

# REVIEW OF ELEFSINA'S CULTURE 21: ACTIONS SELF-ASSESSMENT

MARCH 2019



## culture 21

UCLG Committee



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In 2004 the [Agenda 21 for Culture](#) was agreed by cities and local authorities from across the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace. [Culture 21: Actions](#), the document adopted by the Committee on Culture of United Cities and Local Governments (UCLG) in March 2015, transforms this into practical commitments and actions providing a common template for cities to examine their strengths and weaknesses in the area of culture and sustainable development.

Based on Culture 21: Actions, the [Pilot Cities programme](#) engages participating cities to 'pilot' or test the Agenda 21 for Culture and Culture 21: Actions through a participatory process of learning and capacity building, to create a global network of effective and innovative cities and local governments. In Europe, the Pilot Cities programme is coordinated by the UCLG Committee on Culture and Culture Action Europe, in collaboration with the Council of European Municipalities and Regions (CEMR).

Elefsina is a culturally rich city. From its Ancient monuments to its industrial heritage, its proud workers to its community associations. It is the site of the [Eleusinian Mysteries](#), the birthplace of [Aeschylus](#) and a major industrial centre, with the largest oil refinery in Greece. It is the home of the Aeschylia Festival, the longest running arts event in the Attica Region and now [Eleusis2021](#), the soon to be, European Capital of Culture. Just 18 kilometres from Athens it sits along the dramatic coastline of the Saronic Gulf.

In the framework of Pilot Cities Europe, the City of Elefsina has joined other European cities to address some of the weaknesses it identifies and build on its perceived strengths. It is important to note that their engagement in this programme complements and extends the work being carried out by Eleusis2021 for the European Capital of Culture.

This document provides an overview of the discussions that emerged from a self-assessment workshops held in the city on the 26th January 2019, which followed a planning meeting September 2018. The self-assessment workshop was convened by Angeliki Lampiri, Focal Point, Elefsina and was facilitated by Clymene Christoforou, Expert Pilot Cities, Marta Llobet, UCLG Committee on Culture, and Kornelia Kiss, Culture Action Europe.

SELF-ASSESS

This workshop brought together politicians, municipality workers, community association representatives, cultural professionals, academics, environmental actors, legal and business representatives, interested citizens and the Eleusis 2021 team

The workshop formed a key element of Activity 1 of the Pilot Cities programme in Elefsina. The stakeholders from across civil society, public and private sectors were divided into 4 working groups and were actively engaged throughout the workshop. (A full list of participants and groups has been included in Appendix 1).

During the workshops, the participants were asked to score their city in relation to the nine 'Commitments' that make up Culture 21: Actions. The results have been drawn up in this document by Clymene Christoforou, the expert appointed by UCLG's Committee on Culture and Culture Action Europe, to work with Elefsina on this Pilot Cities Europe programme. It summarises and analyses the assessment made by participants and compares it with the results of a 2015 Global Panel.

It aims to highlight the strengths and weaknesses for Elefsina and identify a direction of travel for future programme development that builds on the city's strategic commitment to culture as part of a sustainable city.



# METHODOLOGY

The workshop participants assessed the current status of Elefsina in relation to the nine 'Commitments' (thematic areas) that constitute Culture 21: Actions. Discussions took place in four separate groups, each including individuals with expertise or responsibilities in areas related to one or more of the thematic areas under discussion.

The workshop was delivered over a full day with each group addressing 3 commitments. Given the role of Eleusis 2021 and the legacy of the Capital of Culture, it was decided that 'Governance of Culture' was an important area for the whole workshop to address. The Commitments were split across the groups as follows:

- Group A |**
  - 4. Culture and Environment
  - 7. Culture, Urban Planning and Public Space
  - 9. Governance of Culture
  
- Group B |**
  - 5. Culture and Economy
  - 8. Culture, Information and Knowledge
  - 9. Governance of Culture
  
- Group C |**
  - 1. Cultural Rights
  - 6. Culture, Equality and Social Inclusion
  - 9. Governance of Culture
  
- Group D |**
  - 2. Heritage, Diversity and Creativity
  - 3. Culture and Education
  - 9. Governance of Culture

The participants subsequently attributed a score (between 1 and 9) to each of the 100 actions contained within these areas. Scores are ranked within three broad stages of progression: 'Emerging' (scores 1-3), 'Developing' (scores 4-6) and 'Advanced' (scores 7-9). The group collectively agreed each final score, and at the end of each thematic area they were asked to identify good practices and areas for improvement.



# GENERAL OVERVIEW

The workshop was well attended and participation in all groups was engaged and lively. Some of the questions and some of the language required time to interpret for the local context and as this is a qualitative process the outcomes varied depending on the level of current knowledge of individuals in each group.

Figure 1 illustrates the results of the workshop against a global score, which was produced in 2015 by a panel of 34 experts as a snapshot of the way in which cities around the world are advancing an integrated vision of culture in sustainable development cities.

Across the workshop Elefsina scored lower than the global average in 7 of the 9 commitments and in 'Culture, Urban Planning and Public Space' the scores were the same. However, in 'Culture and Environment' it scored significantly higher than the global average. Across the board, very little was judged as being in the 'Advanced' stage.

## **The nine Commitments**

In this section, the information resulting from the Elefsina self-assessment exercise is summarised for the 9 Commitments, each one containing 10-12 Actions.

**Figure 1: Elefsina Self-Assessment and data from the Global Panel 2015**



Source: UCLG Committee on Culture, on the basis of results provided by participants in the Elefsina Workshop (26th January 2019) and the average obtained from a global panel of 34 experts in 2015.



# CULTURAL RIGHTS

The group that assessed this section scored lower than the global panel's mark with 22.5/100 compared to 35/100.

As in some other cities, there was a stated lack of understanding of the definition of Cultural Rights, although there was a better understanding with participants representing civil society. On the whole, whilst there were a few examples of good practice, this commitment was amongst the lowest in scores for Elefsina.

The scores in this section remained mostly in the 'Emerging' stage (1-3). A couple of exceptions were judged to be 'Developing' (4-6). Notably these related to measures taken by the municipality to facilitate citizens' participation in projects like the Aeschylia Festival as well as work done by cultural organisations and associations like KEDE and Laiko Panepistimio to widen public engagement. It was observed that the Municipality funds cultural activity, and some of this is spent on audience development. However, it was agreed the municipality gives no specific guidance on how this should be spent in relation to cultural rights.

At the top end of the 'Emerging' phase the participants noted there are some basic cultural services available including the library and the Film Club, the latter of which needed a more permanent winter base to build its audience. In the field of human rights, the Film Club, the Filiki Folia (Friendly Nest) and the Greek Guiding Association are all recognised for their work on human and cultural rights. On access and participation in cultural life it was noted that the city lacks appropriate facilities. The group concluded that there are no applied cultural policies that allow the most vulnerable groups and individuals to participate in or promote their own cultures.

At the lower end the group scored the promotion of women through cultural policies as a 2, with a general feeling that women were very present in Greek cultural practices, but that they were still not able to participate equally. Scoring just 1's was a shared opinion of a lack of cultural policies based on cultural rights, (and what there was, was not communicated effectively), and that the municipality had not adopted (as far as all participants were aware) a guiding text on cultural rights, freedoms and cultural responsibilities.

## **Examples of Good Practice in the field of Cultural Rights**

- Aeschylia Festival and Filiki Folia were championed as examples of good practice, as was the Film Club who were praised for the engagement of the public in their planning and programming.



- Laiko Panepistimio, (Popular University) run by the cultural organisation PAKPPA was also noted where university professors are invited every Wednesday to meet local citizens discuss cultural, social, economic or environmental subjects.

**Proposed measures to address areas of concern in the field of Cultural Rights**

- Public policies need to be more effectively communicated in order to reach audiences and to have the highest possible impact.
- Although there was a unanimous agreement on the consideration of the Aeschylia Festival as a good practice, it was considered that there could be better communication of the Festival's activities to the citizens, to volunteer or get involved, and stronger relationships built with other cultural events and civil society groups.
- Better evaluation and monitoring of projects need to be carried out to assess good and poor practice.
- Projects need to consider how they might widen participation.



# HERITAGE, DIVERSITY AND CREATIVITY

The group that assessed this commitment again scored significantly lower than global panel's mark with 26/100 compared to 51/100.

The overall conclusion was that there was a lack of policy or strategic plan that could be transformed into actions. Heritage, Diversity and Creativity was mostly in the 'Developing' stage, and whilst there were some 'Emerging' examples of good practice it was felt much more work was needed.

Scoring the highest here was the acknowledgement that there are 2 legal bodies of the municipality of Elefsina responsible for the cultural activities of the city, (KEDE and PAKPPA), but that their individual goals and strategies could not be easily identified. There was also an acknowledgement that the city has a cultural policy, but that the one it has it too generic and not tailored to the needs of Elefsina. It was also agreed that whilst there were some good initiatives such as Synikismos, organized by Eleusis 2021 or the Folklore Festival organized by PAKPPA together with the local folklore associations that explored neighbourhoods and cultures, there was no explicit policy for cultural diversity.

A little lower was the score given to the cultural budget, held by the municipality. Here there was a lack of knowledge of the amount or its purpose, and a concern that the priority was the European Capital of Culture with not enough thought put to what happens after.

Equally more work was felt to be needed by the Municipality to encourage artistic creation and work with different social groups, with the group agreeing that there is not enough diversity in participation (non-Greek, LGBT, non-able bodied or those with different religions or skin colour.)

In the 'Emerging' stage the group outlined the lack of cultural facilities to support the creation and production of culture alongside the lack of policies to support the possible range of cultural opportunity. The scores reflected a lack of policies to support a diversity of cultural expression, as well as tangible and intangible heritage (the latter being a term not understood by some members of the group). Finally, the lowest scores were given to policies and programmes which support the interaction between science and the arts and lowest of all the lack of international programmes which pay attention to local cultural life and cultural diversity.



# HERITAGE, DIVERSITY AND CREATIVITY

## Examples of Good Practice in the field of Heritage, Diversity and Creativity

- The Annual Aeschylia Festival, established in 1975 is in honour of the tragic poet [Aeschylus](#), who was born in Eleusis. It includes stage productions, art exhibitions and installations, concerts and dance events and is held at "Palaid Elaiourgeio" a former soap factory by the seafront now transformed to function as an open theatre.
- Synikismos Festival - a community cultural event held in the summer invests in new site-specific productions that bring to light the unique stories of people and area and includes multiannual residencies that offer artists and local residents the necessary time and space to get to know each other, coexist and co-create. The aim of the festival is to transform Synikismos this historic area of Eleusis into a place of meeting, reflection and exchange on sociopolitical phenomena of our time, through contemporary performing arts. The 2018 edition focused on refugees and the 2019 edition will focus on history as a total, central European issues of today, which are at the same time the basis of the collective memory of Synikismos.
- Routes on Roots is an experiential walk/performance by the group [OSMOSIS](#), directed by Euripides Laskaridis in collaboration with Aspasia-Maria Alexiou and the Association of Asia Minor in Eleusis. It is held in Synikismos neighbourhood, the area in which the Asia Minor refugees of 1922 settled. Within the context of contested European borders and forced global population movements, the group focuses on the stories of the inhabitants of the neighborhood. Almost 100 years after the refugees' arrival from Asia Minor, the current residents of this settlement shared their families' and personal stories about Minor Asia and Eleusis, activating a series of questions on the concepts of reception, assimilation and adaptation.
- Euphoria walks and Inventory created through citizen's participation in the Eleusis 2021 programme
- Visual Arts installations at Aeschylia Festival – connecting contemporary arts practice to traditional and recognised drama productions.

## Proposed measures to address areas of concern in the field of Heritage, Diversity and Creativity

- A coherent and long-term cultural policy



# CULTURE AND EDUCATION

The group that assessed this section scored it a little lower than the global panel's mark with 32.5/100 compared to 38/100. Here the scores ranged from 1 (bottom of the 'Emerging' stage) to 6 (top of the 'Developing' Stage)

At the top end the group agreed that a range of art forms were taught in schools, accessible to all school ages, and that across the education sector cultural activity was supported through online portals. Whilst not rich with cultural institutions, the group felt that the public sector organisations in Elefsina also provided both formal and informal educational activities.

In the mid-range, scoring 4's, it was agreed that some work had been done on valuing local cultural resources in training and education strategies, but that too much was targeted to older generations. In the field of cultural diversity and intercultural dialogue it was noted that the school curricula addressed these as a result of national policy from the Ministry of Culture.

In the 'Emerging' Stage, the groups gave low scores to opportunities for cultural management and policy training, opportunities for schools to engage in artistic production through residencies or commissions and the lack of platforms to bring together public, civic and private actors in the field of culture, education and lifelong learning. Few understood whether educational programmes in the cultural sector covered cultural and human rights.

## **Examples of Good Practice in the field of Culture and Education**

- The ship of Tolerance of Ilya and Emilia Kabakov was a project held in 2007 under the framework of Aeschylia festival and in collaboration with the National Museum of Contemporary Art (EMST). The project began with a specifically designed outreach programme to school children ages 6 to 15 to discuss the meaning of tolerance and the merits of other cultures, races, and ideas. Approximately 600 children participated creating paintings reflecting the ideas of tolerance, sending a message to the world.
- Attiko School of ancient drama is an intensive 10 days' summer school for Ancient Greek Drama that is held for 6 years. 50 participants attend the summer camp and the programme includes classes, speeches/lectures, art exhibitions, experimental performances of Greek tragedies, professional performances, music performances, film screenings, hearings and educational trips.

## **Proposed measure to address areas of concern in the field of Culture and Education**

- Education and training on cultural policies



# CULTURE AND ENVIRONMENT

The group that assessed this section scored well against the global panel's mark with 47/100 compared to 30/100. This was the only commitment to score significantly higher than the global average.

It is worth noting here that Elefsina has a long industrial heritage. From the cement works at Titan to the industrial factory sites of Iris and Kronos industry has shaped the landscape. As a source of employment and reason for resettlement it also shapes the community that lives here. This industry has however impacted the environment and health of the city's residents. Work has been done to clean up the environment, and industry has closed or moved away from the city centre. The environment is a concern to the city, and impacts on the image of the city externally.

The group participants expressed that there had been a number of initiatives that explicitly addressed environmental issues and across the board, the city's promotion and delivery of culture in support of the environment was deemed to be in the top end of the 'Emerging' stage.

Scoring highest and in the 'Advanced' stage, was work being carried out which supported citizens initiatives for the sustainable use of public space, alongside social media platforms that link public, private and civil society organisations working in the field of culture. Natural spaces were seen to be well supported, with a range of specific programmes including the public garden created by the folklore association 'Adrachti' aided by the municipality, which provides water and compost. Gastronomy was also clearly recognized part of the local culture.

Less strong was work carried out to evaluate the environmental impact of cultural activity and collaboration on this area was needed between the municipality and Eleusis 2021.

Scoring lowest in this section was lack of co-ordination between local groups and municipal departments and the recognition of the cultural specificity of this region through the promotion of the production of local goods.

## **Examples of Good Practice in the field of Culture and Environment**

- **Local pro environmental movements** - There are a number of grass roots social movements initiated by local residents to protest the negative impact of industry on the environment. These were more active in the 70s, 80's and 90's and advocated for safer and cleaner environments and access to the sea front.



# CULTURE AND ENVIRONMENT

- **The Aeschylia Festival** - This has taken place every year from 1975 to today, reclaiming a former industrial site. The festival's programme has a cultural and environmental focus, with a steering committee led by local citizens.
- **Elefsina's Recycling Strategy** - For several years the city has participated in an EU funded programme implementing actions and campaigns in support of recycling, waste management and composting. Citizen engagement has been good.
- **Actions for alternative 'agro-food' spaces** - Here the city has done some good work to connect consumers to sustainable food production. This has included a municipal urban garden and farmers' markets with organic produce straight from the producer to the buyer.

## **Proposed measures to address areas of concern in the field of Culture and Environment**

- **Online platforms to promote participation in actions related to culture and the environment.** The lack of such spaces was recognised as necessary to connect local government, local associations and individuals.
- **Connecting environment sustainability, wellbeing and culture in the city's strategies.** There was a strong feeling that more work was needed not only on collaboration between sectors, but also within the municipality and that work around the existing strategies would support this. Workshops should be delivered in this area.
- **Travel and Mobility-** More work is needed to encourage residents to cycle and to use public transport and to make good the cycle routes.



# CULTURE AND ECONOMY

The group that assessed this commitment again scored significantly lower than the global panel's mark with just 19/100 compared to 38/100.

This area scored the lowest of all the commitments, averaging just 2.5 across the 12 actions with most in the 'Emerging' or low 'Developing' stage.

Scoring highest with a 5 was the synergy between the cultural sector and local businesses promoted through the work of Eleusis 2021, closely followed by the protection of cultural workers' rights promoted at a national level. At a local level it was felt that some work was being done to promote volunteering and the local crafts or trades. Corporate social responsibility programmes, where they existed however tended to be with national or international companies.

The rest fell into the 'Emerging' stage where it was felt local economic development strategies, do not take the cultural economy into account because so much of the activity is volunteer led. Consequently, there were no known employability programmes to support cultural knowledge and skills, no known cultural policies or programmes in local business associations and no known mechanisms to qualify or quantify the economic impact of culture.

Furthermore the group agreed that there was no local tourism model, that the city's not for profit cultural projects did not benefit from a range of financing mechanisms, that both the organisations and municipality lacked capacity and that there are neither permanent nor occasional resources or training spaces on authors' rights, shared production and distribution systems.

## **Examples of Good Practice in the field of Culture and Economy**

- Again, the Aeschylia Festival was recommended for its volunteering and training programmes.
- As were the collaborations generated by the folklore associations in organising the Folklore Festival and the collaboration of the local associations with Eleusis 2021 in implementing citizenship engagement projects.

## **Proposed measures to address areas of concern in the field of Culture and Economy**

- Develop a legal framework for volunteering so that permanent positions and responsibilities will not be filled by volunteers.



# CULTURE AND ECONOMY

- Build on the work done by KEDE to support volunteers with a strategic plan for sponsorship
- Collaboration between National Government and the Local Authorities to create a master plan for the annual municipal cultural activities,
- In response to the subsidies received by the Associations, it was proposed there should be a mixed private-public- civil society committee that evaluates programme proposals for the coming year and subsidises accordingly. The criteria established shall be set up to support the associations to develop their practice, provide tools for their sustainability, and to advise on and monitor the municipality's cultural programme.
- Collaboration of the municipal organisations with cultural operators and organisations that are more flexible. The model of the legal status of Social Cooperatives for Collective and Social Benefits (KOINΣEP) was mentioned as a positive model.
- There should be the establishment of a Monthly platform meeting between local associations and organizations that is open to everyone.
- A specific sponsorship and crowd funding strategy of the municipal cultural organisations.
- Stronger inclusion of cultural activities in CSR programs: until now, local industry has a specific planning of social responsibility programs where culture is one of the official baselines but usually they promote social programs and not cultural ones.
- More support should be given to help capacity building in the cultural organisations



# CULTURE, EQUALITY AND SOCIAL INCLUSION

The group that assessed this section scored lower than the global panel's mark with 23/100 compared to 35/100.

On the whole this commitment was judged to be in the 'Emerging' Stage with just a couple of exceptions. With the highest score of 5 it was felt that civil society organisations carried out some awareness raising campaigns in the field of anti-racism, but more work was needed particularly around cultural rights of the LGBTQ community. Also, at the lower end of the 'Developing' Stage the participants felt that there are a number of community/folklore associations supporting local culture, but that there is little collaboration between them.

The remaining actions scored 2 or 3. Here it was felt more could be done to analyse the factors that determine the cultural vulnerability of certain individuals or groups, and that cultural facilities and projects should do more to widen participation and improve access. It was observed that there is a lack of local policies which address which address health, welfare or social inclusion, and specifically conflict resolution, and that the value of culture should be better understood in in these areas and that this value should be measurable and measured. In addressing intergenerational work and cooperation examples of good practice were given of the age range of volunteers at the Aeschylia Festival and a project at K.A.P.I. (Day Care Center for Elderly) in which grandparents spend some time with their grandchildren. Also noted was work aimed at young people through the public library, in collaboration with the National Library of Greece, but on the whole it was agreed that there were no specific actions or strategies for intergenerational programmes.

Some of the participants believe that the position of women in the cultural field was quite strong, whilst others believed it to be unequal. The group agreed that capacity building was needed across the field of equality and social inclusion, and whilst there were individual examples of good practice, the city lacked a clear strategy.

## **Examples of Good Practice in the field of Culture Equality and Social Inclusion**

- The Community Associations and civil society groups are very active
- The activities of Eleusis 2021 – ECoC are newly addressing equality and social inclusion in the design and delivery of their programme
- The Digital Library, an initiative of the National Library of Greece brings young people into the libraries.



# CULTURE, EQUALITY AND SOCIAL INCLUSION

- Laiko Panepistimio is doing some good work in bringing together academics and a range of audiences

## **Proposed measures to address areas of concern in the field of Culture Equality and Social Inclusion**

- Capacity Building - More educational and capacity building programmes should be devised to raise awareness and skill level in this field with public workshops and talks.
- Accessibility – more efforts need to be made to make cultural facilities and projects physically and culturally accessible
- A platform for civil society engagement and exchange should be developed to better communicate work in this area



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

The group that assessed this section gave a similar score to the global average, with 43/100 compared to 44/100. This was the only section to score in line with the global average.

This commitment mostly scored in the 'Developing' Stage with the highest score just in the 'Advanced' Stage given to work carried out on documenting and recording cultural monuments followed by recognition given in local urban planning to the significance of cultural heritage. Scoring a 5 was the role of the municipality in promoting the role of culture in the renovation of historic buildings and neighbourhoods, citing good example of work carried out in the Synikismos neighbourhood and by Eleusis 2021 in the restoration of the Station building. There are some cultural impact assessment guides and some programmes, which aim to manage and preserve public art.

Less considered is the role of public transport in accessing cultural life and once again a lack of public, private and civil society platforms to promote public engagement in urban planning, public space and public art.

## Examples of Good Practice in the field of Culture, Urban Planning and Public Space

- **The ECOC's Eleusis 2021 programme** - The Eleusis 2021 engages the city's neighborhoods. Several actions including Eleusisbox and Synikismos Festival had local public engagement, paving the way for collaborative planning of culture in the urban public space.
- **European Architecture Students Assembly (EASA) 2007 meeting** - Around 400 architecture students from 46 countries, in the company of artists and architects, gathered in Elefsina for workshops, exhibitions and lectures. Elefsina was studied as a city in transition and in search of a new identity, with a rich industrial heritage. Several art and architectural installations took place in public spaces around the city.
- **SOLIDUS project** - In 2016 a collaborative artistic project under the name "SOLIDUS" took place in Elefsina. A sculpture was placed in one of the city's public spaces (a square) and focused on the universal values and essence of solidarity. The installation was gradually realised with the active participation of the citizens and social groups under the guidance of the artist.
- **The Elefsina Open Air Cinema** - Until the early 80s the citizens had restricted access to the seafront due to the presence of the American military base. When



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

the American base was abandoned, a group of citizens in 1985, members of the Elefsina Cinema Club (ECC), discovered an open-air cinema that was built inside the former military base. Initially, they “squatted” the place and then they operated it with the support of the local authorities. The “rediscovery” of the cinema offered the chance to the citizens to re-occupy the public place in the former deprived seafront. The ECC, up to this day, operates with a bottom-up participatory approach not only in its cultural activities but also in issues related to the open-air cinema’s operation and preservation.

## **Measures to address areas of concern in the field of Culture, Urban Planning and Public Space**

- A City Strategy - The City needs a strategy to consider public space and culture which addresses both national regulation and local decision-making.
- Local Transport - There is need for the design and implementation of a strategy related to urban transport and mobility and the regulation of public spaces.
- There is need for online platforms/forums that enable and promote the citizens’ participation and engagement in actions related to collaborative urban planning.
- There is need for awareness campaigns/workshops in regard to collaborative planning.



# CULTURE, INFORMATION AND KNOWLEDGE

The group that assessed this section again scored lower than the global panel's mark with 24/100, compared to 43/100.

Culture, Information and Knowledge was at the lower end of the scoring overall, but had the biggest variation between actions. Despite an average score in the Emerging Stage the participants awarded 7 (in the Advanced Stage) to the existence of legislation that guarantees freedom of expression, information and respect for cultural diversity and privacy and the mechanisms, which are in place to monitor these freedoms. As examples, they cited the celebration of Ramadan in the municipal stadium, and civil society organisations that are working towards women's rights and against domestic abuse. However, it was felt that more needed to be done to tie the municipality into national or international programmes with the example given of Metamorfoosi (Athens) working with the Office of the United Nations High Commissioner for Refugees (UNHCR) where refugees could stay in local houses.

In the 'Developing' Stage was some work being done in promoting citizens' rights to participate in cultural life and in promoting the participation of the cultural sector in international networks, but that these areas lacked overall policies that promote a plurality of activity and diversity of engagement.

In the 'Emerging' Stage it was agreed that local media paid limited attention to both local and international diversity, and that the local organisations or associations often lack the capacity to use on line tools and maintain the technology needed to access them.

Scoring just 1 were actions relating to platforms and capacity building: Here it was felt that where there are no training programmes for cultural professionals on copyright or open source technologies and that there are no public policies which aim to promote cultural democracy through citizens' participation; more should be done to connect universities, governments and civil society to monitor, research and analyze cultural developments and their interaction with other areas of sustainable development but that the work with the University of Athens to monitor the work of Eleusis2021 was a good start.

## **Examples Good Practice in the field of Culture, Information and Knowledge**

- Social Service of the Municipality of Elefsina established a "violence against women" programme. Such programmes exist on social level, and shall also be established on cultural level as well.
- Supporting minority cultures - Organising Ramadan or cricket games in the stadiums for the Pakistan community.



# CULTURE, INFORMATION AND KNOWLEDGE

- The example of local school programs including refugee children, and the warm welcome they receive from their classmates, as well as the invitation towards their parents by the school parents' association to attend the school Christmas event.
- Folklore associations – the Folklore Associations have a strength in networking and previously PAKKPA has held monthly forums for the folklore associations, which was helpful for associations' networking.

## **Proposed measures to address areas of concern in the field of Culture, Information and Knowledge**

- Establish one central information port, where all cultural programmes are listed on municipality level appoint a responsible that regularly fills it up with events. Staff shall also be allocated to put posters around the city in case of an event.
- Municipality should cooperate with businesses to put posters.
- Information in the bus stops or other public spots could be displayed on touch screens to promote cultural activities.
- Collaboration between the municipality and the local stores, bars, cafes, restaurants and taverns.
- School newspaper and (web) radio.
- Establishing a Municipal Theatre of Elefsina.
- Creation of a local hackers space.
- Municipality's cultural activities monitoring (Aeschylia festival, folklore festival).
- Capacity building programs for European projects applications.
- Collaboration between municipal cultural organizations and cultural operators for European projects.
- School for writing and stage direction.
- Minorities like Pakistan and Albanian communities should have greater engagement in local planning.



# GOVERNANCE OF CULTURE

All groups assessed this commitment, and across the board scored just under the global panel's mark with 31/100, compared to 37/100.

It's necessary to explain here why we thought it important to design the workshop so that each group addressed Governance of Culture. Eleusis 2021 joins a well-established cohort of European Capitals of Culture that have focused on the value of culture for their citizens, their visitors, their economy and their wellbeing. A programme, which creates extraordinary cultural opportunities, engages and supports the diversity of their citizens, supports the local environment and economy and promotes the role for culture in creating fairer, kinder and more generous societies. The ECOC programme has its own momentum and criteria for success. Yet as with any designated year of culture, its value and its legacy must be embedded within the public, private and civil society infrastructure in which it is developed produced and presented. Otherwise it is just a passing moment.

This is the context for the Pilot Cities programme in Elefsina where we consider the role of culture in the sustainable development of Elefsina beyond the year of Culture, and beyond the Eleusis 2021 team. It was important that the workshop engaged the Municipality and a wide range of stakeholders who will shape the future governance of culture in the city, build on strengths of the existing cultural offer and the extraordinary opportunity that Eleusis 2021 brings, address weaknesses where they exist and scope opportunity when collectively identified.

During the bidding process, the city council approved the city's new cultural strategy (2016-2025). The Council also voted to adopt Agenda 21 for Culture and the Cultural Strategy outlined in the Eleusis 2021 bid book. More work is needed to bring together these 3 areas.

Across the 4 groups this commitment scored within the late 'Emerging', early 'Developing' stage. Where there were large differences between the results of the groups, I will note them below:

The highest score was awarded by group B to programmes and institutions in receipt of public money practicing gender equality. However, this was not agreed across the board where others felt that although the support of gender equality was theoretically one of the aims of the cultural strategy practically it is not supported appropriately. Also scoring higher across all groups was the work done by the local government to promote cultural planning at a local level, but they differed on how widely it was actually applied.



# GOVERNANCE OF CULTURE

The majority of the actions attracted an average score for their group, again with some concerns and some best practice. Many were pleasantly surprised to discover that Elefsina was one of the few Greek municipalities that had voted for Agenda 21 for Culture, however it was felt that this was not widely known. All groups agreed that by law cultural institutions in receipt of public funding have to be transparent, accountable, and evaluate the public services they provide, but the participants argued that the laws do not give the flexibility needed for cultural events and artistic creation. It was also expressed that numerous associations receive an equal percentage of the annual budget from the municipality and although there is a rudimentary control on how the money is spent, it does take into account the impact or contribution of each association to the city's cultural strategy.

Again, evenly scored in the early stages of 'Development' was the perception of independent, civil society networks or platforms with representatives from all sectors. Here it was felt that some collaboration between civil society organisations did occur but was not formalised, and that the municipality does not lead on public forums, mostly engaging with the associations it subsidises. As for training programmes, which strengthen the work of the cultural sector, these were evenly scored with groups mentioning the work of KEDE., responsible for the Aeschylia Festival, and PAKPPA. (Centre for Culture, Sports, Social Policy & Preschool Education of the Municipality of Elefsina).

At the lower end of the scale, most groups gave a low score to the development of permanent forums that have come from public projects. For some there was a lack of awareness that the public can engage as it was felt that the projects were not subject to an open call.

Finally, it was felt across the groups that more work needed to be done to foster collaboration for cultural policies between local, regional, and national government.

## **Examples of Good Practice in the field of Governance of Culture**

- **Eleusis 2021** - The municipality has supported the Eleusis 2021 candidacy and continues to support the development and delivery of its programme of work.
- **The Aeschylia Festival** - The city's annual cultural festival was cited as good practice where the steering committee is led by local people, committed to collaborative planning and the preparation of the festival's cultural program. In



# GOVERNANCE OF CULTURE

theory and in practice, membership of the committee is open to everyone. The festival's committee has also the support of the municipality. The committee's work and processes should be seen as a good example of participatory governance in the cultural sector. The members of the committee have a diverse background and actively engage in the festival's organisation.

- **The local cultural “ecosystem”** - The city of Elefsina, a small to medium sized city in terms of population and geography, has a quite rich cultural ecosystem. Within the city the locals have formed several “cultural associations”, most formal, some informal. These associations participate in events and festivals and their focus is diverse. Folklore tradition and dances, music, theater, cinema, photography, painting are some of the examples. The majority receive some funding from the local authorities to support their activity.
- **Pilot Cities and independent evaluation of cultural organizations** - Here the participants noted Pilot Cities as a good example of participatory governance in action, by bringing together (for some for the first time), diverse participants to discuss the role of culture in their city.

## Measures to address areas of concern in the field of Governance of Culture

- **A long - term strategy and cultural policy that is realistic** - The groups identified the need for the design and implementation of a strategy, which is fit for purpose and tailored, to the local context.
- **Civil society platform** - All groups expressed the need for the development of a cross sector network or platform for stakeholders to communicate, share practice, collaborate and share knowledge. This should include citizens, municipality representatives and cultural and civil society organizations. Further thought should be put to the diversity of representation. Local neighbourhood cultural councils might also be considered.
- **Online platforms** - There is lack of online platforms or the effective use of the existing online platforms, to strengthen the communication and participation of the different stakeholders. A digital platform should be developed to share knowledge and information on culture and education and participation and to further citizens' participation and engagement in actions related to culture and governance.
- **Capacity-building action** - A number of capacity building actions should be developed to inform and empower citizens to engage in the Governance of Culture



# GOVERNANCE OF CULTURE

including more information about Agenda 21.

- **Strengthening of the “Aeschylia Festival” committee** - Whilst an example of good practice it was felt it needed to formalise some of its procedures without losing its bottom-up approach.
- Elefsina is one of the few local authorities to adopt **Agenda 21 for Culture**, but it needs to be more widely promoted.
- Finally, we must note issues around **public procurement law** in Greece, which regulates the commissioning and execution of public works. Whilst some of the larger national cultural institutions have special exceptions, public cultural activity in Greece is subject to the same procurement rules as major structural contractors. Public bodies in Elefsina can struggle to apply the legal framework to a small cultural project, which might need more flexibility.



# CONCLUSIONS

Elefsina's rich cultural and industrial heritage underpins this programme. What the city lacks in cultural infrastructure (built environment) it makes up in the wealth of public spaces and industrial heritage sites available for cultural development and production. It has strong examples of good practice from major festivals to community activity, from contemporary installations to community cinemas and has the unique opportunity to test and progress an extraordinary cultural programme through Eleusis 2021 and the European Capital of Culture.

What was evident, throughout the workshop was the commitment of the participants to their city and the openness they had to the role of culture in its sustainable development. Honest and critical, each commitment and every action were considered and reconsidered, with real thought put to the measures that would need to be adopted to address the issues and celebrate those things they do so well.

The role of Eleusis 2021 and its function within the city was considered alongside the wider role of culture through Agenda 21 for Culture and Culture 21: Actions and its participatory process of learning and capacity building.

There were many examples of good practice, and even more proposals for new activity. What came from each group and across all commitments was a greater need for a participatory governance of culture and 3 clear strands of activity emerged:

## **POLICY WORK**

Whilst the city has a cultural policy, there was a perception that it needs to be better tailored to Elefsina. Furthermore, there was a lack of clarity about the role of culture in other policy areas and a marked lack of knowledge of either their existence or the detail of their visions or action plans. All groups highlighted a weakness in the existing cultural policy where each of the Culture 21: Actions commitments would benefit from a clearer shared vision inscribed in a long-term cultural policy that extended beyond political mandates.

## **PLATFORMS FOR EXCHANGE**

A step towards the development of policies or strategies is to support and grow platforms for public, private and civil society engagement. Platforms to exchange good practice, share knowledge, raise awareness and advocate for the role of culture in the life of the city.

## **CAPACITY BUILDING PROGRAMMES**

A third recurring theme was the need for capacity building programmes, for professionals and citizens alike. These might consider social inclusion and cultural rights, employability and professional development or communication and audience development.



# CONCLUSIONS

## **NEXT STEPS**

Following this workshop, a steering group made up of a representative range of workshop participants will be called for, and a work programme will be developed to build on the good work being done and address the issues identified in this first phase of the Pilot Cities programme.

# ANNEX 1:

# LIST OF PARTICIPANTS

## WORKSHOP GROUPS AND PARTICIPANTS

NAME - SURNAME	POSITION
<b>Group A. Culture and Environment / Culture, Urban Planning and Public Space / Governance of Culture</b>	
Irakleia Peppa	Lawyer, Member of the Citizens Movement for the Eleusis Port
Alexis Tsatsis	Responsible of the Recycling Centre of the Municipality of Eleusis
Christos Christakis	Representative of the Citizens Movement ECOELEUSIS
Yiannis Kalymnakis	President of the Volunteers Association of the Thriassian Plain
Andreas Mailis	"Philologist, Postgraduate Student in Cultural Policy and Cultural Management"
Thanassis Lakrintis	Member of Eleusis Cinema Club
Giorgos Alexandrou	Architect
Rea Manoussi	Guardian of Antiquities and Cultural Heritage
Thanassis Milisis	Director, Eleusis 2021 ECoC Board Member, Municipal Board Member
Maria Vasiliou	Architect, Municipal Board Member
Christodoulos Balokas	Civil Engineer
Yiannis Filippou	Retired Private Employee, President of the Basketball Team Paneleusiniakos B.C
Clymene Christoforou	Pilot Cities Expert
Peggy Tsolakaki	Director of Infrastructure, Monitoring, Evaluation and European Programmes, Eleusis 2021 ECoC
Niovi Zarampouka-Chatzimanou	Director of Art in Public Space, Eleusis 2021 ECoC
<b>Group B. Culture and Economy / Culture, Information and Knowledge / Governance of Culture</b>	
Kostas Vrouvas	Chief Web Officer, Mentor
Panagiotis Gkiokas	Co-founder & CEO, Mentor
Elissavet Efstathiou	Vice President of Eleusis Photography Club
Dimitris Kritsilas	Insurance Agent, President of the Parents Association of the 4th Primary School of Eleusis

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## LIST OF PARTICIPANTS

### WORKSHOP GROUPS AND PARTICIPANTS

Thanassis Liggos	Owner of the Real Estate Office, President of the Eleusis Basketball Club (OKE BC)
Katerina Marinaki	Head of Administrative and Financial Affairs of PAKPPA - Municipality of Eleusis
Thanassis Balaskas	Economist, General Secretary of the Epirus Association in Thriasian Plain
Yiannis Sileounis	Business Unit Manager (Johnson & Johnson MD & D), Representative of the Primary School Committee of Eleusis-Magoula, Representative of the Parents Association of the 2nd Primary School of Magoula
Yiannis Tsiatsianis	Cafe-bar owner, Founder of the T&T Music Production Company
Nantia Tsolakaki	Shop owner, General Secretary of the Trekking and Mountain Association
Kornelia Kiss	Representative of Culture Action Europe
Geogia Voudouri	Director of Creative Industries, Eleusis 2021 ECoC
Angeliki Lampiri	Director of Cultural Strategy, Eleusis 2021 ECoC
Fotis Giannopoulos	Director of Marketing and Communication, Eleusis 2021 ECoC

#### Group C. Cultural Rights / Culture, Equity and Social Inclusion / Governance of Culture

Athina Gavriilaki	Retired Kindergarten Teacher, Member of the Aeschylia Festival Committee and Volunteer of Aeschylia festival
Stavroula Baloka	Member of the Greek Guild Association
Irini Laskou	Member of the Eleusinian Mysteries Association (Animals Welfare Association)
Irini Giovanou	Teacher, Member of the Minor Asia Association of Eleusis
Konstantina Kiritsi	"Representative of the Western Attica Association for People with Special Needs"
Ilirianna Kasa	Philologist
Matina Alevizou	Production Executive, Eleusis 2021 ECoC
Olga Roka	Psychologist, Member of Eleusis Ciname Club
Danae Zafeiri	Representative of the Eleusis Women Association
Simeon Fragoulakis	Student in the Department of Administration and Communication of Cultural and Touristic Units

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## WORKSHOP GROUPS AND PARTICIPANTS

Marta Llobet	Representative of the Cultural Committee, UCLG
Evgenia Kavvadia	Manager of Audience Development & Participation, Eleusis 2021 ECoC
Christos Christopoulos	Production Manager of the Directorate of Contemporary Art, Eleusis 2021 ECoC

### Group D. Heritage, Diversity and Creativity / Culture and Education / Governance of Culture

Voula Androni	President of Eleusis Photography club
Oleg Dergatsiov	Musician - DJ
Eleni Gkogkou	President of Panepirus Association of Eleusis
Antonis Marougas	Member of Eleusis 2021 youth labs, Member of the Aeschylia Festival Committee and Volunteer of Aeschylia festival
Mary Mitropoulou	Administrative and Financial Executive of PAKPPA - Municipality of Eleusis
Babis Niokos	Officer Hellenic Coast Guard, President of the Parents Association of the 2nd Gymnasium of Eleusis
Evaggelia Papamargariti	Kindergarten Teacher, Notes and Chromata Association
Vicky Pasiopoulou	Coordinator of the Organizing and Production office of Aeschylia Festival
Yannis Sideris	Coordinator of the Organizing and Production office of Aeschylia Festival
Giorgos Skianis	Visual Arts Curator
Aspasia Stavropoulou	Artist
Anastasia Tsopeleki	Architect
Kelly Diapouli	Artistic Director, Eleusis 2021 ECoC
Eleni Riga	Director of Contemporary Art, Eleusis 2021 ECoC
Eleni Tzounopoulou	General Secretariat – Coordinator of the ECoC Project, Eleusis 2021 ECoC

### Overall coordination

Yannis Koukmas	Director of Audience Development & Participation, Eleusis 2021 ECoC
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# CONTACTS

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