Projects "**Prototyping YOURope**", "**Go Live**", "**Future Neighbourhood**" and "**Sound Factory**".

Finally, the "**Culture My Profession / Culture My Hobby**" Programme approaches the working environment of the Future by focussing on the transformation that the field of cultural production undergoes itself. It consists of the Projects "**City Art Lab**", "**The Neighbourhood of EUphoria**", "**Moving Europe**" and "**Geographies of Transformation**".

Flagship Project Juan Sandoval, Eleusis Terracotta Army

Act 4, Scene II

Partners: Juan Sandoval (CO/IT), Eleusis Workers Union (GR), Industries, Association, Unions and Schools from the Thriasian Plain.

Venues: area of former Quarries

Dates: 2017-2021

Presentation date in 2021: June.

Budget: 150,000€.

Context/Objectives_ The "Eleusis Terracotta Army" is a large-scale portrait of contemporary Eleusis and the broader area of the Thriasian Plain, which derives from the mixing of two local "materials": clay from the Thriasian Plain, and the local workers themselves. At a time when China is making huge investments in the ports of Attica and the Thriasian Plain area, we are creating an artwork with clear references to the monumental Chinese Terracotta Army of Qin Shi Huang. The concept and idea for the project belong to the Colombian artist Juan Sandoval, who lives and works in Italy, in Cittadellarte and whose work focuses on socially engaged practices. In his own words: "The terracotta army of Shaanxi represents the historical and cultural heritage of China. Each of the figures is a faithful portrait of one of the soldiers who composed the army of the emperor. Wondering what is the value of culture today in an industrial city, I find that the first answer is the work that thousands of people have made in recent decades to convert an agricultural land in an area dedicated to industrial production. The project aims to create an ephemeral monument to the people who work in Eleusis, including the people themselves as part of that monument. The "Eleusis Terracotta Army" is a not made of armed soldiers; this army is made by and for the people who have forged with their work and their lives the current shape of this area".

Form/Structure_ From 2017 to 2021, Juan Sandoval and his team in cooperation with the Eleusis Workers Union and the local industries, will get in contact to the area's workers and document their personal data, such as name, specialization, the company they work for, how long they have been working there, etc. Juan Sandoval will create a clay helmet for each of the workers, which will bear the worker's personal data. The helmets will be created and baked during special events held three times a year, with the participation of associations, unions, schools and the area's labour force. We intent to create between 7 and 10 thousand



helmets, corresponding to the number of workers in the area, thus building a huge portrait of the area's labour force; a portrait of the people who produce contemporary development of Greece. In June 2021, all the helmets will be displayed in a single exhibition in the area of the former Quarries. The exhibition will conclude with a five-day event, during which the helmets will be given to their owners. In this way, every home in the Thriacian Plain will own a piece of the mosaic of the "Eleusis Terracotta Army".

ART INDUSTRY

The "Art Industry" Programme focuses on the dominant economic model of industrial development and the industrial landscape of Eleusis, as well as the forms of the so-called "secret economy" growing in its shadow. It includes two major Projects, entitled "**fARTory**" and "**Alter Fabrication**", and two smaller ones, "**Ideation Lab**" and "**Re - De Industrialize**".

fARTory

Context/Objectives As an industrial city par excellence, Eleusis is surrounded by industrial units: these are large private areas that look like isolated "islands" within the city. A different, unknown reality unfolds within these "islands". What is everyday life like in these "islands"? What skills and operations are developed within them? How does industrial production look like today? What is more, given that many of the industries of Eleusis are highly polluting industries, their relationship with the social forces of the city is often under tension. By inviting artists to work inside the industries and create artwork that reflects the daily life of the factories, we aim to break through the walls between the public and these "islands", make the industrial units accessible to the general public and facilitate a better understanding among all stakeholders. Apart from that, the project aims to establish a cooperation platform between the fields of industrial and cultural production, which could have a positive impact on the advancement of both. Finally, we intend to extend this practice beyond 2021. Our aspiration is to establish a new working field for artists and, at the same time, make Eleusis a focal point for this field.

Form/Structure For the needs of this Project, we have already established cooperation with the local industries, with Cittadellarte, which has already implemented similar projects with Italian industries such as Cerutti and Zegna, as well with the PCAI programme of the local hazardous waste management company Polyeco, a company that undertakes international hazardous waste management projects and operates in 90 countries. Within the framework of the PCAI programme, Polyeco commissions one video artist to follow each project undertaken by the company, and create a video inspired by it. Through this practice, PCAI has built a video art collection with works dealing with environment issues, by artists such as Giorgos Drivas and Loukia Alavanou. At the same time, the company has observed that the artists' residencies impact significantly on the company's personnel and its daily operation. The working methods of both Cittadellarte and the PCAI will function as models for the development of "fARTory".

The Project is divided into two parts: one part addresses visual and performing artists, and the other involves designers. The relevant artists will be selected in cooperation with the businesses and the Project partners, while the final artwork will result from the following process:

Networking meetings: Each year from 2018 to 2021, there will be at least one networking meeting between artists and local businesses. Participants at the networking meetings will be selected by an international open call. The meetings involve in situ visits to the local industries, allowing the artists to get an idea on the businesses, the premises, the staff, as well as the challenges and problems these businesses are facing today. We estimate an average of 30 artists and curators from all over Europe to participate in each networking meeting.

Act 4, Scene III

Partners:
Cittadellarte (IT),
PCAI (GR), Kostantia
Manthou (GR), local
businesses.

Venues: industrial
units in Eleusis and
Aspropyrgos,
Eleourgio -
Administration
building,
L. Kanellopoulos
Cultural Centre,
Eleourgiki.

Dates: 2018 -2021.

**Presentation date
in 2021:** June-
October.

Budget: 700,000€.

Gymnasium: Every year from 2018 onwards, in cooperation with Cittadellarte and the University of Ideas (UNIDE), we will be organizing a 10-day Gymnasium, aiming on developing know-how and providing artists and curators with useful tools on how to work in a socially engaged way inside the factories. We expect around 30 artists, curators and designers to take part in each Gymnasium; the participants will be selected through an international open call.

Internships-Commissions: Through the ideas arising in both the Networking Meetings and the Gymnasium events, we will finally commission at least 10 artists and 10 designers to create new projects through internships at the industries, which will be presented in situ in 2021. The visual and performing artists' work will be oriented towards facilitating a better understanding of contemporary industrial production and bringing to light the challenges that industries face today, as well as their everyday reality. The designers' work will be oriented to the production of new prototypes for the industries. The duration of each internship will vary according to the needs of each project.

In June 2021, all the commissioned works will be presented together inside the industrial premises, creating routes for the audience through the industrial landscape of Eleusis and the broader region. This way we intend to introduce to both locals and visitors these unknown "islands" and facilitate a better understanding between the different stakeholders of the area. The designers' work will be presented in a joint exhibition during the same period. Also, the entire PCAI collection will be presented in a single exhibition. Next to them, we plan to invite works from all over Europe that deal with the theme of contemporary industrial production and on the current image of the global economy. One such project is "World Factory", a production of ArtsAdmin and the British group METIS, that explores global consumer capitalism through the lens of the textile industry, from the heart of the industrial revolution in 19th century Manchester to the world behind the "Made in China" labels on our clothes today. From the factory floor to the catwalk, from Shanghai to London, the performance weaves together stories of people connected by the global textile industry, inviting the audience to play a provocative scenario-based card game, in which they themselves play the roles of the actors involved in the production, distribution and consumption chain of the contemporary textile industry.

The presentation of the projects in June 2021 will be coupled with Kafenio and Symposium events, in which we will invite economists, political scientist and philosophers to shed light on how the global economy works today.

Finally, our aim is to establish "fARTory" as a permanent method of cooperation between artists and industries, to be continued after 2021, as part of the "City Mysteries" International Festival.

__Alter Fabrication: From the Chimney's Shadow to the Computational Cloud

Context/Objectives_ Starting with Eleusis as a paradigm of the link between the local and the global, the "Alter Fabrication" Project is an international exhibition that critically explores issues relating to production and labour, its historic interpretations and genealogies, in combination with broader social and political transformations.

A mosaic of industrial ruins, former refugee neighbourhoods, active industries and cultural infrastructure under development, Eleusis constitutes a rich field for research on the subject of labour and its mutations in modern times. Part of the research process of the exhibition includes mapping and on-site research to be implemented in collaboration with the National Centre for Social Research (EKKE), with respect to the working practices developed not only within the framework of a dominant economic narrative with industrial activity at its core, but also those flourishing in the shadow, in the margin and on the outskirts of that narrative, breaking apart and rearranging the relationship between public and private life, professional and amateur creativity, tangible and intangible production, industrial and manual labour. A series of questions emerges within this framework: What are the individual

Act 4, Scene IV

Partners: Tina Pandi (GR) - Stamatis Schizakis (GR), Middlesbrough Institute of Modern Art – MIMA (UK), National Centre for Social Research - EKKE (GR), Eleusis Folk Art Associations (GR).

Venues: Iris, public and private venues in Lower Eleusis.



Dates: 2018 -2021.

**Presentation date
in 2021:** June-
October.

Budget: 400,000€.

and collective subjectivities established with respect to working conditions in the recent past, that still affect the present? What is the position of the female domestic economy and traditional manual practices in the society of Eleusis? How does Eleusis relate to other industrial cities around the world? Focussing on today, how does the post-digital world and the new models of immaterial production create new possibilities for the production of knowledge and experience and establish new work ethics? What is the role of "commons" in the establishment of new values of cooperation, collective action and social participation?

Form/Structure_ With the above questions at the epicentre, the main objective is to develop a large-scale international exhibition at "Iris", as well as a small number of "satellite" events in public and private venues related to current or past production processes. The exhibition will be curated by Tina Pandi and Stamatis Schizakis, who belong to the younger generation of Greek curators, but who also have significant experience in curating large-scale international exhibitions, as members of the curatorial team of the National Museum of Contemporary Art (EMST).

The exhibits will arise through various types of cooperation with the exhibition's artists, adapted to each artist's practices and the overall economy of the Project. Specifically:

Internships: a small number of artists and art collectives, especially young creators from Greece and other European countries, will be invited to create a project after an internship. Particular emphasis will be placed on artistic practices that involve participation of local communities and associations, the use of local knowledge, sources and archives.

Commissions: artists will be invited to propose projects after a site visit and guided research on particular aspects of Eleusis.

Loans: a selection of historical and recent works from private and public collections.

Kafenio/Symposium/Educational activities: The exhibition will incorporate a broad programme of public activities, artistic and interdisciplinary workshops, aimed at disseminating and developing new skills and knowledge.

We intent to cooperate with European organizations and art institutes (such as MIMA), which explore models of participatory artistic production and promote practices of socially engaged art. Indicative examples of artists whose work is to be included in the exhibition are Stelios Faitakis (Athens, 1976); Phoebe Giannisi (Athens, 1964); Iris Lykourioti (Athens, 1970); Vlassis Caniaris and the "Immigrants" series of works (1971-1976), which explores the conditions of economic and social integration and exclusion of migrant workers; Ali Kazma (Istanbul, 1971), who since 2005 has been investigating different labour relationships in various professions, through work such as the "Obstructions" video series; and Oliver Ressler (Knittelfeld, 1970), who has used installations, photographs and videos to explore current issues relating to the political crisis, labour and ecology.

__Ideation Lab

**Funding support for the arts and cultural sector in Europe and worldwide -
The private way(s) ahead!**

Context/Objectives_ With the ongoing cuts of public funding for the culture, the private sector (foundations, companies, trust funds etc.) is increasingly considered as a way to build partnerships and a support system to allow artists and cultural professionals to develop their projects on a European and international scale. In some countries like the USA, the private sector has always played a very important role both in terms of supporting the sector in the country and outside and in terms of supporting international cultural exchange. Considering the context of Greece –where private foundations/funders play a key role in the arts and cultural sector–and Eleusis–which strives particularly to support the mobility of its artists and

Act 4, Scene V

Partners: On the
Move, PCAI.

Venues: Eleourgiki.

Dates: June 2021.

Budget: 150,000€.

to bring more foreign artists and cultural professionals to engage with Eleusis art and local communities—the idea would be to create a space for reflection on the situation of private funding related to the arts and cultural sector in Europe and worldwide and to define new potential ways of partnerships.

Form/Structure_ The "Ideation Lab" will bring together 80-100 participants, from the private (Private foundations, companies, collectors) and the public sector around the world, as well as representatives of cultural networks to share good practices of private partnerships to support the arts and cultural sector including public/private support mechanisms; also, to define strategies to better tackle the issues of international cultural cooperation and transnational projects with private partnerships and to discuss the ethics of private funding and the way in which private funding reshapes the cultural field in different countries. All invited organisations—be them public or private—will have an interest/action towards international arts exchange / cultural cooperation. Finally, the "Ideation Lab" will award a prize of €8,000 to support one new support pilot programme. The Ideation Lab will be organized by "On the Move", the cultural mobility information network in Europe and worldwide, which includes more than 35 member-organisations in Europe and beyond. Members of "On the Move", such as the European networks IETM, Trans Europe Halles, RES ARTIS and funders such as DutchCulture/TransArtists and Asia – Europe Foundation will attend the "Ideation Lab" and share their expertise throughout the working sessions.

"On the Move" will associate Eleusis team to its events (workshops, meetings etc.) related to the funding of the arts and cultural sector in order to build up the way towards the 2021 Ideation Lab. A mapping of relevant foundations and private persons will be also drafted to prepare the "Ideation Lab". The process of identification of organisations and people to invite will be jointly done. Beyond the contacts made and the ideas shared throughout the "Ideation lab", a final online publication will be produced and distributed through Eleusis 2021 and "On the Move's" large networks. Finally, the prize will allow the Eleusis 2021 image to go beyond the year 2021 and to show the city's commitment to find ways to support the arts and cultural sector while exploring new methodologies and forms of partnerships with the private sector.

Re – De Industrialize

The landscape of Eleusis is an ideal place for the study of strategies for reuse of former industrial premises. The "Re - De Industrialize" Project is an international workshop in the form of residencies, that invites young architects and architecture students from all over Europe to work in one of the inactive industrial premises of Eleusis for a period of three weeks. During their stay there, participants examine ways and solutions for reshaping inactive industrial buildings, so as to incorporate activities of the "new industry" (culture, tourism, technologies). Architects from Greece and abroad, with experience in the reuse of inactive industrial buildings, will be invited to teach at the workshop; the Stealth architects group, with extensive research on new industries integration, while cooperation will be sought with organizations such as Monumenta. The workshop will take place on an annual basis from 2019 to 2021, while our ambition is to extend it beyond 2021, thus establishing Eleusis as a field of study for the reuse of inactive industrial buildings. In 2021, the workshop will be concluded with an in situ exhibition of the ideas arising.

Act 4, Scene XI

Partners: Giorgos Alexandrou (GR), Stealth (NL/RS), The International Committee for the Conservation of Industrial Heritage (TICCIH).

Venues: Kronos, Pyrkal, Elais and other inactive industrial premises in Eleusis.

Dates: 2019 -2021.

Presentation date in 2021: August.

Budget: 100,000€.



THE FUTURE STARTS HERE

Historically, art and science have been always in a dialectic relationship. How does the arts and cultural sector currently interact with developments in the scientific and technological fields? How do developments in new technologies affect the practices of artists and the relationship between viewers/users and the work of art? The **"The Future Starts Here"** Programme approaches the above questions through three large Projects, namely **"Prototyping YOURope"**, **"Future Neighbourhood"** and **"Go Live"**, and a smaller one, **"Sound Factory"**.

__Prototyping YOURope

Context/Objectives_ The "Prototyping YOURope" project looks on how new technologies rearrange the relationship of audience/users to the artwork/manifestation. It encourages a wide variety of collaborations from different geographical and professional backgrounds through the creation of diverse prototypes that redefine the audience's experience with respect to the artwork. The prototypes will be tested in Eleusis and are aimed at accelerating innovation by mixing and matching start-ups, cultural managers, entrepreneurs, artists, scientists and creative minded people with investors and established companies of the area. Eleusis will become the best environment where different prototypes can be tested and developed in a co-creative environment together with the citizens.

Form/Structure_ The Project approaches the above issue through two pillars. The first pillar focuses on creative entrepreneurs and digital application start-ups from all over Europe, that create digital applications for the cultural sector. In cooperation with the ACE Innovation and Entrepreneurship Incubator of the Athens University of Economics and Business, which hosts start-ups creating digital applications for the cultural sector, such as Clio Muse and Mindcraft, and incubators in other European countries, we will invite teams that have already developed new software and innovative applications for the cultural sector, to apply their ideas to the Eleusis 2021 programme, creating applications that will personalize the viewer/user's experience.

The second pillar involves social innovation prototypes, projects from all over Europe that reinforce or suggest new methods of participatory citizenship. One such project is EleusisBox, a project for the public space based on a card game. It has been created by the Motus Terrae from Eleusis and Dcalk from France, within the framework of the "Tandem Europe" programme. Through an open call, we will finance the creation of one prototype every year from 2019 to 2021. In January 2021, we will invite similar projects from all over Europe to be tested in Eleusis, probably in cooperation with the Tandem project and the MitOst organization; already in January 2017, these entities will be presenting a number of such prototypes in Eleusis, created by teams from different European countries within the framework of the "Tandem Europe" programme. Next to these, in 2021 we are planning a meeting for start-up companies from Europe, which create culturally-oriented applications.

__Future Neighbourhood

This project brings together artists and scientists to have a joint Internship in the neighbourhood of Lower Eleusis in 2021 and showcase the results of their work in situ. Artists who have already confirmed their participation are the photographer Vangelis Gkinis from Eleusis, who in cooperation with the Radiology Department of Attiko Hospital will create a project on forms of modern diseases caused by the working conditions. Also, the live coding artist Alex McLean, whose works link live coding to weaving. The final selection will be made in cooperation with our partners Theatre Hexagone and Radialsystem, organisations that focus on the intersection of arts and sciences. The project will also involve Kafenio and Symposium events aiming to familiarize the general public with recent developments in science. Also, together with ACE we will organize a competition for young scientists for new research that could be of use for the local industries. Finally, in cooperation with KatArt-e we will invite artists from the fields of robotic art, kinetic art, bio art and net art to present their works.

Act 1, Scene V

Partners: ACE Innovation and Entrepreneurship Incubator of the Athens University of Economics and Business (GR), Clio Muse (GR), Mindcraft (GR), Motus Terrae (GR), Dcalk (FR), MitOst (DE), Angeliki Lampiri (GR), Municipal Cultural Organization of Eleusis (GR).

Venues: Municipal Cultural Organization of Eleusis, Eleourgio, Eleourgiki, public venues in Eleusis.

Dates: February 2021.

Budget: 400,000€.

Act 4, Scene IX

Partners: Theatre Hexagone (FR), Radialsystem (DE), ACE (GR), KatArt-e (GR), Vangelis Gkinis (GR), Radiology Department of Attiko Hospital (GR), local industries.

Venues: Lower Eleusis.

Dates: July 2021.

Budget: 400,000€.

Act 4, Scene X

Partners: Syllas Tzoumerkas (GR), Youla Boudali (GR), Homemade Films (GR), Horsefly (GR), Eleusis Cinema Club (GR).

Venues: Eleourgiki, open air Cinema, public spaces in Eleusis.

Dates: July 2021.

Budget: 300,000€.

Go Live!

Context/Objectives_ Transcending genres, traditional art forms and platforms, live cinema introduces and features itself in movies, stage performance, digital art, music concerts, sculpture, internet theatre, new media arts, reality television, espionage and the news or coverage of major political events. "Go Live!" is a 7-day event devoted to all forms and applications of live cinema, namely: anything that is being simultaneously filmed, edited and projected for an audience in real time. This way, "Go Live!" explores how the advancement of technology reshapes cinema as an art form, but also as an experience. The project is curated and coordinated by the well known Greek film director of the younger generation Syllas Tzoumerkas.

Form/Structure_ "Go Live!" consists of three different branches: the educational, the performative, and the creative.

The educational branch involves Gymnasiums by renowned professionals of live cinema during which artists and general public will be introduced and trained in codes, mobile filmmaking, live feed, projections. On a different note, script editors like Franz Rodenkirchen will do a workshop on what live cinema could mean with respect to script-writing; meaning, developing an idea and then having a "moving" script during the filming, editing and projecting process. Also a series of Kafenio and Symposium events will create an Agora where invited European politicians, army people, journalists, judges and lawyers will interact with the audience on the theme of "Security and Information" in relation to the politics of Live Feed Coverage via drones and phones.

In the performative branch, landmark live cinema works of art from all forms will be presented throughout the city: movies, music concerts, stage performances, performances, digital art, dance, sculpture, etc.

The creative branch: The heart of this will be a big IMAX proportion open-air screening space that will feature in front of the screen a stage filled with live edit machinery. A 6 days - 6 original works scheme will be introduced, under the title "TRUE TRANSITIONS: TRANSCENDING REAL TIME". In the first four days, selected artists, two through commission and two through an open contest, will be asked to create original 2-hrs live-cinema pieces that will be shot in real time all around Eleusis with the participation of the inhabitants; the works will be simultaneously edited live in front of the public at the stage in front of the screen where the live-produced film will be projected. The 5th day will be devoted to a new concept, what we could name 'live-cinema documentary': 5 documentarists will be asked to approach the new genre and create 5 live-cinema documentaries in the city of Eleusis that will be edited and projected in real time on the big screen in front of an audience. On the 6th day reality television will be tackled: professional reality TV editors from all around the world's TV stations will be invited to live-edit 12 households from across Europe that are wired in a Big-Brother way. This will be alternative 'live-cinema-reality-TV' in the making, where the audience will have a direct say to the editors and the editors will expose their manipulative schemes and tricks over the reality of the presented life, producing meaning and entertainment outside the narrow frame of commercial television.

Sound Factory

Act 4, Scene IX

Partners: Lia Dimou (GR/UK), Lenio Liatsou (GR), Chris Watson (UK), Autechre (UK), Fransisco Lopez (ES), Michael Wollenhaupt (DE).

Venues: Eleourgiki, Old Quarries, public and private spaces on the coastal zone and in the city.

Dates: June-July 2021.

Budget: 150,000€.

Before music, there is sound. In Eleusis, the factories, the port and the city constitute a unique soundscape. The "Sound Factory" project aims to create a community of sound artists in Eleusis, by inviting established and emerging sound artists from all over Europe to create through internships new projects based on the soundscape of Eleusis. The new projects will be presented in the form of both installations and performances in the period from June to July 2021. The internationally acclaimed field recorder Chris Watson will create a new project based on the sounds of the gulf of Eleusis. Lenio Liatsou and Lia Dimou will create a soundscape that explores the growth of seeds in the earth, in comparison to the growth of a foetus in the womb. Also, leading figures of sonar music such as Autechre, Fransisco Lopez and Michael Wollenhaupt from Germany. Finally, the presentation of the projects will be accompanied by a series of Gymnasium, Kafenio and Symposium events on the contemporary music industry and sound design.



CULTURE MY PROFESSION /CULTURE MY HOBBY

The "Culture My Profession / Culture My Hobby" programme approaches the working environment of the Future, focussing on the challenges that artists and professionals of the cultural field are currently facing. It attempts an in-depth understanding of the transformations that the cultural sector undergoes today and tries to come up with new solutions that respond to this change. It consists of two large Projects, "**City Art Lab**" and "**Moving Europe**", and two smaller ones, namely "**The Neighbourhood of EUphoria**" and "**Geographies of Transformation**".

__City Art Lab

Context/Objectives_ The ongoing cuts of public funding for arts throughout Europe, bring about significant changes to the way in which artists work, and to the condition in which art is being produced and presented. In Greece in particular, where the crisis has led not to a gradual reduction, but a sudden and total abolishment of the available public funding for the independent sector, the need to invent new operating models for contemporary creation is even more pressing. At the same time, the ECoC preparation process has brought to the surface the deficiencies in cultural strategy and cultural planning that exist at local government level. In Greece, there is an excessive concentration of cultural activity in Athens and Thessaloniki. Almost all artists live and work in Athens, and as a result, almost all artistic production takes place there. At best, the artistic activity of regional cities is limited to inviting and presenting projects that have been created and originally presented in Athens.

The operating method of Regional Municipal Theatres, whose objective is to act as hubs for contemporary theatre creation at regional level, is a typical example. In most cases, their productions are commissions to theatre companies from Athens, which rehearse in Athens and then move to the Regional Theatres for a few shows. At the same time, this excessive concentration in Athens creates an impossibly competitive environment for artists, and dramatically reduces their ability to develop new audiences for their work. We believe that at in this momentum, the ECoC institution in Greece can facilitate considerable change regarding the establishment of a sustainable environment for contemporary creation at regional level. The "City Art Lab" project is a platform that brings together cities officials and cultural professionals with the aim to search for and introduce new sustainable models of cooperation, and support for contemporary artistic creation at local level.

Form/Structure_ "City Art Lab" consists of two interlinked platforms: "City Lab" and "Art Lab".

"City Lab": from 2017 onwards, in cooperation with Culture Action Europe and United Cities and Local Governments (UCLG), we create a lab that will include workshops, meetings and exchanges with other cities, aimed at developing sustainable cultural solutions and strategies for cities based on art and culture. As early as February 2016, we had invited the 14 candidate cities for the title of ECoC in Eleusis, in view of creating a national cooperation network. This network will be activated through the "City Lab", which will be addressed to both ECoC candidates, to the neighbouring cities of Western Attica, as well as any other city or town wishing to participate. The Open Platforms for ECoCs will also operate within the framework of the "City Lab"; this action is aimed as disseminating know-how and good practice on a series of issues concerning the candidacy and implementation process of the ECoC.

"Art Lab": a multi-annual lab targeted mainly at independent artists and cultural

Act 5, Scene XII

Partners: Culture Action Europe (EU), United Cities and Local Governments (UCLG), IETM (EU), Baia Mare 2021 (RO), Bucuresti 2021 (RO), Cluj Napoca 2021 (RO), Timisoara 2021 (RO), Novi Sad 2021 (RS), Herceg Novi 2021 (ME), Rijeka 2020 (HR), Berlin Diagonale (DE), busart (GR).

Venues: Eleourgio, Eleourgiki, various venues in the neighbourhoods of Eleusis.

Dates: 2017-2021.

Presentation date in 2021: November.

Budget: 700,000€.

professionals. This includes a flexible "incubator" scheme, adapted to the needs of the cultural field, that includes mentoring and strategic development schemes, support at administrative and production level, enhancement of networking with the European scene and building a network of contacts and partners, as well as travel grants to allow Greek artists to follow European festivals and meetings. The aim of "Art Lab" is to create a support network for the Greek independent scene, following the example of the Berlin Diagonale platform. Within this framework, we will create a fringe-type festival in November 2021, and invite independent artists to "take over" the city. We are also planning an original scheme to provide permanent relocation of artists in Eleusis on a 3 year basis. From 2019 to 2021, Eleusis will offer three independent visual and performing arts groups and one start-up company from the cultural industry, a permanent workspace and an annual grant of € 25,000 each, in exchange for their permanent relocation in the city. The scheme is expected to continue after 2021, while our objective is to ensure that the other cities in the "City Lab" also adopt this practice and make the same offer for permanent relocation to at least one artistic group each.

___Moving Europe

Act 2, Scene II

Partners: Aerowaves (EU), Arc for Dance (GR), DANCCE (GR), On the Move (EU).

Venues: Eleourgiki, Iris, Eleourgio.

Dates: April 2021.

Budget: 400,000€.

Context/Objectives_ "Moving Europe" focuses on youth and dance, creating a dialogue between two international contemporary dance festivals that support young and emerging artists: the Greek "Arc for Dance" festival, and "Spring Forward", the annual festival organized by the European platform for contemporary dance "Aerowaves". "Arc for Dance" is the sole international dance festival in Greece, that focuses on emerging choreographers from Greece and Europe, and the only Greek festival that is a member of the Aerowaves European Platform for Contemporary Dance. It has been taking place in Athens over the last seven years, under the artistic direction of Frosyni Trousa, and is the central event of DANCCE, a dynamic centre for contemporary dance that she established in 2002. Aerowaves is the European Platform for Contemporary Dance, a vibrant community of dance houses, theatres, arts centres and festivals from 33 countries across Europe, creating cross-border performance opportunities for emerging choreographers and actively enhancing connections between dance artists, programmers and audiences across Europe.

Form/Structure_ In the spring of 2021, when Persephone returns to Earth and our programme focuses on youth, "Spring Forward" and "Arc for Dance" come to Eleusis and organise a European manifestation that has the power to move Europe. The General Assembly of "On the Move", the European mobility information network, will take place at the same time, with a series of workshops and the presentation of new models to support the mobility of young and emerging artists. Also, aiming to establish a distinct position within the contemporary dance field, from 2017 onwards and in cooperation with DANCCE and "Arc for Dance" we will develop a series of activities on site-specific choreography. These include an annual Gymnasium on site-specific choreography in Eleusis, addressing young and emerging choreographers from all over Europe, who will be selected through an open call. Out of the projects elaborated by the young choreographers at the Gymnasium we will be selecting one every year and offer an internship and a production budget to be developed into a new site-specific performance. The performance will be presented in Eleusis each year, during the Arc for Dance festival. Moreover, each year from 2018 onwards, at which time we expect the Eleourgiki venue to be ready, we will offer 2 young Greek choreographers quarterly residencies for the creation of new performances. In this way, we aim to enhance the field of site specific choreography that is not much developed in Greece, to support the creativity of young and emerging choreographers, to build a new audience for contemporary dance in Eleusis, and gradually, to relocate the "Arc for Dance" festival from Athens to Eleusis.



Act 1, Scene II

Partners: IETM (EU), Culture Action Europe (EU), On The Move (EU), In Situ (EU), Aerowaves (EU), European Botanical Gardens Consortium (EU), Cittadellarte (IT), Baia Mare 2021 (RO), Bucuresti 2021 (EU), Cluj Napoca 2021 (RO), Timisoara 2021 (RO), Novi Sad 2021 (RS), Herceg Novi 2021 (ME), busart (GR), Western Attica Disabled Persons' Association (GR), Filiki Folia (GR), Eurinomi (GR), Social Exchange Platform of Eleusis (GR), High Commission for Refugees (GR), Peliti (GR), Permaculture Greece (GR), Transition Team (GR).

Venues: All of the Eleourgio premises, including the Administrative Building, and empty spaces (stores, homes) in Lower Eleusis.

Dates: mid January -mid February 2021

Budget: 200,000€.

The Neighbourhood of EUphoria

"The Neighbourhood of EUphoria" is a social and cultural forum that establishes itself in the city by founding a "neighbourhood". From the Opening and up to mid-February, European cultural networks and platforms, together with non-governmental organizations active in the fields of human rights and the environment, will establish info desks in the Eleourgio and other premises in Lower Eleusis, thus transforming Eleusis into an information centre on human well-being and cultural development. During their stay in Eleusis, these entities will organize presentations, discussion and workshops on their subjects of expertise. The "Neighbourhood" will be inhabited by European cultural networks and platforms with which we cooperate, such as IETM, "Culture Action Europe", "On the Move", the In Situ and Aerowaves platforms and Cittadellarte, local NGOs and organizations, such as the Western Attica Disabled Persons' Association, the Environmental Academy, Filiki Folia, the Special High School of Eleusis, the "Eurinomi" Daycare Centre for Persons with Mental Disabilities and the Social Exchange Platform, as well as NGOs from all over Greece, such as the Network for Children's Rights, the High Commission for Refugees, Permaculture Greece, representatives of the Transition Network, the Peliti natural seed bank, the European Botanical Gardens Consortium and others.

We also intend to invite similar organizations from the other two ECoC 2021, and the Greek Contact Points of the European Commission's programmes for Culture, Citizenship, Youth, Research and Innovation, to move into the "Neighbourhood". Finally, we plan to repeat the "Neighbourhood of EUphoria" in May 2023, on a smaller scale, as a social and cultural forum that will bring together major cultural, social and environmental organizations and make Eleusis a meeting and information point for contemporary issues of cultural and social development. Our aim is, after 2021, to establish the "Neighbourhood of EUphoria" as part of the biannual international performing arts festival, which is one of the main infrastructure projects that we intend to be the ECoC institution's legacy to Eleusis.

Geographies of Transformation

Context/Objectives Since 2003, Cittadellarte started to systematically catalogue responsible practices in their different declinations around the world. The project "Geographies of Transformation" maps this movement into the form of a participative on-line archive which intends to be a utility contributing to achieving two strategic global objectives: making public, visible and usable the common good represented by the concrete experiences already active in the world, and facilitating connections, both within this geography and among its hubs and any other civil society organisation with which to build bridges and collaboration paths. The ultimate goal of the "Geographies of Transformation" is to make the impact of these practices more obvious, shared, incisive and deep.

Form/Structure Cittadellarte will establish a new branch of "Geographies of Transformation" in Eleusis to be developed during three years, to arrive to a conclusion and exhibition in 2021. The Eleusis Chapter of "Geographies of Transformation" will extend the research held by Cittadellarte since 2003, with the realization of specific activities like talks and seminars where the ideas and concepts behind the current process of social transformation will be discussed, and new cases of study will be integrated to the actual web platform.

Act 5, Scene XII

Partners: Cittadellarte (IT), local associations (GR).

Venues: Eleourgio, Eleourgiki, Iris.

Dates: 2019-2021.

Presentation date in 2021: November.

Budget: 150,000€.

THEME 3 EUenvironment

The Theme 'EUenvironment' focuses on the challenge to redefine man's connection to the natural environment as a prerequisite for sustainable development. It consists of the Flagship Project and three Programmes, through which we approach three distinct territories of the broader environmental issue.

The Programme "Demeter—Mother Earth" approaches the environmental issue through the domain of production, distribution, and consumption of food. It consists of four Projects, namely: **"AgriCulture"**; **"Usual Bread"**; **"Eleusis Food Map"**; and **"The Journey of Euphorides, the Seed from Eleusis to Europe."**

The Programme "Persephone" tackles the environmental problem through the spheres of urban farming and urban green. It consists of three Projects: **"Vertical Gardens"**; **"Share the Light"**; and **"Neighbourhood Cultural Councils."**

Finally, the Programme "Ecoculture" approaches the environmental issue from the perspective of blue economy. It includes two Projects: **"Ecoculture Festival"** and **"Green Incubator."**

Flagship Project Nikos Navridis, Grafting or The Second Chance

Act 5, Scene V

Partners: Nikos Navridis (GR), local associations, schools, and institutions

Venues: public space throughout Eleusis

Dates: 2017-2021

Budget: 150,000€

Context/Objectives_ Grafting is the union of two plants that are compatible, aiming at the formation of a new plant that will have superior characteristics than the ones it inherits from the two original plants. We graft when a plant variety cannot multiply; when we alter the essential traits of a tree; or when we want to have both male and female flowers so that the tree itself achieves the fertilization process. We also graft when a plant variety does not appeal to the market, or we want it to be more efficient and, consequently, more competitive, or when it is threatened with extinction and we attempt to save it. The project *"Grafting or The Second Chance"* functions as a metaphor for self-sufficiency and participation. It refers to the transformation of something impossible into self-knowledge and fulfillment—in man's insistence to try even if failure is a dire option. In cooperation with the local population, the project envisages the grafting of the bitter orange trees found in Eleusis, thus converting those non-edible fruit trees into lemon and orange trees. Inviting the local communities to take care of and exploit the trees' fruits we aim to raise awareness with respect to public space and encourage citizens' participation in activities of collective character that aim to advance their neighbourhoods. In his installation *Fail Better* in 2003, Nikos Navridis had approached Eleusis as the centre and axis of the world, thus linking the city with what was taking place in Greece—not only collectively and socially, but also individually. In the 2013 Aeschylia, by planting a wheat field in Eleourgio factory, he managed to fructify the impossible. In *The Second Chance*, Eleusis is grafted and is grafting. The city, metaphorically and literally, seeks a *Second Chance*, seeks to connect with its historic past.

Form/Structure_ Between 2017 and 2021, and under the guidance of the well known Greek visual artist Nikos Navridis, groups of people will convert the bitter orange trees into lemon and orange trees via grafting. The ultimate aim is to graft all bitter orange trees found in Eleusis. Local schools, associations, and institutions will participate in the implementation of the project by 'adopting' the trees. In the course of the project, small scale activities will take place, related to the gradual transformation of both the natural environment and the city.



DEMETER-MOTHER EARTH

The Programme "Demeter-Mother Earth" takes its inspiration from the goddess' main characteristic as farmer and nurturer. Its aim is twofold: on the one hand, to facilitate a better understanding of the contemporary food chain and on the other, to promote intercultural dialogue through events based on food. Europe is like a large table with different dishes and food practices. Getting to know the local cuisine of each country in Europe is perhaps the most direct way to get familiar with and participate in the diversity of European cultures. On a different level, a big part of today's European economy is based on agriculture and stock farming. Europe's ability to secure the qualitative and quantitative access to food, as well as the sustainability of the primary production sector, constitutes a major challenge for sustainable growth. The Programme "Demeter – Mother Earth" approaches these issues through one big project, namely "**AgriCulture**," and three smaller ones: "**Usual Bread**"; "**Eleusis Food Map**"; and "**The Journey of Euphorides, the Seed from Eleusis to Europe**."

__AgriCulture

Context / Objectives_ Since the late 60's the rural areas, representing 90% of the European territory, underwent huge changes. The European Commissioner for agriculture Mansholt introduced around 1960 a large scale modernisation of the farming methods. The aim was to stimulate a more effective agriculture with better crops to feed a growing population and to create a higher income for farmers. Landscapes were changed into production areas, fertilisers and pesticides introduced. The current result is a decreasing number of farmers in the EU member states. The Greek rural areas have many similarities with the European ones. This project aims to shed light on the challenges that the agricultural sector is facing today, offer farmers tools to improve their competitiveness and enhance public awareness on today's agricultural economy by bringing to light the unknown stories on how food is being produced, distributed and consumed. For the majority of Europeans who live in the cities, the life of farmers and the everyday reality of farms are unknown territories. By inviting artists to work in the farms of Megara and Mandra we aim to make these "unknown territories" accessible and enhance the understanding of city populations on the primary sector.

Form / Structure_ In terms of form, the project invites artists coming from three different disciplines, the performing arts, the visual arts and design, to have internships in the farms of Megara and Mandra and create new works that will be presented in 2021.

Performing arts: In this part, we invite artists to dive into the rural areas of Attica and research the burning questions. This part of the project is curated by Henk Keizer. Among the already confirmed artist are Sjoerd Wagenaar and Deirdre O'Mahony. Artistic leader of Peergroup, Sjoerd Wagenaar is developing a new method called the Radius. With the assistance of a wide variety of stakeholders like inhabitants, nature organisations, farmers, historians, sociologists, archaeologists, milk companies he lays a focus for two years on a specific area of one square kilometre. This project is asking why these people, animals, plants are here to be found. Peergroup will invite Greek artists to work with them. His project shows how everything in this randomly chosen one square kilometre is connected with the rest of the world. Deirdre O'Mahony is the driving forces behind the project Critical Fieldwork, a public art project that will activate a process of engagement with interested stakeholders in Megara in a collaborative exploration of future possibilities. Through archival re-presentations, social events and presentations, Critical Fieldwork will make space for a process of reflection on the potential of Megara. The intention is to publicly explore what are the particular local priorities for the town, how these might sit within regional and state development policies, and how to communicate and make visible the complexity of value systems; subjective and spatial, affecting the village and surrounding area. The result is unknown: depending on the working process.

Act 5, Scene VI

Partners: Henk Keizer (NL), Peergroup (NL), Deirdre O'Mahony (AU), KatART-e (GR), Eduardo Kac (US), Kostantia Manthou (GR), Fiona Oikonomidou (GR) farms in Megara and Mandra, Baia Mare 2021 (RO)

Venues: farms in Megara and Mandra and empty spaces in Eleusis

Dates: 2018-2021.

Presentation date in 2021: September – October

Budget: 800.000€

Visual arts: In the visual arts part we are going to invite in 2021 four visual artists to live in the farms and get acquainted with the food produced there as raw material. Using the food produced in the farms as raw material, they will create edible sculptures in the central square of Megara. Consequently, the sculptures will become the main element of a big public feast, where everybody is invited to eat and enjoy. This part of the project is curated by KatART-e, while one of the invited artists is the leading figure in bio-art Eduardo Kac.

Design: Between 2018 and 2020 we organise a series of meetings between all kind of designers and farmers: social designers, product designers, strategy and communication experts will dive in the rural issues. Together, farmers and designers, they will create a strategy to reach the consumer, to work in a more sustainable way, to promote their products in an adequate manner. In 2021, designers and farmers together will use empty spaces in Eleusis to open pop-up shops where the consumer meets the producers of olive oil, eggs, milk, pistache etc. Here the visitor can taste the newly designed products from the area and see how the area is united in proudly presented brands. Among the participating designers is Fiona Oikonomidou.

The project will be concluded with a meeting of the European Rural Forum, gathering together artists, policy makers and farmers to share experiences on how the arts can contribute to the sustainability and integration of isolated rural areas of Europe.

Finally, like in the case of fARTory, AgriCulture also aims to create new opportunities for artists to work, this time in the rural context through their cooperation with local farmers. We aim to the establishment of such cooperation, so that after 2021, the works produced become a part of the Ecoculture Festival that will continue on a biannual basis.

___ Usual Bread

Bread is the basis of nutrition all over Europe. Eleusis is inextricably linked to bread as the city of Demeter. Usual Bread aims to create a European platform about bread, bringing together artists, bakers and citizens. The platform involves workshops on how bread is produced in different cultures, an exhibition on traditions and stories about bread from all over Europe and "Soozy Tros Bakery". Soozy Tros is a food and culture canteen established in 2012 by visual artists Maria Papadimitriou. Soozy Tros offers itself as an arts centre that starts from scratch, ready to be inhabited, imagined and shared. Hot trahanas and beer are being served by Maria Papadimitriou. Soozy Tros follows a long list of Papadimitriou's art projects that bring individuals and communities out of their place, to work together, eat together, share, commune and reorder and realign their differences through an intimate and very human exchange. In 2021, Papadimitriou is going to establish in Eleusis the "Soozy Tros Bakery", inviting artists from all over Europe, bakers and communities to share their differences through a most nutritive experience based on bread.

___ Eleusis Food Map

Context / Objectives_ Eleusis Food Map aims to advance understanding among different communities living in the Thriacian Plaid, as well as regarding the diversity of European cultures, through food and local cuisines. Also, it aims to become an integration and capacity building tool for refugees. For the realization of this project we will work with Options Food Lab, an experienced organization on community building. Option Food Lab's approach to community building starts with learning each other's cuisine: Africans teach Greeks their dishes; Italians teach Syrians to make pasta, Syrians teach everyone to make falafel. The strength of community and its resilience is based on this "learning & doing" together, which is one of the best ways for people to get acquainted. Next, Option Food Lab help those of the community which are in need, by creating business opportunities and training in order to manage these opportunities i.e.: catering, product creation, and popups.

Act 1, Scene VII

Partners: Kostantia Manthou (GR), Maria Papadimitriou (GR), Bakers' Association (GR), Baia Mare (RO)

Venues: a place in Pontiaka

Dates: January – December 2021

Budget: 250,000€

Act 1, Scene X

Partners: Option Food Lab (GR), Baia Mare 2021 (RO), local associations from Eleusis, Aspropyrgos, Mandra, Megara and Fyli, all people who live in these cities including refugees.



Venues: Public and private spaces in Eleusis, Aspropyrgos, Mandra, Megara, Fyli.

Dates: 2018 – 2021

Budget: 200.000€

Form / Structure_ Option Food Lab will create a "Food Map" of Eleusis, based on the city's migration history and the various old and new migrant communities. The project starts by bringing together the different communities for pop up dinners. Sharing food, the different communities will share their stories: life stories, recipes, unique ingredients and special spices/herbs. This will result in an oral food history, a Food Map of Eleusis, which will be later published. The process leading to the map is much more important than the map itself. During this process, the different communities get to know each other through the pop up dinners. Also, refugees and unemployed members of all the communities will build skills related to work in the F&B sector, which is a sector that offers many job opportunities in Greece.

__The Journey of Euphorides the Seed from Eleusis to Europe

Context/Objectives_ Children are the future, in the same way seeds represent the future fruits. By creating and animating the story of Euphorides the Seed, elementary school students learn the process of growing up. By embracing the key-phrase of Voltaire's hero, Candide, who referring to his maturity he says that "we must cultivate our garden," and by understanding the concepts of sustainability and biodiversity, the children learn what it means to grow up with self-respect and self-consciousness of one's uniqueness, while simultaneously showing respect to the 'other,' the 'different.' Euphorides the Seed sets off from Eleusis and travels throughout Europe, bringing together students from different European countries.

Form/Structure_ Through a brief historical presentation of Eleusis's agricultural development and its crops, and an introduction to the concepts of sustainability, permaculture, and biodiversity, elementary school students of Eleusis choose a typical seed of Eleusis and create its history. Thereafter, they illustrate its story. Hence, Euphorides the Seed takes the anthropomorphic form and human characteristics. Now a "man", he embarks on his journey: he visits other areas of both Greece and Europe, through our collaboration with the European Botanical Gardens Consortium. His profile and image change at each place he visits, as the students are asked to create Euphorides' story based on a typical seed of their own region. Thus, Euphorides the Seed takes many diverse forms and nationalities. His different versions are gathered on a webpage, which creates a panorama of the biodiversity in Europe, bringing together, at the same time, elementary school students from all over Europe.

PERSHEPHONE

As a mythical figure, Persephone is linked to the coming of Spring, as well as gardens and flowers. The Programme "Persephone" approaches the challenge of redefining our relationship with the environment through the spheres of urban green and urban farming. It focuses on Eleusis's neighbourhoods and, more specifically, on the most problematic parts of these neighbourhoods, aiming to advance both the spacial environment and people's everyday lives. It consists of three complementary projects, namely "**Vertical Gardens**", "**Share the Light**" and "**Neighbourhood Cultural Councils**."

__Vertical Gardens

Context/Objectives_ The Project's aim is the transformation of open, unused spaces into dynamic natural ecosystems, points of reference for the local community's cultural life and main tools to realize the vision of a city worth living in. Gardens offer aesthetic pleasure; complement the locals' nutrition with fresh vegetables, fruits, and herbs; introduce leisure and entertainment spaces; and contribute to the re-building of the community based on the principles of sharing and collaboration. The Project envisages the creation of three vertical

Act 5, Scene VII

Partners: Katia Papaspiliopoulou (GR), European Botanical Gardens Consortium (EU), Western Attica Directorate of Primary Education (GR)

Venues: Schools at Eleusis, Attica, Greece, and European countries

Dates: 2018-2021

Budget: 200,000€; further financing will be sought through the Erasmus +

Act 2, Scene III

Partners: Elena Symeonidou (GR), Giorgos Alexandrou (GR), Permaculture Greece (Gr),

Katerina Liapi (GR) - Italia (IT) - Bulgaria (BG), Deafal (IT), Slow Food Movement, Youth Food Movement, Kokopelli (FR), Mouvement Colibris (FR), Archipelagos (GR), Peliti (GR), Driades (GR), Poiliko (GR), Transition Towns, associations, organisations, schools, and local communities

Venues: Upper Eleusis, Lower Eleusis, Symiaka

Dates: 2017-2021.

Presentation date in 2021: March-November

Budget: 800,000€

gardens—one at Upper Eleusis (Synikismos), another at Lower Eleusis, and a third one at the neighbourhood of Symiaka. All gardens will play an important role in the enhancement of the micro-climate of these neighbourhoods, while functioning as neighbourhood cultural centres and venues for the events of the Eleusis 2021 programme.

Form/Structure_ The gardens will be built using light constructions that will function as props for the plants as well as the basis for the shelter and sun protection of the people who use them. The interior of each garden will contain different kinds of plants, which will create a distinct identity for each garden, linked to different groups of the city's population. Specifically:

Women's Garden: Eleusis is closely related to the female nature as the city worshipped two female deities: Demeter and Persephone, mother and daughter. In this sense, the Women's Garden will be located near the archaeological site, that is, at the broader area of Symiaka neighbourhood. This will be a multi-functional garden that aims to equip in various ways the Eleusinian woman—as well as any other female guests—in her role as a nurturer of herself and her family. What defines the "Women's Garden" are the edible varieties, vegetables, seasonings and spices, herbs and aromatic plants—that is, items that are found in both the kitchen and the house's pharmacy box and can be used for the production of cosmetics. At the same time, the garden functions as a place for gathering, exchange, and creation for women. In tandem with the project "Neighbourhood Cultural Councils," the Garden aims to become a cultural centre for both the city's female population and female artists, by hosting a wide range of artistic and cultural events of 'female' interest run by workshops focusing on: gardening; the production of natural medicine and cosmetics, soaps, and detergents; composting; natural building; creative recycling; cooking, weaving, and other events related to traditional female occupations; as well as projects and activities associated with feminist art and female artists.

Youth Garden: this garden corresponds to the need of the city's young people for gathering spaces. Protected from the elders' eyes, the garden will be designed and inhabited by the city's young people and will welcome young people from all over Europe. We will plant varieties that can be used for the production of juices and beverages that will be offered at the garden's bar and perennial plants that can be maintained without too much effort. In terms of cultural activities, the garden will host workshops, concerts, and events for children and young people. For this reason, the garden is placed in the most vibrant neighbourhood of the city, that is, in Lower Eleusis.

Garden of the Senses: it is placed at the area of Upper Eleusis and of Synikismos, connecting the people with the scents and flavors of the Orient, the region that beguiles the senses. It aims at the visitor's aesthetic pleasure as well as the fulfillment of their non-material needs, like the need for relax, contemplation, creativity, reverie, and connection with nature. The garden's plants stimulate all five senses: edible plants, flowers, aromatic plants, succulent plants, and cacti; numerous colors, scents, textures and forms; water and bird sounds—all found in a non-classical gardening configuration. It is more a jungle than a strictly structured garden; it demands the visitor's participation and wakefulness; it bears no reassuring symmetries, just like in a natural forest. We take advantage of the microclimate of Eleusis and we plant semitropical and tropical plants that we anticipate to have a remarkable growth. We make sure to have many locations where the visitor can stop in order to observe the vegetation. With this garden we attempt to introduce a new understanding in regard to how both the unstructured spaces and the "green areas" could be within the urban space. It is a space that one experiences rather than an exhibition one attends to, which is usually the case with botanical gardens. Regarding the cultural programme taking place in this garden, it encompasses all art disciplines. Among other things, we envisage the creation of artworks that will 'translate' the natural motifs into both image and sound.



Overall, the creation and management of all gardens will be a participatory communal activity, involving the local citizens. The building up process includes gardening and urban farming workshops that aim to build the local population's capacity and knowledge on how to create and maintain these gardens, as well as create private ones in their houses. During this process, we intend to connect the local communities with civil society initiatives related to urban farming, transition, natural seed banks, etc. from all over Europe. The ultimate goal is that the local communities take over the maintenance and management of the vertical gardens, as well as the cultural management of them as cultural venues. Therefore, the programming and implementation of the 2021 cultural activities of the Vertical Garden will be a joint venture between the Eleusis 2021 Artistic Team and the local communities.

__Share the Light

Act 2, Scene IV

Partners: Kostantia Manthou (GR), Giorgos Alexandrou (GR), School of Architecture of the National Technical University of Athens (GR), Giannis Tsiatsianis (GR), local associations and organizations, Timisoara 2021 (RO).

Venues: public places in Upper and Lower Eleusis, Symiaka, Pontiaka, Magoula, Megara, Skironio Museum

Dates: 2019-2021.

Presentation date in 2021: March-November

Budget: 800.000€

"Share the Light" is a project similar to the "Vertical Gardens" with the difference that it focuses on transforming specific public places in the neighbourhoods Upper Eleusis/Synikismos, Lower Eleusis, Pontiaka, Symiaka and Magoula into ephemeral "cultural venues". Through ephemeral, small scale interventions and installations, and in collaboration with the local communities, we aim to transform various locations of those neighbourhoods—such as small alleys, squares, etc.—into ephemeral spaces that will host events of the Eleusis 2021, such as "Kafenio" and "Symposium" events, projections, site specific performances, small scale concert etc. The project includes workshops and meetings between the locals and architects, designers and light designers in regard to how—with mild and low-budget interventions—we can enhance our neighbourhood's image, and assign new roles to the public space. In 2021, every neighbourhood opens its gates to welcome the public with a lighting event: for a few days, light artists, designers, architects, and visual artists create light installations that transform the neighbourhoods. The project also includes a series of small scale music concerts that will take place both in the neighbourhoods and the city centre, starting in June with the European Music Day and running throughout the summer, when they will move also outside of Eleusis, in the coastal zone of Megara and venues such as the Skironio Museum. The local music producer Giannis Tsiatsianis will curate the music concerts part, inviting local bands and new bands from different European countries to participate.

__Neighbourhood Cultural Councils

Act 1, Scene III

Partners: Local associations, Eleusis Cultural Organization (GR), Baia Mare 2021 (RO), Bucuresti 2021 (RO), Cluj Napoca 2021 (RO), Timisoara 2021 (RO), Herceg Novi 2021 (ME), Novi Sad 2021 (RS)

Venues: Various places in the city's neighbourhoods, Eleusis Cultural Organization

Dates: 2018-2021

Budget: 500.000€

In tandem with the "Vertical Gardens" and "Share the Light", the "Neighbourhood Cultural Councils" complete the "Persephone" Programme, that aims to create cells of cultural activity at a neighbourhood level, from the citizens and for them. Vertical Gardens and Share the Light focus mainly on building the spacial environment, whereas the "Neighbourhood Cultural Councils" focus on building the local communities capacities in cultural management, audience development, curating, programming and event production in order to be able to run the created infrastructure. It includes pop up Gymnasiums addressing the citizens, as well as small travel grants that will allow them to visit other ECoCs and get in contact with the local communities there. Also, grants for the realization of small scale activities by the local associations. The main aim of the Neighbourhood Cultural Councils is to empower the existing local cultural organizations as well as to allow for the evolvement of new ones that will take over the management of the Vertical Gardens and the organization of the city's cultural activity at neighbourhood level after the ECoC.

ECOCULTURE

In the city of Eleusis, environmental issues are not just a theoretical debate; they are inextricably linked to the sustainability of the city and the quality of life of its citizens. It is probably for this reason that, at a national level, Eleusis has been a pioneer city in recycling and practices that address the environmental problem. The programme "Ecoculture" aims to approach the challenge to redefine our relationship with the environment through the areas of climate change, the management of natural resources and circular economy. It includes two interrelated projects, the "**Ecoculture Festival**" and the "**Green Incubator**".

Ecoculture Festival

Context / Objectives_ The "Ecoculture Festival" is one of the main new institutions that the ECoC aims to bequeath to the city. The idea behind this festival is based, on one hand, on the specific characteristics of the city and the important activity that has been developed in recent years around waste management and recycling - Eleusis is maybe the only city in Greece that has a Municipal Waste Management Centre - and on the other hand, on the fact that all over Europe there is a growing engagement of the cultural sector with environmental issues: more and more cultural organizations in Europe present artworks and organize festivals and events on the theme of arts and environment. Based on the aforementioned facts, we believe that Eleusis could become an international hot-spot on the field of "art and environment" through the Ecoculture Festival.

Form / Structure_ The festival aims to approach environmental issues through the concept of "ecoculture", that is, how pollution, climate change and natural resources management influence our daily life, everyday practices, the way we approach public space and function within it. In terms of art disciplines, we address the concept of "ecoculture" through two disciplines: performing and visual arts on the one hand, and architecture and design on the other. Specifically:

Visual & performing arts: this includes artworks that aim to develop environmental awareness through a better understanding of the phenomenon of climate change and its effects on our well-being in the future. For the selection and production of these works we have already established cooperation with Nature Addicts and COAL, which both specialize in and have a broad network of artists working in the field of "arts and environment".

Architecture & design: this includes artworks, small and large scale installations that present new "green" solutions for the house and the living conditions of tomorrow. Some indicative example of projects we have already arranged to take place is a collaboration with the Shit Museum in Piacenza (IT), a museum founded on the logic of circular economy. The museum is situated in a farm that produces 50,000 liters of milk and 150,000 kilos of cow feces on a daily basis. The latter is transformed by the museum both into fertilizer for the farm and raw material for handicrafts. Thus, the museum combines farming with biotechnology and eco art, and applies cutting edge ecological approaches to design and handicrafts. Furthermore, Valentina Karga and the international team Collective Disaster will create a project which aims to hack public spaces via sculpting structures - solar ovens that activate city commons, and function as a basis for exchange and collaboration between communities. The transformation of public space into a shared kitchen, aims to introduce the idea of future household, as a shared production unit which socially engaged, expands into the city, and deconstructs the idea of modernity about the household, as a private unit of consumption. Also, we have arranged to cooperate with the design lab Space10 in Copenhagen, which specializes on future livings - conducting research for trademarks like IKEA - and organize a series of workshops on the housing and living conditions in the future.

The building up process leading to the 2021 Ecoculture Festival includes a series of Networking Meetings, Gymnasiums and Internships, that aim to enhance the understanding

Act 5, Scene VIII

Partners: Kostantia Manthou (GR), Valentina Karga (GR), Vasiliki-Maria Pavlou (GR), ecoart (GR), cob.gr (GR), Environment Academy (GR), Fiona Oikonomidou (GR/BE), Nature Addicts (FR), COAL (FR), Space10 (DK), Shit Museum (IT), Collective Disaster.

Venues: Public and private spaces at Symiaka and Magoula, Eleourgiki and Eleourgio.

Dates: 2017-2021.

Presentation date

in 2021: October

Budget: 1.000.000€



and the capacities of artists in the field of "arts and environment", as well as a series of Kafenio and Symposium events that aim to enhance public understanding of the artists' work and the discipline "arts and environment". The first Networking Meeting will take place on June 2017 in collaboration with the Nature Addicts Academy. It will bring together approximately 20 artists, architects and designers from different parts of Europe, whose work engages with the questions of circular economy and transition, to exchange experiences and good practices.

Finally, in the framework of the festival, we are introducing a support scheme for green creative startups to establish themselves in Eleusis on a permanent basis. The support scheme involves providing them with a place to establish their offices for free for four years (2018 – 2021) and a subsidy of 5000€ for each one of them.

Green Incubator

Context / Objectives_ The ArtCOP21 Professional Workshop gathered in Paris on 3-4 December 2015 more than 150 representatives from the arts and culture from over 30 countries, ranging from governmental bodies (ministries of culture, art councils, cultural agencies, cities and regions) to foundations, networks, researchers, artists and collectives. The ArtCOP21 Professional Workshop aimed to foster cross-sector dialogues through the exchange of best practice and to highlight the necessity of focused support and funding mechanisms to consolidate the leadership of the cultural sector with regards to sustainable development and environmental sustainability. This intensive Workshop allowed to highlight the key interest and related investment of cities on this question on environmental sustainability, particularly with the cities active in the implementation of the Agenda21 for Culture.. Cities are directly facing world challenges in their fast evolving territories (migrations, climate change, social cohesion etc.). The questions of the interactions between environmental sustainability, artistic practices and actions of the art and cultural sector to tackle the issue of climate change are therefore of key interest for them. However they may not be sufficiently shared for an optimised cross-fertilization of practices at a European level. The Green incubator builds on the momentum of the ArtCOP21 Professional Workshop and the idea that to nurture advancements as far as art practices and environmental sustainability are concerned, cooperation and collective actions between policy makers, funders and the sector and experts are the key. The Green incubator will build as well on other events and projects at EU level related to environmental sustainability, particularly the EU funded project, Creative Climate Change (coordinated by Julie's Bicycle with COAL and On the Move for the period 2016-2018) strongly connected to the Balkan region. During this project, some events, including a launch conference in Paris in November 2016 and a policy lab in 2018 (in line with the ArtCOP21 Professional Workshop) will allow Eleusis representatives to be associated to pave the way towards the 2021 Working Conference.

Form / Structure_ The Green Incubator will gather in October 2021 in Eleusis 60 to 80 persons - 5 to 6 people from the co-organizers On the Move, COAL and Julie's Bicycle, about 20 cities' representatives and 20 representatives of the arts and cultural sector (artists, organizations, networks etc.) - to discuss and exchange good practices. Each city would come with 'its' artist/art organization with whom/which it has developed a relevant partnership. Also, 10 representatives from the private sector (foundations, urban investors etc.) and local Eleusis key actors. In terms of geographical scope, the focus would be mostly on European countries with special emphasis on the Balkan region. The 3 day event will be a forum for Sharing, Re-scaling and Communicating Practices. During the Forum, a green seed-funding of 8,000 euros will be announced to support a prototype to communicate better the knowledge built throughout the three days and more generally the knowledge on cities' and the art sector's common actions to tackle the question of environmental sustainability through arts and cultural practices.

Act 5, Scene IX

Partners: On the Move (EU), COAL (FR), Julie's Bicycle (UK)

Venues: Eleourgiki

Dates: October 2021

Budget: 90.000€

ACCOMPANYING PROGRAMMES

__Capacity Building and Innovation Centre (CBIC)

Partners: BEPE (GR),
School of Architecture NTUA (GR),
baumstrasse (GR)

Venues: BEPE

Dates: 2017-2021

Budget: 600.000€.
Further funding will
be pursued through
the NSRF.

Context / Objective_ CBIC runs throughout the artistic programme and is one of the main infrastructures that the ECoC aims to bequeath to the city of Eleusis. Our aim for CBIC is to operate as a hub of training and lifelong learning and building the capacities of artists and cultural professionals in fields that are not covered by conventional cultural education but are critical in order to respond to the needs of the contemporary working environment of the cultural sector. Thus, it includes training programmes of different forms such as workshops, seminars, peer to peer learning, internships etc.

Form / Structure_ CBIC's activities fall into three distinct parts:

The first part involves skills building for the team of Eleusis 2021, that will allow us to respond efficiently to the requirements of the ECoC organization. This includes workshops, seminars, peer to peer learning, internships related to management (project management, large-scale event management, art hosting, management of international projects, fundraising, volunteers management, communication with a focus on digital applications), curating, programming and audience development and finally, production management (site specific productions, public space production).

The second part involves skills and capacity building for artists and culture professionals, as well as for the local community. It includes "Gymnasium" events – in fields such as the documentary theatre, site specific, curating and programming for festivals etc - that have been described in other parts of the artistic programme. This part includes also our cooperation with the Attica School of Ancient Drama, that focuses on training actors in ancient drama.

The third part involves the establishment of the first Fab Lab in Greece, that will have open-access for the public. Up to now there is only one Fab Lab in Greece, in the National Technical University of Athens, that has restricted access only for the students and the faculty of the University. The Fab Lab of CBIC aims to be a hot-spot for architects and designers, local companies and local community and a point of reference for connecting innovation to the city's everyday reality.

The CBIC will be located in special premises inside the under construction Industrial and Business Park of Eleusis (BEPE). The local companies have already committed to host CBIC in this building. Thus, the costs of the building infrastructure is covered by BEPE, while the budget of the technical and other equipment has budgeted in the capital expenditure of the ECoC. So, the budget presented here refers only to operational expenses of CBIC, that is the cost of the training programs. After 2021, CAIC is foreseen to continue its activities as a distinct legal entity.

__Eleusis: The Living Museum

Partners: Vana
Xenou - Giorgos
Parmenides
(coordinators, GR),
School of
Architecture NTUA
(GR), City of Eleusis
(GR)

Dates: 2016-2021

Budget: 400.000€

This programme relates strongly to the heritage of the ECoC, as well as to the question on how the multiple narratives of a city can form a single entity and at the same time, can become visible on the city's physical tissue. It consists of a research programme, a digital archive, and a series of spacial interventions in the city. Eleusis has a dual identity, as the most important sanctuary of the ancient world and the major industrial centre of the modern Greek state; a symbol of hypersensitivity for western literature and a place of arrival for internal migrants. The research programme – a collaboration of the School of Architecture of NTUA, Eleusis 2021 and the Municipality of Eleusis – attempts to find an answer on the question of how to make visible the city's contemporary identity in the contemporary fluid in social, cultural, spacial and political environment. The Living



Museum proposes a building up process made up of three distinct phases: the development of an Archive, the development and management of the emerging networks and finally the organization of the aforementioned structures into the Digital and Physical Museum of Eleusis.

Initially, it collects and records all the diverse narratives and references of Eleusis and uses them for the development of the Archive of Eleusis in two axes: on the vertical axis of history and myths and on the horizontal axis of modern production and cultural networks. This second axis includes also the narratives and meanings that the ECoC will bestow on the city. The Archive reveals the city's multiple identities, whereas by connecting and redefining them, we create the contemporary, dynamic character of the city. Following, these connections acquire a spacial dimension in the physical space that allows each spacial point to be understood and perceived as a grid of the broader network, that is made up of all the different meanings that Eleusis has acquired throughout time and also in terms of values. And this is what makes Eleusis a Living Museum, a significant transformation for the city, that penetrates every sector of sustainable development. For the needs of the research programme, the majority of both undergraduate and postgraduate students of the School of Architecture of NTUA have already started working and will continue to do so in the following years in Eleusis as a field of study. This will conclude to a plethora of studies and ideas for urban planning and transformation of almost all the places in the city. Every year, the most important of these works will be gathered in an exhibition that facilitates discussions and exchange between architects and the local community and provide a common ground to imagine together the city of tomorrow. The budget below refers to the expenses related to the research project, the development of the digital registry and some digital applications. The interventions on the physical tissue of the city have been budgeted on the ECoC's capital expenditures.

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

The selection process of the programme's events and activities includes both open calls and direct selection and commissions. In the second phase of the ECoC competition, we have made an open call for proposals for the artistic programme. As we have already described in the question related to the structure of the artistic programme, the programme comes together through a building up process that includes Networking Meetings, Gymnasiums and Internships. In most cases, we will make international open calls in the beginning of the process - ie. for participating in the Meetings, Gymnasiums and Internships - and the final artworks will be selected through the outcome of the artists's work during the Meetings, Gymnasiums and Internships.

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

Both the programme's main concept and the rationale of the artistic projects proposed attempt to transcribe the city's cultural heritage in a contemporary context. Thus, the myth of Persephone and the change of seasons become the vehicle to approach the transition that we currently go through. The myth of Demeter become the vehicle to approach the contemporary questions of agricultural production and nutrition. The mythical figure of Persephone and her relation to Spring and flowers, serves as a ground to develop projects on urban green and urban farming in the city's neighbourhoods. The industrial heritage becomes the common ground to approach the issue of growth and labour in post-industrial Europe. The celebration of 200 years since the Greek Revolution becomes the starting point for reconsidering how history is being written in the Flagship Project "Local European Histories" and to deal with the political and social challenges of today's Europe in the "Agora for Europe". Aeschylus becomes the vehicle to approach contemporary theatre as a control mechanism of democracy and to find the contemporary "Aeschylus" within the European performing arts scene. The project "Alter Fabrication" combines the industrial heritage of Eleusis with contemporary artists whose work relates to the issue of labour. The traditions of "Kafenio" and of the ancient "Symposium" inspired us to create new meeting places and forms of interaction between the artists and the audience. On another level, the combination of cultural heritage with contemporary experimental art forms is witnessed in the content of the artworks. This is the case of the project by Ellen Harlizius-Klück and Alex McLean that combines live coding and weaving; also, the performance by Euripides Laskaridis "Routes on Roots" that was presented on June 2016 in Eleusis, which

combines customs of the neighbourhood of Synikismos and the exhibition of the Museum of Asia Minor with the language of contemporary performance art; similar is also the case of the project "Growing Ground" by Maria Oikonomopoulou that combines traditional drawings using lime with modern forms of social arts. Finally, the programme "Eleusis: The Living Museum" brings together the cultural heritage of Eleusis and the digital space.

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

The artistic programme of Eleusis 2021 is the outcome of intensive and systematic exchange with the local cultural sector. In terms of curating, the Artistic Director Kelly Diapouli lives and works on a permanent basis in Eleusis. For the artistic programme, she has cooperated closely with Aeschylia Festival and the festival's visual arts' programmer Giorgos Skianis. Furthermore, Kalliopi Papaggeli, the director of the Archaeological Site and Museum of Eleusis, is member of the Board of Directors of Eleusis 2021 non profit company and has assisted in the development of the artistic programme. In addition, main curators of the programme, like Giorgos Alexandrou for architecture and Giannis Tsiatsianis for music, come from, live and work on a permanent basis in Eleusis. What is more, we have sought to engage also young Eleusinians of the diaspora in the artistic team, meaning people who were born and raised in Eleusis but have moved abroad to work. This way we try to create conditions for them to return in Eleusis. These are the cases of Lia Dimou, who coordinates the project "Sound Factory" and the designer Fiona Oikonomidou, who is involved in many projects related to design. The artistic programme foresees collaborations with almost all local cultural entities. Particularly, we will cooperate with Aeschylia Festival in the project "City Mysteries", with Motus Terrae in the projects "Agora rEUnited" and "Prototyping YOURope - for the latter we will also cooperate with the local creative startup Mindcraft; also, with the Filiki Folia and the Eleusis High School for people with special needs in "Hotel Europa", with the local bands in the "Share the Light", with the KatArt-e cultural organization from Megara in the projects "AgriCulture" and the "Future Neighbourhood" - in the later we foresee also cooperation with the local artist Vangelis Gkinis. Also, with the Cultural Organization of Eleusis and the program "Persephone", with the Kallitehniko Ergastiri in the project "Mare Nostrum"; with the MA in Heritage Management in the project "ConServing", with the PCAI in the "fARTory", with the Attica School of Ancient Drama in "CBIC", with busart in "City Mysteries", "Balkan Agora" and "City Art Lab", with local ethnic and other cultural associations in a series of project, namely "Vertical Gardens", "Share the Light", "Neighbourhood Cultural Councils", "Alter Fabrication", "Usual Bread", "Eleusis Food Map", "Ecoculture Festival", "The Neighbourhood of EUphoria", as well as the three Flagship Projects "Grafting or The Second Chance", "Local European Stories" and "Eleusis Terracotta Army".









CAPACITY TO DELIVER

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

Eleusis 2021 has broad and strong political support from local and regional authorities, which have committed to support financially and with any other means needed, the project of Eleusis 2021. On 27 September 2016 the City Council unanimously decided to support the candidature of the city for ECOC in 2021. In addition, the municipality officially committed for the financial investment required to meet both the operational and capital costs of the ECOC. Also, by the same decision, the Municipality decided to proceed directly to the formation of the "Eleusis 2021" SA in 2016 with initial capital of 100,000€. On 15 September 2016 the Regional Unit of Attica committed to cover operating and capital costs of the ECOC. It also decided the direct distribution of 200,000€ in 2016, provided in case the city gets the title of ECOC, and direct distribution of 2,500,000€ for the renovation of the "Eleourgiki" facility. In conclusion, all the municipalities of Western Attica, the Municipalities of Aspropyrgos, Mandra-Eidyllia, Fyli and Megara have received decisions confirming their support for the candidacy of Eleusis for ECOC in 2021. It is important to note that both the municipality of Eleusis and the Regional Unit of Attica are able to meet their financial commitments; the municipality of Eleusis currently has a surplus of 14 million euros, while the Regional Unit of Attica has a stock of 300 million euros. Furthermore, throughout the bid process, the Municipality and the Regional Unit of Attica was beside us, supporting both our work and our needs at the level of finance, communication, project production and cultural activities that were realized. It is a deep desire and constant pursuit of both the Municipality and the Regional Unit of Attica to make Eleusis the European Capital of Culture in 2021. That is why the cultural strategy of the municipality of Eleusis (2015-2025) places the ECOC among its basic priorities and plans the continuation of specific activities of the ECOC after 2021.

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

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

The city of Eleusis will modernize its existing powerful cultural facilities and will strengthen it especially with the rehabilitation of former industrial clusters that are already in its urban area, but also with the selective creation of new cultural infrastructure and the consolidation of public spaces.

Regarding its cultural facilities, Eleusis appears to have an already landscaped background of cultural infrastructure that already hosts there cultural events: a large open air theater seating 2,000 persons and three smaller, three large indoor exhibition spaces, a former industrial space that functions as a pop-up venue, a large former industrial space used for site-specific installations, 3 multipurpose venues of mid capacity, two libraries accessible to

the public, an archaeological museum a remarkable archaeological site etc. Various events and fests will take place in 4 new fashioned "gardens", with temporary facilities that serve the realization of such events, as well as in the forefront. For the implementation of a particular section of the program, private spaces and facilities are used, such as a Hotel Conference Centre, 10 industries in operation, 7 farms, 20 companies of the tertiary sector, as well as 20 private residences. All the existing cultural infrastructure clusters will be used within the Eleusis 2021 program, with all the necessary interventions and changes so that any place will be accessible to people of all ages and by groups with special needs. The map of existing infrastructure and places where cultural events take place is filled with the wise design of some new cultural infrastructure that focuses on 3 major projects, but also with the modernization of public space and especially where it turns into a stage or into a field of cultural events. The Eleusis 2021 team, took seriously into consideration the conclusions of the study of infrastructure competence implemented in the first phase of the process, as well as the current economic situation of the country but also what the city needs in terms of infrastructure, focuses much of its program in outdoor public or private spaces, reaching out to different population groups, and manufactures the minimum necessary new infrastructure, always on the axis of making good use of former, inactive industrial clusters.

EXISTING INFRASTRUCTURE

OPEN AIR AND INDOOR SCENES

- PO1.** Outdoor scene in OLD OIL MILL FACTORY sitting 2,000 people abutting the Exhibition Hall (administration building) and is located in the former industrial complex (non-renovated in its larger part) Old Oil Mill Factory, used primarily as in situ monument and site-specific installation area, hosting the events of Aeschylia Festival and other cultural events of the municipality and of the independent scene (Baumstrasse). The complex has a outdoor snack bar with 100 seats and features free Internet connection. The facility will mainly host plays and in situ facilities, including the Flagship Event of the fourth Act.
- PO2.** Outdoor Theatre stage at the cultural centre LEONIDAS KANELLOPOULOS with capacity of 200 seats, which is part of a wider municipal property, adjacent to a 250sqm space for exhibitions and surrounded by landscaped garden plot used as exhibition space and venue.
- PO3.** Outdoor Theatre stage at the Children's Traffic Safety Education Space hosting 250 seats as part of a wider municipal property surrounded by the landscaped road safety Park which is mainly used for educational programmes, especially for children.
- PO4.** Outdoor Theatre stage at MAGOULA's green park, 250 seated capacity within a municipal park surrounded by urban greenery configurations and leisure facilities. Events will be held in the field of education, particularly actions of 'Ecofestival'.
- PO5.** Outdoor summer cinema of the Eleusis Cinema Club, sitting 200 people used for events of cinematic interest.
- RC1.** Eleusis' Workers Union scene with capacity 250 persons which is adjacent to multi-purpose hall (UNEMPLOYED MOTHER CENTER) used for various events and educational programmes in particular.

POP-UP VENUES

The pop-up venues are mainly indoor spaces that have the additional infrastructure for hosting events but also have the potential to transform depending on the needs and the type of each event.

- POP1.** Eleourgiki Multiplex 2500 m2 total area. Open plan room of big height which is former industrial building, already hosting cultural events, that will be used as a pop-up Venue until 2019, when its renovation will be completed and two separate spaces will be created, a theatrical stage and a large multi-purpose room. This building will accommodate mainly dance and performing art events in general.
- POP2.** Eleourgiki sports. Indoor Sports Hall, with a capacity of 400 seated, with additional facilities, access for disable people and guest houses for up to 20 people, with 2 additional sport halls of 150sqm that will accommodate mainly dance events.
- POP3.** 1st and 3rd Eleusis High School Multipurpose room, seating 250 people, with additional infrastructure that can accommodate small scale events and be transformed according to the needs of the events.
- POP4.** 2nd Eleusis High school Multipurpose Roofed room, seating 300+ people, with additional infrastructure that is able to be used for multitude of events because of the big height, while potentially will be developed for seasonal accommodation of crews and volunteers.
- POP5.** A. Daskalakis Roofed Hall with 300-seat capacity, with additional infrastructure, which is likely due to its large height to be used for many events and be shaped according to the needs.



- POP6.** Roofed Hall in the 2nd Eleusis sports hall seating 800, with additional modern infrastructure, which is likely due to its large height to be used for many events and be shaped according to the needs.
- POP7.** Open stage capacity 1,600 seated spectators in Eleusis, with rudimentary complementary infrastructure that will host the Flagship Music Event of the Act IV, with transitory configurations depending on the needs of the event.

EXHIBITION AREAS

- EX1.** The Administration building in Palaio Eleourgio (OLD OIL MILL FACTORY) property, consists of 3 floors of 300sqm each, a former industry segment already used for cultural purposes and is partially renovated for those purposes. Will host exhibitions and the Eleusis 2021 information desk in 2021.
- EX2.** Indoor venue is the cultural centre LEONIDAS KANELLOPOULOS, total area of 500sqm, two floors with additional infrastructure. The garden of the building is an outdoor exhibition area of 500sqm.
- EX1.** The garden of the former OSE railway station where the offices of Eleusis 2021 are situated, is an outdoor exhibition area that is used for several events.

MUSEUMS AND ARCHAEOLOGICAL SITES

- AMUSE1.** The existing archeological site of Eleusis as an open stage will host two of the Flagship Events (the Acts II and the V).
- AMUSE2.** The garden of the seaside Skironeio Museum, located in the area of Megara, will host exhibitions, musical events and other happenings in the open theater located there.

IMPERMANENT USES AND PUBLIC SPACE HERITAGE AREAS

- HERI1.** PYRKAL. The premises of the old factory PYRKAL, are used as an expo for hosting exhibitions.
- HERI2.** TITAN. The outdoor area of quarries within the existing industry TITAN, which will gradually be converted in its entirety in environmental Park, is converted into an open outdoor exhibition space.
- HERI3.** Palaio Eleourgio (Old Oil Mill Factory), the usable space of this former industry turns into outdoor and semi-outdoor space which is transformed depending on the needs of the events. The complex has additional infrastructure, refreshment bar, indoor exhibition space and open-air theatre.

SQUARES, PARKS, BEACHES

- NEH1-4.** a large part of the program focuses on four major neighbourhoods, in which Eleusis has split depending on the characteristics of the neighbourhoods, and thus 4 gardens are shaped in Synoikismos, in Symiaka and in the central part of Eleusis, which act as neighbourhood cultural centres, hosting events and happenings.
- FORF.** The communal city's forefront, serves as outdoor exhibition space or hosts events.

PRIVATE SPACES

The program of Eleusis 2021 extends to private spaces and that why events are hosted at the Convention Centre (VAT1) of the 4star Elefsina Hotel, while artistic actions take place in 4 farms of Megara (MAGRO1-2) and Aspropyrgos (WHAGRO1-2), at several industries in Aspropyrgos (INDIE1-4) and in the properties of 20 companies of the tertiary sector (SERV1-20), mainly in the town of Eleusis, like restaurants, cafes, bar, gyms, clinics etc.

RESIDENCIES

About hosting artists in the Eleusis 2021 programme, 20 private spaces, mostly residential ones (HOME1-20), are formed into artists' settlement spaces and are granted to artists who come and settle on the 4 different neighbourhoods of the city, close to the new landscaped 'gardens'.

NEW INFRASTRUCTURE

- BeHERI1.** IRIS. Is a former industrial cluster of two abandoned buildings (the first of which has a surface of 900 m² and today is two-storied, the second building is characterized as an architectural monument, listed for preservation) of the former IRIS color factory and intended for a theatrical scene, with the capacity of approximately 300 seats, and an exhibition space in the second Hall. The second building features BAUHAUS elements and is approximately 800 square meters in each of the three floors and will be transformed according to the housing needs of the legal entity of the municipality of Eleusis managing cultural and sports activities in the city. This specific facilities consists a part of a larger property, that is appropriated for the construction of houses on behalf of beneficiaries of social housing. All studies concerning the property are funded by the municipality of Eleusis and the construction is funded by OAED(the national employment organisation) and the municipality. The target year for completion of the overall project is 2020.
- BeHERI2.** ELEOURGIKI. Is an undivided roofed area which is 2500sqm that turns into two independent halls, one of which will have an immovable stage and seats for 600 people, modern stage infrastructure, dressing rooms, additional infrastructure, refreshment room etc. The second hall will be turned into a multipurpose room and can be used configured according to the needs of each event. In the broader property some sports facilities will remain, but the entity of the building will be renovated and upgraded aesthetically. The necessary Studies of the project are financed by the municipality, while the construction is financed by the Regional Unit of Attica.
- KAIK (FL-inno).** Capacity Building and Innovation Centre is created within the under urbanization Eleusis Industrial and Business park (BEPE), next to the airport, in a building of 530sqm in total, that will be constructed especially for the Centre purposes. The building is a new infrastructure, which has the main objective of strengthening cultural innovation, and the development of entrepreneurship through actions supporting new entrepreneurship, but also the development of skills of the existing workforce. The Centre will consist of training spaces, offices, workshop and Conference Centre. The project is co-financed by private funds and the municipality, while all necessary equipment that will accompany the building ideally will be financed from current EU programmes.

TIMEGRAPH

	2016	2017	2018	2019	2020
BeHERI1	<u>MAY</u> : Commencement of basic infrastructure works <u>NOV</u> : Assignment of survey on listed buildings and master plan	<u>JAN</u> : Completion of surveys <u>MARCH</u> : Call for tender for implementation of project <u>SEPT</u> : Commencement of project procedure <u>NOV</u> : Completion of basic infrastructure works	Completion of phase A of the project - Non-listed buildings	Completion of phase B of the project - Listed buildings	<u>FEB</u> : Handover of completed project - Equipment, internal configuration
BeHERI2	<u>AUG</u> : Approval of funding from the Region <u>DEC</u> : Completion of site survey and surrounding area survey	<u>MAR</u> : Completion of surveys, call for tender for the project <u>JUN</u> : Commencement of project <u>SEPT</u> : Completion of phase A of the project	<u>JAN</u> : Completion of phase B of the project - handover <u>APR</u> : Technical equipment, furniture & fixtures		
FL-INNO	<u>NOV</u> : Completion of surveys	Commencement of construction depending on completion of urban planning	Completion of project	<u>APR</u> : Technical equipment, furniture & fixtures	



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

The geographical location of Eleusis is certainly a big advantage. Being part of the wider metropolitan area of the capital, Eleusis benefits from the infrastructure of Athens and from the great accessibility since it is located at the administrative centre of the country.

Road Network_ In Eleusis one arrives very easily by car from all over mainland Greece and the Peloponnese. Eleusis lies at the intersection of Attiki Odos (regional Athens highway that connects the airport with areas of the capital but also with the two roads that connect it with the rest of Greece), with the National highway (Olympia Odos E94) linking Athens with the Peloponnese, the port of Patras and Italy and Western Greece and, by extension, the Western Balkans, namely Albania (8 hours) and Montenegro (12 hours). Through the Attiki Odos highway, bypassing the city of Athens, Eleusis is connected with Northern Greece and the Eastern Balkans (Skopje 7 hours, Serbia/Belgrade 11 hours, Bulgaria/Sofia 8 hours, Turkey/Istanbul 11 hours) via the E75 National highway.

Eleusis is linked by bus via the road network directly with all Intercity routes of Peloponnese and Western Greece, Larissa and Thessaloniki and with all Greek cities served by intercity bus connections. In parallel, from the country depart international routes and euroline itineraries.

Air links_ The city of Eleusis is served by Athens International Airport El. Venizelos, with which it is connected by road (50 km distance in 45 minutes) or directly with the suburban train (45 minutes), but also with a multimodal public transport network around the clock. The Athens International Airport serves 85 Airline flights, four of which are based here, linked to all the Greek destinations and European countries directly. Moreover, destinations outside Europe are connected either directly or through intermediate destinations. The geometric characteristics of the airport allow it to host the largest passenger aircraft, Airbus A380 type. Also, the airport hosts many seasonal charter flights. The airport's average passenger traffic reaches 15 million passengers per year, which is mainly due to the large traffic of the country during the summer months, mainly for leisure, but also for the wider area of Athens (stopover tourists).

Railway connections_ Eleusis lies on the rail line of the suburban railway (Magoula station) with a stop within the limits of the municipality. The station of the suburban railway is serviced by local bus lines that link to the city centre and surrounding areas. The suburban railway line, via the Central Larissa train station, connects the city with the rest of the country and all areas served by rail network. Furthermore it is connected with running routes outside the country linking Greece with Sofia, Skopje and Belgrade, and through them to major European cities.

Ferry connections_ Eleusis is linked by boat with all the Aegean Islands and Crete through the port of Piraeus, located 20km southeast of the city. One can reach Piraeus in 20 minutes to 1 hour, depending on the means chosen to move. Piraeus is connected to Eleusis through regional highway (Schisto Ave.). The port of Piraeus can host very large-sized cruise ships. Eleusis is also served by the passenger port of Lavrio (80 km) and Rafina (50 km.).

The city itself has a commercial port that at times has served specific passenger routes mainly to the islands of the Saronic Gulf and other destinations, while it features geometric and geomorphologic characteristics to accommodate ferries or large size cruise ships.

Via Olympia highway and at a distance of 200 km or 2 hours, one can: travel directly to a ship bound for Italy (Bari 16 hours, Ancona 21 hours and Venice 32 hours).

Internal movement_ In order to move within the city of Eleusis one can a) walk, because of its small size but also of its flat geomorphology, b) use buses that connect the various neighbourhoods of the city and the surrounding Municipalities, but also c) ride bikes. At the same time, a large taxi network serves local and super local destinations 24 hours a day.

Bike use is indicated in the city of Eleusis and for this reason, and also for reducing pollutants from urban commuting, Eleusis 2021 in collaboration with the municipality, triggers actions and policies for the dissemination of the use of the bicycle. This includes arranging the traffic on roads, taking into account the bike motion by creating basic

cycling routes, but also establishing bike rental stations for public use or electric bicycles that use solar energy. At the same time, other environmentally friendly policies are applied towards the use of green energy in public means of transport, mainly locally, and the possibility of reuse of the old railway line which passes through the city for local journeys and connection with the surrounding Municipalities.

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

The City currently lacks in organized tourist accommodation and similar hosting spaces. Although the number of visitors has increased significantly in recent years, as the average number of nights spent, the number of organized beds offered within the city is fixed since 2008. Some of the reasons that stalled the development of tourist accommodation infrastructure in recent years is the short distance from Athens and the improved connection to it due to the development of transport infrastructure, which makes accommodation in Athens preferable.

Eleusis belongs to the metropolitan area of Athens and participates as a percentage to its tourist product, which includes countless beds of all kinds, which are dispersed over a distance of 7 to 80 km. away from the town of Eleusis.

In the city of Eleusis today there are approximately 400 beds from existing hotels in the city and more than 1,500 available vacant private homes for rent. At the same time, there are 120 beds in communal or public hostels.

In the neighboring area and in a small distance there are 8 hotels (average 3 stars), offering in total approximately 1,500 beds which are located within 15 minutes from Eleusis. Plethora of beds of all categories is offered in a distance greater than 20 km heading to Central Athens (more than 10,000 beds) and to Piraeus and Corinth (more than 2,500 beds), as well as in the wider region of Megara (Kakia Skala, Kineta) that belongs to the wider area of Eleusis 2021.

The powerful brand name of Athens will inevitably attract demand for tourist accommodation, which will be absorbed to a significant extent from the Athenian hotel capacity. The hosting capacity of Attica includes accommodation of all categories, hotels, rooms, hostel, B&B, camps, sharing apartment etc while it is useful to mention the two-way relationship with the large tourist audience attracted to Athens that can partly be the potential audience of the ECOC 2021, thereby increasing the expected traffic.

In addition, it is proposed the adoption of new accommodation solutions, with the development of a hosting network and private housing rentals, which now operates from a private institution and has worked in the past for housing about 3,000 people during the construction of the new refinery facilities of ELPE (2012-2014). The operation of such services in the city, even as a private initiative, gives the advantage of experience in managing large volumes of incoming temporary population. This network will be a separate Web application that will work under the supervision of the institution and will ensure accommodation in serviced apartments of all categories. Until today 1,500 available rentals (mainly apartments) have been monitored in the Municipalities of Eleusis and Mandra – Eidyllia. Furthermore, with the conquest of the title the possibility of joining other dwellings on the network will be investigated.

At the same time, in order to take advantage of the full hosting capacity of the adjacent areas of Aspropyrgos, Mandra and Megara, as well as Athens, particular importance will be given to the planning of transport to and from the nearest areas with concentration of accommodations, on 24-hour basis for the period when there is a peak of events.

Nevertheless, housing and accommodation needs of visitors do not exceed the available beds within the city and surrounding areas according to the programme of Eleusis 2021.

Other complementary solutions that will offer a small number of beds, but with thematic interest that will constitute a unique experience and will be activated with the conquest of the title are:

- Creation of a network of rental sailing yachts and vessels, which could be stationed at the port with special status to particular sections alongside the port area and within fishing shelters with secured low fares.
- Creation of a thematic camp of high standards (glamping) in a municipal owned plot or lease plot by the municipality in cooperation with a private enterprise.
- Reopening of the leafy former public camping near the airport for summer events providing an alternative economic stay.
- Partnership for the operation of a floating hotel/cruise ship.
- Investigating appropriation of suitable buildings (as identified in the urban fabric of Eleusis in a relevant study) with a long-term lease and private management, for the establishment of a 200-bed hostel for housing artists, crew, etc.
- Temporary conversion of public buildings into crew accommodation facilities, depending on the needs of the program.



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

The strategic and operational planning of the city for the current five-year period with the target year 2020 includes several works and studies of urban regeneration, modernisation of public space, urban renewal, cultural infrastructure, land restoration and reuse of the industrial heritage of the city. Meanwhile, there are already active projects including the modernisation of basic infrastructure of the city and the implementation of green energy policies. All the projects and studies above are connected with the vision of Eleusis 2021, in order to achieve their maximum contribution in the ECOC year in terms of sustainability at all levels aiming to the successful hosting of the institution.

The degree of maturity varies for each project (work-study/project) and thus some works are already embedded in financial frameworks and have been under development, while in some others, contractual procedures are completed in order to join relevant financing programs and funding.

Redevelopment of the central square and integration with the archaeological site_ In the context of the wider project Unification of archaeological sites/Promotion and Connection of the Sacred Road with the Archaeological Site, there is great maturity degree of the sub-project 1: "Renovating the Iroon Polytechniou square" with a budget of 2,399,000 €. The project has already joined the projects shortlist of the Regional Unit of Attica with No 977906021 and soon the Municipality will disburse the amount to begin construction.

Urban Renewal Projects_ For the urban renewal of the city, the municipality plans to invest 1,000,000€ for the creation of new green spaces and renovate some existing, while at the same time improvement of the transport infrastructure by creating new organized parking spaces outside the historic centre of the city with costs amounting to 3,000,000€ and 1,000,000€ for the creation of a network of cycling routes within and outside the city centre, connecting points and junctions with landmarks and places of culture, recreation and sport. Projects concerning traffic arrangements, passenger flows, public and vehicles are to be implemented upon completion of studies and in full accordance with the programme of Eleusis 2021 with expenditure reaching 3,000,000 €.

At the same time, the Municipality incorporates in its strategic planning, projects for upgrading the coastal front, the public sites located there and the port area that lies within the urban fabric, with the relocation of the existing commercial port today in an area on the western edge of the city in partnership with the Regional Unit of Attica, the managing body of the port (OLE), and the competent Ministry (about € 15 million in total).

Projects for city environmental upgrade_ Key projects concerning environmental upgrading and energy saving are street lighting improvement and energy-saving projects, installation of undersoil waste bin system and the completion of sewer networks for waste and rain water in all the municipality's neighbourhoods and industrial areas. These works in their entirety have been included in the operational planning of the municipality and their budget is approximately € 21 million.

Infrastructure projects of € 39 million_ Additional infrastructure projects have also been included to the operational planning of the municipality for five years and involve the completion of city planning of the Old Oil Mill Factory and the region of Kronos with the relevant expropriations, projects that may exceed the five year margin, but will remain as a legacy for the region in terms of utilization of the city's industrial heritage.

At the same time, it is routed the purchase of shortlisted buildings which are considered newer monuments of architecture and their conversion to public cultural facilities. The expropriation of private property is susceptible to delays based on the current legislation so those properties for security reasons have not been included in the design of ECOC for the year 2021. Nevertheless, their acquisition is a benefit for the municipality and its citizens as it brings to light the local architectural heritage.

The creation of an environmental education Centre in a former industrial building (Eleourgiki 2) constitutes an additional cultural infrastructure and has been included in the planning of the municipality.

At the same time, the provision for the transfer of the archaeological museum is a new additional infrastructure for the programme of Eleusis 2021, as well as the inauguration of the modern history Museum of Eleusis (George Ampatzoglou) in an existing former industrial building which is converted to a museum.

Finally, part of the infrastructure projects is the extension of broadband network and the creation of Wi-Fi hotspots in traffic-intensive, educational and artistic workshop areas of Eleusis 2021.

Other smaller projects have also been launched to contribute to the region's readiness to host the institution in 2021, but alternative investment projects are studied about creating new hosting infrastructure, within the limits of the municipality.





OUTREACH

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

Our strategy for citizens' participation is entitled "From participation to integration". As we have already described in other parts of the bidbook, Eleusis, both due to the workers' movement and environmental movement, is characterised by its strong civil society and active citizens' participation. Practices such as public consultation have long ago been integrated in the city's decision making processes. Therefore, our challenge was not just to enhance civil participation with respect to our programme of Eleusis 2021 but, through connecting the local community with the arts sector and the team of Eleusis 2021, to effectively make the local community co-creator and co-owner of the art events of our programme and facilitate a sound understanding of the contemporary European arts sector. We worked in this spirit since the beginning of the candidacy process. Since the very beginning, we have organized a series of meetings with the many civil society organization (the Volunteers' Association, the local ethnic associations, public and private cultural institutions, schools and individual artists) that aimed to inform them on the ECoC project and share insights and points of views on the content of our proposal. During these meetings we noted the concerns and expectations expressed by the participants, upon which our programme's main idea was build on. Following its short-listing in the final phase of the competition for the title of ECoC, Eleusis, was the only Greek shortlisted city that published its bidbook. The publication of the bidbook aimed precisely at facilitating a better understanding by the local community of the idea and programme proposed. It served as the basis for discussion and exchange with the citizens of Eleusis, in order to further develop and specialize our programme. Thus, in the second phase, the exchange with the local community through structured meetings intensified, making also use of modern public consultation tools such as the World Café.

In terms of structure, the local community's participation is organized through four complementary networks:

The Creative Citizens Network

addresses to individuals and to the city's civil society. It is a digital and physical platform for citizens' participation, initiated in early 2015 and which has grown during the second phase with the creation of new groups working in the areas of public space, cultural heritage, nutrition, environment, design and production of photography content. A characteristic example of such actions was the promenade performance "Routes on Roots"; a collaboration of the Asia Minor Association of Eleusis with the director Euripides Laskaridis, that has been produced in the framework European co-operation project "Meeting the Odyssey". The performance took the form of a promenade through the streets of Synikismos, during which the audience was passing through the residents' houses –Greeks' and foreigners'– while, through their stories, the treats, the music and the songs, the residents became the actors and creators of the play. Another example is also the project "Growing Ground" by the artist Maria Ikonomopoulou, who, in cooperation with locals who live around the old Railway Station, created a collective courtyard garden and a promenade through the city. This rationale characterizes the whole process that

builds up to the 2021 programme, through a series of projects such as: the Opening and Closing Ceremony, the 3 Flagship Projects ("Grafting or The second chance", "Local European Histories", "Eleusis Terracotta Army"), the "Prototyping YOURope", "Agora rEUnited", "Alter Fabrication", "Geographies of Transformation", "Usual Bread", "Eleusis Food Map", "Ecoculture Festival" and the entire "Persephone" programme ("Vertical gardens", "Share the Light", "Cultural Neighbourhood Councils"). Finally, through the "Kafenio" and "Symposium" events, we aim at creating a new meeting ground between the local community and the arts field, as well as a new, intimate way of relating to contemporary arts.

The Local Businesses and Professionals Network,

which currently exceeds 200 members, has already contributed in multiple ways; by promoting the city's candidacy, both digitally (a special supporters' kit has been made to this end) and in other creative ways. These include: the use of Eleusis 2021 placemats in the city's restaurants, providing spaces and technical equipment for the production of Eleusis 2021 events, providing administrative and financial support and also co-producing events. A typical example of the latter was the celebration of the European Music Day; a three-day event organized in cooperation with seven local cafés and restaurants, that covered all production costs of the event. Other examples of this kind are: our collaboration with the construction company Metron, which manufactured a number of the exhibits of the architecture exhibition "9 Transitions", the sponsorship of Titan S.A. for the invitation and presentation of the multimedia installation "Feed Me", the sponsorship of Polyeco for the visual art installation at Eleourgio, as well as the invitation of the Workers Union of Eleusis' to trade unions across Europe to support Eleusis' bid. All these partnerships are to be strengthened and intensified on the way to 2021. Finally, the artistic programme foresees the active involvement of the secondary sector, through the "Art Industry" programme and the Flagship Project "Eleusis Terracotta Army"; also, the active involvement of the primary sector, through the "Demeter-Mother Earth" programme and the active involvement of local cafes and restaurant sector through the "Kafenio" and "Symposium" events.

The Education Network,

under which, in collaboration with the Directorates of Primary and Secondary Education of Western Attica, we have informed every school in Eleusis on the ECoC and our city's bid. An all-day event has been organized in June 2016 at Eleourgio, with the participation of every school of the city. All of them breathed life into the programme of Eleusis 2021 in their own way. Educational programmes for almost all our programme's projects are also to be designed and implemented on the way to 2021 and during the year of the title, in collaboration with the Directorates of Primary and Secondary Education.

The Volunteer Network,

which currently counts about 180 members, but is further enhanced both by the Thriasian Plain Volunteers Association, which has approximately 800 members and the Volunteer team of the Aeschylia Festival, which has approximately 80 members. Following its short-listing in the final phase of the competition for the title of ECoC, Eleusis 2021 made a new call to the Volunteer Network, so that it undertakes to inform the local population about our programme. The Network's members, after a workshop in which they were informed in detail about the artistic programme, vision and communication strategy of Eleusis 2021, were then divided into groups covering all social groups of the population (education, businesses, industry, vulnerable social groups, sports clubs, art groups, local ethnic associations, immigrants). Based on the strategic planning, a large network was created, which includes almost all the Eleusinian citizens. This Network is able to communicate the programme of Eleusis 2021, both in person and through digital media. The groups co-ordinators met with the Network co-ordinator on a weekly basis, so as to ensure the smooth implementation and optimization of the strategic plan for the activation of the citizens, which made it possible to deliver the desired results.

The Volunteer Network's philosophy is based on mutual benefit. In this way, on the way to 2021 and during the year of the title, the Volunteer Network will be a significant tool for Eleusis 2021 to assist in the management and production of the activities. At the same time, its members will benefit from the knowledge and experience involved in the organization of a large scale event such as the ECoC.



The information and mobilisation of the public through online tools such as our website, the newsletter and the social networks, as well as the extent of our reach to them, enabled us not only to promote but also, to communicate directly with a diverse audience, within and beyond Greece. A prime example is the french-speaking group of supporters of Eleusis 2021, created on its own initiative. Among a number of actions that it has already implemented, aiming at spreading the word of Eleusis 2021, was the voluntary translation of the entire first bid book into French. The website of Eleusis 2021 was created in 2015 and until now, it has been visited by more than 40,000 people, while pages and profiles in all major social media platforms are highly supportive on a daily basis. The communication of our activities and our vision at local, national and European level has been boosted by a particularly strong presence in the social media; 10,000 followers in Facebook so far (reach over 1,000,000 people only in the last 6 months), 600 followers in Instagram (reach over 85,000 in the last 6 months), 200 followers in Twitter (reach over 17,000), while our weekly newsletter is read by 8,000 contacts throughout Greece and Europe.

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

The artistic programme has been designed in such a way that its activities spread horizontally throughout the city, in all the city's neighbourhoods, and particularly in the most problematic parts of these neighbourhoods where socially vulnerable groups such as the elderly, unemployed and minorities live. Eleusis is a place where a quite big number of socially engaged institutions operate, such as the Municipality of Eleusis' Creative Employment Centre, which over the last ten years implements programmes for the integration of minorities, people of different religions, people who don't speak Greek etc. Another example is the "Filikí Foliá" (Friendly Nest), which was founded in 1964 by the Archpriest G. Pyrounakis. Even today, it is rather hard to find any Eleusinian citizen, who has not been involved in some way in its long-standing activities. This extensive and long-established activity, apart from its social contribution to children from minorities and marginalized groups, it has also contributed significantly to the spread of volunteering values as a life attitude to the residents of the city. In order to facilitate the participation of the most vulnerable groups in the local cultural activities, such as the "Aeschylia Festival", it has long been established a special pricing policy for unemployed, young people, people over 65, immigrants and people with disabilities, while each year a performance is available in sign language for people with hearing disabilities. The ECoC programme will adopt and enhance these practices.

The process building up to the 2021 artistic programme, as well as the activities that are designed to take place outdoors in the neighbourhoods, will give the opportunity to a wide range of audiences that hardly move and have rarely access to the conventional cultural venues, to participate in activities adapted and integrated in their everyday reality. What is more, a big part of the programme focuses on and seeks to enhance the most deprived neighbourhoods of the city, such as Synikismos, parts of Lower Eleusis, as well as the neighbourhoods of Symiaká and Pontiaká.

Regarding the audience's segmentation in specific target groups, the approach of our programme is to precisely avoid such divisions. Instead, the programme is designed in such a way that addresses horizontally all different population groups, without discrimination. It aims to unite people of different ages and social classes. However, there are indeed projects that are specifically targeted to special target audiences, but it would be wrong to assume that these groups are addressed solely by these projects. Such projects are: the "Youth Garden" for young people, the "Women's Garden" for women, the projects "RefuGe", "Usual Bread" and "Eleusis Food Map" for refugees and minorities, the "Hotel Europa" for young people with disabilities and young people coming from vulnerable social groups, as well as "The Journey of Euphorides the Seed from Eleusis to Europe" and "History and stories" for children. Last but not least, we have designed a special scheme to advance the knowledge and skills of the Unemployed through their participation in the activities of Eleusis 2021 and a scheme for employing Unemployed

people in various positions that relate with the production and implementation of our programme.

With regard to accessibility for people with mobility limitation, considerable improvements need to be made both regarding their moving within the city and their access to existing cultural venues. Improvement projects of the existing facilities have already been planned, so as to be converted into disabled-friendly spaces, while the restoration of the areas of Eleourgikí and Iris, which are the two main closed venues for the 2021 programme, will provide all accessibility standards for people with disabilities.

Finally, concerning people with disabilities in eyesight and hearing, we plan -in cooperation with the Association of Persons with Disabilities of Western Attica- specific applications for the biggest part of the artistic programme, such as audio tours and sign language tours, as well as subtitled performances.

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

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

Geographical range: the geographical location of Eleusis (between Athens, Piraeus and the Peloponnese) allows us to address a wide audience of 6,000,000 people that can reach the city easily. For the rest of Greece and abroad, we are planning actions and events that are either transportable or digital.

Financial incentives: this includes events packages that combine various interests, discounts for members and special discounts for students, young people, the unemployed and members of vulnerable groups.

Educational programmes: the educational programmes included in all of our events are designed, on the one hand, according to the age of the audience. There are educational activities for pre-school children, primary school children, adolescents, adults and for the elderly. On the other hand, they are also designed to suit specific groups, such as schools, families, professionals, persons with special needs. As regards programmes for schools, these are divided into programmes that take place in situ, mainly for the schools of Attica and the Peloponnese, and transportable programmes for the rest of Greece and abroad.

Synergies: our educational programmes are designed and implemented in cooperation with various other bodies. We are already working with the Western Attica Primary and Secondary Education Directorates, and if Eleusis is granted the title of European Capital of Culture, we intend to extend this collaboration with the Ministry of Education and local directorates in order to approach schools throughout the country. Also, we are working with the Western Attica association for disabled persons in order to design programmes for people with special needs; with the Centre for Environmental Education for educational programmes relating to the environment, and with other local bodies involved in education.

Direct participation: part of the programme we propose foresees the direct involvement of the local population in the design and implementation of artistic projects.

Use of existing expertise and know-how: both through the Aeschylia Festival and the overall cultural activity of the city, Eleusis has significant expertise and know-how in the audience development field. In particular, the participation of schools in the city's artistic programme is based on strong foundations, since the student creative month has taken place each year since 2008, with various events that have a common objective: to open up the school to society and to reinforce the pupils' relationship with their city. Pupils from the whole educational region organize and present their annual activity (based mainly on the artistic work presented in the city each year) using all forms of expression, at the venues of the City's cultural centre and the former Olive Oil Press. Since 2010, October to December, this institution has been enhanced by an annual exhibition sponsored by the city and the TITAN cement industry, where pupils of all ages can learn about the intertemporal relationship between art and science since antiquity, through interesting interactive projects.



MANAGEMENT

A. FINANCE

City budget for culture:

What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)? (Please fill in the table below).

Over the last decade, Eleusis has proven its commitment to cultural development, by consistently investing 5.5% of its annual budget in culture. In absolute terms, this investment amounts to around 1.000.000€ each year.

The city's annual budget for culture over the last five years is shown in the table below.

Year	Annual Budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2012	1.013.892	4,8%
2013	964.445	5,59%
2014	927.948	5,43%
2015	987.635	5,52%
2016-plan	1.100.000	5,6%

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

Funding for the ECoC between 2015 and 2025 amounts to 2.245.000€ and includes mainly operating expenses relating to the artistic programme of Eleusis 2021.

The timetable of the capital's allocation from the city's annual budget for culture, for the financing of the ECoC, is described in the following table:

Year	Amount in euros	As a percentage
2015	70.000	7%
2016	80.000	8%
2017	100.000	10%
2018	110.000	11%
2019	160.000	16%
2020	275.000	28%
2021	650.000	65%
2022	200.000	10%
2023	200.000	10%
2024	200.000	10%
2025	200.000	10%

The above amounts concern the allocation of funding from the annual budget, exclusively for the work and operation of Eleusis 2021 S.A. Actions initiated by the ECoC but expected to be evolved into new institutions after 2021 are included directly in the overall annual budget of the Municipality, which is expected to almost double from 2022 onwards.

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

The amount of the overall annual budget that Eleusis intends to spend for culture after the ECoC year is expected to increase gradually from 2018 to 2022, from 5.6% to 10% of the budget, eventually amounting to € 2.000.000 per annum.

Operating budget for the title year

Income to cover operating expenditure

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

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 %)
24.000.000	21.140.000	88%	2.860.000	12%



Income from the public sector

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

Income from the public sector to cover operating expenditure	in euros	%
National government	2.325.400	11%
City	8.667.400	41%
Region	8.667.400	41%
EU (with the exception of the Melina Mercouri Prize)	845.600	4%
Other	634.200	3%
Total	21.140.000	100%

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

————— The city and the regional authorities have already committed to give the above amounts if the ECoC title is awarded to Eleusis. The Regional Council of the Region Unit of Attica on 15 September 2016 pledged to support ECoC by an increased majority of most parties, likewise the Municipal Council of the Municipality of Eleusis is committed on 27 September 2016. Both the Municipality of Eleusis and the Regional Unit of Attica have already included in their budget items for the year 2016 for the funding of Eleusis 2021 SA, in case Eleusis is awarded the title.

At the same time, the Municipality will establish in 2016 a Societe Anonyme whose sole task will be to prepare and implement the necessary actions for Eleusis to become the European Capital of Culture 2021. The share capital was set at 100.000 Euro, four times the minimum amount, thus demonstrating the Municipality's commitment to this objective. Also, the Attica Regional Council voted on 6 September 2016 to allocate an initial capital of 200.000 Euro within the year 2016 to the Societe Anonyme.

In view of ensuring the sound execution of the project, as regards the budget, we have relied mainly on the participation of the Municipality and the Regional Unit, and have estimated a low percentage contribution from the National Government. We believe that even if the Ministry of Culture proves unable to contribute the proposed amount of € 2.325.400 to the ECoC budget, we will be able to raise this amount from other sources of national funding, such as the Ministry of Rural Development and Food, the Ministry of Development and Competitiveness, etc.

Also, it is important to mention that both the Municipality of Eleusis and the Regional Unit of Attica are capable of fulfilling the financial commitments they have undertaken, since the Municipality of Eleusis has a surplus of 14 million Euro, and the Regional Unit of Attica has a reserve of 300 million Euro.

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

————— Our strategy focuses on capacity-building for local organizations and strengthening their network with foreign organizations, in order to plan actions successfully and apply for European programmes' funding such as Creative Europe, Erasmus+, Europe for Citizens, Interreg, with emphasis on the BalkanMed programme. Already, for year 2016 we have obtained funding from the Culture and

Creative Europe programmes, for the "Meeting the Odyssey" and "Mixdoor" projects respectively. Also, other opportunities for raising European capital to fund cultural mobility are available through our cooperation with cultural organizations and networks such as "On the Move", and through cooperation with other European Capitals of Culture.

Given that the S.A. will be unable to seek financial support from the aforementioned European programmes before 2019 (at least two fiscal years must be completed before the partners can participate in such programmes), we have developed and are already implementing a strategy aiming at cooperating with local cultural organizations that have been already operating for several years. The organizations submit applications for the funding programmes, while the S.A. covers own participation through contracts with these organizations. We have already applied this tactic in cases such as the Motus Terrae for the "Mixdoor" project, which was funded by the Creative Europe programme; the Polyplanity group for the application for the "Third Paradise: back to human rebirth" project, which was submitted under the Creative Europe programme "Support for Refugee Integration"; and for Busart to become a member of the European platform "In Situ". In this way, not only do we obtain funding from European sources for actions included in our programme, but we also enhance the skills and partner networks of local artistic organizations, thus making an effective contribution to their growth and sustainability.

Also, in order to enhance our efficiency in seeking funding from European resources, we will operate a special European Funding Development and Management Office within the S.A., and its positions will be filled by a team of experts on European Programmes. Finally, training programmes for the employees of the S.A. and the Greek cultural field in general, on planning and management of funding from European funding programmes, are to be implemented by the Capacity Building and Innovation Centre.

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 in the table below:

Source of income for operating expenditure	Year 2016	Year 2017	Year 2018	Year 2019	Year 2020	Year 2021
EU	-	41.760	90.000	148.240	264.000	301.600
National government	-	114.840	247.500	407.660	660.000	946.000
City	100.000	780.066	1.300.110	1.473.458	2.066.850	2.946.916
Region	200.000	680.066	1.300.110	1.473.458	2.066.850	2.946.916
Sponsors	45.000	114.588	469.612	486.200	772.200	972.400
Other	-	31.320	67.500	111.180	180.000	244.200

Income arising from events related to the ECoC and the Melina Mercouri Prize will be added for the development of the Monitoring and Evaluation Office, which will be responsible for maintaining the vision of Eleusis 2021 after the year 2021.



Income from the private sector

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

The fund-raising strategy to seek support from the private sector is based on 3 main target areas: local businesses; large Greek businesses that commonly sponsor large-scale events, such as banks, telephone companies etc.; and Greek businesses whose activity is related to the themes, projects and activities included in our programme.

As regards local businesses, we have created a Network of Local Businesses, which currently has more than 130 members, all of which have made a written commitment to support Eleusis 2021. They include some of the largest Greek companies, such as the TITAN cement factory and Hellenic Petroleum; Greek enterprises with an international scope, such as the waste management company Polyeco; and two major entrepreneurial unions, the Commercial & Manufacturing Association and the Business Park. Already in 2016, we have raised € 45.000 from the Network of Local Businesses and significant sponsorships in kind. The businesses in question support the work of Eleusis 2021 in four different ways: as general sponsors of the programme, as sponsors of specific events, as co-producers of specific actions - mainly within the framework of the Art Industry programme - and through sponsorships in kind, which mainly involve construction expenditure for the projects. For example, Metron built a large portion of the exhibits of the "9 Transitions" architecture exhibition, and also offered a general sponsorship to Eleusis 2021 in 2016. In general, from our cooperation with local businesses to date, we know that we can achieve significant discounts on our project construction costs, through our partnerships and through their sponsorships in kind.

As regards fund-raising at national level, we have created a sponsorship scheme and the first few businesses have already contributed to our efforts and made commitments to provide overall support to the programme in the event that the ECoC title is awarded to Eleusis.

Finally, given that our programme is linked to many sectors of production, we believe that we will be able to raise funding from companies that are thematically associated with each sector. In this case, sponsorship will concern a specific project, action or programme and not the programme of Eleusis 2021 in general.

We intend to raise, from the Network of Local Businesses, 60% of the private sector funding required, 25% from major Greek enterprises, and 15% from companies thematically linked to our programme.

Operating expenditure

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

Breakdown of operating expenditure

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Evaluation (in euros)	Evaluation (in %)	Total of the operating expenditure
16.500.000	68,75 %	3.300.000	13,75%	3.800.000	15,83%	400.000	1,67%	24.000.000

Planned timetable for spending operating expenditure.

Timetable for spending*	2017	2018	2019	2020	2021	2022	TOTAL
Programme expenditure* (in euros)	400.000	700.000	3.000.000	4.000.000	7.000.000	1.400.000	16.500.000
Programme expenditure (in %)	2,42%	4,24%	18,18%	24,24%	42,42%	8,5%	100%
Promotion and marketing (in euros)	200.000	300.000	400.000	1.000.000	1.100.000	300.000	3.300.000
Promotion and marketing (in %)	6,06%	9,10%	12,12%	30,30%	33,33%	9,09%	100%
Wages, overheads and administration (in euros)	144.000	400.000	756.000	1.000.000	1.100.000	400.000	3.800.000
Wages, overheads and administration (in %)	3,8%	10,52%	19,90%	26,32%	28,94%	10,52%	100%
Evaluation (in euros)	-	50.000	50.000	100.000	100.000	100.000	400.000
Evaluation (in %)	-	12,50%	12,50%	25%	25%	25%	100%

Budget for capital expenditure

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

Income from the public sector to cover capital expenditure	in euros	%
National government	5.200.000	22,6%
City	5.600.000	24,3%
Region	7.540.000	32,7%
EU (with the exception of the Melina Mercouri Prize)	4.000.000	17,4%
Other	700.000	3%
Total	23.040.000	100%

The above table refers to the infrastructure related directly to the implementation of the ECoC event. At the same time, an infrastructure programme with a budget of 91.960.000 Euro has been planned for the period 2015-2020, and includes the construction of an Archaeological Museum, completion of the rainwater drainage system, development of a cycle track network, etc. (see "Capacity to Deliver").



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?

At the City Council meeting that took place on 27 September 2016, the city of Eleusis decided to cover part of the capital expenditure for the reconstruction and creation of the infrastructure relating to the Eleusis 2021 programme.

At the same time, studies worth 1.338.000 Euro have already been included in the schedule of works to be implemented by the Regional Unit; these have already been tendered and contributed to the direct execution of the works under study. Moreover, three projects have been included in the schedule of works to be implemented by the Regional Unit, under specific budget items, and are expected to be tendered in the very near future.

As regards the IRIS factory, ownership of the first building has been transferred to the Municipality of Eleusis (see "Capacity to Deliver"). The funding is secured partly by OAED offices and partly by the Region Unit of Attica, while the Municipality will cover the studies' costs.

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

The majority of infrastructure funding will be secured from NSRF resources, both from the Regional Unit and the Municipality, and only 17% will be covered by European funding. Reconstruction of the Eleusis Industrial and Business Park for the establishment of the Capacity Building and Innovation Centre is already financed by the Jessica European Funding Mechanism.

Moreover, EU financial support to cover capital expenditure for the needs of the Eleusis 2021 programme can be sought through programmes such as the LIFE programme, the EU financial instrument that focusses on the environmental and climate change, or Horizon 2020, which promotes research and innovation in three main fields: industrial leadership, scientific excellence and social challenges.

Also, indicative multilateral European Territorial Cooperation Programmes in which the Regions participate and through which funding of ECoC's capital expenditure will be requested from the European Funding Development and Management Office, include: Adriatic-Ionian (interstate); MED (interstate); MED ENI CBC (interstate), Black Sea basin ENI CBC (inter-border), INTERREG EUROPE (interregional), Balkan Mediterranean (interstate). Territorial Cooperation programmes also include the URBACT & ESPON cooperation networks, as well as INTERACT, which provides technical support to all ETC programmes in Europe.



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

Source of income for capital expenditure	Year 2016	Year 2017	Year 2018	Year 2019	Year 2020	Year 2021
EU	-	340.000	1.750.000	1.160.000	750.000	-
National government	-	1.800.000	1.050.000	1.020.000	1.330.000	-
City	300.000	1.300.000	1.100.000	1.600.000	870.000	430.000
Region	-	2.250.000	3.250.000	1.450.000	590.000	-
Sponsors	-	400.000	300.000	-	-	-
Other	-	-	-	-	-	-

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.

Infrastructure Interventions (Infrastructure connected to the Programme)	Amount to be spent
Eleourgiki	2.550.000
Iris	8.840.000
Old Railway Station	500.000
Interventions in public areas	7.000.000
Modernization of public and communal facilities (accessibility, additional infrastructure, etc.)	1.600.000
Eleusis: The Living Museum	500.000
Eleusis Industrial and Business Park (Capacity Building and Innovation Centre)	2.050.000



B. ORGANISATIONAL STRUCTURE

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

The amendment submitted to Parliament on behalf of the Minister of Internal Affairs and Administrative Reconstruction, the Minister of Education, Research and Religions, Culture and Sports, as well as the Deputy Minister of Finance, to allow the cities to establish structures to manage the ECoC, foresees the establishment of a Societe Anonyme. The Municipality of Eleusis has already begun the procedures for the establishment of the Societe Anonyme "Eleusis 2021", and will be completed in the year 2016, with the exclusive objective of managing and implementing the ECOC. The operation of the company must comply with Hellenic legislation on public societies anonymes, which foresees, among other things, that the company must be managed by a Board of Directors, 30% of whose members must be elective members of the Board, and the Chief Executive Officer. This also means that the company must operate under the principles of corporate governance. The S.A will apply quality systems and an eco management system to its operation. The company "Eleusis 2021 S.A" is responsible for correct implementation of the proposed programme, as described in the bidbook. The organisational structure of the proposed S.A ensures full compliance with the Hellenic Legislative Framework, as well as the best possible level of independence, efficiency and transparency as regards both the artistic programme and the management of Eleusis 2021. Also in accordance with Hellenic legislation, "Eleusis 2021 S.A" must be dissolved and liquidated upon completion of the objective for which it was established. This means that the S.A must cease to operate by the end of year 2022. Finally, for the proper functioning of the S.A, the company will be controlled by an Audit Advisory Company and an annual publication of the budget will be conducted.

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 company's managerial structure is described in the following organisation chart:

Board of Directors

The Board of Directors has nine members and is chaired by the Mayor of Eleusis. Of the remaining ordinary members, three - as foreseen by Hellenic law - are elective members of the Board of Directors (Municipal Authority and Opposition), and the other six ordinary members are representatives of academic institutions, local businesses with an international scope and local social organizations.

Chief Executive Officer

The Chief Executive Officer is appointed by the Board of Directors through an international open call, no later than 1st March 2017. He or she is responsible for the management and coordination of all the individual departments and offices of the S.A. He or she makes all necessary decisions within the framework established by applicable law, the articles of association, the regulations governing the operation of the S.A., the approved programming and budgeting, as well as the decisions of the Board of Directors. Finally, he or she is responsible for briefing the Board of Directors with respect to the progress of the tasks undertaken by all Departments and Offices.

Artistic Director

The Artistic Director is the person responsible for the design and execution of the artistic programme, as described in the candidacy bidbook. The Artistic Director's main associates include the Curators of the Artistic Programme, as well as the people responsible for the execution, production and technical support of the events in the artistic programme.

Administrative and Financial Operations Department

This department is in charge of financial management, accounting, and all administrative operational issues (personnel, contracts, etc.). It is responsible for drafting financial reports and for implementing all necessary procedures for the contracts.

Marketing and Merchandising Department

This department is responsible for marketing, public relations, advertising, communication and the press office. At the same time, it is responsible for sponsorships and the Eleusis 2021 S.A. commercial activity, as well as the design, production, marketing and commercial exploitation of company products.

European Funding Development and Management Office

This office is responsible for identifying the funding needs regarding operational and capital expenditure, finding suitable funding programmes and submitting relevant applications. It is also responsible for managing approved projects in collaboration with the Eleusis 2021 relevant departments.

Audience Development and Participation Office

This office is responsible for the strategy to activate and ensure the participation of citizens in all the activities of Eleusis 2021, for the coordination of the volunteers and the Creative Citizens' Network, and the audience development strategy. It ensures the creation of suitable networks and communities in order to develop not only participants and volunteers, but also audiences, visitors and sponsors. For this reason, the office answers to both the Artistic Director and the Chief Executive Officer. The office cooperates with the Artistic Director within the framework of the artistic programme's projects that involve participation of the public and local production forces, educational programmes, etc. The office cooperates with the Chief Executive Officer and the Marketing and Merchandising Department within the framework of the audience development strategy.

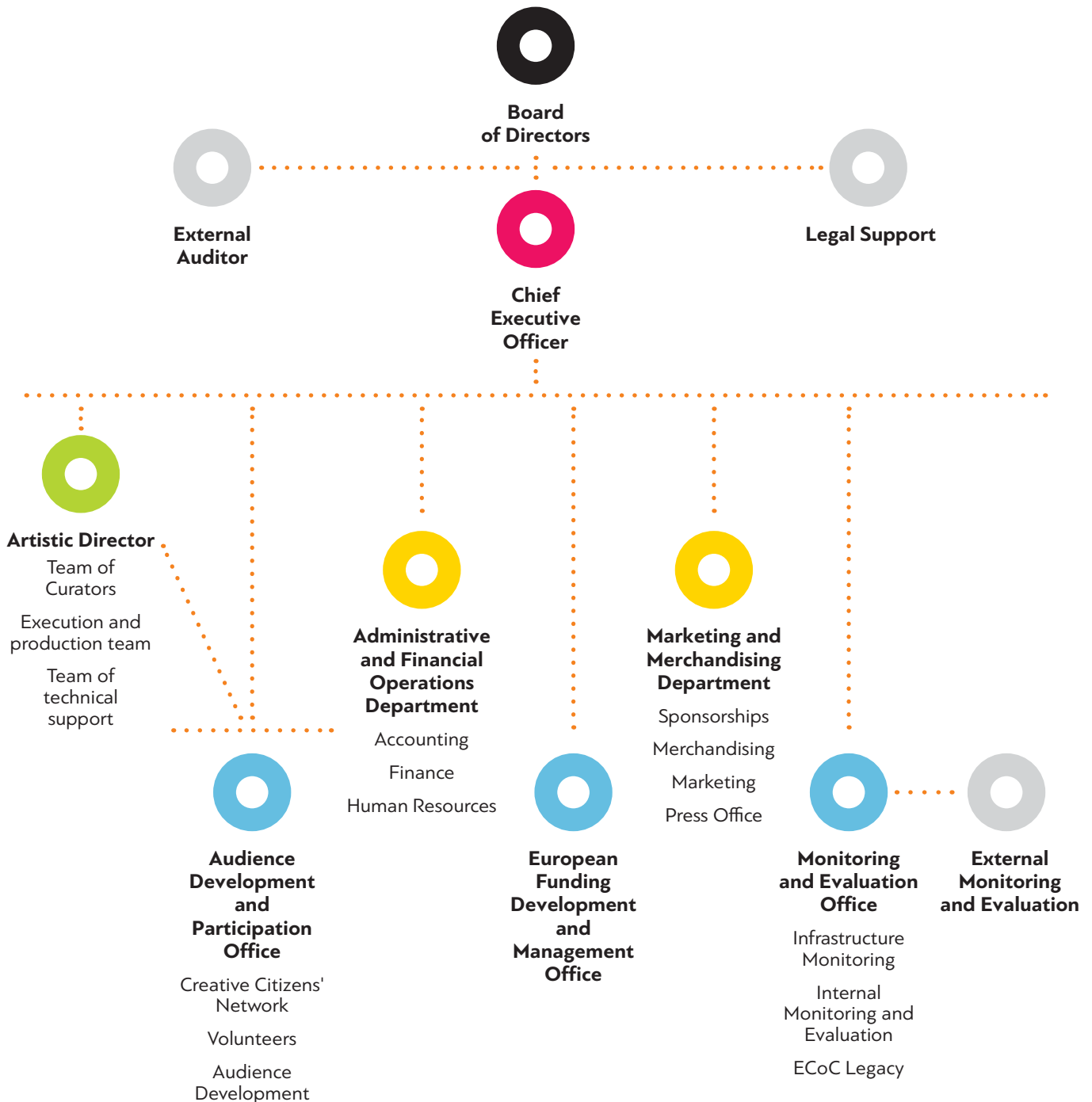
Monitoring and Evaluation Office

This office is responsible for monitoring the progress of all infrastructure related directly to the artistic programme of Eleusis 2021. This department cooperates directly with the relevant department of the Municipality of Eleusis and the Regional Unit of Attica. It also works directly with the external partners who are in charge of evaluating the ECoC, monitors and assists in the progress of their work. Finally, the Office is responsible for planning for the subsequent status quo, which will ensure the ECoC legacy after the title year and the dissolution of the company, as foreseen by Hellenic law.

Our aim is to ensure the analysis, evaluation and proliferation of sound management practices, as well as know-how on cultural management, via the Capacity Building and Innovation Centre. There is also provision for the creation of a team of volunteers for each management department, so that each Manager or Coordinator of a department/office may transmit their knowledge to younger professionals in-the-making.

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 staff will be selected through an open call procedure. The selection of the people who will fill the Eleusis 2021 S.A positions will be based on their skills, experience and capacity to understand and serve the philosophy and vision of our programme. In any case, involvement in the work of "Eleusis 2021" during the candidacy stage will be considered as a significant asset. Thus, we believe that several of the people who have already worked on the project and have already obtained, through the candidacy process, know-how and a sound understanding of the requirements of the ECoC title, can be possible employees of Eleusis 2021 S.A. Finally, locality will be considered a criterion for staff selection. Moreover, special training programmes have been designed within the framework of the Capacity Building and Innovation Centre, in order to increase staff know-how on a series of issues that concern the organization and management of ECoC. Also, there are plans for an internship programme, to be applied to all company divisions, departments and offices, which will allow young professionals to take advantage of the company's know-how, on the one hand, and the company to find and "build" the young professionals that are necessary for implementation of its work, on the other.



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

To a significant extent, excellent cooperation between the local authorities and the Company is ensured thanks to our experience of the cooperation between the local authorities and the Civil Non Profit Company "Eleusis 2021" to date. Throughout the candidacy stage, we have experienced excellent cooperation with the local authorities, and enjoyed their ongoing and undivided assistance for implementation of our work generally and for individual tasks (from financial issues to the use of the Municipality's services for the production of our artistic projects), without a single intervention from them as regards artistic or other choices.

Furthermore, when the S.A is established, appropriate cooperation will be ensured through the participation of representatives of the Municipal Authority and the Opposition, on the Board of Directors of "Eleusis 2021 S.A", and the participation of the Mayor of Eleusis as Chairman of the Board. In this way, the Municipality of Eleusis will participate directly in the decision-making process as regards the management and implementation of actions relating to the institution of ECoC.

At the same time, the Company's Internal Operating Regulation will foresee the autonomy of the artistic team with respect to artistic choices made for the events included in the programme, and the institution of the necessary procedures that will establish the framework of cooperation between the Company and the relevant departments of the Municipality and the Regional Unit, such as infrastructure-related services.

According to which criteria and under which arrangements have the general director and the art 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?

Our intention, as we had also stated in our first bidbook, was to select both the General and the Artistic Director through an international open call. However, given that the legislative amendment for establishment of the Company was delayed significantly by the Government, we have proceeded to appoint the Artistic Director, as it was necessary to fill this position to ensure the configuration and description of the artistic programme in the final bidbook, on the basis of the criteria described in the first bidbook. Appointment of the General Director, who in our case coincides with the Chief Executive Officer, will be our first priority after the establishment of the Company and drafting of the Internal Regulation. We will announce an international open call for selection of the General Director, while the selection criteria are the same as those described in the first bidbook. In particular, the Chief Executive Officer must have completed higher studies in management, with emphasis on large-scale events and cultural management; they must have significant experience in project management and large budgets, with emphasis on international cultural events, significant experience in administrative and financial planning and the implementation of NSRF programmes, excellent knowledge and ability to manage European financial instruments and very good knowledge of Greek Public Administration and public accounting.

Based on the criteria described in the first bidbook, we have appointed Kelly Diapouli as Artistic Director; she has been involved in the establishment of the central idea and the artistic vision since the beginning of the candidacy, and has significant experience in the organization of large-scale international events and the design and management of European cooperation projects. She is familiar with and has a broad network of contacts in the European and Greek cultural field, excellent knowledge of the cultural status of Eleusis, significant experience in networking and a proven capacity to operate as a networker. Kelly Diapouli studied Theatre Studies and is a cultural manager with 10 years of experience in the fields of cultural networking, international cultural cooperation and direction and organization of international programmes and events. Between 2004 and 2008, she worked in these fields for the Hellenic Culture Organization - Cultural Olympiad, and thereafter continued to do similar work for the Civil Non Profit Company "busart", of which she is a founding member, since 2009. She studied Theatre Studies at the University of Athens and European Cultural Policy and Administration at the University of Warwick (UK). She is an Onassis and Fulbright Foundation scholar, a member of the Alumni Network of the Festival Academy of the European Festivals Association (efa), a member of the Young Cultural Innovators Forum of Salzburg Global, and a member of the Advisory Board of the International Network for Contemporary Performing Arts (IETM) and other bodies. She lives and works in Eleusis.

As regards fields of action, the Artistic Director is responsible for configuring the artistic programme and producing the projects and actions that it is made up of. She coordinates the curators of the artistic team and functions as an intermediary for the creation of relationships and networks between the artistic team and the artistic community in general, and other fields of activity. She is responsible for monitoring, coordinating and ensuring correct implementation of all the programmes, actions and projects included in the artistic programme. The Chief Executive Officer is responsible for guaranteeing the sound operation of the Company and monitoring and coordinating the work of the Administrative and Financial Operations Department, Marketing and Merchandising Department, and collaborating with the Artistic Director on the work of the European Funding Development and Management Office, Audience Development and Participation Office, and Monitoring and Evaluation Office.



C. CONTINGENCY PLANNING

Have you carried out/planned a risk assessment exercise?

At this stage of the bid process, we have implemented a preliminary risk assessment exercise. The assessment will be completed in case the ECoC title is awarded to Eleusis.

What are the main strengths and weaknesses of your project?

The main strengths and weaknesses are identified from the cross-correlation of various individual sectors with the programme of Eleusis 2021 and the projection of individual fields of the programme in the natural and human environment. The implementation of an initial SWOT analysis on the strategic programme of Eleusis 2021 gives us a good idea of the strengths and weaknesses of the event in relation to various sectors; at the same time, it allows us to promote the strengths by identifying the opportunities arising for the Eleusis area and the broader region, while also describing any eventual threats that may have a negative impact on the successful completion of our work.



STRENGTHS

- Unanimous support for the candidacy from local government. Support from a network of 130 businesses from the secondary and tertiary sector, which are active in the area.
- Financial support from the Municipality for implementation of the programme, and the municipality's healthy finances in recent years (surplus of ~€ 14,000,000).
- Municipal entities' experience in organizing cultural events (42 years of Aeschylia festivals) and European programmes (EASA 2007).
- Experience in cooperating with and hosting foreign artists for the production of unique artistic projects in our city, and the city's cultural profile.
- Capable, specialized executives on the candidacy team, and experience in the management of an independent company for the candidacy (Eleusis 2021 Civil Non-Profit Company).
- Participation in European networks and experience in cooperating with foreign cities (sister cities).
- Capable, specialized executives working for the local authorities, who will be able to use the experience acquired from all program events, in the future.
- The Municipality's experience in managing European programmes and funding and in cooperating with other partners (e.g. LIFE).
- Adoption of a specific strategy for culture up to 2025, by the Municipality and the competent cultural entities, and unanimous support for the strategy by the city council.
- A rich and diverse natural and human environment, with potential for further development.
- A rich cultural heritage and unused former industrial clusters.
- Existing cultural infrastructure in the Municipal area.
- Ongoing renovation of two former industrial clusters for the creation of cultural infrastructure (Eleourgiki, IRIS - see chapter "Capacity to deliver").
- Proximity to the urban area of Athens, which is the 2nd most popular destination for tourists entering the country (stopovers).
- High accessibility due to the city's direct connection to the international airport via the suburban railway, to the port of Piraeus and, due to its location on the motorway that links the capital to the Peloponnese, to the port of Patras, Western Greece and Motorway E75 (connection to central and northern Greece and the Balkans - Bulgaria, FYROM, Serbia).

OPPORTUNITIES

- Exploitation of industrial heritage and unused former industrial clusters.
- Exploitation of the particular characteristics of the area's natural and human-made environment, and further development of the area's tourist sector.
- Improvement of the image of the public space and rehabilitation of common and communal facilities, by promoting cooperation between the entities managing the area's public spaces (Municipality, Port Authority, National Railway, Ministry of the Environment, etc.).
- Optimization of means of transport and further planning of transport links to neighbouring areas, the centre of Athens and the airport.
- The use of alternative means of transport in the city, in view of decongesting the centre and reducing harmful emissions.
- The adoption of international standards on the mobility of disabled people and the elderly in the city, in means of transport and in communal facilities.
- Encouragement of the local population in view of the crisis, unemployment and uncertainty about the future.
- The application of environmentally-friendly policies and promotion of the environmental footprint concept in the behaviour of the local population.
- Creation of new job positions in the creative professions, and business opportunities in fields that are linked to the cultural programme.
- A more favourable economic environment and increased availability of funds from EU programmes and instruments.
- Establishment of the city's brand name on the Greek and European cultural scene.
- Lifting of the exclusivity of the secondary sector in the area, and reduction of the negative consequences of dependence on industry.
- Rehabilitation of the natural environment and stricter monitoring of polluters.
- Upgrading of human resources in the area, through ongoing training on cultural issues, cultural event organization and cultural management.

WEAKNESSES

- The economic crisis and the risk of delays in the disbursement of funds from central government.
- Significant dependence on the Municipality as the main financier of the programme.
- The absence of the independent scene in general, and in this area particularly, for implementation of parts of the programme, which increases the programme's overall budget as well as staffing needs.
- The need to create new cultural infrastructure (under way).
- The lack of an already developed tourist audience that would enhance the common objective.
- The area's undeveloped tourist identity and the trend for no overnight stays.
- Management of the city's public spaces by multiple entities, which makes procedures for intervention and rehabilitation more time-consuming.
- Absence of a management authority for the cultural facilities-former industrial complexes.
- Lack of experience in the management of major international cultural events with more than 3.000 visitors.
- Lack of tourist infrastructure to host visitors and crews.
- Lack of experience in the management of large tourist numbers.

THREATS

- The political situation and insecurity in the EU, which could affect the mobility of citizens and tourists.
- The economic crisis and the unpredictability of the actions of the Ministry of Culture and the relevant authorities, with respect to the work and obligations of the ECoC title.
- The unpredictable political climate in Greece.
- Lack of trust in the institutions, poor civic morale.
- Planning and establishment of contradictory investments in the area by the central government, to confront the economic crisis.
- Failure to complete new cultural infrastructure and non-disbursement of funds by the relevant Ministries, programmes and authorities.
- Lack of cooperation between entities for better management and planning of public spaces.



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

The SWOT analysis (see above) has helped us to identify the greatest risks we are faced with and allowed us to establish relevant policies for confronting them and alternative scenarios for mitigating them.

Generally speaking, a very well-planned and scheduled capacity-building programme can offset any lack of experience in cultural management, while at the same time, the optimum dissemination of the project's results arises from a sound plan for mobilisation of citizens and dissemination of results.

As regards the individual fields in which there appear to be serious threats, the specific tactics to be applied to confront the threats and their consequences are presented below:

Political support, collaborations and institutional framework_ Cooperation with the entities involved will be established by jointly signing a memorandum of cooperation on the sound management and rehabilitation of public spaces, and implementation of the Eleusis 2021 programme; the memorandum has been drafted by the programme authority in order to create even stronger bonds between the parties involved. Institutional framework issues concerning the S.A. being established to manage the Eleusis 2021 programme, will be confronted with permanent legal support by an external partner.

Strategic planning_ Local government and the Municipality of Eleusis in particular, have voted on a cultural strategy up to year 2025, while similar votes have been passed in the Prefecture of Attica of Western Attica and the Regional Unit of Attica. "Eleusis 2021" S.A. coordinates the adoption of the programme's principles and strategic planning for the other entities involved, so that they constitute individual elements of the Eleusis 2021 strategy.

Infrastructure and public spaces_ In order to increase the number of indoor cultural venues and communal facilities available, projects for the rehabilitation of 2 former industrial clusters, one of which is already partially used for cultural purposes (Elaiourgiki), are in progress, while studies on the rehabilitation of a third venue, also formerly an industrial complex, are expected to be completed in 2019 and 2020 respectively. In the event that the execution of the projects is not on schedule, with 2018 being the critical year, alternative solutions for housing the events will be activated; the primary solution is to create temporary facilities using special canopies that will create covered spaces for performances, concerts and conferences. However, the S.A. does have a monitoring mechanism for the progress of the above planned works; the monitoring office regularly inspects adherence to the relevant schedules.

For the rehabilitation of public spaces and facilities, the Municipality intends to operate an observatory by means of a web application, which will allow for interventions to solve problems in the public space and forward the issues to the competent authorities. The observatory will be commissioned in the first half of year 2017. At the same time, the Eleusis 2021 S.A. is promoting a memorandum of cooperation for public spaces and the stakeholders involved, in order to contribute to their cooperation and the coordination of relevant works. The memorandum of cooperation also includes an annex listing urgent interventions required in public spaces.

As regards the adequacy of tourism infrastructure, the company has elaborated a survey to assess housing needs with respect to the Eleusis 2021 programme. Coverage of housing needs is achieved on the free market, in terms of supply and demand, depending on the individual needs of visitors; the available number of beds is provided by hotels, rooms to let, private homes and alternative accommodation. Cultural infrastructure development also includes suitable configuration of municipal buildings to accommodate crews, volunteers, artists, technicians, etc., as well as the promotion of investments in new accommodation.

Funding framework_ Funding for Eleusis 2021 comes from the Municipality, the Regional Unit of Attica, Central Government, private resources, and European programmes and funding; it follows the lines of the business plans of relevant entities, and the directions and pillars of the current programme period of the NSRF 2014-2020. Any delays in the disbursement of public funds will be covered temporarily by the S.A.'s sponsorship fund, and all disbursements will be monitored by the S.A.'s Monitoring and Evaluation Office.

Management authority and human resources_ The company's increased requirements in human resources have been budgeted for in its operating expenses; however, in the case of being unable to hire the required number of people, the S.A will resort to transferring permanent employees from the Municipality's cultural department or will make use of social programmes for the unemployed, training vouchers, internships etc. For positions that can be covered by external partners, the S.A will also adopt policies such as sponsorship services, in order to reduce its operating expenditure even more, if necessary.

D. MARKETING AND COMMUNICATION

Could your artistic programme be summed up by a slogan?

————— The central idea of the Eleusis 2021 programme can be summed up by the phrase: "Transition to EUphoria".

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

————— The Marketing and Communication strategy is in line with the general philosophy of our programme. Thus, it relies to a significant extent on Networking and on the use of cultural, professional and social networks for the communication of our work. Maximum dissemination of the programme and the actions of Eleusis 2021 is ensured through our cooperation with cultural networks, with the Creative Citizens' Network and professional networks at local, national and European level. This ensures that the programme can be communicated to major and diverse groups of the population according to their interests, with the lowest possible cost and maximum efficiency, through targeted and horizontal dissemination of information to all fields of human activity. Due to the increased requirements and the multi-dimensional themes of the programme, the marketing team will consist of specialized staff, divided into five sectors, in direct cooperation with the Chief Executive Officer, the Art Director and the Office for Audience Development and Participation. The duties of the Marketing Department include the creation and implementation of the Communication and Marketing strategy, the Press Office, Public Relations, Graphic design and Translation, as well as digital media and web development services. The success of the above is ensured through the application of smart tools and practices that are mainly based on Digital technology and Co-Marketing. At the same time, we focus on new technologies and digital media aiming at the interaction with a wider audience.

Target Groups

Our strategy aims at selecting target groups, not so much on the basis of the usual criteria, such as age, gender and geographic location, but mainly on the basis of interests, lifestyle and profession.

Based on the statistical information provided to us by Google's digital tools and from social media, we can achieve a segmentation according to artistic interests (e.g. dance, theatre, visual arts, etc.), on the basis of geographic elements (local, national, European), and also social and cultural interests (cultural organizations, national and local associations, environmental and sports groups, etc.), that are directly linked to the pillars of our programme.

The automation of marketing processes and the fine-tuning of the information campaign are perfected gradually during the preparation stage, so as to ensure that in 2021 we will achieve optimum results from our target group selection strategy.

Digital Marketing

In this digital era, information through new technologies and smart networking methods will be the element that sets apart the way in which we perceive cultural events. With on-line coverage of events, video documentation, a super-interactive website, a strong presence in social media, a weekly newsletter, participation in forums and creation of applications, we will make the participation possible for all, not only at local but also at international level.

A strong and ever-increasing presence in social media is already promoting all of the Eleusis 2021 events in



inventive ways, so as to attract audiences on Facebook, Twitter, Instagram, Pinterest, Google+, the local, national and international press, as well as on direct media, such as newsletters and online invitations to more than 30,000 registered users in Greece and abroad. The website and themed videos (Youtube) will be broadcasted and promoted through journalism, cultural and business networks, per field of interest, at national and international level.

Networks

The communication of Eleusis 2021 message will take full advantage of the cultural networks and organizations that are abroad and we are cooperating with, professional networks and unions and, in general, the synergies created within the framework of the programme. In particular, our planning includes:

- Cooperation for the promotion of Eleusis 2021, with state entities (Municipality of Eleusis, neighbouring municipalities, Region of Attica, Ministries of Culture, Sports and Tourism), universities, travel agencies, artistic, sports and cultural organizations, as well as cultural networks at local, national and European level, a strategy that we are already implementing. European networks such as "In Situ", the European network for arts in public space and "On the Move", the European Cultural Mobility Information Network have already published projects and actions implemented by Eleusis 2021. Also, Eleusis' candidacy has already been communicated to a wide audience in Europe through our cooperation in Creative Europe projects such as "Meeting the Odyssey" and "Mixdoor". We are planning to continue this strategy through various European co-productions that will start as early as 2017. One such example includes the performance of Euripides Laskarides that will take place within the framework of the "The Human Condition" Project, in cooperation with the Theatre de la Ville in Paris.
- Cooperation with associations and groups in Greece and abroad, including collaborations with national and local associations, local groups and civil society movements (Thriasian Plain Volunteers' Association, Western Attica Disabled Persons Association, etc.), as well as joint events' organization focusing on the promotion of the ECoC candidacy.
- Cooperation with professional unions (Workers Union, Commercial & Manufacturing Association, Business Park), and businesses from Eleusis and the broader area, some of which are multinational companies with large overseas networks, that have already been communicating and promoting the vision of Eleusis 2021 through their own networks and through their active participation in the joint organization of events. Many local businesses are already communicating the Eleusis candidacy via their websites, and are working with us on local initiatives. One such initiative is the Eleusis 2021 place-mat used by all restaurants of the city, which is promoting the Eleusis 2021 candidacy to a wide audience.

Media

Eleusis 2021 already works with the major part of local and national media, while initial contacts have already been made with European media such as ARTE and Deutsche Welle, targeting at an eventual collaboration in case the ECoC title is awarded to Eleusis.

Media coverage includes interviews and special shows on local and national radio stations, coverage of events, exhibitions, performances and promotion of the artistic programme through the country's major television networks, as well as an agreement for future communication sponsorships by television channels and radio stations up to the ECoC year 2021. As regards print media, the events and artistic programme of Eleusis 2021 are included in the most widely-read newspapers and magazines in Greece, and similar cooperation agreements have been initiated with culture-oriented print media at European level. Also, all media have been categorized per field of interest (culture, agriculture, industry, sports, etc.) for a more targeted dispatch of press releases and cooperation based on the themes of Eleusis 2021.

Branding and Outdoor

Throughout the ECoC year, Eleusis 2021 intends to implement a national advertising campaign, which will include advertising in: public transport (metro, buses, trams), urban areas (bus stations, public advertising), airports, ports, railway stations. Production and circulation of printed information materials (museums, newspaper inserts, distribution through car rental companies, etc.). Also, posters, flyers and banners in front of public buildings and foundations, billboards and outdoor banners. Moreover, the promotion of Eleusis 2021 by smart tactics will continue, using creative tools such as place-mats in restaurants, the project of stencilling the Eleusis 2021 logo on buildings façades, street art inspired by the pillars of the artistic programme on national highways and public

buildings, as well as citizens' initiatives, such as signage with clay logos placed in public areas by the city's students. In addition, we are aiming at having creative and interactive kiosks in major artistic events like European biennale, art fairs and forums of international reputation, having a steady presence the last years at Art Athina, the largest contemporary art expo that takes place in Greece.

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

The main issue is to mobilise the citizens of Eleusis and the neighbouring municipalities. This objective has already demonstrated significant examples, as a very large portion of the citizens has been informed and mobilized in the city's effort to claim the title of ECoC. Local businesses and industries with branches abroad have supported the candidacy via digital media, including the news and the vision of Eleusis 2021 in all their European networks. Primary and secondary schools have promoted and will continue to promote the vision of Eleusis 2021, through the European Erasmus education programmes, such as the European school radio project, as well as through events organized in cooperation with Eleusis 2021.

Sports teams, associations, students and organized trips abroad have carried the message and logo of Eleusis 2021, communicating the Eleusis 2021 vision to the European cities they visited. Finally, the citizens' mobilisation team, which consists of local volunteers, was divided and informed different social groups, approaching in this way all population groups on the basis of a specific strategy (sports clubs, national and local associations, Disabled People Association, professionals, education, socially marginalized groups). Most of these groups have achieved communication through both digital media and implemented joint actions with similar groups from other European countries, on the basis of the Eleusis 2021 vision. In view of mobilising citizens to spread the message of Eleusis 2021, we will use small, low-cost tools such as e-cards.

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

The role of the European Union is made clear by our logo, which underscores the "EU" initials, and in our slogan, in the word "EUphoria". Also, Axis I links the programme to landmark institutions of the European Union, such as European Day, European Heritage Days, European Development Days and European Music Day. Finally, if the title is awarded to Eleusis, we intend to underline the fact that the European Capital of Culture is an action of the European Union, and to use the relevant logo in all communication material and activities implemented by Eleusis 2021.





ADDITIONAL INFORMATION

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

There are a number of factors that make Eleusis' application a very special one. Firstly, the main concept of our proposal evolves around the major challenge that Europe faces today: the challenge of transition. It moves away from the stereotypical image of Greece as a tourist destination and highlights a lesser projected aspect of Greece, that of working, of producing and of creating. This way, our proposal facilitates a better understanding among European citizens with respect to the contemporary Greek situation.

Secondly, our application is 100% realizable. We are aware that in some cases, the financial planning of candidate cities are more based on the needs and expectations of the ECoC project, rather than on firm commitments on behalf of the national and local authorities regarding the contribution they can really make to this project. This is not how we have worked with respect to our budget projection. We have been very modest in our budget projection, taking as a basis the commitments that the local authorities have already made and are in position to realize. Thus, we have been very reserved regarding the National Government's contribution, knowing that the Ministry of Culture hasn't undertaken any commitment yet and also that the Ministry of Culture is one of the first Ministries whose budget is being cut, according to the Government's financial planning. We have also been very reserved with respect to the EU's financial contribution, as these resources depend on future applications and despite the fact that we have already evidence for our capacity to apply and get funded by EU programmes such as "Culture" and "Creative Europe". For all these reasons, we not only consider our financial projections to be 100% realizable, but we foresee a possibility of being able to raise the budget eventually, especially if there is some advancement of the national economy in the next years.

Also what makes our proposal really special is the way in which we approach culture and its role in the city. In essence, Eleusis proposes a new cultural ethos: a new perspective of the role of culture at social and economic level; a new approach on how regional cultural development looks like; a new proposal on how we relate to each other and the world around us. This means thinking culturally and means not being easily swept away by global trends where everyone copies everyone else. The city is saying: 'yes let's be jointly responsible for addressing the big issues that really matter, yes let's have a global rules system, but let's also be distinctive in how we go about things highlighting the distinctive, the special and the unique that makes a place a Place.

This brings us to the next thing that makes Eleusis' proposal distinct: the fact that the bid for ECOC is a deep desire and a firm decision of all citizens. Eleusis' bid has not just brought all the city's forces together; it reflects their shared vision for the city's future. Because here everybody understands that the city's shift to the cultural, creative and knowledge based economy, the choice to prioritize innovation, imagination and creativity is actually the only choice the city has for its future. Eleusis doesn't have an alternative. Eleusis hasn't been, neither can be in the future a leisure destination, as most places in Greece. The city can only develop into a cultural destination; what is more, as an industrial city in the post industrial era, Eleusis needs to develop a profile based on innovation and knowledge. It needs to become a though small, smart city and create an attractive environment for both existing industries and new investments. For Eleusis, the ECoC is the city's unique opportunity to transform itself, to turn page in its history once and for good.

And finally, Eleusis bid is a product of all the city's creative forces. It is made by people who know the city's needs and its special characteristics very well; people who know what they want and also know how to make their dreams come true.



APPENDIX

ELEUSIS 2021 NONPROFIT COMPANY Old Railway Station, 19200, Elefsina, Greece

Board of Directors

President: Giorgos Tsoukalas

Members: Cleopatra Ampatzoglou, Kelly Diapouli, Konstantinos Kalessis, Gabriel Kampanis, Spyridon Kollias, Evaggelos Kyriakidis, Kalliopi Papangeli, Nikos Psounis, Giorgos Skianis, Peggy Tsolakaki, Maria Vasileiou

Artistic Team

Artistic Director: Kelly Diapouli

Core Team: Giorgos Alexandrou, Angeliki Lampiri, Kostantia Manthou, Kalliopi Papangeli, Giorgos Skianis

Partners Curators: Lia Dimou, Dyo Kangelari, Henk Keizer, Dimitra Kouzi, Evangelos Kyriakidis, Marie Le Sourd, Dimitris Michalaros, Fiona Oikonomidou, Tina Pandi-Stamatis Schizakis, Katia Papaspiliopoulou, Elena Symeonidou, Syllas Tzoumerkas, Giannis Tsatsianis, Frosyni Trousa, Nan Van Hoote, Vana Xenou-Giorgos Parmenidis

Management team

Konstantinos Kalessis, Gabriel Kampanis, Vicky Passiopoulou, Peggy Tsolakaki, Maria Vasileiou

Marketing team

Mentor | Services & Solutions: Panagiotis Gkiokas, Yannis Pappas

Press office

Despina Savvopoulou

Outreach Team

General Coordination: Vicky Passiopoulou

Group coordinators: Eleni Anaplioti, Athina Gavrilaki, Thanassis Dioletis, Thodoris Efstratiadis, Konstantina Kyritsi, Pavlos Nikolaidis, Thalia Protopappa, Giannis Sideris, Vicky Tsakalou

Website Design & Development IT Support

Codesigns Web Agency: Stamatis Diamantis, Kostas Vrouvas

Pre-study Impact Assessment Group

Research Team of the Laboratory of Tourism Planning, Research and Policy (LaReTour) | Department of Planning & Regional Development | University of Thessaly

Scientific Coordinator: Alex Deffner

Research Group: Nikolos Vogiatzidis, Sotiria Katsafadou, Georgia Lalou, Neoklis Mantas, Christina Mandela, Theodoros Metaxas, Kleanthis Sirakoulis, Eva Psatha

Bid book texts

Kelly Diapouli, Giorgos Skianis, Peggy Tsolakaki, Angeliki Lampiri, Panagiotis Gkiokas

Bid book's photos

Vaggelis Gkinis, Giorgos Kokkiniotis, Nikoleta Kontouli, Yiannis Kouskoutis, Giannis Stathis, Aspasia Stavropoulou

Bid book's concept and design

2yolk – Branding & design agency

Print House

FOTOLIO & TYPICON



EU
EL₂₁SIS

