

be my city



EUROPEAN
CAPITAL
OF CULTURE
CANDIDATE
CITY



Corfu's application for
European Capital of Culture 2021



Director:
Georgia Kardaki

Artistic Director:
Professor Dimitris Maragopoulos

International Relations,
European Projects and Outreach:
Ioanna Avloniti

Cultural Programme Coordinator:
Daria Koskorou

Translation and Youth Ambassador:
Christina Georgopoulou

Assistant to the Director:
Stella Vlachaki- Elaia

Administration:
Athanassia Chondrogianni

Digital Communication:
Assist. Prof. Andreas Giannakouloupoulos

Press Office:
Lena Tsagaraki

Marketing:
Claire Haas / Webmadness.gr

Strategic Consultants:
Professor Stavros Katsios
Assist. Prof. Kalliopi Chainoglou
Andrew Ormston
Angeliki Thymi

THE BID BOOK

Editorial Coordination:

Georgia Kardaki
Andrew Ormston

Contributors:

Professor Stavros Katsios
Andrew Ormston
Assist. Prof. Kalliopi Chainoglou
Angeliki Thymi
Ioanna Avloniti
Daria Koskorou
Dimitris Zymaris

Translation:

Despina Lambrou
Argyris Georgoulis
Manos Nathanail
Nikos Doukas

Editing:

Argiris Georgoulis (Greek)

Proofreading:

Lawrence Pilfold (English)

Graphic Design & Project Coordination:

Fileni Lorandou

Illustrations:

Angeliki Thymi
Spiros Voutselas, Department
of the Old Town Municipality of Corfu

Typesetting:

Elena Lambropoulou

Printing:

Alphabet SA

© 2015 Corfu2021

We would like to extend our special thanks to Salty Bag PC, who actively supported the production of the Corfu2021 candidacy by creating the Bid Book sleeve using upcycled old sails that have travelled around Corfu and the Ionian Sea. We would also like to thank Professor Anastasia Siopsi, Kyriakos Kolesis, Onoufrios Pavlogiannis and Stratis Andreadis for their great assistance on specific topics in this Bid Book and all the photographers that offered their images of Corfu to help illustrate its beauty in this book.

Our warmest thanks go out to the Ionian University, its Laboratory for Geocultural Analyses (GeoLab), the over one hundred and ninety cultural organisations operating in Corfu and the hundreds of citizens who contributed voluntarily during the preparation stage with their ideas, services, projects and social media actions.

CONTENTS

- 7 Introduction - General Considerations | Q 1-4
photographs by: Markos Kyprianos (p. 2-3), Stamatis Katapodis (p. 8-9), Nikos Giohalas (p. 12, 16),
Giannis Dimitras (p. 14), Vasilis Doukakis (p. 15, 19), Julia Klimi (p. 20), Giannis Gasteratos (p. 21)
- 23 Contribution to the long-term strategy | Q 5-8
photographs by: Vasilis Doukakis (p. 27), Markos Kyprianos (p. 29)
- 31 European dimension | Q 9-11
photographs by: Julia Klimi (p. 34), Georgios Terzis (p. 37)
- 39 Cultural and artistic content | Q 12-16
photographs by: Nikos Giohalas (p. 41-41, 42, 43), Giannis Dimitras (p. 42), Yiorgos Terzis (p. 43),
Markos Kyprianos (p. 44)
- 47 Capacity to deliver | Q 17-18
photographs by: Georgios Terzis (p. 49), Vasilis Doukakis (p. 50), Giannis Dimitras (p. 51),
Markos Kyprianos (p. 54), Petros Zervos (p. 57), Julia Klimi (p. 58)
- 59 Outreach | Q 19-21
photographs by: Georgios Vlachopoulos (p. 61), Georgios Terzis (p. 63)
- 65 Management | Q 22-45

We are applying to claim the title of Cultural Capital of Europe for 2021 by showcasing our unique cultural identity which has been formed seamlessly and continually since the time of Homer.

Corfu has a very important history that is lost in the mists of time. Its strategic geopolitical position has brought it into contact with the European world since antiquity. Over the course of history, it has been occupied by numerous conquerors including the Normans, the Angevins, the Venetians, the British, the French and the Russians. The features they brought with them or left behind were assimilated creatively and developed fruitfully by the Corfiots. They thus enriched their cultural profile with ancient Greek, Roman, Byzantine, medieval and renaissance elements, moulding their contemporary culture: a culture that successfully combines features of both the European West and the European East.

Corfu has come into contact with numerous civilisations and has exchanged elements at all levels of its organised social and political life. The influence of the Byzantine and, more importantly, the Venetian culture resulted in the blossoming of music, theatre and architecture and the development of customs and traditions thanks to which Corfu has become a unique cultural destination.

Everywhere on our island there are traces of history. Ancient and Byzantine temples, Byzantine and Venetian castles, older and more modern palaces, still unearthed treasures, plays, verses, music scores, folk songs and many more articles that bear witness to its seamless and exceptional course; making Corfu proud of its cultural richness and rightly rendering it a monument of universal value.

The old town of Corfu is listed in the UNESCO world heritage catalogue because *“it is an architectural example of exceptional universal value that preserves its authenticity and integrity.”*

A series of museums house all the remnants of the cultures that developed on the island. Important literary and cultural centres nurture and promote knowledge, history and education with the aim of preserving the cultural identity of the Corfiots and the Ionian islands in general.

Today Corfu, with a population of approximately 110,000 people, has 19 philharmonics, the cultural vestige of the 19th century European civil revolution. They offer free musical education and organise musical meetings throughout the world. The first Greek musical troupe was established in Corfu.

Corfu was also the place where the first ever opera in the Balkan and eastern Mediterranean region was performed, at the San Giacomo theatre which was built in the mid-17th century. This theatre, literally an architectural masterpiece, was the cradle of Ionian musical culture and reconciled the melodies of the East and West in a unique manner.

Corfu had the honour of establishing the first Greek university and boasts the oldest public library in Greece. It offered Europe a great diplomat and Greece its first governor, Ioannis Kapodistrias. It enriched the literary world with Dionysios Solomos, Gerasimos Markoras, DinosTheotokis, Lorentzo Mavilis. It produced painters such as Aggelos Gialinas and Georgios Samartzis and musicians including Spyros Samaras, composer of the Olympic Hymn and Nikolaos Mantzaros who composed the Greek National Anthem.

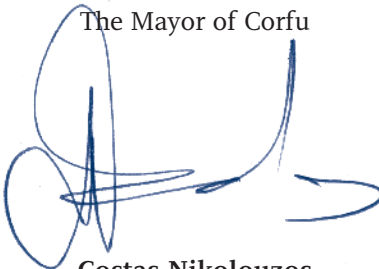
Corfu has always been a pillar of stability and the financial, political, social and scholarly bridge between Greece and Europe. It has proved fertile ground for the synthesis of local and external elements precisely because it is characterised by an imaginative, sharp, open and liberal spirit.

Corfu is applying for this title because it is seeking an opportunity to highlight its culture, to communicate via its culture, to promote its cultural product and, through it, support its economic development. For our island, culture, art and intellectuality are a constant and sustainable alternative path for development. We believe that we boast a deeply important cultural background and a creative present. We are applying for the title in order to receive support for the realisation of our plans and gain stability for our future; to offer solutions to everyday problems and to discover new opportunities through ideas, innovative actions, collective participation and confidence.

We are applying for the title because our culture and the characteristics of our civilisation highlight the fact that, as Corfiots, we possess a valuable and relevant asset: we believe in the dialogue between cultures, the cross-fertilization and osmosis of ideas and concepts, creative offering and fertile integration. And these are values fundamental to contemporary open societies, to contemporary Europe, and the modern free world.

We carry the gravity of a long and important historical and cultural past. This gravity is the foundation of our aim to be worthy continuants of a creative course towards the sustainable development of our island. This is what inspires the quality of our planning for our present and future, as we envisage Corfu's contemporary contribution to our national, European and international civilization.

The Mayor of Corfu



Costas Nikolouzos

It is a great pleasure for the Region of the Ionian Islands to support by any possible means Corfu's candidacy for the title of "**European Capital of Culture 2021**". Corfu, having always been in a significant geopolitical position in Europe and a special crossroads of East and West, is considered one of the main pillars of development in the Ionian Islands.

Its strategic role in the Adriatic Sea has put Corfu in the epicenter of any developments there, a role which it has maintained until today, not only at European policy level, concerning the region, as for example with the EU Strategy for the Adriatic-Ionian Region, but also in a broader sense taking into account the economic growth of the region and its connectivity with neighboring countries.

Tourism, being the key driver industry of the local economy, is closely linked to culture, and together they constitute the core priority for achieving sustainable development for all the islands. Culture and arts are an integral part of Corfu's identity, and together they form the key link among all the Ionian Islands.

Claiming the title of "**Europe Capital of Culture 2021**" is an excellent opportunity to achieve the Region's objective to link culture with tourism and creative industries, thus creating new jobs, promoting innovation and our islands' local products.

The Region of the Ionian Islands and the Regional Council will be great supporters of Corfu's efforts, taking all necessary measures for the implementation of **Corfu2021** programme.

Governor of Ionian Islands

A handwritten signature in blue ink, consisting of a large, stylized 'T' and 'G' that are interconnected. The signature is written in a cursive, fluid style.

Theodoros Galiatsatos

Introduction

General Considerations



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

Be My City is a project to animate the cultural life of Corfu as a force for the future development of the place and its people. A rich local culture defines the lives of Corfiots. CORFU2021 will transform local lives by providing opportunities for people to connect to the future through culture, not just reclaim the past. We will embed our work in a long-term partnership strategy that will provide an effective platform for communities, organisations and artists to collaborate, plan and produce. Our objective is for culture to take centre stage in the future ambitions and initiatives of Corfu and the surrounding area. The results will be a strong local cultural economy, expanding opportunities for professional and amateur practitioners and a more engaged, forward-looking and innovative society.

Culture has the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages. Our community consultation has confirmed that the citizens of Corfu acknowledge the value of the title of the European Capital of Culture. We, men and women, children and the elderly, people belonging to vulnerable groups, citizens of and visitors to Corfu, believe that Corfu is a unique place in Europe, combining elements characteristic of an island and, at the same time, of a mainland city, representing Greece and the region of the Adriatic in a beautiful corner of Europe, bringing together elements of the many cultures which at one time or another have been present on this land.

Our culture, Corfu's culture, is an amalgam of all the people who have lived and who currently live here, irrespective of their origin, Greek or from elsewhere in Europe. Corfu's culture is constantly enriched from the interaction with new waves of people visiting or choosing to live in Corfu and the osmosis with traditional Greek values, such as hospitality and openness to new cultures.

We, the men and women, children and elderly, people belonging to vulnerable groups, citizens of and visitors to Corfu, want to take part in the competition for the title of European Capital of Culture because:

Corfu is a place where every citizen and every visitor is a performer and an agent of culture. In Corfu, people live and breathe the Corfiot culture; with cultural events organized and run throughout the year, in many cases with local communities and organisations developing and promoting activities independently of public institutions and authorities. Corfu proudly fosters and delivers culture that brings active involvement and cultural participation into the day-to-day lives of citizens and visitors. The culture of Corfu is characterized by the degree to which citizens and visitors of all ages, backgrounds, skills and interests engage creatively and actively with cultural events in Corfu.



Corfu has employed culture as a means of conflict resolution throughout its history. Despite having experienced the occupation of various nations on numerous occasions, Corfu has absorbed in a constructive manner any foreign cultural influences and has turned them into a unique expression and manifestation of European culture, present in almost all elements of lived culture today, from architecture and literature, to festivals and events.

We envisage a culture-based future for Corfu, reimagining the existing cultural foundations as a platform for future creative and artistic development that will transform the economic, social and cultural life of Corfu. We will innovate in the space where culture and community meets, providing new models that can be adapted and replicated across Europe. We will experiment with projects that connect traditional arts and cultural heritage with future aspiration. These projects will give citizens and community a strong voice in the approach to cultural heritage, what it is, and how it can connect to future development. They will also provide practical examples of what can work when artists and cultural professionals are incorporated into the full developmental activity of a city and its environs, from physical infrastructure, to education, to health and well-being to visitor economy.



Our approach will be outward facing. For too long a lack of resources and coordination has prevented Corfu from fully participating in pan-European cultural networks and initiatives. We want Corfu to continue being a place where outstanding natural, architectural, cultural and intangible heritage is preserved and displayed; at the same time, we wish to connect these forms of heritage with the cultural routes and practices of other European citizens and (past or future) European Cultural Capital Cities. We will identify partners from around Europe that share our commitment to connecting the citizen and culture, and empowering communities in its delivery. These will include municipalities with a comparable tension between important built heritage and making economic and social progress, as well as Universities researching best practice in cultural participation, and cultural organisations committed to this area of work.

We have an opportunity to develop new approaches to governance and delivery platforms that will provide citizens and communities a more influential and direct voice on the future of arts and culture. Our concept of the empowered and continuously evolving *C-Citizen* will accompany this increased community influence with the development of the knowledge and skills required for

success. We wish to build on our rich and long-standing traditions and cultural practices and turn Corfu into a model of “cultural governance”. Our work will contribute to the efforts of other cities across Europe tackling the challenges of good governance, political integrity, transparent funding allocations, growing the creative and cultural economies, youth unemployment, a growing “brain drain”, citizen participation and empowerment, and the inclusion of youth, migrants, refugees and other vulnerable groups in their local society.

As a vector for youth development and civic engagement, culture plays an essential role in promoting sustainable social and economic development for future generations. Young people can act as a bridge between cultures and serve as key agents in promoting peace and intercultural understanding. The lives of many European cities and citizens have been heavily influenced by the economic crisis in Europe during the past 4 years; the impact of austerity measures is something that citizens of Corfu strongly relate to. Young people have been relocating to other cities in Greece or across the world. This flight of home-grown talent also means young people are not acting as cultural and social change agents in Corfu and similarly affected European cities.



This cultural “brain drain” coincides with a trend of widespread growth of youth enterprise in the field of culture in Europe. At present the mechanism to realize the support and investment that can translate into creative and cultural opportunities for young people in Corfu does not exist. Corfu 2021 will change this position. Our platform will provide the expertise, capacity and coordination needed to match potential investment with demand, ranging from a radical increase in inward investment for this work, to new ways of using existing resources. This will create opportunities for young people to participate in a wide range of art forms and creative practices, and further their professional and technical skills, entrepreneurship, market development and learning.

The Corfu 2021 programme of activities also aims at the retention of youth in the local society through investing in local cultural resources in the realms of both tangible and intangible cultural heritage - our music, architecture, dance, arts, theatre and festivals. Our activities both renew approaches to traditional knowledge and skills and introduce the new creative practices needed to develop sustainable creative economies, open up opportunities to youth, and help strengthen identity and social cohesion. Promoting creativity for and among youth and harnessing young people’s creative potential and energy will therefore be a priority in finding creative solutions to today’s challenges.

Corfu’s rich cultural heritage offers many opportunities to prove active citizenship in Corfu. The numbers of visitors and tourists confirm that Corfu is one of the most-visited places in Europe. At the same time, Corfu is one of the handful of places in Greece selected by non-Greeks as a permanent place to live. Corfu’s multi-cultural society has offered an inviting environment to people from Britain, France, Germany, Italy, Austria, Scandinavia, the Netherlands, Australia, New Zealand, South Africa, Poland, Albania, Slovakia, Serbia, and the Czech Republic.

Social and cultural gatherings in any street of Corfu city or in the villages throughout Corfu are always composed of diverse nationalities and backgrounds. Both foreigners and tourists are deemed active participants in the cultural life of Corfu; their presence, contribution and participation to the construction of a new future for Corfu based on culture, creativity and shared values is reaffirmed by including them in the Corfu 2021 programme. We intend to further develop the concept of the tourist as temporary citizen, as pioneered by other ECoC participants. The aim is to rebalance tourism culture to both welcome “sun and sea” tourists into our cultural life, and to attract more visitors for cultural activity based tourism.

We are working to involve non-Greek residents in every level of Corfu 2021, from programme direction and planning, to specific project and event delivery. Our aim is to create a genuinely multi-cultural approach that takes our pan-European past and projects it into the future. *Be My City* is an inclusive concept. It invites all of Corfu’s residents and visitors to play an active role in their cultural future.

Be My City also represents a new way of doing things, creating an open and professional platform that will provide strong coordination and dependable support for citizens and communities to realize their cultural ambitions. It is a catalyst to enable Corfu to make a huge step forward in creating an animated, vibrant and sustainable cultural life and creative economy.

For all the above reasons, we wish to participate in the European Cultural Capital 2021 and affirm our long-standing commitment – as evidenced by Corfu’s development – to the basic role played by men and women, individually and collectively, and to the engagement of citizens and visitors and the involvement of social capital in the shared construction of society.

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

The town of Corfu is located in the northwest of Greece between the Italian, Greek and Albanian coasts. Its position in the Adriatic Sea has played a strategic role throughout its history, as it is often described as a gateway to the west and a “passage through the Adriatic Sea”. It belongs to the Ionian Islands, a region of Greece with a complex character that has historically been associated with conservatism and sectionalism. The Municipality of Corfu is the result of the merger of 12 old municipalities and 3 communities, a territory that includes 160 villages and settlements, the small islands of Othoni, Mathraki and Erikoussa and many other islets. Corfu’s old town has always played a key role as a naval base at a “strategic point” in Adriatic Sea routes. Due to the geographic and cultural environment our Corfu2021 plan regarding its surrounding area is a three-tier plan:

- (a) to involve every corner of Corfu island
- (b) to involve the Ionian islands region and
- (c) to involve the neighbouring coastline municipalities of Albania, Montenegro, Croatia and Italy.

(a) The participation of the numerous villages and small settlements, as well as the small islands surrounding Corfu, which go together to create the many-sided, differentiated character of the island, is essential as each place will have a strategic role in the cultural programme. The engagement of economic and societal actors in the decision-making and implementation of policies through strategic planning and the elaboration of shared mid-term strategies between the different actors of Corfu – the town, the communities, the neighbourhoods, the village and settlements communities – is a vital element of the Corfu2021 programme and the governance concept it introduces. This commitment to participation means that each village, each small island will play its own role in the new cultural reality that will be created, helping collectively to shape the region’s future.

This commitment regarding the island of Corfu has to do with the core of our strategic planning approach to involvement and participation. The idea is to involve all the relevant economic and social actors of Corfu in deciding the key elements of the municipality’s future. To do that, the City Council foresees by mid 2016 the creation of a consortium that includes, as board members, the chamber of commerce, representatives of the local culture associations and the entrepreneurs associations, together with the representatives of the CICU and the CARTH. Such a governance system based on strong participation by citizens in the decision-making processes through the involvement of civic and neighbourhood associations can be seen as a collaboration between participative and representative democracy.



b) Throughout its European Capital of Culture program, Corfu2021 emphasizes its commitment to being outward-looking and to re-building strong connections with its neighbours. For this reason the candidacy of Corfu plans to involve the whole region of the Ionian Islands (Paxi, Lefkada, Ithaca, Kefalonia, Zakynthos) situated in the Ionian Sea. Being their capital, the island of Corfu relates to them on many different levels. The sharing of common geography, history and culture has connected these stunningly beautiful islands through the ages with powerful bonds. Regarding their strong common historical bonds, the Ionian islands formed the first Greek self-governing republic from 1800 to 1807, the “Septinsular Republic”, under nominal Russian and Ottoman sovereignty. Between 1815 and 1864 the Ionian islands united again forming the “United States of the Ionian Islands”, a state and protectorate of the United Kingdom until finally in 1864, the Ionian islands signed the Treaty for their unification with Greece. The Ionian Islands have exchanged, absorbed and applied the same ideas, concepts and practises. This will create opportunities for young people to find employment and mobilise cultural and economic factors inside the region. Their inclusion in our candidacy is our way to honour the fact that for most of our shared history we have been and continue to be, a unity.



c) The city of Corfu is characterized by the antithesis of the imprints left by history: a city evolved introspectively within walls and fortifications and the potentials of the cosmopolitan city-harbour, recipient of a variety of different stimuli and cultures. Now the period of fortification and defence can be left behind, and it is time for the new “collective ideas” that are rising from the very city-core to be spread to every small mountain village, across the whole island, and beyond. It is time to renew our thinking and to communicate more widely. This also opens the way to welcoming new people to the island from all around the world, to exchange knowledge, ideas, views, inspirations and cultures. Furthermore it is important to promote all the creative new enterprises involving young people around the region and design common objectives for the future. Thus, by including the Greek and Albanian coastline municipalities around Corfu and the Ionian Islands region, our programme has a strong cross-border and transnational focus involving a total of almost half-a-million inhabitants.

Inclusiveness has no boundaries and goes beyond national frontiers; this is what we call the “wider-Corfu”, a Corfu which is recognised by being culturally present in other European societies and communities and by accepting and cherishing their presence as part of ourselves. For these reasons, the idea needs to be expanded to the surrounding area in order to empha-

size this side of the city’s identity, which is linked to extraversion, openness, mass participation, diversity and co-habitation of cultures. This includes dialogue with the other European coasts, the Adriatic, the Albanian-Italian coasts, the Ionian Islands. The “wider Corfu” view goes beyond investigating the “why” of Corfu’s cultural environment; this search is not about choosing identity but about orientation and synergies which can co-create a city which anyone can identify as “my city”: “everybody’s Corfu”.

3. Explain briefly the overall cultural profile of your city

The rich cultural identity of Corfu, which has always been a meeting point of two worlds, the Latin and the Greek, has been formed through the continuous assimilation and synthesis of different influences and various forms of coexistence. The Corfiot culture enriched with all these elements has remained vibrant, alive and unique thanks to these ingredients. A Mediterranean synthesis, a port of call in the channel from East to West, a piece of Hellenism, a place welcoming, creative, highly melodious, friendly to the “*true, beautiful, and good*”, Corfu balances art with everyday life, history with the present and its cultural resources with the will to create.

HISTORY

Corfu, due to its very significant geographical and geopolitical position as a crossroads and a melting pot of different cultures, is a case of a Greek location with deeply planted West European roots, in which a unique multicultural European tradition, which has been enriched by the earlier ancient Greek and Byzantine heritage, is still alive in every aspect of everyday life.

It is believed that during the Mycenaean period Corfu was inhabited by the highly experienced sailors, the Phaeacians, whose King Alkinoos greeted and hosted the shipwrecked Odysseus. Corfu was his last stop before he reached Ithaca. The hospitality offered by Alkinoos to Ulysses is probably one of the earliest recorded in world literature.

During the archaic period the Island was colonized by Etruscians and then by Corinthians. In the Peninsula of Analipsis, just to the south of the modern town, the ancient city flourished until the Roman era, with temples, public baths, two large ports and dockyards, a spacious cemetery, pottery workshops and the ancient market, where events unfolded which were to be related by the historian Thucydides.

During the first Christian century the students of Apostle Paul, Apostles Jason and Sosipatros, preached the new religion, which relatively quickly prevailed on the island. Corfu, after the separation of the Roman Empire into East and West, followed the fortunes of the Eastern Empire. An Emblematic monument of the period, the Temple of the five-naved Basilica of Palaiopolis, built in the heart of the ancient city, in the marketplace (agora), has survived and stands as a witness of fifteen centuries of uninterrupted history.

The Island, due to its location, was easy prey to invasions by the Vandals, the Goths and the Arabs, who attacked in the 5th, 6th and 9th centuries respectively. During this period the inhabitants abandoned the ancient city and constructed a fortified settlement on the two rocks that today constitute the Old Fortress. In 968, the Bishop of Cremona Liutprand mentions for the first time the name “Coryfo” referring to the fortified craggy peak of rock where the Byzantine Castle was built. This name very soon started to be used in the West, and it was transformed into Corfu. During this era the Normans (11th -12th century) captured the island, which was next to fall to the Byzantines.

In 1204, after the first fall of Constantinople to the West, during the fourth Crusade, and the Partitio Romaniae, Corfu was permanently separated from the Byzantine Empire. It belonged for a period to the Despotate of Epirus, until the year 1259, when it was given as a dowry by Michael Dukas the II to Manfred of Sicily.

In 1386 the Venetians occupied the fortress, with the support of many Corfiots, and thus Corfu was located, for



approximately the next five centuries, on the borderline between the Orthodox and Latin world, participating intensively in both cultures. Venetian rule lasted four centuries, and had a deep impact on the social and political fabric. The architecture of Corfu town was determined by the limited narrow space between the imposing walls that were constructed to aid the island's defence and rescue from the threat posed by the Ottomans; the administrative structures were established, while the countryside was planted with millions of olive trees.

Of key importance, was the fall of Constantinople in 1453, which had as a consequence the arrival of many Greek refugees in Corfu, and among them dozens of important scholars, who brought with them a rich intellectual heritage - the product of the fully developed culture of the late Byzantine era.

In 1456, the relics of St. Spyridon and the Empress Theodora were brought to Corfu, from Constantinople and the Greek Orthodox centres of worship around them. Soon Saint Spyridon was proclaimed patron Saint of the island and the Venetian administration granted a plot in the centre of the city where his church was built: a holy pilgrimage site, but also a unique monument of Ionian ecclesiastical art. The Corfiots organized the religious and secular life of the city with processions of the holy relic of St. Spyridon in the Byzantine tradition combined with



Venetian influences, four times a year, in memory of the Saint's four miracles. The processions are still organized today by the Municipality of Corfu, and are unique gems of an intangible cultural heritage.

Following the fall of Crete to the Turks (1669), a large number of Cretan refugees settled in the Island, bringing material and intellectual wealth, with a beneficial effect, on the economy, literature and the arts.

During these years, the Corfiot nobility decided to build a gathering place for its activities. It is an architecturally exquisite building, which from 1720 housed the Theatre of San Giacomo, the first theatre in the Eastern Mediterranean, which today is the seat of the City Hall.

In 1716, Corfu was besieged by the Ottomans, who intended to invade Western Europe. The brave resistance of the inhabitants, assisted by an alliance of the European powers, under Marshal Schulenburg, succeeded in the permanent elimination of the Ottoman threat. Next year, 2016, the Municipality of Corfu, will organize special festivities, events and academic conventions to mark the anniversary of 300 years from the victorious outcome of the Siege of Corfu.

The decline of the Venetian Republic of Saint Mark saw the Republican French conquering the Ionian Islands

(1797-1798), bringing the message of the French Revolution. In 1800 the Septinsular Republic was established under Russian and Turkish dominion, with Corfu Town as a capital, the first short-lived state form of modern Hellenism, with its own Constitution, elected administration and important educational institutions.

In 1807 the Septinsular became a province of the French Empire and later, pursuant to the Treaty of Paris of 1815 and under the name United States of the Ionian Islands, it was put under the direct and exclusive protection of Great Britain. This was a beneficial period in many respects, such as the organization of state structures, the development of commerce, water supply, road construction, etc., and of course the architecture, since the Palace of Sts. Michael and George, Mon Repos and many other brilliant buildings of that period, gave to our town the character of a genuine European capital.

In 1824 the Ionian Academy was founded, which contributed greatly to the diffusion of liberal European ideas, the cultivation and introduction of the Greek language and to the strengthening of the national consciousness. In addition, the thriving middle class gradually founded intellectual and cultural institutions with a very significant contribution up to our era, such as the Corfu Reading Society (1836), the Philharmonic Society (1841), etc.

These institutions contributed to the development of the Ionian radical unionist movement, which, in combination with the changes in British foreign policy, led eventually in 1864 to the Union with Greece. Corfu now, continues its march through time in its rightful place following the fortunes of modern Hellenism.

ARCHITECTURE

In the centre of the island, Corfu Town stands as a unique entity: a link between Greek and Western architecture. It is the only Greek town of its size which retains almost all of the historic characteristics of its residential centre, with buildings from the 17th to the 19th century, highlighting the particular historical circumstances that shaped it. The old town of Corfu with its two forts (Old and New) has been recognised since 2007 as a World Heritage Site by UNESCO, confirming its global cultural significance, as an archetypal case of a Mediterranean town that developed in close connection with the requirements of its defence.

The Old Fortress was originally built in Byzantine times, and its fortifications were strengthened by the Venetians and later by the British. Nowadays it is a popular site which is accessible to the public, a landmark of modern culture of Corfu and houses the Public Library, the General National Archives, part of the Ionian University, exhibition spaces and serves many other cultural functions. The construction



of the New Fortress began in 1576; towering above the town's old port, it is considered a masterpiece of military architecture. The monument is accessible to the public and hosts a permanent exhibition of ceramic art.

In the irregular medieval urban system, the town's buildings comprise a unique cubist-like composition, characterized by density and variety. The maze of winding narrow streets of the city, known as "kantounia", constitutes a unity, at once picturesque and functional.

In the middle of tall buildings the visitor discovers small squares, such as Kremastis square, in constant dialogue with the open front of the Spianada, dominating the Liston with the elegant Colonnade in a straight array, resembling the Rue de Rivoli in Paris, and the Palace of Saints Michael and George from the British period. These are living spaces of contemporary everyday and cultural life.

All along the island there are more than 100 villages, of which 46 are declared traditional settlements, of particular architectural value. They consist of farm-houses or cottages, built in accordance with the habits and customs of the inhabitants in the 18th and 19th centuries, and fitting perfectly with the dense Corfiot flora, composing a charming picture well matched with the natural landscape.

MUSEUMS

Corfu Museum of Asian Art: unique in Greece, it is housed in the Palace of Saint Michael and Saint George.

Byzantine Museum: housed in the Church of Panagia Antivouniotissa, one of the most important Byzantine Monuments of the 15th century.

Archaeological Museum: main exhibits are finds from Palaeopoli and the cemetery of the region of Garitsa Bay and the famous archaic stone Gorgon Pediment.

Municipal Art Gallery: exhibits works of Corfu painters from the 16th to the 20th century. Housed in the Palace of Saint Michael and Saint George.

Achilleon: Palace built for Empress Elizabeth (also known as a "Sissy") in the late 19th century. It is now a museum-historic residence.

National Art Gallery – Corfu Annex: exhibits the evolution of modern Greek painting from the early meta-Byzantine years to modern creations.

Other important museums: Solomos Museum, Kapodistrias Museum, Banknote Museum, Serbian Museum, Archaeological Museum of Palaeopolis, Sinarades Folklore Museum.



MUSIC

Corfu is a land surrounded by music. Its musical tradition has probably been the richest of all places in contemporary Greece. Music education has always been part of this tradition.

The Ionian Academy was established in 1824; it was the first Greek University and also the first institution provided music education. Musicians from the Ionian Islands were among the first who connected the aroused nation with the European spirit. In the 19th century there were numerous brilliant composers, such as Nikolaos Chalikiopoulos Mantzaros, Spiridonas Xyndas, Yosif Livalis, Pavlos Carrer, Dionisios Rodotheatos, Spiros Samaras, Georgios Labellet and Dionisios Lavrangas. It is worth mentioning that Samaras composed the Olympic Anthem which was presented for the first time at the Athens Olympic Games in 1896. Nikolaos Mantzaros composed the music for the poem of Dionisios Solomos “Hymn to the Freedom” which became the Greek National Anthem.

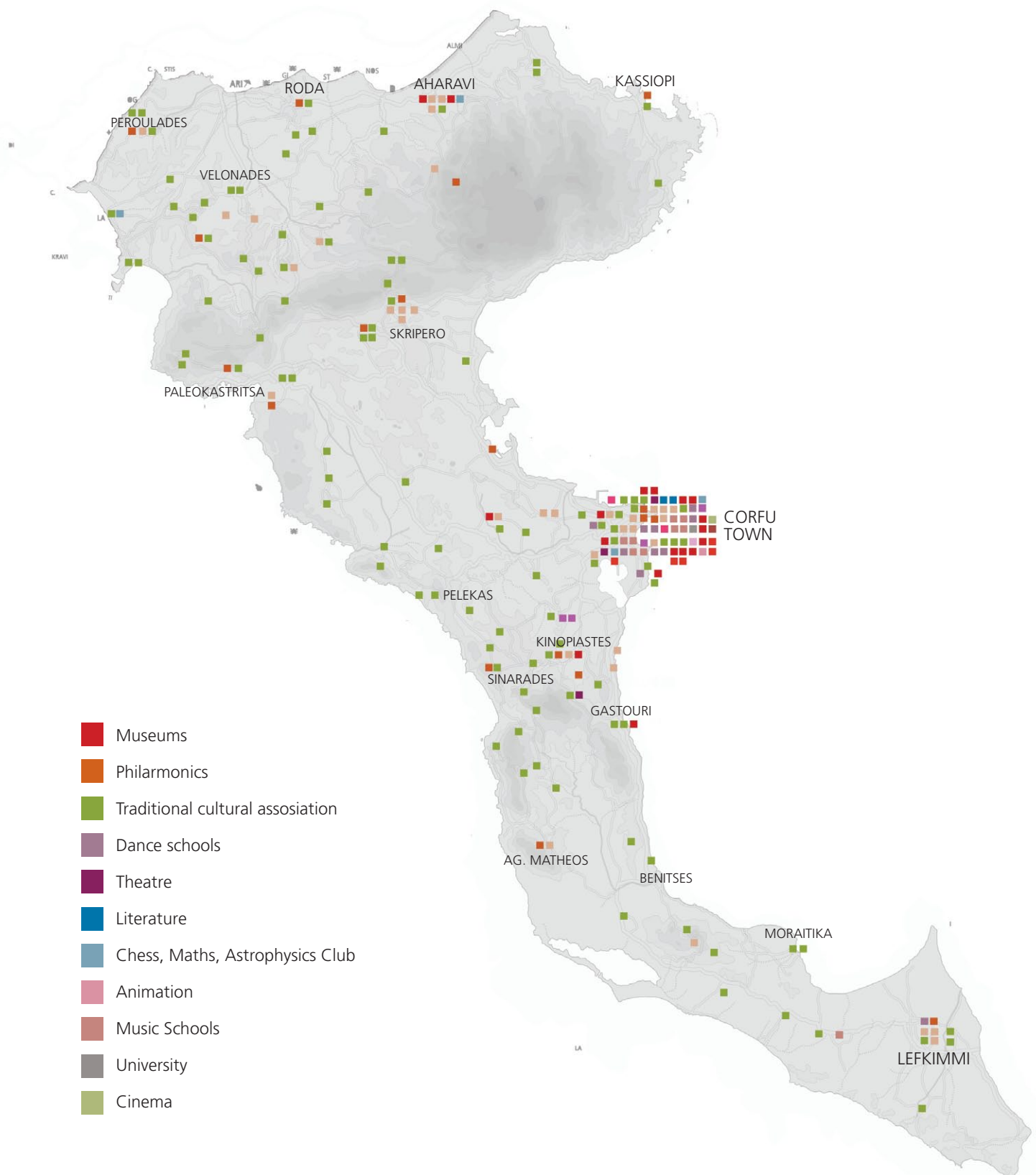
In Corfu there have been symphony orchestras, philharmonic orchestras (bands), mandolin orchestras and choirs for as long as people have wanted to express their feelings for Opera, for canzonetta, for the Italian bel canto, for the mandolin and for choral music.

The Philharmonic Societies have played a major role in the music education. There are 19 Philharmonic Societies along the island; each one has at least one group of brass instruments; they appear in every major public, religious or national event. Their social and educational role is enormous.

The Corfu Philharmonic Society was established in 1840 and since 1841 there has been a music school. Music education has been characterised by open access to the music itself. Every major village has its own Philharmonic.

The Philharmonic Societies have played a decisive role in the evolution of music in the Ionian Islands and may be the most significant aspect of musical life in Corfu - which not only survives, but survives with dignity and integrity, in direct connection with contemporary cultural events within the island or elsewhere. It is also important to mention that the Philharmonics not only improve the Ionian musical tradition but at the same time enable it to be known worldwide. It should also be noted that the best brass performers in Greece originate from these Philharmonic Societies.

Meanwhile, there are several choral groups on the island, constituting another important piece of the local musical tradition. They have received numerous awards in Greece and abroad. The fact that there are so many people from



Culture in Corfu is vibrant and a strong enthusiasm for cultural expression and participation is apparent. This is evident in the operation of more than 190 cultural institutions which are active all over the island. These institutions are almost exclusively composed of amateurs and volunteers and their actions fill the cultural calendar of Corfu. The existing cultural profile and the enormous, creative manpower (in proportion to its population) is a guarantee of the continuity and the vision for the ongoing cultural course of the island.

Corfu who participate in choirs and Philharmonics suggests that here the spirit finds easy expression in music and has done across the ages. The Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University enrich this musical tradition through both academic work and artistic events.

The multiple elements of collaboration between the local music ensembles and the Philharmonic societies produce extraordinary results of high quality: concerts, jazz, electro-acoustic composition, opera, classical music, and so on.

OPERA

A substantial element of the cultural profile of a citizen of Corfu is the love, the connection with and the knowledge about opera. It all started in 1720 when the San Giacomo Theater was opened; it was the first National Opera on Greek soil. From 1902 until 1943 opera was to be heard at the Municipal Theatre of Corfu, a legendary building which is held in the collective memory of the citizens as the most sophisticated expression of art in the island. Many well-known operas were performed by international musicians in that building; until its untimely demise due to German bombardment in the Second World War. The people of Corfu are still very fond of the opera, with several classical operas having been presented at the modern Municipal Theatre. Opera has also been taught at the Ionian University as well as at the local conservatories.

THEATER

The Municipal Theatre of Corfu is an important element in the cultural life of the island; many citizens, amateurs or professionals, artists of all ages, participate along with directors and set designers in order to present and perform various classic plays from a new perspective.

DANCE

The folk culture remains alive, as many associations provide teachers for young people who wish to learn dances from Corfu or from other parts of Greece. At the same time they preserve and highlight the local dress, one of the most impressive costumes of Greek tradition and of Ionian folk culture.

There are numerous festivals and workshops in Corfu, especially in summertime; they explore the possibilities of creative expression within modern and traditional dance.

VISUAL ARTS

Corfu Island has been the place where the first engravers and sculptors of Neo-Hellenic art displayed their creativity, a place which has defined Neo-Hellenic painting, and also a place offering a unique vantage point on the culture. Icon painting and the illustration of churches carried out

by Ionians and Cretan painters who arrived in Corfu after the conquest of Crete by the Ottomans in 1669, led to better quality in visual arts. Michael Damaskinos was a leading figure of that period; his works combine post-Byzantine icon painting with influences from the techniques of western painting and the art of the Renaissance. Since the 18th century there have been many Corfu painters who have created exceptional works on different themes, much of which being portraits.

The first School of Fine Arts in Greece was established in Corfu in 1811. Its founder was Pavlos Prosalentis (1784-1837); he and Ioannis Vaptistis Kalosgouros (1794-1878) as well as other artists, painters and sculptors, created great artworks influenced by the movement of Neoclassicism. During the second half of the 19th century there were significant artists like Vikentios Mpokatsiampis (1856-1932) and Charalampos Pachis (1844-1891) who defined the evolution of Neo-Hellenic art; in the same period Agelos Gialinas (1857-1939) was a prominent artist who pioneered aquarelle painting in Greece. Georgios Samartzis (1868-1925) had studied in Naples and in Rome; his work stands as a brilliant part of the cultural heritage of the island.

The 20th century saw a reformulation of visual art, producing innovative new trends. In the same period print making was developed by Gerassimos Pitzamanos, by Markos Zavitsiani and by Likourgos Ventouras. Nikolaos Ventouras was a highly significant Greek engraver of the 20th century (1899-1990).

Nowadays there are a great number of visual artists who live and work in Corfu; their inspiration brings about new creations, they experiment with new trends, while using classical materials as much as new ideas.

Meanwhile, the Department of Audio and Visual Arts of the Ionian University is cooperating with young artists in order to promote new aspects of art (video art, 3D Mapping, digital art, virtual art, animation, etc).

LITERATURE

There has been a considerable flourishing of literature in Corfu, to the extent that literature forms an integral part of the cultural identity of the place. A range of factors bear on the literary creative process on the island, including: the Venetian influence, liberal ideas of the French Revolution and of the European Enlightenment, the bourgeois ideas of the West and the popular Greek rural elements, the Orthodox faith of the working classes and Italian aristocratic rule, Western European culture, classical antiquity and constant communication and proximity to both Europe and mainland Greece.

A leading creative figure, the national poet of Greece (“Hymn to Liberty”/National Anthem of the Country),



Dionysios Solomos (1798-1857) who had studied in Cremona and Pavia, wrote Italian sonnets and brilliant poetic compositions inspired by the struggle for Greek independence, as well as on a variety of other topics to which he brought a particular social sensitivity.

Andreas Kalvos (1792-1869) with his famous “Odes” and his work in general, which is permeated by high ideals and is based on the principles of the Enlightenment, Iakovos Polyklas, (1825-1896), Lorentzos Mavilis (1860-1912), Gerasimos Markoras (1826-1911) are also important representatives of the literary boom of the 19th and the beginning of the 20th century in Corfu. One of the greatest Greek novelists, the Corfiot Konstantinos Theotokis, whose invaluable contribution was the social dimension of his work and the importing of early Socialist ideas into Greece, highlighted the Corfiot element in every page of his novels. Irene Dendrinou, a novelist and poet, Eleni Paraskevopoulou and Katina Papa, harbinger of modern trends, are among other important literary figures of Corfu. It is also worth mentioning the names of writers such as Nicos Karydis, Gerasimos Hitiris, Erotokritos Moraitis, Costas Dafnis who was also a journalist and editor of “Corfu Chronicles” from 1951, as well as the poet Iason Depountis.

Literary issues are discussed in, among others, the “Bulletin of the Corfu Reading Society” (since 1964), the magazine “Prospero”, published with the assistance of the British Council, and the journal “Porfyros” (since 1980), a publication with nation-wide distribution. Nowadays, new generations of writers continue their creative journey in letters, poetry and prose.

CORFU EASTER

The Corfu Easter is a unique religious celebration with a five-century-old heritage. It is a complex devotional phenomenon characterized by the multitudinous participation of locals and visitors, as well as by an element of the spectacular. It is a combination of Byzantine and Venetian rites, embedded in the public ceremonies organized by the Municipality of Corfu and the Greek Orthodox Church. The simultaneous celebration of Greek Orthodox Easter by the local Catholic Church is a local particularity, which expresses the long coexistence of these two Churches in Corfu. The climax of the event is the procession of “epitaphii” (elaborately decorated biers bearing embroidered icons) accompanied by the Philharmonic bands’ arrangements of classical music pieces. The procession of the Holy Relic of Saint Spyridon on Holy Saturday morning simultaneously with the proces-



sion of the epitaphios of the same church, was established in 1553 and is an emotional event of great devoutness. The procession is accompanied by the sounds of Hamlet by F. Faccio, Calde Lacrime by De Michelis and the Beethoven's Eroica. The custom of the "first resurrection" and the pot smashing ceremony, with pottery hurled from the balconies of the houses has deep and old roots and symbolizes the joy and the triumph of life. This custom is particularly popular, attracting vast crowds of people. The Resurrection in Corfu Town is celebrated in a spectacular and joyous atmosphere in the spacious square, the Spianada.

In the villages of Corfiot countryside Easter is also celebrated with distinctive customs and with the omnipresent musical tradition in a blooming spring Corfiot landscape.

THE CARNIVAL

The Carnival of Corfu is profoundly influenced by the Venetian rule of the island. The Venetians and their personnel dwelling in the city (military and administrative) brought along their own Carnival traditions and their own forms of entertainment which influenced the local tradition and created the carnival customs of the island. Nowadays a multitude of influences create the contemporary Carnival of Corfu, with the highly renowned "Petegoletsa", a show of gossip based in Corfiot dialect. It is a theatrical genre that resembles the Comedia dell'arte and is performed from the open windows in the alleys of old Corfu town.

SPORTS

From the times that Phaeacians organized sports competitions, to honour their guest Ulysses in Scheria's agora up to today, sports constitute a vital component of the cultural identity of the island. Popular sports over the centuries reflect the diverse influences of Corfu's rulers, like the medieval sport "Giostra" and its variants under Venetian rule, or cricket, showing the prevalence of English habits – a sport which has developed strongly and remains highly popular among Corfiots and visitors.

Nowadays, classic sports flourish, athletes from the Corfiot Gymnastic Club participate in Greece's national squad, while Corfiots excel at water sports and especially rowing and water polo. Many other sports are practised in more than 100 sports clubs across the island. With the support of the municipality, Greek and international teams are hosted as well as a range of sporting events organised.

NATURAL BEAUTY

The fertile soil along with seasonal heavy rainfall and a generally mild climate gives the island a lush vegetation which exists in harmony with the backdrop of the open sea; the result creates a magnificent combination of green and blue tones.



The development of the flora on the island has been influenced by humans as well as by soil and climate conditions. The cultivation of vineyards has long been important, and when the Venetians came to the island they promoted the cultivation and the plantation of olive trees; as a result Corfu is covered by perennial olive tree forests.

One aspect of the island's natural beauty resides in its biodiversity, of which the wide range of wild flowers are the major representative. The Natura 2000 network protects three wetlands : Antinioti Lagoon, Korission Lagoon and Alykes-Lefkimi. Moreover the network protects the coastal zone south of Corfu Town as well as the Diapontia Archipelago. On Mount Pantokratoras the flora is rare and fascinating, including indigenous species of Western Greece and South Albania.

The variety of the natural environment along with the remarkable cultural heritage (historical monuments from many different periods, traditional architecture, ethics and tradition as well as every cultural quality) contribute to the formation of very impressive landscapes, which combine natural beauty with cultural value.

Based on the above, there are 30 locations in Corfu Island and in Diapontia Archipelago which have been characterized as Sites of Outstanding Beauty.

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

A PROGRAMME AND A VISION

The city of Corfu is characterized by the “antithesis” of the imprints left by history; a city evolved introspectively within walls and fortifications, and at the same time the potentials of the cosmopolitan city-harbour, recipient of a variety of stimuli and cultures. Through Corfu2021 the city will evolve as a “living organism” where the past must be used as the foundation for the future, alongside a duty of care for the preservation and promotion of its historical heritage. In this context, we will mobilize all the creative and productive forces of the island to ensure that everyone participates, both local citizens and visitors, in order to view the past from a new angle and with a fresh perspective, leading us to new cultural strategies that will contribute to a long-term renaissance in Corfu.

The concept is conceived as an intra-city forum where inspiration is created through an open atmosphere, where people from different cultural and social areas interact, share and exchange ideas and solutions. Complex problems can be explored, institutions built, networks created and new collaborations emerge with the goal of enabling people to break down boundaries.

The *Be my City* concept is a new consultative and inclusive approach to cultural strategy and decision making in Corfu. It operates through participant-driven paths, networks, events and meetings, for co-creation. It relies on the input, passion and the responsibility of the participants and can be judged in terms of the resulting impacts on the cultural, social and economic life of Corfu.

Be my City aims to enhance the interaction between citizens and visitors, exchanging knowledge, and experiences by creating open networks and connectivity. The goal is to strengthen and refresh the interaction between society and cultural production in order to enhance wellbeing and quality of life. *Be my City* will break through out-dated practices that no longer function by using the intrinsic qualities of the city and residents as a force for renewal.

It is time for the new “collective ideas” that are rising from the very city-core, to be spread throughout Corfu - to every small mountain village, across the whole of the island and beyond. It is time to change focus and place communication and involvement at the heart of our cultural project. Tangible and intangible resources exist for the beginning of this change but are currently locked away in static and limited views of cultural heritage. Our communities and cultural organisations are looking forward to emancipating our culture as a central force in the future agenda of Corfu.

A PROGRAMME FOR COEXISTENCE

The European Capital of Culture 2021 will provide both flagship events that celebrate intercultural dialogue and coexistence, and innovative projects that demonstrate new approaches to bringing communities together. It will also promote stronger ties with the rest of Europe by supporting Corfu's active participation in pan-European networks, and creating theme-based partnerships in the areas of culture education, research and civil society.

The European Capital of Culture 2021 will focus on three priorities. First, commissions, residencies, public art interventions and festivals will recast Corfu's cultural heritage as Corfu's creative future. Second, innovative approaches to producing and presenting culture will radically increase the level and quality of citizen and community participation. Third, a new cultural platform to organize, coordinate and deliver arts and culture will introduce more sustainable and best practice across the sector.

A PROGRAMME FOR PARTICIPATION

The *Be my City* programme proposes a frame of artistic initiatives and cultural processes that have their origins in local community participation. Corfu has a long tradition of organizing and instigating cultural events that are inclusive, participatory and appealing to all visitors to Corfu. The projects and initiatives invite new thought on the way Corfu stands as a gateway to Greek culture, the regional culture (Ionian-Adriatic) and to European culture (with its historical and cultural ties with the Venetians, British and French in the past, and contemporary Europeans, including British, Austrians, Germans, Finnish, Norwegians, Italians and many more).

The *C-Citizen* programme will support citizens and community groups in playing a more central role in the cultural life and plans of Corfu. The centrality of Corfu's youth and community music activity to lived culture will provide a basis for new initiatives. These will seek to replicate this successful approach to community engagement across other art forms and creative practices, where participation levels are much lower. They will also provide a strong and far-reaching community network to connect with the whole Corfu 2021 programme.

A PERMANENT LEGACY

The Corfu 2021 programme is designed to leave a specific legacy for the future: a local community with greater freedom and respect towards human rights, a more participatory society that learns to overcome governance and funding barriers and solve its internal conflicts through culture and the arts.

Corfu 2021 will reverse a situation where the challenges of preserving a wonderful cultural heritage are seen in

terms of the limitations set by financial and capacity pressures, to one where cultural heritage and participation are seen as creating future opportunities for artistic and cultural development. The creation of a new, and partnership-based delivery platform will translate into a coordinated developmental approach that will quickly transform the levels of inward investment for culture in Corfu. It also means that opportunities to place culture into work around physical regeneration, wellbeing, and visitor economy can be secured.

The resilience of cultural organisations of all types will be greatly improved through connecting with new markets, and the introduction of more innovative and entrepreneurial approaches to operations.

A NEW WAY OF WORKING

The Corfu 2021 programme will have a special impact on diverse areas such as:

- the role of the citizen in the creative process of culture and arts
- institution building for a new strategic planning approach in city governance
- citizen empowerment and participation
- start-ups and SMEs in the wider cultural sector
- the preservation of local and regional intangible cultural heritage
- use of technology in cultural events
- cultural management and the protection of natural and cultural landscapes under the NATURA 2000 programme
- mediation through cultural and educational projects (mental health pilot project at the Ionian University using dance as a conflict-resolution tool)
- youth retention (pilot projects to halt “brain drain”) and support for young entrepreneurs in the field of culture.

Contribution to the long-term strategy



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

Key trends and processes over the period 1970 to the present indicate that a paradigm shift has taken place in the conception and practice of culture, and the relationship of culture to Corfu. A lack of strategy has prevented the possibility of highlighting potential trends and tendencies that could enable policy makers to understand the nature of these changes and respond appropriately. Throughout these years the cultural environment of Corfu has been shaped by a series of factors: the way that culture is financed; the influence of culture on social and economic life, and the influence of commercially provided culture on cultural values. There is also a new diversity of cultural expression that includes cultural expressions from all over the world, and activities previously regarded as low culture.

Finally the delivery of culture via new technologies that affect the time, place and method cultural participation are becoming ever more important. These changes have provoked serious challenges for the strategizing and governance of culture policy and provision. A new cultural strategy is under preparation to ensure that Corfu2021 is well aligned with policies and strategies across Corfu, from economic development, to education and infrastructure priorities. This will be implemented by the new cultural delivery platform established for Corfu 2021.

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

The basis of this new *Be My City* cultural strategy is aligned with the aims and approach of Corfu2021. The current absence of cultural strategy has created an opportunity to fully integrate development of the programme with longer term strategic aims. This is organized as follows:

1. INTRODUCTION & LONG TERM VISION

- cultural vision - the scale, impact and reach of the sector
- strategic position - international partner, national gateway, and local catalyst
- arts policy - creativity, heritage, learning, entrepreneurship
- challenges - sustainability, young people, infrastructure
- commitments - increased participation, new opportunities, excellence

2. STRATEGIC PRIORITIES

• **Priority One: Animate and make better use of cultural assets**

physical assets - management, partnerships, new initiatives, improve spaces

intangible cultural heritage - promotion, new commissions, digital

operating environment - expertise, best practice, professional development

• **Priority Two: Increase opportunities**

community - widen participation, volunteering, new audiences

learning - formal and informal learning opportunities, business links, training

skills and innovation - professional & skills development, showcasing, hubs

identity - international brand, social & civic contribution of culture

• **Priority Three: Celebrate**

partnerships - project partnerships, working with neighbours, crossing sectors

events - build on existing events, pilot new events, improve quality, partnerships

communications - raise profile, artist/creative networks, link with national partners

3. DELIVERY

The resulting delivery plan will be organized under each of the three priority areas, such as, for example, the following approach to Priority 1:

Strategic Priority 1: Animate & Make Better Use of Cultural Assets				
Aim A: Physical Assets				
Programme	Stakeholders	Outcomes	Projects / Outputs	Timescales
Management	Corfu Municipality National Museums Ionian University Corfu 2021	A more sustainable, efficient and enterprising management of physical assets	a. International & National links / best practice b. Training and professional development c. A support programme	2016 - 2021 2017 - 2020 2017 - 2022
New initiatives	Corfu 2021, Cultural organisations Heritage organisations Funding partners	More innovation and excellence. New markets and income streams.	a. Pilot retail and trading initiatives b. International partnership projects c. Use of digital	2018 - 2021 2017 - 2022 2020 - 2022
Partnerships	International EU networks, neighbouring countries, national government, municipality, businesses, independent operators, transnational cultural networks	Increased self-reliance and increased cultural reach and impact	a. Joint marketing project b. Creative Europe projects	2016 - 2021 2017 - 2021
Improve Spaces	EU, National Government, NGOs, Trusts and Foundations	Improved visitor experience and relevance to local people	a. Audit of spaces & Improvement plan b. Fundraising strategy and delivery c. Pop up and pathfinder projects d. Key cultural buildings: "San Giacomo"	2016 - 2017 2016 - 2020 2020 - 2021 2021 - 2029
Aim B: Intangible Cultural Heritage				
Programme	Stakeholders	Outcomes	Projects / Outputs	Timescales
Promotion	Corfu 2021, Corfu municipality, Corfu Tourist Services, Greek Government	Increased audiences and visitor numbers	a. Integrated cultural tourism promotion b. Regular newsletter c. Festivals and events calendar	2018 - 2021 2016 - 2021 2016 - 2021
New Commissions	Arts and cultural organisations, Corfu 2021	More diverse audience and visitor base	a. Public art commissions b. Enhanced festival & event content c. Partnerships and residencies	2019 - 2021 2016 - 2021 2017 - 2021
Digital	Ionian University	Increased engagement with target groups	a. Online interactive portal for ICH b. Wikimedian c. Open ICH content platform	2017 - 2021 2019 - 2021 2020 - 2021
Aim C: Operating Environment				
Programme	Stakeholders	Outcomes	Projects / Outputs	Timescales
Expertise	National cultural institutions, Creative Europe networks	Improved quality and artistic excellence	a. Secondments and mentoring b. Creative exchange and residencies c. Cross-sectoral initiatives	2016 - 2021 2017 - 2021 2018 - 2021
Best Practice	European professional associations and networks (e.g. IETM), partner ECoC and candidate cities, local organisations	Increased scope of activity and impact	a. Participation in international networks b. Expert governance c. Targeted project development	2016 - 2021 2016 - 2021 2018 - 2021
Professional Development	Transnational European networks like NEMO, ECoC and candidate city exchange, Ionian University	A sustainable sector	a. Training and CPD b. Post-graduate support c. Incubation and market development	2017 - 2021 2019 - 2021 2017 - 2021

7. If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city?

CULTURAL RENAISSANCE

Through the process, Corfu is set to become a centre of attraction for cultural creation, recognized at an international level as a dominant cultural location and as a destination of cultural tourism, leading to upgraded economic results. The cultural identity of the island will be redefined, upgrading its international profile and attracting artists and visitors from all over the globe.

Corfu2021 will spread its existing multi-faceted culture, product of a long and complex historical development, across Europe and beyond to the rest of the world. The various peoples, cultures and civilizations that made their mark on Corfu have defined its European identity. The island has assimilated the cultural characteristics of all the civilizations that were present on its soil, creating its unique European cultural identity; an identity, that due to urban deterioration and uncoordinated touristic development, has faded and needs to be redefined. Through the ECoC title, a renaissance of this identity will evolve, adjusted to today's conditions of artistic creation.

This renaissance will be the starting point for Corfu becoming an international location that will host and pioneer new creative methods, encouraging the use of a range of innovative approaches and new technological tools. The focus of this innovation will be on citizen engagement with culture, and co-creation as a means of embedding a sustainable platform for cultural development.

By establishing an effective platform for communities, organizations and artists from all over the world to collaborate and produce, a new way of cultural thinking will be promoted and in the end, absorbed.

By achieving international attention, Corfu will gain the opportunity to highlight the fact the culture may be born anywhere, not only in the great metropolises of Europe, but also in smaller cities that at times can play a decisive role in the cultural sector, based on their historical background as well as on their contemporary artistic creation.

CULTURAL DISSEMINATION

As cultural dissemination will be a key point in the ECoC's concept, art and knowledge in Corfu will be spread through local neighbourhoods, becoming a part of people's everyday lives inside the highly-valued historical built environment. Art, in all aspects, will be taken forward inside urban neighbourhoods, in each and every village, and in the everyday lives of the people. Our pro-

gramme is a cultural mosaic, involving the participation of the city's residential neighbourhoods, the villages, and Corfu's own islands, which together create the multi-dimensional and highly differentiated character of the region. Each village, each small island plays its own role in the new cultural reality, helping to shape its future development.

ENHANCING THE ROLE OF LOCAL COMMUNITIES

Drawing on strong and long-standing community relationships inside neighbourhoods and villages, our programme's platform will empower collective initiatives. Our project will motivate the residents of each neighbourhood and will provide them with the cultural and urban infrastructure to express their opinion as a group, as well as to organize both spontaneous and scheduled social and cultural activities. This action is envisaged to contribute, in the long term, to the creation of new cultural "cells" that will interact, creating the fertile ground for innovative individual and collective initiatives.

A new culture of public dialogue combined with inclusive participatory methods will be created, since the heart of our program is the on-going open interaction among people of different areas or cultures, and the implementation of collective decision-making. This mechanism's purpose is to give equal chances to everyone, rejecting any kind of exclusion by creating an open dialogue platform.

CULTURE AS A MULTIPLIER

In terms of cultural and economic impact, using the opportunity of the bid as a multiplier effect, and especially through the establishment and development of a Corfu Art Hub, the professionalization of the cultural sector will play an important role.

Through the counselling services of Corfu Art Hub, young artists, small and medium sized organizations or creative industries will be able to professionalize their work, raise funds and upgrade their services, creating new job opportunities for other artists or young people willing to enter the creative sector. The Corfu Art Hub will not only create new job opportunities but will facilitate professional development by providing useful information on networking at an international and European level, thus, empowering the sustainability of the cultural sector in general.

Lastly, research into the existing cultural infrastructure, its conservation and potential development can only lead to positive results on a long-term basis, by creating a city capable of hosting international cultural events and activities, resulting in a significant economic impact at all levels including in the field of tourism.



LONG-TERM SOCIAL IMPACT

Cultural impacts are linked at all levels with the overall social impacts that are so important to *Be My City* and are expected to be realised on a long-term basis.

Preserving the social mix

A long-term social consequence of our proposal will be keeping intact social diversity, protecting it from the urban gentrification process, by using careful urban renewal and participation strategies in the context of our cultural platform.

Empowering social integration

Corfu, having a profile as a multicultural city, will enhance the intercultural dialogue among its local communities coming from different cultural backgrounds. This includes a process that uses an open and respectful exchange or interaction between individuals, groups and organizations. For example, Corfu has a large Albanian community, with a good level of social integration, access to employment and education. It will be a priority to implement activities in order to expand their social integration, by implementing activities especially for migrant communities.

Migration is a major issue of social concern that plays an important role in defining the identity of the city as well

as its quality of life, both for the migrant communities and for the more-permanently established residents of the city. The profile of an open city, which creates opportunities for social integration for communities from different cultural, religious and ethnic backgrounds, will be highlighted throughout all activities planned in the cultural programme. Tolerance, mutual understanding, empathy, equality will be some of the values that will be promoted. Inter-religious dialogue will also be enhanced through specific activities of the cultural programme, as Corfu forms a good example of the co-existence of multiple faith traditions. This will be expanded further through various awareness-raising and educational activities of the ECoC programme, in order to broaden the dialogue between members of different religious traditions.

Activities related to social integration will be focused also on the accessibility of culture to disabled people, in terms of accessible museums, websites, educational projects, activities in open spaces etc.

The access to culture, not only as audience member or spectator, but also as a member of the cultural community and as a part of the creative process will be facilitated through the participation methods that will be employed, involving all minorities residing on the island.

Corfiots have a long tradition of participating in cultural events as artists themselves, by being an active part of the

creative process, no matter what their socio-economic background is. Culture here has long been used as a tool for social integration and it is intended to continue and extend this tradition. The cultural programme of Corfu2021 intends to become as inclusive as possible, making each and every citizen of the island a part of it.

Improving life quality

Socially, the long-term impact will be the enhancement of the quality of life of both long-term and more recently settled residents, and the empowerment of their participation in decisions and intercultural dialogue, which will be enhanced through the process of their participation in open cultural and educational events in the exploitable public spaces.

Economic impact

First and foremost, creative industries and tourism, the so-called “industries of experience”, will receive a significant boost through the ECoC programme.

Tourism is the main industry of the island. As previously mentioned, one of the core priorities of the bid’s overall cultural strategy is for Corfu to be recognised as a destination for cultural tourism.

This will eventually lead to the attraction of new investments to the island and consequently to job creation associated with high value and activity-based cultural tourism. Decreasing unemployment will be one of the major impacts of the ECoC, not only in the strict economic sense but also at a social level. This will be achieved through the following approaches:

- Reformulating “mass” tourism standards, upgrading the authenticity of the tourism product, and expanding the tourist season to a year-round basis by exploiting diversified tourist preferences for specific forms of “non-mass” tourism (cultural, ecological, etc.) and the emergence of new markets (Russia, etc.)
- Enforcing the linkages of research centres with productive sectors and especially the primary cultural and creative sectors
- Creation of incentives for new SMEs focused on innovation and new technologies especially in the digital economy, enabling the exploitation of the cultural and tourist product in general
- Empowerment of inter-sectorial cultural partnerships in all related fields such as agriculture and hospitality
- Ability to use the local tourism market in combination with other local productive sectors (food, local products, souvenirs etc.)
- Overcoming disadvantages in terms of transportation, due to insular characteristics (higher costs, longer time of travelling)

- Focusing on re-branding of the tourist product
 - Involving creative and cultural practitioners in creating new possibilities relating to energy and environmental technologies for energy saving in the field of tourism businesses
 - Focusing at a European level on regional smart specialization strategies
 - Investing in the emerging sector of the creative/cultural economy at the European level
 - Creating training opportunities for the lower-skilled tourism workforce
 - A balanced approach to the increased environmental pressures on the coastal zone
 - Highlighting small tourist businesses that allow a more personalized approach to hospitality

URBAN DEVELOPMENT

The European Capital of Culture will be the starting point for the sustainable development of Corfu and its balanced evolution, which currently exists between the “living city” and the “city museum”.

In terms of urban development, ECoC will be a starting point for the rapid implementation of the city’s new urban themes, as the program suggested in the bid book will be the basis for the development of a series of urban and cultural interventions that will lead to an improvement in quality of life.

The urban fabric of the city of Corfu, after the 1943 bombardment and 1958 master-plan, contains deprived areas where the old and the new urban fabric interact. This creates vacant spaces that have no use: spaces that, after the implementations of the plan, would either host outdoor facilities, promoting culture and education, or act as the semi-public outdoor social cores of neighbourhoods, improving everyday lives of the citizens by introducing innovative systems of interaction.

The urban infrastructure that will be created will support innovation and technology by using the unique spatial themes of the city and the villages. By focusing on the innovative exploitation of public spaces, and by using them as “cells” that create new forms of culture, new conditions and opportunities will be created for future generations. This program will aid in strengthening the substantial spatial connection between the historical centre and the modern city and between the city and the villages, by placing emphasis on “connecting axes” and communication between the creative groups of different areas.

The creation of cultural infrastructure, the remodelling and improvement of the various indoor and outdoor spaces, and the acceleration of the implementation of urban projects will facilitate the creation of start-up industries and innovation. These will be the catalytic factors for the sustainable development of Corfu.



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

The evaluation will be led by a team comprising Corfu2021 and members of the Ionian University through the laboratory of Geo-Cultural analyses “GEOLAB” and supported by a specialist external expert and the innovative methodologies of “Culture Counts”. A quadruple bottom line approach will be adapted to the project to capture cultural, social, economic and environmental impacts. This approach will ensure that best practice is employed, which will allow for benchmarking with comparable cities and other ECoC candidates. It will also provide a methodologically sound platform for a longitudinal approach for long-term impacts and trends to be monitored and to inform decision making. Local leadership is important to embed evaluation in the practices of Corfu’s new cultural delivery mechanism, and to link with cultural strategy implementation as evidence-based decision making.

Evaluation will be integrated into the plans and schedules of Corfu 2021, with indicators devised to assess progress against every one of the priorities, outcomes and key outputs of the programme. A logic model will be devised at the outset that considers the assumptions, resources, activities, outputs, outcomes and impacts of Corfu2021. The evaluation will employ robust quantitative methods to capture the scale and profile of impacts. Quantitative indicators will build on a core set that will be assembled in consultation with other ECoC cities and candidate cities to allow for useful benchmarking and comparison. Local quantitative indicators will be devised for local priorities, such as the effectiveness of the new delivery mechanism, and the impact on the cultural participation and professional prospects of young people. There will also be a wide range of qualitative evaluation embedded into the programme, ranging from consultation and the testimonials of stakeholders and participants, to creative projects such as film documentary and photography. This will look to record the impact of the programme on the lives, perceptions and environment of participants. A five-year evaluation work plan will adopt a project based approach so that tasks, responsibilities, timescales, resource requirements and reporting are laid out at the outset for the evaluation team. An annual report will be produced that lays out progress against the objectives and indicators of the programme, including a summary document to include programme highlights and designed for a wide readership.

Be My City is rooted in the relationship between culture and place and we will evaluate the programme accordingly. This begins with a suite of benchmarks to capture how many people participate in cultural activity, who they are, and what their expectations are. This is complemented with benchmarks on the amount and type of activity that takes place, where and when (spread and

seasonality). Benchmarks about perceptions of culture’s impacts will also be used to measure the impact of the programme on engagement in the economic, social and cultural life of Corfu. Future sustainability is a primary aim of Culture 2021 so benchmarks for inward investment, physical infrastructure, efficiency and professionalism will also be employed. Corfu 2021 is also about knowledge exchange, replication, and learning, so indicators will be agreed with partners in other ECoC cities and candidate organisations. Our aim to trigger a process of transition towards cultural and activity based tourism will be evaluated both quantitatively, with the numbers and profiles of visitors actively engaged as audience and participant, and through surveys to consider visitors perspectives on their cultural experience of Corfu. Baseline studies will therefore need to consider a number of targeted cohorts, including: citizens as a whole; community groups and organisations; artists and cultural organisations; tourists and visitors; key stakeholders (investors and professional partners from other sectors).

Be My City will measure success under the primary ambitions of the programme. The animation of Corfu and its culture will be considered through the scale and reach of activity. The embedding of culture in the society and economy of Corfu will be evaluated through the impacts on physical and social regeneration. The success of the new strategic and delivery platform will be measured through success in sustainability and knowledge transfer. Most importantly the degree to which Corfu2021 re-engages, renews and reinvents Corfu’s citizens involvement with culture will be evaluated through both measures of how many and how deeply people are involved, and their views of the resulting impact.

European dimension



9. Elaborate on the scope and quality of the activities:

- a. Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens
- b. Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes
- c. Featuring European artists, cooperation with operators and cities in different countries and transnational partnerships
- d. 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.

MEDITERRANEAN GATEWAY

The town of Corfu is located in the northwest of Greece between the Italian, Greek and Albanian coasts. Its position in the Adriatic Sea has played a strategic role throughout its history, and it is often described as a gateway to the West and a “passage through the Adriatic Sea”. Corfu belongs to the Ionian Islands, a region of Greece with a complex character due to the fact that it is comprised of small and medium-sized islands. The Municipality of Corfu is the result of merging 12 preceding municipalities and 3 communities, a territory that includes the small islands, Othoni, Mathraki, Erikoussa and many other islets.

The cultural strategy of Corfu2021 intends to overcome developmental barriers resulting from the insular character of Corfu and its surrounding area. A high priority is placed on the expansion of connectivity of the island with the mainland, the other islands, neighbouring countries and the rest of Europe.

Corfu is a popular holiday destination, being connected with more than 30 countries. However, this form of internationalism does not contribute to the culture of Corfu at present. Tourists do not engage in the life, arts, heritage and creativity of Corfu despite the rich cultural heritage and life of the place, and this in turn restricts opportunities for cultural development that would benefit all residents. A history of pan-European cultural development and connections is not translated into contemporary life or industry.

RE-DEFINING IDENTITY

Corfu’s old town has evolved through history into a high density web defined by a core purpose of defending its physical infrastructure. The city has played a key role as a naval base, historically a strategic point in Adriatic Sea routes. Every level of the

city’s structural character of evolving lines is characterized by the antithesis of “past-city” imprints. Corfu is a city evolved introspectively within walls and fortifications, alongside the potential of the cosmopolitan city-harbour, but subject to a wide variety of different stimuli and cultures.

Corfu’s aim to *Be My City* for residents and visitors needs to be expanded to the surrounding area in order to emphasize this side of the city’s identity which is linked to extroversion, openness, mass participation, diversity and “dialogue outside the boundaries”.

This dialogue will evolve among cities on the other coast: the mainland, other Ionian Islands, Albania, Italy, the Adriatic- Ionian macro-region and the rest of Europe.

This intercultural dialogue will create opportunities for young people not only in terms of employment but also in terms of mobility. This is also a way to welcome new people to the island from all around the world, to exchange knowledge, ideas, views, inspirations, and cultures. Furthermore it is important to promote all creative and cultural new enterprises of young people around the region and design common objectives and motivation for the future.

Within our program’s concept, the participation of the hundreds of settlements and villages, islands and their residents that create the multi-dimensional and highly differentiated regional character in every level is essential. Each village, each small island will play its own role in the new cultural reality that will be created, adding its own touch to the future.

FORTIFIED CITY - OPEN WALLS

One priority will be to create brand connectivity in order to improve Corfu’s image in Europe and all around the world. Until now the world-wide image of the island as a touristic site has not matched the reality of a location rich in both lived and physical cultural heritage. This needs to be tackled by mobilizing civil society and the culturally active citizens of Corfu, as dramatic one off interventions are neither affordable nor sustainable in contemporary Greece. Tangible and intangible resources exist for the beginning of this change and Corfu 2021 will create a social and cultural platform that is ready to use them. The results will impact across the full range of cultural activity, from architecture to dance, literature to digital artworks. This “mobilized culture” means that cultural dialogue and exchange takes on a new dimension, involving amateur practitioners and organisers in intercultural dialogue and exchange. This reflects both the strength of local cultural participation and the shifting borders of professional and amateur practice resulting from digital culture.

We are adopting a partnership-based approach to the European dimension of Corfu2021.

Geographically defined partners include:

- Mediterranean partners to explore the concept of culture as a Mediterranean portal for cooperation and joint working. Corfu is not alone in defining itself in this role and will work actively with similarly motivated cities such as Palermo
- Links with Romanian cities bidding to be ECoC 2021 and UK cities bidding to be UK City of Culture 2021
- The Eastern areas of Italy with historic heritage links, including Venice
- Albania, and particularly the regions closest to Corfu as for example the Region of Vlore where close links already exist at a regional level of cooperation
- Greece as a whole, where Corfu can act as a gateway to international collaboration
- The Far East, and Japan in particular, building on existing cultural links
- Western Europe based on the community clusters of Corfu residents from the UK, France, the Netherlands and Germany
- Pro-active work with the Compendium of Cultural Policies and Trends in Europe and its partner agencies, the Asian Europe Foundation and World CP

Thematically defined partners could include projects like:

- the VALLEY European Network (<http://valley-eu.org>) around work to translate young people's volunteering into accreditation, entrepreneurship and work readiness
- BIOS - an Athens based cultural organisation that works on international projects to address the skills gap young people face in wanting to enter the cultural sector. Current work includes "The Take Over Project" www.bios.gr
- Sheffield Smart Lab (SSL) which invites entrepreneurs and start-ups to develop and demonstrate their pioneering solutions to help promote Sheffield as a city of innovation. https://connect.innovateuk.org/web/creativektn/article-view/-/blogs/apply-now-to-sheffield-smart-lab?dm_i=2VFU,1K9S,1J6Y00,49K0,1
- Culture Counts, an international evaluation resource and project, predominately based in Australia and the UK, that is pioneering new approaches to cultural evaluation <http://culturecounts.cc/about/>
- New approaches to funding and investment for cultural and creative industries that can bring fresh approaches to inward investment, such as GGlobal. <http://ww.gglobal.com/gproject>
- Creative Europe Platforms: Future Architecture; Literary Europe Live; the European Talent Exchange Pro-

gramme; Liveurope; Aerowaves; E-merging Creativity; In Situ; and Sound, Heterogenous Art and Performance in Europe

- Other ECoC candidate cities in Romania
- The UK City of Culture 2021 bidding cities, including Cardiff, Paisley, Coventry and Dundee. These cities all share an ambition to transform the way that traditional arts and culture operate in order to enhance sustainability and involve more people more actively in culture. Italy has also introduced a City of Culture programme that will provide opportunities for partnership.
- Nottingham Backlit, being an independent art gallery located in the heart of Nottingham, UK that provides affordable studio spaces for contemporary artists; supporting early career graduates, emerging artists and international touring practitioners, is a partner for activities related to Corfu Art Hub

Artistically defined partners include:

- Birmingham Opera Company and artistic director Graham Vick rewrite the rules of engagement between audiences and performer, experiment with space and acoustics and discover where opera can be performed. This could be a flagship project, taking place within the framework of Corfu2021, combined with masterclasses and skill-building
- The Artists, Light and Place project for coastal locations, Creative Europe project led by Turner Contemporary
- Music partnerships to develop the links between the skills and musicianship of the Philharmonics (Corfiot bands) with contemporary practice and other genres, such as jazz. This, again, should include forming part of an EU Creative Europe bid
- Music and physical heritage, building on the cross-arts approach involving projection mapping, and making use of Corfu's whole townscape
- Supporting both the Urban Dance Festival and the Animation Festival in accessing European network-based funding consortia
- To support the Reading Society to lead on developing literary and storytelling projects with international partners

Corfu 2021 will also look to create new partnerships around the celebration of cultural diversity in Europe and the promotion of intercultural dialogue. Our programme focuses on and highlights these priorities by adopting activities for encouraging the **mobility of artists** and other professionals in the culture field. An example of such an activity is the creation of an International Event for artists coming from all over the world in order to share knowledge and inspiration, hosted by the Municipal Gallery of the City.



The development of the intercultural competences of citizens also characterizes our approach and will feature in our partnerships. Corfu has been characterized by the co-existence of followers of multiple faith traditions (Jews, Catholics, Orthodox Christians, Protestants, Muslims, etc). At the same time, the integration process of migrants, for example those from Albania, has been considered as good practice, adding up to the overall profile of Corfu as an open city. The existing European identity of Corfu is showcased by the fact that many Europeans have chosen Corfu to become their new home. These Europeans represent various national groups such as the British, Germans, Swiss, French, Belgians, Dutch, Norwegians, Spanish, Portuguese or Maltese, forming up to 20% of the permanent residents of Corfu. They are all part of active local communities on the island, shaping Corfu's contemporary multicultural identity and being its most significant ambassadors abroad.

The Corfu2021 strategy also highlights cultural heritage, namely by facilitating the **mobility of collections** and fostering the **process of digitisation**, in order to improve public access to different forms of cultural and linguistic expressions. Based on the EU Agenda for Culture, we have incorporated activities into our programme that focus on the mobility of collections. This includes a flagship project that will be implemented by the Corfu Department of the National Gallery, one of the major aspects of which will be the mobility of collections in cooperation with other national galleries at a European level.

EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES

Culture plays a vital role in the EU's international relations. Corfu will support the role of culture in the EU's external relations and development policy and it will also expand its efforts to promote the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and contribute to its implementation at an international level. **EUSAIR "EU Strategy for the Adriatic-Ionian Macroregion"** will be taken into account in terms of linking culture with economic growth, job creation and development. There will be a special focus on the **4 pillars approach of the EUSAIR: Blue Growth, Connecting the Region, Environmental quality, Sustainable Tourism.**

In relation to the European Integration process, a special focus will be put on the establishment of strong links and partnership with Albania, an official candidate country for EU membership since 2014. Apart from the fact that many Albanians reside on the island, the relations between Corfu and Albania have always been strong. It is important to note that this will be aligned with the new INTERREG IPA II Cross Border Cooperation Programme "Greece-Albania 2014-2020". In Albania, there are 2 sites on the UNESCO World Heritage Site register (and 4 on the tentative list). Cross-border cooperation so far has been concentrated in the Greek-Roman and Byzantine heritage sites, as well as aspects of intangible common heritage (such as folk art, folk music, etc). Corfu City has successfully implemented similar framework projects in the past within such frameworks, and will bring this experience to the development and delivery of new projects in Corfu2021.

Corfu has a wide network of twinned towns around Europe such as the City of Krusevac in Serbia, Belgrade, Pafos in Cyprus, Ammohostos in Cyprus, Meissen in Germany, Troisdorf in Germany, the County of Assia in Cyprus, Brindisi in Italy, the Municipality Vathi in Samos, Carovigno in Italy, Verona in Italy, Coper in Slovenia, Sarante in Albania and the County of Tremetousia in Cyprus.

Multiple transnational partnerships have also been developed through the funding mechanisms of European Territorial Projects (Cross-Border Cooperation) concerning various themes related to culture in a broader sense. Such partnerships include those with countries like Portugal, Montenegro, Bosnia and Herzegovina, Latvia, Albania, Italy, Germany, the United Kingdom, Malta, the Netherlands, Croatia, Poland and Slovenia.

More specifically, Corfu has established partnerships with the following European authorities and organisations:

AZORINA – Society for Environment Management and Nature Conservation Horta (Portugal)

Centre for Conservation and Archaeology of Montenegro (Montenegro)

Commission to Preserve National Monuments (Bosnia-Herzegovina)

Latvian Association of Local and Regional Governments, Riga (Latvia)

Office of Administration and Coordination of Butrint (Albania)

Province of Rimini, Rimini (Italy)

Rostock Business and Technology Development GmbH, Rostock (Germany)

Sustainable Industries Institute, Dundee College, Dundee (United Kingdom)

Aquileia Foundation (Italy)

German Offshore Wind Energy Foundation, Varel (Germany)

Malta Intelligent Energy Management Agency, Paola (Malta)

Municipality of Alberobello (Italy)

Province of Groningen (Netherlands)

Region of Istria (Croatia)

Apulia Region - Agro-food Resources Department - Area Political for the Rural Development (Italy)

Ca' Foscari University of Venice - Department of Economics (Italy)

City of Emden, Emden (Germany)

City of Pula Pola (Croatia)

City of Split (Croatia)

Italian Union Sport For All (IUSA) - Provincial Committee Lecce (Italy)

Juraj Dobrila University of Pula (Croatia)

Magna Grecia Mare - Portus Veneris Association (Italy)

Maritime Institute in Gdansk (Poland)

Municipality of Piran (Slovenia)

Municipality of Ravenna – Art Museum of the City (Italy)

Municipality of Tricase (Italy)

Province of Ferrara (Italy)

University of Salento (Italy)

Chamber of Commerce and Industry of Tirana (Albania)

City of Dubrovnik (Croatia)

City of Venice (Italy)

Municipality of Giovinazzo (Italy)

Municipality of Kotor (Montenegro)

Municipality of Ravenna (Italy)

Municipality of Triggiano (Italy)

Park Board "Coast Otranto - Santa Maria di Leuca and Tricase Woodland" (Italy)

Politechnico of Bari (Italy)

Puglia Region - Area of Policies for the Promotion of Territory,

Knowledge and Talents (Italy)

Regional Council of Vlora (Albania)

Regional Direction for the Cultural and Landscape Heritage of Puglia (Italy)

Regional Directorate of National Culture in Tirana (Albania)

University of Primorska, Science and Research Center of Koper (Slovenia)

Veneto Region - Department for International Relations (Italy)

The majority of these partners derive from INTERREG Greece-Italy and Greece Albania projects as well as IPA Adriatic projects.

Furthermore, the Municipality of Corfu has signed a Partnership and Cooperation Agreement with St. Petersburg's central administration, active since 2010, in the framework of which the Social Forum of the Russian Week "Ideal City: Philosophers' City", took place in the island of Vidos, Corfu. **These important links with Russia will be used in order to identify new forms of collaboration on the occasion of ECoC2021.**

The Ionian University, being in many senses the primary intellectual and cultural ambassador of the island, and having a wide variety of international partnerships, is at the heart of the European dimension of Corfu today. It should be mentioned, firstly, that the University is a member the European University Association, the Agence Universitaire de la Francophonie, and the Association Européenne des Conservatoires. In more detail, the Ionian University has already established partnerships with universities from the following institutions:

DEPARTMENT OF HISTORY

MEMBER OF INTERNATIONAL CHARTOGRAPHIC ASSOCIATION

ERASMUS COUNTRIES: Austria, Belgium, Bulgaria, France, Germany, Spain, Italy, Hungary, Sweden, Turkey, Czech Republic

DEPARTMENT OF FOREIGN LANGUAGES, TRANSLATION AND INTERPRETING (D.F.L.T.I.)

ERASMUS COUNTRIES: Austria, Belgium, Bulgaria, France, Germany, Spain, Italy, Cyprus, Latvia, Norway, Slovakia, Sweden, Turkey, Czech Republic, Finland

DEPARTMENT OF MUSIC STUDIES

ERASMUS COUNTRIES: Austria, France, Germany, Denmark, United Kingdom, Ireland, Spain, Italy, Cyprus, Netherlands, Poland, Portugal, Romania, Sweden, Turkey, Czech Republic, Finland

- Participation of the Department of Music Studies in international organizations:

1. Regular member of the Association of European's Union Conservatory Music Academies and Music Universities (AEC)

2. Regular member of the International Association of School of Jazz (IASJ)

- Participation of the Department of Music Studies in International Platforms

1. Poliphonia Project

2. Pop and Jazz Platform (PJP) of the Association of European's Union Conservatory (AEC)

- Participation in Intensive Programs that were implemented in the framework of LLLP/ ERASMUS

1. "La Follia, A post-modern journey in improvised Early Music"

Coordinator: CONSERVATORIO "STANISLAO GIACOMANTONIO" Di COSENZA (Italy)

Institutions in collaboration:

Escola Superior de Musica Lisboa (Portugal)

Hochschule fuer Musik "Franz Liszt" Weimar (Germany)

"Jazeps Vitols" Latvian Academy of Music Riga (Latvia)

Escola Superior de Musica, Artes e Espectaculo Porto (Portugal)

Ionian University, Department of Music Studies Corfu (Greece)

2. Mediterranean Sounds Festival

Coordinator: CONSERVATORIO DI MUSICA "A. SCONTRINO" - TRAPANI (Italy)

Institutions in collaboration:

Conservatorio Superior de Música de Murcia – Murcia (Spain)

University of Malta, Music Studies Programme – Malta (Malta)

Ionian University, Department of Music Studies – Corfu (Greece)

Hacettepe University Ankara State Conservatory – Ankara (Turkey)



3. Moving Music

Coordinator: KONSERVATORIUM WIEN PRIVATUNIVERSITÄT (Austria)

Institutions in collaboration:

Universitatea Nationala "I.L. CA RAGIALE" din Bucuresti (Romania)

Hochschule fuer Musik und Darstellende Kunst, Frankfurt am Main (Germany)

Ionian University, Department of Music Studies, Corfu (Greece)

Griechische Kulturstiftung Berlin (Germany)

Mimar Sinan Guezel Sanatlar Ueniversitesi, Istanbul (Turkey)

Darjavna Musikalna Akademia "PA NCHO VLADIGEROV", Sofia (Bulgaria)

DEPARTMENT OF ARCHIVES, LIBRARY SCIENCE AND MUSEOLOGY

ERASMUS COUNTRIES: **Italy, United Kingdom, Portugal, Hungary, France, Turkey, Poland**

University of Harvard

DEPARTMENT OF AUDIOVISUAL ARTS

Erasmus Countries: **Czech Republic, Portugal, Cyprus, Italy, Germany, France, Wales, Finland, Malta**

Plans for transnational cooperation through "*Meeting the Odyssey*" project, funded through Culture EU Programme, whose international partnership scheme includes partners from Greece, Denmark, Italy, Malta, Estonia, Poland, Germany, Czech Republic, France, Russia and Finland.

DEPARTMENT OF INFORMATICS

ERASMUS COUNTRIES: **Spain, Romania, United Kingdom, Lithuania, Portugal, Finland, Cyprus**

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

The overall strategy to attract the interest of a broad European and international public is based on two major objectives:

- 1) Re-branding Corfu as a cultural tourism destination
- 2) Developing a European Networking Strategy

EUROPEAN NETWORKING STRATEGY

The basis of a wide European presence of the ECoC 2021 will be an active European networking strategy. URBACT is an important opportunity for cities to become connected with other cities in Europe in order to collaborate in a strategic and sustainable way and achieve the goals of the overall long-term strategy of Corfu2021. Based on the concept of the programme, it is a priority to become an active member of a range of networks, including those focused on innovation for local and social economic development (e.g. 4D Cities), and on intergenerational dialogue (e.g. active AGE),

Taking into consideration the European Agenda for Culture, our programme is structured according to the proper development of the following priorities:

1. ACCESSIBLE AND INCLUSIVE CULTURE

- This priority will be mainstreamed through activities of “cultural awareness and expression”, by identifying good practices that involve these kinds of activities in educational policies and especially in lifelong learning processes. The identification of good practices will be implemented by the Corfu Art Hub.
- Promoting access to culture via digital means
- Promoting reading in the digital environment for audience development. (e-services of libraries)
- Fostering the contribution of culture to social inclusion
- Supporting cultural institution to work with other sectors such as health care, social care, etc.

2. CULTURAL HERITAGE

- Participatory governance of cultural heritage
- Identification of innovative approaches to the multilevel governance of tangible, intangible and digital heritage (involving all stakeholders, public/private/civil society)

- Mapping and comparing public policies at national and regional level for the governing of cultural heritage, in order to update the Management Plan of UNESCO concerning Corfu old town.
- Skills, training and knowledge transfer for traditional and emerging professions
- Focusing on the transmission of traditional skills and know-how to emerging professions, taking into account the digital shift
- Identifying emerging skills and training needs in the tangible, intangible and digital heritage field
- Risk assessment and safeguarding of cultural heritage from natural or man-made disasters

3. CULTURAL AND CREATIVE SECTORS: CREATIVE ECONOMY AND INNOVATION

- Access to finance
- Focusing on the financial ecosystem of the creative sector
- Identifying financial instruments (i.e. loans, equities) with a focus on alternative financing: public-private funds, business angels, venture capital, crowdfunding, sponsorships, donations and philanthropy
- Lobbying for public policies that empower entrepreneurial and innovation potential of cultural and creative sectors

11. 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?

Links have already been developed with two cities that already possess the title of ECoC, namely Valetta2018 and Pafos2017. Both Valetta and Pafos are islands with similar cultural characteristics as well as natural ones. Valetta2018 shares with us common historical links due to the fact that they both have a history of undergoing a great siege by the Ottoman-Turkish forces. We will begin our linked working with these cities by exploring our common heritage as well as our areas of interest.

As far as the cooperation of Corfu2021 with the Romanian awarded city is concerned, all the candidate cities have been approached with a collaboration proposal and links have already been created especially with the candidate cities of Bucharest, Craiova, Sfântu Gheorghe and Timisoara.

Cultural and artistic content





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

Be My City represents a vision where the creativity of Corfiots sits at the heart of the cultural, social and economic regeneration of the city and its environs. Corfu is defined by a multi-cultural heritage which needs to be re-imagined as part of its living culture to bring new relevance and artistic vibrancy to the lives of residents and visitors. It is the entrepreneurial and independent spirit of local people that will create the ideas, resources and capacity to achieve this. We will unlock and support this spirit by putting the creative citizen, the C-Citizen, and the community at the heart of our endeavour. Our artistic touchstones are participatory governance, co-creation, and engagement. Local people and communities will occupy roles and spaces in our programme that are usually the sole preserve of the cultural and artistic professional. Through this process we will create a reflexive approach to artistic planning, where cultural possibilities fuel community ambition to power artistic development. We will expand the artistic and creative possibilities of

everyone in Corfu by revealing new possibilities for cultural action, from broadening the scope of what we consider to be cultural heritage, to innovative applications of technologies, to exploring new pathways for people to participate. This will be an outward looking philosophy where we will collaborate with new partners from other disciplines, cultures, and countries to develop an artistic practice driven by community empowerment and capacity. Building across the arts and creative practice from a strong tradition of community led and intergenerational music making we will create a dynamic and robust artistic platform that can adapt and grow in a time of ever present economic and cultural challenge. Our strategy rests on four creative streams: Back to the Future, The Imagined City; C-Citizen; and Future Portal.

The process of imagining begins our artistic journey. This will bring citizens and the cultural community together to explore the possible. We will work with companies and artists with a long-term commitment to co-creation to develop place based and thematic projects as well as artistic strands that will evolve over the life of Corfu2021.



We then move into a phase of animating the cultural heritage and fabric of Corfu. Key heritage buildings in the centre of Corfu will be occupied in the Corfu Art Hub for the duration of the project to provide a sociable, creative and multi-use environment to demonstrate and try out work. Pop up venues and events will be developed as pathfinder projects to inform long term strategic and physical investment, as well as the major events of 2021. A roving programme of residencies that unites accessible and mobile technology with local traditions and storytelling will traverse all 160 villages of Corfu, as well as the resorts where the vast majority of Corfu's visitors spend their time.

The "portal" element of the programme adopts the famous approach of Patrick Geddes, "Think global, act local". An ambitious programme of creative exchange and artistic collaboration is planned with international partners that share Corfu's characteristics of a multi-cultural portal. The theme remains the involvement of citizens and communities, in this case of a number of countries, and the work will directly feed into a real time digital venue in central Corfu and the roving programme of events and residencies.

13. Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year

INTRODUCTION

Be My City will make Corfu 2021 part of the life of everyone in Corfu. The programme:

- builds participation and capacity over 5 years
- involves more citizens in culture and more deeply
- connects up across the whole of Corfu and the islands
- creates strong thematic partnerships within Corfu and internationally
- refreshes arts and culture in everyday life
- has its foundations in the popular participative culture of the Philharmonics, the capacity and innovation of the Ionian University, and the richness and diversity of Corfu's cultural heritage

THERE ARE FOUR THEMES

Our project combines commitments to both artistic excellence and social inclusion through four core themes. Each theme has a cluster of activity streams running beneath it:

Back to the Future - transforms a focus on preserving the past, into heritage as a force for the culture of the future

The Imagined City - brings the tangible and intangible cultural heritage of Corfu to life through a programme that animates the city, connects it with the rural areas of Corfu and the 7 islands, and lights up new cultural pathways

C-Citizen - making sure that everyone can say ***Be My City***. This theme is both popular in tone and inclusive in its reach to ensure all are involved as participants in Corfu2021

Creative Portal - is a theme that invites new ideas from new places, establishes partnerships where there were once borders, and celebrates the hidden talent lying latent in Corfu's culture, both past and present.



Back to the Future

We will work with artists and organisations committed to developing new approaches to our heritage to transform how people can be involved:

- a three nations festival that is produced in partnership with partners throughout Greece (other bidding cities), Venice and the UK to re-imagine the periods when the histories of Greece, Venice and Great Britain have touched upon one another, as an integrated and multi-cultural expression of contemporary Corfu
- Birmingham Opera Company and local citizens in opera production that explores myth and storytelling
- Counterpoint programme to involve the responses of contemporary artists to the traditional arts and heritage of Corfu, culminating in a cross art-form festival in 2021
- digital projection and 3D projected sculptures
- new cultural trails and geo trails
- Son et Lumière
- pocket classical culture events
- modernising culture - established cultural institutions commissioning programmes for multiples, CDs, DVDs that involve local artists
- living archives projects



The Imagined City

New possibilities for animating and connecting the cultural heritage and life of Corfu through:

- Corfu Art Hub cluster of new spaces in Corfu to provide new producing and showcasing opportunities for local cultural and creative practitioners
- Corfu Art Hub pop up venues to demonstrate what kinds of programming and activity are possible through contemporary approaches to venues, including theatre, music, digital and gallery
- the real time mediatheque to connect all activity to a living social space in the city centre
- People's Palaces in disused industrial buildings (including olive oil factories).
- community radio and internet TV at the People's Palaces
- the Mirabilis roving programme of 100 flowers residencies in 100 villages, using composers of the Ionian islands as inspiration, and the wildflowers of Corfu as a local reference
- Open Culture - open studio weekends, arts and crafts workshops in key heritage buildings
- reading and literature on tour - taking the archives and societies out on tour and employing new spoken word and live literature techniques, and publication of a zine
- existing festivals to explore new themes through Be My City residencies and commissions



C-Citizen

The C stands for Corfu, Culture, Connections, and active Citizenship - reaching out to the whole population: resident and visitor, mainstream and marginalised, through:

- "Our System" developing the Corfu approach to the involvement and development of young people across all of the arts and culture using the successful platform and approach of the Philharmonics
- internationalising the Philharmonics to involve citizens in intercultural dialogue and exchange
- a huge schools video production project to involve all pupils in final year of primary education over a five year period. This translates into an archive of Corfu life that will be developed into a major documentary film for 2021
- the volunteering project will develop 500 highly skilled volunteers who can support cultural production, distribution, promotion, education and outreach
- new co-creation projects to involve local people in almost all of the production projects of Corfu 2021, as producers, co-authors, co-directors and artists
- street theatre in key public spaces to claim them as cultural places
- food as a theme that connects the urban and rural, and brings culture into the city through restaurant events and exhibitions, and with a dedicated annual festival
- writing Corfu - an open call for writing under a range of categories to be the basis of a major live literature programme that introduces everyone to contemporary approaches to performance poetry, live literature and spoken word/music performance



Future Portal

Breaking down barriers to participation, creating new partnerships and cementing cultural relationships through:

- intercultural exchange and events programme with Albania, Croatia and North Africa
- Ideas Generators initiatives with the Ionian university to originate and incubate new creative thinking and match it with practical development pathways
- introducing public art into the physical and social regeneration of Corfu by placing artistic expertise into the development and design processes of the Municipality and its contractors
- international residencies to stimulate activity in art forms and cultural practice absent in contemporary Corfu
- an action research approach to knowledge exchange with the Ionian university, translating the programme into learning, best practice, publications, online tools, seminars and conferences
- commissioning creative collaborations between the arts and the creative industries to introduce areas like fashion and design into the traditional arts of Corfu
- celebrating the current and past artists and creators that lived in Corfu with, for example, an events programme dedicated to Gerald Durrell, literary events for writers to play with the work of Edward Lear, and a site specific event based on the work of Cervantes



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

A programme of this scale and duration needs strong overall artistic leadership to ensure coherence across the whole range of activity. Each thematic strand (Back to the Future, The Imagined City, C-Citizen, Future Portal) requires differently emphasised professional experience and skills so a second level of a small number of associate directors will be appointed to lead on each strand while working as a cohort. The opening and closing ceremonies are major initiatives in themselves requiring specialist artistic leadership to supplement the team of leader and associates. However, *Be My City* is an exercise in community involvement and leadership so key artistic decisions will also involve panels that combine community representation with artistic and cultural expertise. We intend to consult with programmes like England's Creative People and Place programme that adopt this approach, to ensure our structures provide for artistic excellence and freedom, while at the same time exhibiting community influence and leadership. We will also pursue the principle and practice of co-creation in much of our programme. This means that our

artistic commissioning processes will need to involve communities and citizens in the themes and design of the brief, as well as the selection of artists and cultural practitioners. Experience shows that for these types of processes to work successfully a programme of training and induction will need to be designed for both the community and artistic participants. We will also explore University research partnerships in this field, such as exploring links between the Ionian University and Bangor University's Pontio Arts and Innovation Centre. It will also be important to seek out and form working relationships with key artists and companies from around Europe and beyond who are committed to this type of work. Their input will be needed at the levels of: advice around artistic process and commissioning; exemplary and pathfinder projects; and capacity building for co-creation and community leadership in the arts. The overall programme board for Corfu2021 will need to validate key artistic decisions concerning major expenditure and issues of artistic direction.

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

Broadening engagement with cultural heritage

Cultural heritage is central to the identity of Corfu and is an important part of the lives of residents whose physical environment and cultural traditions are clearly shaped by Corfu's heritage as a cultural gateway between the Mediterranean and Western Europe. There is an urgent need to reclaim these cultural traditions as assets for the future development of Corfu and make them work to create opportunities for Corfiots today.

The architecture of Corfu is outstanding and combines the cultures of Southern, Western and Northern Europe. Its provenance is in sharp contrast to the physical environment of contemporary Corfu which has demonstrated both a lack of vision for twenty-first century Corfu and the lack of investment needed to do something about it. Corfu 2021 will represent the architecture of Corfu to residents and visitors through artistic and technical collaborations that bring together musicians, visual, digital and performing artists. The resulting commissions will include digital projections throughout the city, major open air events and interactive online resources for the public to participate in. The public spaces of Corfu are one of the strongest features of the city, including the largest public events space in the region, along with a wide range of high quality smaller squares and niche locations. Heritage cities can exploit the programming potential of these spaces to create events and festivals that bring the cultural life of local residents together with activity that supports high value cultural tourism. For this to succeed the spaces must be attractive, well managed, and technically capable of supporting high quality promotions. Corfu 2021 will create excellent public event spaces and an annual programme

that will engage local people, showcase local creativity, and radically enhance the cultural tourism offer.

The cultural traditions of Corfu

The living culture of Corfu is rooted in a multi-cultural past. Most local people are involved in some form of cultural tradition, such as the many local brass bands and choirs. There are important cultural events and key dates across the year where the whole community comes together to perform or promenade. This high level of participation and engagement are potential pathways to opportunities for many people and organisations in Corfu. The high standards of musicianship and commitment required of participants is a strong platform for professional development in the cultural and creative industries. The event led quality of much of the activity also requires a wide range of transferable skills that can be formally developed to increase the professional prospects for participants. The traditional cultural programme also requires a range of professional services, from design and marketing, to event management and technical delivery. Linking these opportunities to creative SMEs in Corfu will create new markets to stimulate growth and professional pathways for graduates of the Ionian University.

Festivals development will also work with the cultural traditions and history of Corfu. Corfu 2021 is planning to develop a major international festival to celebrate Corfu's position as a Mediterranean gateway. This will involve artistic collaborations across a range of art forms that connect the musical and artistic heritage of Corfu with contemporary practice.

The cultural industries of Corfu

At present visitors are largely locked into coastal tourism offers with operators having a limited menu of excursions to offer their clientele. The creation of well organised and supported cultural trails: literary; public art; open studio; and traditional crafts will connect the cultural life of Corfu with the cultural interests of current visitors, and attract more "cultural pilgrim" visits.

Corfu is steeped in literary tradition, from the Greek myths, to twentieth-century poetry, to the international reputation of Gerald Durrell. This tradition is held and maintained by a remarkable literary archive in the heart of the city. Corfu 2021 will work collaboratively to bring this archive to life through an ambitious literary programme that includes: exhibitions; touring spoken word and author events; publications; a literary festival; and a programme strand that brings together myth, storytelling and film.

Many cities built around strategically important castles have a long history of traditional arts and crafts such as jewellery, leatherwork, glass making and carpentry. Many of these skills are still alive in Corfu, but practitioners have struggled to develop markets and platforms that make them sustainable. Corfu 2021 will make use of unused

spaces in key heritage buildings to introduce 'pop up' studios. These spaces enable artists and craftspeople to both showcase their practice and market their finished goods. They will form part of the mainstream cultural heritage promotions of Corfu and will be organised as a tourism trail for visitors.

Corfu is a wonderful location to walk, both in urban and rural settings. Corfu 2021 will create public art landmarks that will attract both residents and visitors to explore more widely. This programme will work with local artists and residencies to develop the overall quality and capacity of public and visual arts practice across Corfu. Public art will also be tied to planned infrastructure developments in Corfu. Artists and craftspeople will also be brought into the procurement of physical infrastructure improvements, from street lighting to public railings to landscaping. A programme of training and development will be designed in collaboration with international partners to create a cohort of artists with the requisite technical and professional skills.

Encouraging future sustainability and development in cultural heritage

As elsewhere the sustainability of the cultural institutions of Corfu will increasingly depend on their capacity to be self-reliant. At present most operations are underdeveloped when it comes to developing new areas of income generation, sponsorship and patronage. Corfu 2021, working in partnership with the Ionian University - Geolab, will design and deliver a programme of professional development that introduces best practice in areas like ancillary trading operations and charitable fundraising. The results of this work will be piloted in a range of projects where cultural organisations will work in partnership with Corfu2021 to create and market new products.

Individual artists, micro-businesses and creative SMEs working in the areas of traditional arts and culture also require a supportive environment to prosper. Corfu 2021 will provide a forum and events to deliver networking, professional development and information about future opportunities. An annual series of open studio weekends will also be organised and promoted to develop new showcasing opportunities for traditional practitioners.

Perhaps most importantly the scope of the new Corfu 2021 platform to organise, develop and support culture in Corfu will incorporate support for, and development of cultural heritage and traditional arts. This means that there will be a constant stream of opportunities to connect traditional and contemporary practice at both the artistic and professional levels.

Stimulating new partnerships

Combining local heritage and traditions with newer forms of cultural expression requires partnerships if work is to last beyond the scope of an individual pro-

ject or initiative. Corfu 2021 includes an ambitious programme of partnership development that includes linking the traditional with the innovative. Close to home strategic partnerships with the Ionian University, the municipality, and with national cultural institutions will provide a platform for collaborative working that has not previously existed. Linking with Corfu's music and other festivals will also provide opportunities to thematically explore the potential of links between Corfu's culture - past, present and future. Skills development and online capacity will be developed in partnership with the Ionian University, and Corfu's schools are key partners in developing associated learning materials.

Further afield Corfu 2021's international partnerships will also address this theme. Corfu will seek to play an active role in network developments, including initiatives arising from the: Creative Europe Programme; established networks (including Europa Nostra, the Network of European Museum Organisations and the Cultural Routes Programme); the EU MED Programme; and major event networks (including the European Festivals Association). Partnership developments with cultural institutions will focus on experimental work that explores the link between Corfu's traditions and current artistic practice.

Attracting new audiences

Corfu 2021 will establish an audience development programme which directly addresses the combining of the audiences for traditional culture and for more contemporary and innovative work. The programme will look to emulate the proven success of "blockbuster" event and exhibition initiatives in reaching both the heritage and arts audiences. A "dispersed exhibition" philosophy will be adopted so that the scale of a "blockbuster" can be achieved across a number of venues and sites. Artists commissions, events and screenings will be directly targeted at the arts audience.

Local audience development will be delivered through education and outreach work that focuses on how contemporary cultural practice can link with traditional arts and heritage. Practitioners from each field will jointly devise the programme that will be rolled out across schools, community organisations and libraries. An online platform will encourage people to participate in this debate, and in the commissioning processes.

The visitor profile of Corfu is extremely seasonal and concentrated on "sun and sea". The flagship events in the programme will be using new artistic approaches to attract cultural tourists to Corfu outside the peak tourist seasons. The creation of the arts and heritage trails will introduce a new offer where surprising and innovative cultural commissions will attract visitors outside of the usual heritage audience profile.

16. How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

There has been wide consultation with artistic groups across Corfu in the development of the proposals to date. In some parts of the programme participating organisations will be leading artistic decision making. It is therefore important that partner organisations are fully integrated into the programme as a whole, and a partnership platform is required to ensure key institutions and networks are fully integrated into the plans. Networks will include representatives of the various art forms in Corfu, such as the visual arts, film makers, writers, music and drama. Key institutions include: The General Archives of the State- Corfu; The Ephorate of Antiquities of Corfu; The National Gallery of Corfu, a branch of the National Gallery of Greece; The Municipal Gallery; The Asian Art Museum; The Municipal Peripheral theatre of Corfu; Independent Museums and Galleries; the Municipal Library; the Municipality of Corfu; the Region of Ionian Islands.

There are also a large number of arts and creative organisations across Corfu who need to be brought into the programme as stakeholders rather than just commissioned delivery partners. We will establish a network of these organisations, and they will receive regular information about the programme and opportunities within it. We will also hold two major evening events each year where all of these companies and artists are invited to hear about progress and to network.

Specific examples of local cooperation with artists and companies include:

- The pop up gallery and open studio programme to form part of The Imagined City strand of the programme and implemented with the network of visual artists in Corfu.
- The community choreographic residency project delivered with the One Small Step dance festival.
- Corfu Animation Festival's project to explore the potential cultural connections across different religions, developed across the next four years.
- Corfu Arts Foundation to work with visiting opera and theatre companies to involve local performers in productions.
- Corfu Reading Society (and archive) in the development of new spoken word and live literature programmes aimed at targeted audiences but based on contemporary takes on traditional literature.
- The Philharmonic Societies of Corfu in both new cross-artform methods of presentation, and in developing new community arts initiatives with other art forms.

Capacity to deliver



17. 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.

It is important to highlight the strong political support at local and regional level. The first and most significant step towards sustainable political commitment comes at the level of Municipality. The Municipal Council has already voted for the submission of the current bid, having committed itself to supporting not only politically but also financially the whole process of the candidacy. The Mayor himself has announced to the public the candidacy of Corfu for title of ECOC2021, committing himself personally in order to achieve the best result. It should be highlighted that the Municipal authority and all its elected representatives have been actively engaged in the bid, putting it as a high priority in their agendas.

Apart from the Municipality itself, Corfu2021 has gained strong support from its other legal entities, such as the Municipal Gallery of Corfu, the Municipal Theatre of Corfu, the Municipal Organization for Social Protection and Education and the Municipal Organization for Culture, Sport and Environment, together playing an important role in the realization of the Corfu2021 bid.

At a regional level, the Region of the Ionian Islands, through its Governor, has also declared officially its support for the efforts to gain the title of ECOC2021, committing themselves to being engaged throughout the whole process of pre-selection and possible selection. All the rest of the Ionian Islands will also be supporting the bid and in a broader sense will be involved in the long-term cultural strategy that derives from the general objectives of ECOC2021. An official decision of support by the Regional Council is likely to be taken in the near future.

The capacity to delivery is also based on the official commitment of various public bodies with significant presence on the island such as the General State Archives of Corfu, under the Ministry of Education and Religious Affairs, the Museum of Asian Art and the Archaeological Ephorate of Corfu, under the Ministry of Culture and Sports as well as the Corfu Department of the National Gallery. All the above mentioned bodies play a significant and active role in the cultural life of the island and of the country in general. Their commitment to achieving the goal of Corfu becoming the ECOC2021 will be one of the most crucial factors to the bid's success.

Last but not least, our capacity to deliver is based on one of the most important actors of Corfu's candidacy, the Ionian University. As has been explained above, the Ionian University, not only contributes to the bid with its expertise and capacity but also with its international academic profile, thereby bringing about new opportu-

nities for transnational cooperation in the cultural and creative sector.

The Ionian University, which was founded in 1984 and celebrated its 30-year anniversary in 2014 prides itself on being the successor of the first Greek University, the Ionian Academy of Corfu (1824 to 1864), and aims to contribute to the revival and cultivation of Corfu's tangible and intangible heritage, a heritage mainly deriving from the cultural impact of Corfu's deeply rooted and long-lasting relationship with the rest of Europe. The Ionian University has six Departments organized across three Schools: the School of History and Translation-Interpreting (Department of History, Department of Foreign Languages, Translation & Interpreting), the School of Music and Audiovisual Arts (Department of Music Studies, Department of Audio & Visual Arts), the School of Information and Informatics (Department of Archives, Librarianship and Museology, Department of Informatics)

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

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

Corfu city, UNESCO World Heritage Site, has a cultural infrastructure which is extensive, varied and of high quality. Within its city limits, for example, there are numerous museums, including museums of international standing and of outstanding architectural value, such as the Corfu Museum of Asian Art, the only one of its kind in Greece. The various existing cultural institutions, as well as Corfu's historical landmarks, will all play a part in the activities connected with the European Capital of Culture.

“LOCUS”

Each cultural action will interact perfectly with its location. The selection of the sites is based on each area's spatial particularities, precisely matching the concept of each event. By locating the events carefully in the existing infrastructures, the ECoC programme will use the existing cultural installations in an innovative way. **The entire island of Corfu, and especially the old town centre, can be conceived of as a natural stage for cultural and artistic projects.**

Each building, each square, each village holds a strong historical value. We will take advantage of the concept of “locus” or “careful locating”, while using the monuments in a different way; an altered reading of the city's built environment, in order to achieve a new level of understanding drawing on its heritage.

“LIVING FORTRESSES”



The ECoC programme will utilize a number of precious public spaces contained in the city's two fortresses – spaces that, while originating from the historical fortification of the city, now occupy a special place in its the cultural landscape.

Concerning the Old Fortress, the most characteristic landmark of the city, and the place which housed and protected the town of Corfu for many centuries, several existing parts of the infrastructure will be used:

- The interior of the massive right bastion, an acknowledged masterpiece of military architecture in its time, after applying the proper lighting and accessibility, will be used as a unique exhibition hall, hosting exhibitions and various classical and contemporary concerts.
- The historical Flour Warehouses of the Old Fortress will be used for contemporary art exhibitions and in-

stallations.

- Saint George's church, built in the style of a Doric temple in 1840, will be used for concerts, art and photography exhibitions. Moreover, the huge public space in front of the church will be used for open-air festivals, concerts and various large-scale events: Approximately 3000 people can attend events in this huge space.
- Additionally, for the implementation of various cultural events and exhibitions, the Venetian historical prison, built in 1786, will be used.
- The historical artificial water moat "Contrafossa" built by Venetian engineers in the 15th century, after it is properly equipped, will become a special concert venue and a space for digital projections and 3D project mapping.

Taking advantage of the unique spatial characteristics of the New Fortress, designed in 1576 by Venetian ar-



chitect Fernante Vitelli, the city will use the multiple spaces inside it as cultural cells for various activities. For instance, the large empty space of the Barracks and the Mines leading from the “Spilia” area to the central market of Corfu will host installations and contemporary or classic art exhibitions.

“EXCELLENT OPEN SPACES”

The open space of Esplanade Square, the heart of the Corfiots’ everyday life, will be used as one of the most outstanding venues for open air events. Estimated to be the biggest square in Balkans, the Esplanade will serve as the basic, central area for the large-scale concerts and open-air international festivals.

This beautiful open space full of trees, wide paths, benches, fountains and monuments, was initially created for defensive reasons, along with the smooth expansion of the Borgo settlement, an expansion that led to the present appearance of the city. The Esplanade’s conversion into a green public park became a reality during the French Occupation. This huge square is surrounded by the historical landmarks of the city, displaying Corfu’s history through architecture.

In contrast with the Esplanade’s huge open space, inside the dense residential complex of the old town, the public space is composed of small squares, narrow streets and other open areas of assorted shape and size: These multi-dimensional spaces will be used for the cultural pro-

gramme, along with the short-term and long-term urban strategies for the general regeneration of public space, reinforcing a series of urban infrastructure projects that the City plans to carry out up to 2021.

“VARIOUS CULTURAL SPACES UNITED FOR A REASON”

Inside the city, the Serbian museum, the municipal gymnasium “Kerkyraikos”, the Mon Repos buildings, as well as the Ionian Parliament building are exploitable locations serving the artistic visions of Corfu2021. The multi-space Seven Arts Venue in Viros village presents a modern complex dedicated to creativity, serving a variety of forms of expression, hosting theatre, music, dance, visual arts, conferences, seminars and meetings. Moreover, the beautiful Venetian shipyards in Gouvia will be exploited so as to host innovative events and concerts. The small island “Vidos” which is located close to the city port, will also host international innovative festivals.

Achillion palace and its surrounding buildings in the traditional village of Gastouri, 10 km away from the city, will play a central role in the ECoC programme. The palace, built for the Empress Elisabeth of Austria and later used as a residence by Kaiser William II, has a range of uses, including as a venue for concerts, conferences and meetings. In the countryside, the Byzantine castles will be exploited as exceptional locations for outdoor exhibitions and events.



In particular, Gardiki castle, a 13th century Byzantine castle which is a surviving medieval fortress in the southern part of the island, will be used for outdoor events.

“RE-THINKING EXISTING CULTURAL SPACES: NETWORKING”

When 2021 comes the requirements will already exist, both on a spatial and a functional level, for the creation of a gallery and museum network in Corfu, which will initially consist of the two galleries of the island, the Municipal Gallery and the annex of the National Gallery in Kato Korakiana, and will be enriched with the participation of other museums, while giving to visitors the opportunity to trace the evolution of art since antiquity.

Across this network of museums, partnerships will occur, as well as an exchange of knowledge and good practice between multiple cultural and artistic operators in Corfu and the Ionian Islands, and transfers of activities and exhibitions of the two galleries to venues such as the rooms of the Philharmonic of Korakiana. The museum network, and the necessary infrastructure to reinforce it, is one of the most important objectives of the museums of the Municipality in the run-up to 2021, bringing a new level of organisation to Corfu’s cultural scene.

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

Corfu is considered as one of the major international destinations for touristic purposes and thus has an extensive connection network with all major European cities. Access to the island is based both on air and sea connectivity, including land services by bus.

As far as air transportation is concerned, Corfu hosts the International Airport “Ioannis Kapodistrias” at a distance of only 3 km from the city centre. It is connected with the following 33 countries directly and with numerous other destinations indirectly: Austria, Belgium, France, FYROM, Germany, Serbia, Denmark, Switzerland, Estonia, the UK, Ireland, Spain, Israel, Croatia, Cyprus, Latvia, Lithuania, Luxembourg, Malta, Norway, the Netherlands, Hungary, Ukraine, Poland, Rumania, Russia, Slovakia, Slovenia, Sweden, Turkey, the Czech Republic and Finland. The majority of flights are available during the touristic season, meaning from early April until early November. Regular flights continue throughout the year.

It is worth noting that only in 2015’s tourist season (April-October), almost 1,200,000 people travelled through Corfu’s international airport, including international, domestic, scheduled and charter flights.

We should also highlight that each year new destinations are added to the large list of Corfu airport’s connections.



As far as sea transport is concerned, Corfu City's port is regularly connected to the mainland through Igoumenitsa port, to Albania through Sarante and to the Diapontia islands. The Lefkimmi port (South Corfu) is also connected via regular ferries to Igoumenitsa. The original line from Corfu to Italy (Brindisi in particular) has re-opened and plans are underway in order to also re-activate direct ferry lines to Ancona, Bari and Venice.

Apart from the scheduled connections, however, it is worth mentioning the increasingly significant role played by cruise ships, which now account for an enormous percentage of visitors to the island each year, especially for the city centre.

In order to explain the touristic value of the cruises, it should be noted that in 2015 (from January until September) 322 cruises stopped in Corfu, carrying more than 487,000 people. Their nationalities vary, with a majority coming from the UK, Italy, Germany, the USA, Spain, France, Australia, Canada, Austria and Switzerland.

Among the major priorities of the local authorities is to activate seaplanes in order to connect the greater macro-region of Adriatic-Ionian, with specific focus on Croatia and Montenegro.

Land services are provided by bus, with connections via ferry to the port of Igoumenitsa, and then on to Athens and Thessaloniki. At the same time urban bus lines connect the city centre with the surrounding area. Taxi service is also widely available to visitors as well as large network of rental car companies.

c. What is the city's absorption capacity in terms of tourist accommodation?

The island of Corfu has a huge capacity in terms of tourist accommodation since it is one of the most popular destinations both for Greeks and for international tourists. It has a total of 402 hotels, offering between them 23,582 rooms and 44.576 beds.

Out of these 402 hotels there are 54 1* hotels, 193 2*, 90 3*, 51 4* and 14 5* hotels. In addition to this large number of hotels are the rental rooms (bed & breakfast) that provide a good quality of services. It should be mentioned that according to estimates, a total number of 20,000 beds remain unused due to lack of competitiveness and lack of funds for the owners to be able to renovate them. Thus ECOC2021 will be a great opportunity to creative incentives for such small businesses to get back into the market, leading to job creation and income generation.

Despite the fact that such a large number of hotel facilities exist on the island, only a few of them are located inside the city centre and even less in the historical part of the old town.

The "sun & sea" approach to tourism means that only a few visitors stay for at least one night in the city centre and are thus able to gain a deeper knowledge of the actual cultural profile of the city.

d. 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?

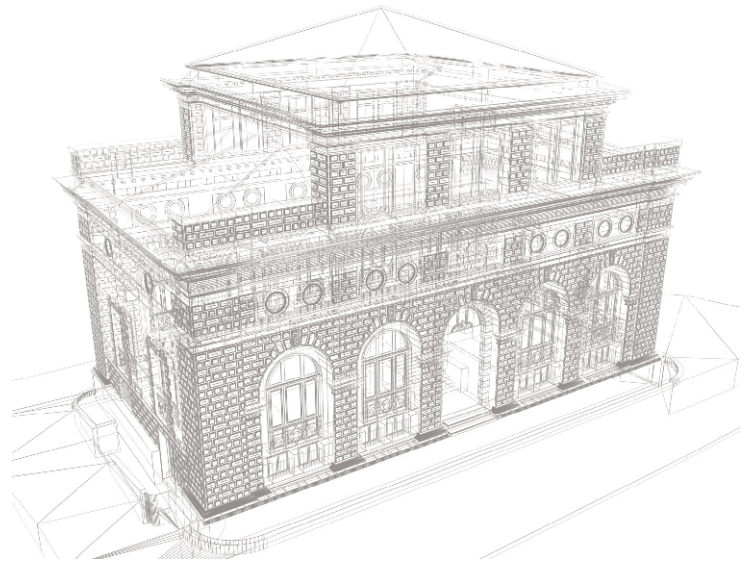
The main axes for infrastructure projects that will be carried out until 2021 are connected with: **historical buildings renovation and the upgrading of public space.**

The architecture of Corfu presents a combination of various styles across a range of historical periods. Corfu will use its unique architecture and cultural and spatial values to create socially oriented infrastructure, which will promote participation and innovative strategies in the cultural context of the city, serving the long-term visions of Corfu2021. By the year 2021, the goal is to complete the entire range of projects, which will facilitate the implementation of the Corfu2021 programme, as well as having further benefits in terms of sustainability and development.

Every piece of cultural, urban and touristic infrastructure will be a creative part of a city that belongs to the citizens, helping to provide a conducive environment for the exchange of knowledge and opinions, of fresh ideas, imagination, as well as participation in the creative aspects of the programme, while helping to spread culture and knowledge through spontaneous acts.

CULTURAL INFRASTRUCTURE

The conversion of “San Giacomo”, Nobile Teatro di San Giacomo di Corfù, into the City museum acts as a key-project for the “collective European memory” in Corfu. The first lyric theatre on Greek soil will be restored and converted into the Corfu City museum, displaying the long history of Corfu which through original artefacts and documents gives evidence of its European identity. The Renaissance style building, constructed of carved stone, is situated in the heart of the city where people interact, meet and relax. It was originally built in the 17th century to house a Loggia for the nobles, during the Venetian Era, later converted into a theatre. This historic theatre was a catalyst for the cultural interaction between Corfu and Italy; it attracted several Italian musicians and composers, contributed in the emergence of the Ionian musical movement, and was the heart of Greek opera from 1733 to 1893. The most recent use of this building has been as the location of the City Hall. The City museum will showcase the multicultural identity of Corfiot history while giving the chance to European and international visitors to recognise their common bonds with the island. The project will cost 6.5M euros (funding via European Union funding streams).



The “Phoenix” theatre is a unique example of architecture in theatre. Built in the early 20th century, the building with Renaissance characteristics combines both summer and winter theatre infrastructure. It constitutes a reference point in the evolution of Modern Greek theatre, mirroring the cultural developments of the late 19th century in the Ionian Islands. The building’s restoration will cost 4.5M euros (NSRF funds).

The building of the Ionian Parliament was designed in 1854 in a Neoclassical style by the most distinguished Corfiot architect of the 19th century, Ioannis Chronis. It presents an important landmark in the city and its history as it was in this very building that the Ionian Parliament voted for the unification of the Ionian Islands with the rest of Greece. It will be renovated in order to house the Engravings Museum, highlighting the rich tradition of Corfu in Engravings and promoting the continuation of the art and its contemporary forms. (Funding up to 300,000 euros will be provided by the Greek Parliament, and another 350,000 euros by the project’s operator)

The Municipal Gallery of Corfu plans open a branch in Lefkimi village: The “old abattoirs” of the ‘60s will be renovated and transformed into a temporary exhibition space dedicated to the contemporary art scene. It will include a permanent exhibition drawing on the contemporary art collection of the Municipal Gallery and it will also have a temporary exhibition space as well as an educational-reference room.

The Restoration of Lazareto National Resistance Museum in the small island of Lazareto as well as **the renovation of the historic building “Castelleto”,** part of the National Gallery (Corfu Annex) complex in Korakiana village, will be completed by 2021. The Municipal Theatre of Corfu’s equipment modernisation, as well as the implementation of various interventions for the improvement of the technical infrastructure of the wooden Outdoor Theatre of “Mon Repos”, constitute priorities of the Municipal and Regional theatre association of Corfu.



The renovation of the Municipal Theatre of Corfu, currently the basic indoor venue for live performances, is scheduled for the next years as the architectural competition has been completed. The modern building was built in the place of the old one, a building that its image exists only in old photos, creating the sense of collective memory of Corfiots. The Municipal Theatre of Corfu was the main theatre and opera house in Corfu, Greece, from 1902 to 1943, successor to the Nobile Teatro di San Giacomo di Corfù. The old building was destroyed during an aerial bombardment in 1943 and replaced by the modern building which also houses the Municipal and Regional theatre association of Corfu, in addition to several commercial outlets.

Housing “Corfu Art hub”. Corfu Art Hub, the non profit private association for the promotion of cultural industries, is a key actor in the development of the artistic sectors of the programme. The team of Corfu Art Hub will be housed in a central building that belongs to Municipality, which will be renovated and properly equipped in order to serve C-art’s services. Inside Corfu Art Hub’s central building, expert groups will organise the various artistic activities, not only at a management level, but also in terms of operational and IT support. Moreover special guesthouses will be renovated in order to host scientists and artists from all over the world.

Creating artistic workshops networks and educational centres all over the city. A key project for ECoC

programme is renovating and exploiting the municipal realty for the establishment of a series of artistic labs inside the Old Town. The laboratories will host artists from all over the world, creating a core of creative “fermentation”, while promoting creative expression and creation. The laboratories will be organized from the Corfu Art Hub and will reinforce the founding of creative industries. The objective is to enhance and reinforce contemporary forms of creation and to promptly develop ideas through communication between Corfiot and non-Corfiot artists. Furthermore, four buildings in the “Mon Repos” park complex in Corfu will be renovated, upgraded and equipped to house a series of activities and initiatives of various Corfiot associations, as well as the large scale Physicists’ conference which takes place each September in Corfu.

URBAN INFRASTRUCTURE

Upgrade of the urban web of the city

The main urban infrastructure project until 2021 is the revitalization of the urban fabric of the city, working as “a catalytic factor” for the implementation of the ECoC programme, and being the basis of the various events inside the city’s core.

The spatial, social, economic and political features of the various historical phases that the city has passed through have created a multi-dimensional architectural and urban system: a series of layers, visible in the shape and the space

of the city, representing a set of spatial values at the same time. At the same time, inside the city's core, one can find deprived areas, where living conditions are at a lower level, and cultural and touristic development have stalled, because of the implementation of several urban processes during the 20th century (including the effects of the Bombardment of 1943, and the Master Plan of 1958) which have had a detrimental effect on the area's character.

Corfu town's spatial values are:

- The compactness of the city
- The complexity of the urban fabric
- The variety in scale of public spaces
- The typological diversity
- The streetscapes (streets views and perspectives)
- The use of the ground floor (presenting a variety of uses)

With the regeneration of the urban fabric, our goal is to reuse the existing spatial values and the different layers, in order to create the conditions for the implementation of the cultural programme, and the amelioration the lives of the citizens within deprived areas. This will happen up to 2021, by upgrading the

existing elements of the built environment, through both subtle interventions as well as through the integration of contemporary constructions.

URBAN STRATEGY

Upgrading the old town's public spaces in stages in coordination with exploitation of Municipal realty.

The open space, and its different forms, of the old city is the lever for the bid's cultural programme; a multi-dimensional web that presents contradictions, since, **on the one hand we find the main public square, the Esplanade**, a huge open space attending a clear shape in front of the Old Fortress, and **on the other hand there is an irregular, organic, system of small multi-shaped open spaces** that are created from the voids of the extra-dense cubistic complex of the historical city. There are also several public spaces created in the perimeter of the New Fortress, fortifications, which remain without clear use and design.

By 2021 the upgrade of the public space strategy will be developed in stages in order to simplify the processes, and to find the economic resources necessary for its sufficient implementation.

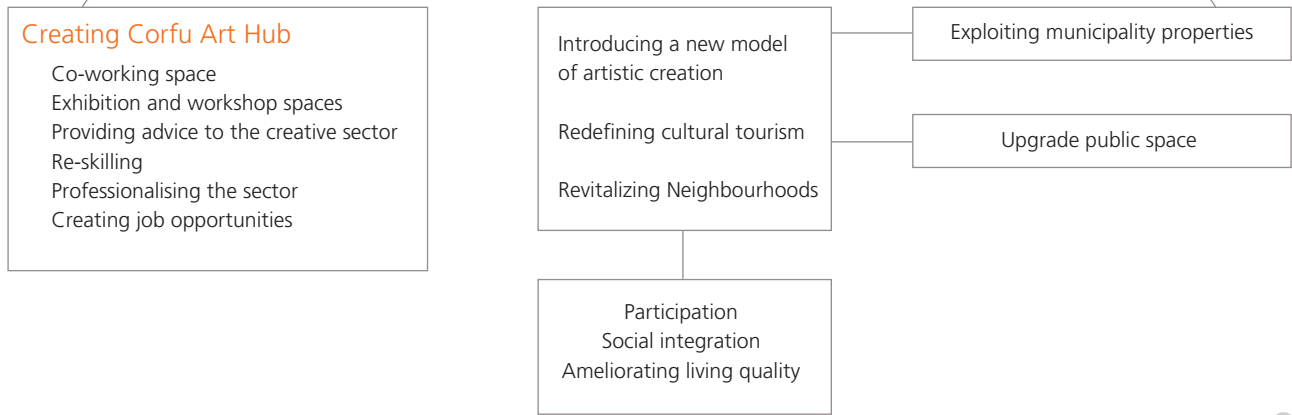


Map of the Old Town of Corfu, presenting Short Term Upgrade of selected public spaces and Cultural exploitation of Municipality Properties



Animating Heritage

intergrate the hub into the city



c-citizens

BOTTOM UP



- Short-term phase: site design level: Selection of a number of public spaces (4 or 5), creating public infrastructure that will promote the development of cultural activities. Using the elements of the public space: the squares, the narrow streets, other open spaces
- Long-term phase: The intervention occurs in the open spaces, one after the other, spreading inside the city, influencing the residents to participate, creating excellent public spaces leading to development.

SHORT TERM UPGRADE OF PUBLIC SPACES -BY 2021

Regarding the short-term strategy, the sites are divided in two categories **depending on the character of the area** they are located in within the city:

-Several sites of “**public character**”, located next to commercial locations, will serve public activities for both residents and visitors such as cultural or informative events (for instance, special street furniture proposed: information kiosks, benches, infrastructure for projections, mobile platforms etc)

-Sites attending “**semi-public**” character cover the need for outdoor private yards or gardens in the Old Town area. The “Semi-public” sites are equipped with adequate infrastructure serving residents’ needs and everyday activities, empowering and promoting participation and the decision-making processes (for instance, special street furniture proposed: creation of gardens inside the neighbourhood, tables, benches, greenery, playgrounds etc).

In the selected public spaces, the historical elements of architectural value will be renewed and operational infrastructure will be developed. Necessary outdoor equipment will be installed: platforms, benches and information kiosks.

Promoting contemporary architecture on a small scale inside the UNESCO-recognised area: Semi-permanent contemporary constructions that will be integrated within the historical landscape will be created, in the context of appropriate coexistence with the existing architecture. The upgrade of central public spaces has already begun with the pedestrianisation of “Eugeniou Voulgareos” Street and the programmed recreation of small squares in the Cambiello area. In this spirit, the study and realisation of traffic modifications inside the historical centre of the City as well as the creation of circumferential parking areas will have been completed by 2021.

LONG TERM PHASE (2021 AND BEYOND)

The long-term phase is a process that happens progressively, as the intervention occurs in all open spaces one by one, directed by the staff of the Old Town office, with the organised or spontaneous participation of the residents.

These actions, connected with the public space of the city, by achieving subtle and minimum changes, will increase long-term personal and collective initiatives. Within the organization, strengthening and the appropriate utilisation of the existing open space, a set of positive circumstances for the maximum exploitation by inhabitants and visitors are created. These circumstances are:

- a network of public spaces that accommodate activities
- semi-public focus on residents' needs –with an emphasis on participation
- preservation and promotion of historical wealth
- promotion of qualitative tourism
- innovative industries promoted
- special trade promoted
- functionality
- pedestrians and cyclists encouraged
- overall enhancement of the special character of the deprived areas

As of 2021, the inhabitants and the visitors will have the chance to participate in cultural activities, to change and make decisions for the future of their living spaces.

Infrastructures in villages, small islands and countryside: By 2021 the city will create the circumstances for spontaneous citizens' actions and participation along with education and seminar programmes all over the island, by upgrading existing and creating useful new infrastructure in the rural landscape, in order to facilitate the conducting of innovative cultural projects, as well as educational and participation-focussed processes. Historical buildings located in traditional settlements will be renewed in order to host artists and creatives from around the world.

As far as new constructions are concerned, there is one large scale project scheduled: the creation of the International Conference (Congress) centre, in the area of Platitera, Corfu town. It consists of an indoor concert-conference hall, with fully equipped stage for 400 participants, a museum dedicated to Russian naval commander Fyodor Fyodorovich Ushakof, an art gallery and gift shop, the Ushakof Open air theatre, large multipurpose foyers and an open air theatre with 750 places. (Project to be realized by Russian private investors).

In terms of tourist infrastructure, the short term and long term strategy for the public space of the city will promote touristic development, through the creation of several constructions, such as information kiosks, marking and mapping of touristic routes. Several private funded projects of hotel renovation are currently happening all over the island. Furthermore, the construction of a Yacht Marina in the area of Old Port, inside the old town will have been completed by 2021. Creation of paths in the villages and the mountains will reinforce alternative tourism. Through the creation of accessible paths and routes in the Diapondian Islands, visitors will have the chance to discover their remote and unknown regions; and encounter their richness at both cultural and natural levels.

The conversion of historical olive press buildings and abandoned farms in the countryside into small hotels that promote agricultural tourism will introduce a new touristic identity connected with local productivity. Links to new and existing "slow" tourism operators, such as InnTravel will support these developments.



Outreach



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

An extensive round of consultation with community and cultural groups, and established cultural institutions was carried out as part of the programme development. This took place across the whole of Corfu, and aimed to identify the key themes and priorities for the bid, and ideas for specific content and activities. Following this process a round of consultation with schools took place to identify how the programme could best align with their curriculum, priorities and ambitions over the next five years, and how the delivery platform would be best configured to support this work and the teachers. This has already resulted in proposals that will work across all primary schools and be self supporting, and has allowed us with some confidence to target participation by every single school pupil in Corfu. *Be My City* represents a programme that is reflexive and relationship based: inviting people into areas of creative development and programming normally reserved for cultural professionals. We will be developing mechanisms for co-creation and community leadership into the project platform, and devising them with a wide range of community representatives. The cement or glue for this labour-intensive way of working will be the development and support of a highly skilled cohort of 500 volunteers, able to navigate the link between community and artistic development.

We will be paying particular attention to ensuring this process does not exclude marginalised and special-needs groups who often miss these types of opportunities for engagement as their voice can be weaker than more established and connected groups. Similarly no part of the programme is “off limits” to community involvement, and we expect international cultural exchange and collaboration to directly involve communities from both ends of the exchange process. The same principle applies to the range of infrastructure developments planned throughout the next five years of the project. Each development will be informed by community panels, tasked to represent community aspirations and to translate cultural activity into the development process. We will also work with cultural community animateurs, modernising a traditional Gulbenkian Foundation supported approach to arts and community development where established arts development capacity does not exist. This is an area of action research where best practice from elsewhere in Europe will be brought to Corfu through research and practitioners to create a cohort of local professionals to work in this field. The digital world is of great importance to our project, with affordable and accessible technologies used to both create and document work with local communities. In some cases the results will be the main output of the project and the Corfu Art Hub provides for a dedicated space that will allow city residents and visitors to connect with programme activity across Corfu in real time, and

through archived and curated digital material. Social media is equally important and Corfu2021 will appoint a WikiMedian to translate creative work into the social media sphere, as well as curating creative initiatives across the internet. This approach to cultural heritage has proven successful in broadening engagement in culture and heritage, particularly among the young. The internet has also proven useful in encouraging people to refresh their involvement with intangible cultural heritage through portals that enable people to nominate cultural activity or objects as cultural heritage, and then support the subsequent debate. This is proving to be a successful method of involving people in mainstream culture as it invites marginalised and new cultural forms into the mainstream canon of culture.

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

Our approach at this stage of the bid is one of commitment and principle, and a determination to identify and implement best practice from across Europe. Our programme describes a platform and wide range of activity all designed to maximise community and citizen engagement. This is central to our project, not an aspect of it. This means that every action and every decision will be considered from the perspective of inclusion, and most will involve communities in its formulation and design. This approach is more time consuming and labour-intensive than most forms of cultural production and promotion so our cohort of 500 volunteers are a centrally important aspect of our delivery. We will be investing heavily in their recruitment, support and training to ensure they are skilled in the areas of culture and community development, as well as including sub-groups of technical specialisms.

In terms of commitment on the part of the local administration, the Municipality already plans to implement various interventions in order to make locations of cultural interest accessible to persons with disabilities and the elderly. Their commitment is highlighted through the fact that they include interventions for accessibility for example in the renovation project of the Municipal Theatre as well as in the majority of the local Museums. Additionally, the distribution of a “cultural voucher” for free access to cultural events is planned, addressed to marginalized or disadvantaged groups such as persons with disabilities, of low-income, elderly, unemployed, migrants, Roma etc. The *Be My City* programme intends to invest not only in the accessibility to culture, but the actual participation of such groups in the cultural sector.



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

Corfu possesses the historical, geopolitical and cultural characteristics to serve as a resource for educators in presenting the values, interrelationship and cultural dimensions of the fabric of Europe. Developing an educational strategy that can draw on these resources, and can be inclusive of a varied audience – especially for the young citizens who represent the future of our community, but at the same time for visitors to the island – is of paramount importance. Educating and involving the youth is therefore at the core of the Corfu2021 programme, an attitude that is reflected in our motto *Be My City*. Our cultural strategy, our artistic programme and communication policy is designed to include and communicate, every step of the way, the value of research, education and participation in order for Corfu to develop its society, its economy and its identity via its internationally relevant cultural outlook and resources.

Corfu 2021 is after all an effort for uniting forces, people, institutions and initiatives in order to promote the values of cultural dialogue, Creative and Sustainable economies

as an attainable scope and vision for the future generations. With such a rich Cultural Heritage, with the numerous operating cultural and educational organisations and with the recognition by UNESCO of the importance of Corfu town as a locu of international cultural and historical uniqueness, it is of paramount importance to devise and implement a strategy that:

- communicates the cultural activities and resources
- educates young people in all aspects of culture
- connects the Ionian University with the life and the fabric of everyday life on Corfu and its people
- supports/creates opportunities for the creative industries to be based in Corfu

Corfu2021 will dramatically increase overall levels of attendance and participation in arts and culture across the whole of the population, including visitors to Corfu. We will also support diversity in arts and culture, improving both the demographic reach of cultural activity and the associated quality of experience.

QUANTITATIVE AMBITIONS 2016 - 2021

- To grow the numbers that experience and engage with arts and culture over the life of the programme.
- To engage every school pupil in Corfu in cultural activity.
- To engage with audiences that live beyond Corfu city and deliver activity that is co-created with communities around Corfu.
- To increase the engagement of tourists and visitors in the cultural life of Corfu.
- To involve 30,000 people in the delivery of major cultural events and celebrations.
- To develop a skilled and supported cohort of 500 volunteers by 2021.
- To grow the market for the visual artists, writers, and poets of Corfu through “pop up” spaces and events.
- To grow the market for cultural and creative industry products through showcasing and events.

QUALITATIVE AMBITIONS 2016 - 2021

- To ensure we are engaging with people from a spread of locations, backgrounds, age groups, genders, sexual orientation, ethnicities and incomes and are inclusive of disabled people.
- To ensure our programme of activities resonate in a meaningful way with both residents and visitors.
- To develop a community-based programme development and co-creation platform through the C-Citizen programme.
- To embed culture in the curriculum of local schools.
- To work with independent cultural organisations and festivals to increase and develop their audience base.
- To create a lasting legacy of community cultural infrastructure and an active online community.

We will realise these ambitions through a set of objectives during 2016 - 2018 that embrace attendance, diversity and reach categories. Each objective will have a deliverable target relating to overall growth, the types of audiences we are looking to engage with, and where the audience is located.

OBJECTIVES 2016 - 2021

- Achieve an annual growth in the numbers we engage with from a benchmarked initial cultural engagement figure, resulting in an overall engagement figure in 2021 that represents a doubling of cultural engagement in Corfu.
- Achieve an annual growth in the numbers we engage with through digital content to ensure that at least 30% of Corfu’s population engage with Corfu2021 through digital means in 2021.
- Guarantee diversity through a targeted approach.
- Target people that have a low level of engagement with arts and culture.
- Target people experiencing economic disadvantage.
- Co-create projects that involve 160 villages around Corfu.
- Devise joint programmes with schools to involve every school pupil in Corfu.
- Cultural heritage and activity based initiatives to both engage existing visitors and attract cultural tourists to Corfu.
- To develop audience research across the programme in collaboration with the Ionian University.
- To create a city centre showcasing and retail centre for the arts and creative industries.

EDUCATIONAL PROGRAMME

The Cultural Programme is orientated towards experience. All residents of and visitors to Corfu will effectively become “users” of this program, which will unfold in the activities of the existing cultural and educational organisations and in overall communication of opportunities, events, educational projects and familiarisation with Corfu. Educational outreach is at the core of the artistic program of Corfu2021. Through the execution of the program, but also by way of using the city itself, we engage participants in ways that are educational, creative and fun.

One of the aims of Corfu2021 is to facilitate learning, participation and job creation in the shaping of the future for Corfu by its young citizens. In Corfu there are 168 schools providing education to almost 14,000 students (2015 figures). It is therefore important to deliver programmes that will encourage young people to develop their curiosity, and energise a wide range of skills and interests, to identify and foster their potential and to encourage creativity.



Local, regional and national authorities as well as non-profit organisations are involved in planning and designing the programme, which presents a range of activities, most of which will be free of charge. All 168 schools, the local University and the numerous educational and cultural organisations of the island will take part in the educational activities and outreach programme. As part of the overall outreach programme, there will be three parallel youth programs for the year 2021. A nation-wide program will also be developed for the school children of Greece. There will also be a Europe-wide programme for a selected number of representative European Schools to participate in the Cultural Capital awareness activities. Lastly there will be a programme designed specifically for the Romanian European Cultural Capital for 2021.

Key to all this is the cooperation with the local University in developing and educating the human capital and professionalising the creative economy. Such cooperation will help build a tight and long lasting partnership between the city administration and the University, non-profit organisations and the ever growing local experience industries. In this way the educational outreach program aims at contributing to the growth of a diverse economy, based on research, technology and creativity.

The educational activities will take place both in traditional venues, such as schools, performance or exhibition spaces, etc, and in non-traditional venues including empty

shops and buildings, in the open urban space, in the countryside and by the sea.

The programme strands will be translated into learning materials for both primary and secondary schools. A teacher advisory group will advise on the composition of materials to ensure they contribute to the curriculum-based teaching of all schools in Corfu.

There will be an annual programme aimed at pupils in the final year of primary school run over the next five years. This will aim to encourage primary pupils to carry through creative ideas to their secondary education. Pupils will work in small production teams so that each pupil creates their own video that interprets the theme of *Be My City* from their perspective. Corfu2021 will prepare and train cohorts of teachers each year and supply equipment and technical support to implement this process.

EDUCATIONAL PROGRAMME & COMMUNITY

Community action groups, associations and non-governmental organizations active in educational programs and outreach comprise 14 organisations, with 6,200 members. They operate in the city of Corfu and deliver activities that connect the city to the periphery of the island. An exemplary example is the Alternative Cultural Workshop of Corfu (<http://enallaktikoergastiricorfu.org>) with a wide educational thematic range, collective actions for social

and environmental awareness, and support for vulnerable social groups through targeted educational and recreational activities. The Municipality is collaborating with this organisation by, first of all, providing it with a site, an important neoclassical building in the new part of the City, where a public secondary school is housed, in order to integrate its activities for the coming years. This is a good example of the various ways that the municipality supports organisations engaged in this type of work. These approaches are growing in importance to the social and cultural life of Corfu.

Social and cultural solidarity is a priority for a society damaged by five years of economic collapse and the associated social “earthquake”. Reflexive social self-organizing mechanisms have been developed and supported to cover gaps in state social responsibility mechanisms (both in terms of training and apprenticeships and of broadening access for citizens to living cultural heritage, not as just historic monuments). This dynamic is a grassroots and spontaneous response to the needs of citizens. These actions are characterized by citizen participation from very different social backgrounds. This creates, in turn, a legacy of cooperative and collective behaviour, centred around heterogeneous personalities, something that facilitates the design and implementation of corresponding training and learning practices in the city.

Actions include:

1 Externally-focussed school actions (primary and secondary education)

A systematic effort of all schools on the island to develop cognitive and cultural activities outside classrooms, utilising the many city buildings with high aesthetic value as a “natural environment” and exploiting areas used by a diverse range of citizens and tourists. Dozens of events have already been made by schools (at all three levels of education), many of them working in the spirit of the field of applied audiovisual arts. For example there have been FlashMob actions by Secondary schools in the city and others are planned in the future, enlivening central locations through surprising events encouraging the participation of bystanders and residents. Some 28 schools participated in this activity this year, and this is expected to grow to 57 schools per year over the next three years.

2 Active Tour Guiding

Citizens’ initiatives are also included within the education sector (students, pupils, teachers and parents). These actions are based on the concept of participatory and experiential mapping of environmental and cultural routes in the Historic Centre. UNESCO Corfu town routes are designed and carried out to meet the specific needs of each citizen group. Citizens undertake to share

experience based knowledge related to very specific areas of the city activities, including: endangered professions, special religious practices of the present or the past, corporate professional groups, hidden residential areas of the city, and areas of ecological interest found in small parts of the city. Residents of and visitors to the city are encouraged to focus on points, impressions and memories of the city in a personal experiential story telling approach. The point of these tours is not objective knowledge and information dissemination but sharing of personal the experiences and memories that are recorded in the city.

3 Supporting actions for young artists

The town enables new artists to be active and take centre stage in the social life of the city. e.g. Students in the jazz group of the music department of the Ionian University, under the guidance of their tutor and with the frequent participation of established international musicians, regularly present their abilities and skills in venues in town, thus gaining valuable experience for their professional development.

4 Educational activities in public cultural sites as reference and teaching sites

Apart from the established museum education program (which is developed on the basis of each museum’s outreach and education plan), group actions led by schools around the island have been taking place using artworks, sites, objects or ideas and historical events related to the cultural identity of city of Corfu (such as museums, cultural centres, the two Fortresses or the historic buildings such as the Palace of St. Michael and St. George and the Ionian Parliament). They use these cultural places as a focus point for related educational activity. So far such activities have been hosted at the Museum of Asian Art in the city of Corfu and at the National Gallery - Corfu Annex, in Kato Korakiana village.

5 Home based education and recreation activities

This is a series of educational activities that have been developed due to the need to cover the gap in support and inclusion programs for vulnerable groups of citizens. Small volunteer groups are trained and guided to develop seminars on various subjects for people experiencing social exclusion, such as old people without support, children with disabilities, as well as drug-addicts and long term prisoners (from our local prison). The development and diffusion of these actions will be part of the mission of the European Cultural Capital bid. The concept is reintegration into the city’s civil society. This gradual deepening of the feeling of citizenship will also be reflected in the citizens’ growing relationship with the Corfu2021 and its associated partners.

Management



FINANCE - CITY BUDGET FOR CULTURE

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

The annual budget for culture in Corfu is strongly affected by the Greek public finances crisis, which broke out in 2010. Despite the crisis and public funding cuts, the changes in the annual budget have been relatively limited. Further, we strongly believe that ultimately finding solutions to problems is not a question of the availability of money but rather about clear objectives, decisiveness and the intelligent use of resources.

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)
2011	792.269,00	0,56%
2012	833.296,00	0,62%
2013	909.369,00	0,63%
2014	680.500,00	0,84%
2015	556.396,11	0,71%

As is apparent from above table, there is a decrease in the total annual budget for culture, due to the overall municipal budget decrease, in light of the on-going financial crisis in Greece. However, the percentage of the annual budget allocated to culture has been increasing gradually, thus counterbalancing these losses. It should be noted that the majority of the funds are allocated for financing specific activities of municipal cultural institutions such as the Municipal Theatre of Corfu and the Municipal Organization for Culture, Sport and Environment (DOPAP).

23. 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.

If Corfu wins the ECoC title, the City Council will allocate an approximate amount of 10,500,000 euros in total, 4,500,000 of which will be allocated for operating costs whereas the remaining 6,000,000 will be allocated for capital expenditure. This amount will be gradually allocated over the years to come up to 2021, as explained in the table in page 69.

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

Starting from the current year of 2015 where the allocated budget reaches 0.71% of the annual budget, the percentage will gradually increase to at least 1.5 % by the year 2020. During the year of the title, the amount allocated will reach the percentage of 3%. As far as the spending on culture after the year of the title, and based on our long-term strategy, will decrease but will remain stable at 2%, taking into account economic developments.

FINANCE - OPERATING BUDGET FOR THE TITLE YEAR

Income to cover operating expenditure: 19.058.416 euros

25. Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities. Please also fill 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 %)
19.058.416	18.105.496	95%	952.920	5%

Income from the public sector

26. 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	10.000.000	52,5%
City	4.500.000	23,6%
Region	1.800.000	9,4%
EU (with the exception of the Melina Mercouri Prize)	1.805.496	9,5%
Other	952.920	5%
Total	19.058.416	

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

Based on the fact that Corfu is a region that is eligible under multiple European Territorial Programmes, we will be focusing on attracting funds from the following funds for the next programming period of 2014-2020:

INTERREG Greece-Italy with priority axes focusing on 1. Innovation and Competitiveness, 2. Integrated Environmental Management, 3. Cross Border and Sustainable Transport System. One of the major priorities for the coming years, is and will be the regeneration of transport from and to Italy, bridging the two neighbouring countries in the fields of tourism, culture and commerce. Thus all related projects of our programme may be funded.

INTERREG Greece-Albania with priority axes focusing on 1. Promotion of the environment, sustainable transport & public infrastructure and 2. Boosting the Local Economy. Our intention, as has already been mentioned, is to create incentives for the local and regional creative economy.

INTERREG Balkan-Mediterranean, involving countries such as Cyprus, Bulgaria, Albania and FYROM, will also be a significant opportunity for Corfu2021 to implement projects related to its priority axes of Entrepreneurship & Innovation.

Corfu2021 together with the Municipality of Corfu can be regarded as a competent partner for the above mentioned programmes, the budget of which has been announced to be more than 200,000,000 euros.

At a more competitive level, more programmes are available and have priority axes under which the upcoming ECoC2021 may be eligible such as:

INTERREG MED where the focus is among others on 1. Promoting Mediterranean innovation capacities to develop smart and sustainable growth and 2. Protecting and promoting Mediterranean natural and cultural resources. The

Med Programme will empower cooperation among Mediterranean countries such as Croatia, Cyprus, France, Italy, Malta, Portugal, Slovenia, Albania, Bosnia & Herzegovina and Montenegro. Corfu, being one of the most strategically located cities in the Mediterranean, may play an important role in enhancing cooperation among partners from eligible countries of the Med Programme. It is important to note that in terms of cultural similarities, Corfu's identity is based on its influences from other Mediterranean countries, especially Italy and France. (See part 1.2 Profile of the city)

The ADRION programme will also be an opportunity for Corfu2021 to implement projects in cooperation with countries of the Adriatic-Ionian macro region such as Italy, Slovenia, Croatia, Albania, Montenegro, Bosnia & Herzegovina and Serbia in the fields which the EU Strategy on Adriatic- Ionian (EUSAIR) focuses on. EUSAIR, being the fundamental document that is applicable to the countries neighbouring Corfu, has been drafted based on 4 pillars: a. Blue Growth, b. Connecting the Region, c. Environmental Quality and d. Sustainable Tourism.

INTERREG Europe may also be a funding source for projects implemented in the framework of ECoC2021, where partnerships may be built among all EU M-S plus Norway and Switzerland. INTERREG Europe, with a total budget of more than 425,000,000, with priority axes on research, technological development and innovation among others, will definitely be a part of our strategy for EU funding.

The MED ENI Programme may also be a choice for Corfu2021, as it will be an excellent opportunity for creating collaborations with countries around the Mediterranean, (both those inside and outside the EU), such as Algeria, Cyprus, Egypt, France, Israel, Italy, Jordan, Lebanon, Malta, Palestine, Portugal, Spain and Tunisia, including the organization of an international festival with the participation of Mediterranean artists.

Funding opportunities exist in multiple other European Programmes related to the scope of work of ECoC2021 such as: URBACT, HORIZON 2020, ERASMUS +, LIFE +, EUROPE FOR CITIZENS, EEA grants and most importantly CREATIVE EUROPE. Based on the already existing transnational partnerships, as well as new ones that we plan to establish with already existing ECoCs or future ones, we intend to address all the above mentioned funds. An experienced team of experts in the field of project management will ensure the maximum amount of funds allocated for the operating expenditure of the Corfu2021 programme.

28. 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 (this question is optional at pre-selection stage):

Source of income for expenditure	2016	2017	2018	2019	2020	ECoC year
EU	0	0	451.375	451.375	451.375	451.375
National government	0	1.000.000	1.000.000	2.000.000	2.000.000	4.000.000
City	500.000	750.000	750.000	750.000	750.000	1.000.000
Region	100.00	175.000	175.000	175.000	350.000	975.000
Sponsors	52.920	180.000	180.000	180.000	180.000	180.000
Other						

Income from the private sector

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

Corfu intends to launch and sustain an effective campaign to secure funds from private sponsors; such an option is considered by Corfu2021 and the Municipality as a top priority. In order to ensure the participation of private actors in the financial support of a cultural and social cause with a European dimension such as Corfu2021, we intend to implement a multi-level reciprocal strategy:

Corporate sponsorships

Attracting corporate sponsorships for operating expenditure will be the top priority of the Corfu2021 team. Applying especially for grants through the Corporate Social Responsibility scheme of large companies working at a national level will be easier as soon as Corfu2021 is pre-selected for the next phase of the ECoC2021 process. Smaller local businesses will also be approached and will be actively involved in the whole process of the programme. Being a sponsor of Corfu2021 as official candidate city and possibly as the awarded city, will provide to small and medium size companies the opportunity to be promoted not only at local level but also at the national and European levels. A formal corporate membership scheme will be devised that matches financial investment with a level of involvement, branding opportunity and benefits. We will also devise employee engagement activity strands so sponsors can directly involve their employees and their families in the activities of the programme.

Individual Sponsorships

Individual sponsors will be able to contribute to the programme, and will be approached accordingly, either for direct funding or for in-kind contribution. For example, we have already consulted with expatriates that live in Corfu as well as Corfiots that live abroad who are indicating a strong interest in being involved.

Alternative methods of fund raising will also be developed, such as crowdfunding, public-private funds, business angels and venture capital. The fund raising strategy will be developed in consultation with experts in the field of finance as well as in the field of non-profit management. Sufficient budget provision and organizational capacity will be allocated to ensure that fundraising and the resulting relationship-based activities are delivered at a very high professional standard.

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

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%)	Other (in euros) –please specify	Other (in euros) –please specify-equipment	Total of the operating expenditure
13.340.891	70%	2.477.594	13%	2.668.178	14%	571.752	3%	19.058.416

T

he budget for monitoring, audit and evaluation 1,1% is included in the overheads and considered as a top priority.

31. Planned timetable for spending operating expenditure

Timetable for spending	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%)	Other (in euros) – equipment and events incentives	Other (in euros) – equipment and events incentives
2016	667.045	5%	133.409	5%	133.410	5%	0	0
2017	400.227	3%	74.328	3%	80.045	3%	0	0
2018	667.045	5%	133.409	5%	133.410	5%	0	0
2019	933.862	7%	173.432	7%	186.772	7%	142.938	25%
2020	2.934.996	22%	545.071	22%	586.999	22%	228.701	40%
2021- ECoC year	5.069.539	38%	941.486	38%	1.013.908	38%	217.266	35%
2022	2.001.134	15%	371.639	15%	400.227	15%	0	0
later	667.045	5%	133.409	5%	133.410	5%	0	0

Budget for capital expenditure

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

Income from the public sector to cover capital expenditure	In euros	%
National Government		
City	6.000.000	8%
Region	2.000.000	2,6%
EU (with the exception of the Melina Mercouri Prize)	50.681.600	67,9%
Other	16.000.000	21,4%
Total	74.681.600	

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

As far as the Municipal and Regional authorities are concerned, their financial commitments are expected by the end of 2015, through voted decisions of the relevant councils. The City Council of Corfu has already granted an amount of 60,000 euros for the preparation phase of the bid during the pre-selection process. Additional to the annual budget for culture the City Council of Corfu will by the end of the 2016 vote for a financial contribution to the operating expenditure of approximately 4,500,000 euros in total for the years 2016-2021; adding the contribution in capital expenditure by the municipality of 6,000,000 euros we come to a total guaranteed contribution of **10,500,000 euros**. The regional government of the Islands is also going to vote for a financial contribution to Corfu2021 of approximately 1,800,000 euros for operating expenditure and 2,000,000 for capital expenditure, leading to a total of **3,800,000 euros**. When it comes to the state authorities, the Ministry of Culture is expected to announce the total amount of the government's financial commitment before the next phase of the pre-selection process. Although there has not been a clear statement yet, it is estimated that the government's financial contribution will amount to approximately 10,000,000 euros.

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

The fundraising strategy for capital expenditure is based on the general EU funds strategy of the Municipality which is based on EU Structural and Investment Funds such as the European Regional Development Fund (ERDF), the European Social Fund (ESF), and the Cohesion Fund (CF). The majority of capital expenditure projects will be funded by the Regional Operational Programme. Additional funds will be located through the already mentioned European Territorial Programmes such as *INTERREG Greece-Italy*, *INTERREG Greece-Albania*, *INTERREG Balkan-Mediterranean* and possibly through *INTERREG MED*, *ADRION*, *INTERREG Europe*, and/or *MED ENI*.

35. 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	2016	2017	2018	2019	2020	ECoC year
EU		10.136.320	10.136.320	10.136.320	10.136.320	10.136.320
National Government						
City	300.000	900.000	1.100.000	1.100.000	1.300.000	1.300.000
Region	100.000	300.000	300.000	350.000	450.000	500.000
Sponsors	0	1.200.000	2.200.000	3.200.000	4.200.000	5.200.000
Other						

36. 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.

	Project Title	Budget
1	Functional upgrade of the Municipal Gallery of Corfu, as a museum establishment. Amelioration of the visiting conditions and the presentation of the permanent collections.	320.000
2	Creation of a Visual Arts Laboratory and foundation of a new Annual International Forum of New Artists.	130.000
3	Establishment of a Network of Gallery Museums of the Municipality of Corfu and the National Gallery - Branch of Corfu.	130.000
4	Establishment of a space-room for artistic exhibitions and activities in Lefkimi, as a branch of the Municipal Gallery of Corfu.	80.000
5	Creation of a Regional Cultural Network and of a Heptanesian Culture Festival.	500.000
6	Interventions for the modernisation and the improvement of the technical infrastructure of the Outdoor Theatre of Mon Repo.	300.000
7	Organisation of cultural activities in order to promote cultural heritage through modern and innovative methods.	150.000
8	Organisation of activities to showcase the contribution of modern cultural creation in the social and cultural struggle of society.	300.000
9	Restoration of the Phoenix Theatre.	4.500.000
10	Restoration of four buildings in the "Mon Repos" area of Corfu.	2.751.000
11	Rescue and promotion of the work of the Heptanesian Composers.	300.000
12	Rescue and maintenance of the historical archives of the Municipality of Corfu.	450.000
13	Small-scale renovation of the Municipal Theatre of Corfu.	1.200.000
14	Enhancing the "Pentofanaro" and the "Ionian Academy" areas of the Old Town on Corfu.	400.000
15	Renovation-Restoration of the Ionian Parliament building.	650.000
16	Bioclimatic and environmental improvement of the "Ionian Parliament" region of the Old Town of Corfu.	400.000
17	Pedestrianisation of Eugeniou Voulgareos street.	876.000
18	Restoration and promotion of the Agia Aikaterini church complex.	1.814.600
19	Restoration of the Lazareto National Resistance Museum.	980.000
20	Conversion of San Giacomo into The City Museum.	6.500.000
21	Upgrade of the municipal electricity supply/ energy upgrade.	3.500.000
22	Recreation of San Rocco square.	4.000.000
23	Landscaping of public areas surrounding the New Fortress.	2.000.000
24	Pedestrianisation of Schulemburg street.	250.000
25	Integrated Waste Management System.	20.000.000
26	Museum Villa Petsali.	5.000.000
27	Restoration of Castelletto / National Gallery- Department of Corfu.	1.200.000
28	International Conference Centre.	16.000.000
	Total	74.681.600

ORGANISATIONAL STRUCTURE

37. What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year? 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? 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? How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team? According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

Objective > The City Council of Corfu made a clear decision by establishing “Corfu 2021” as a Non-for-Profit Private Association (GNPPA) according to Greek Law in order to pursue aims and strategies within the framework of a long-term vision of culturally and creatively based development interconnecting the public and private entities of the city and the region. Corfu 2021 is designated the mandate to implement all necessary measures and actions in order to ensure the coordination of the Corfu2021 European Capital of Culture Project and the realization of the candidacy dossier during the years to come.

Governance Approach and Principles > This concept of strategic planning is primarily a process of making and implementing decisions about Corfu’s European Capital of Culture (ECoC) candidacy and events as part of a wider city strategy in cultural, creative and development issues. The Municipal Council of Corfu decided to support the bid and empowered the Mayor to take all the additional measures in order to fulfil the mission. Accordingly a municipal support office was established in the old City Hall of Corfu in the Centre of the Old Town followed by the establishment of the Corfu2021 Association.

In considering the actors who will prepare and realize the events, as well as the temporary or permanent societal structures formed around it, the Corfu2021 governance approach envisages that more creative, mixed partnerships will emerge transcending spatial-administrative hierarchies, initiating co-operation along more horizontal, relational networks. Moments of inclusion and exclusion, conflict and cooperation play out in the governance of Corfu 2021 ECoC candidacy governance processes, which are therefore contingent, emergent and transient. The idea of adopting an approach of “strategic planning” is based on the idea of the creation of participation mechanisms for the different stakeholders. It is intended that the strategic planning for culture will be developed at different territorial levels and in different policy fields to engage private and societal actors in the decision-making processes. The framework consists of partnerships and consortiums that elaborate strategic plans for the wider municipality concerning different sectors such as the creative and knowledge industries or tourism with their own strategic plans for clustering in the territory. The main focus remains on the local and regional creative and knowledge industries, and their role in these governance mechanisms.

The effective performance of governance is central for success of Corfu2021. It is clear that cooperation will improve the position of all those in the cultural landscape of Corfu and even the region. A clear shift is envisaged in terms of governance: from an isolated top-down approach to one of collective agreement between different actors, involving more the entire municipality. The inclusion of the private sector and civil society is even more important in the current economic crisis. On the other hand, the absence (until very recently) of a municipal (not to mention regional) institution which guarantees the coordination of policies and strategies might be a clear threat for the success of the Corfu’s cultural policies and of Corfu2021. Civil society is a strong component of governance in the form of many existing foundations promoting creativity and culture, with many of which being and internationally recognised.

The Association Corfu2021 (see Annex) is concerned with capacity building, long-term visioning and strategic planning for Corfu, and with ensuring the essential good communication between civil society, the city and regional government. It sees its role as complementing cultural soft skills, such as performance and creativity, with cooperation and guidance, offered in a spirit of trust and partnership. Corfu2021 goals will be pursued according to the appropriate legal framework, and under the monitoring and assessment of the Laboratory for Geo-Cultural Analyses (GeoLab Institute) of the Ionian University.

Further, in case of a successful outcome of the Corfu2021 bid, cultural policies can be developed through an autonomous body, the **Corfu Institute of Culture (CICU)**. This institute will be coordinating the “Strategic Plan for

Culture”, in which all the actors involved in the cultural and creative industries are represented. In consequence, the plan involves representatives of the performing arts (dance, theatre), publishing, audiovisuals, visual arts and music sectors as well as professional associations and art and performing arts schools. The strategic plan identifies the future needs of each field and proposes a common strategy. Thus, the CICU plays a key role as coordinator and link between the private for-profit and non-profit actors linked to culture and the City Council and the regional authorities.

Mission > The mission of Corfu2021 includes claiming the “European Capital of Culture” title for the Municipality of Corfu and, in case of designation of the title, pursuing the proposed programme and functioning as a catalyst in order to make the spirit and the programme of the candidacy sustainable for the city’s development, securing the conditions for better living standards of its inhabitants and a leading role in the Mediterranean and the European cultural environment. Despite the fact that the financial crisis and ensuing recession have created great challenges for Corfu and for the region, Corfu2021 is the action project expressing our determination not to let short-term shocks prevent the achievement of our long-term visions.

Corfu2021 is being created in such a way as to ensure efficiency and independence in pursuing its mission of reaching the goals of the Bid-book Corfu2021. It is conceived as the bearer of a strategic plan for the consolidation of the cultural and artistic sector of Corfu and as enhancing the creative and the knowledge economy in Corfu through building a wide consensus between all actors involved in the knowledge and creative industries.

While there is strong institutional support for the Association, it is characterized by a straight-forward internal structure in terms of the independence of the General Manager, his team and of the project managers, who all enjoy the autonomy they need. The stable structure of the basic team, while delivering many benefits, will be complemented with the flexibility to make necessary adjustments according to the stage of the project and the specific skills required.

Structure

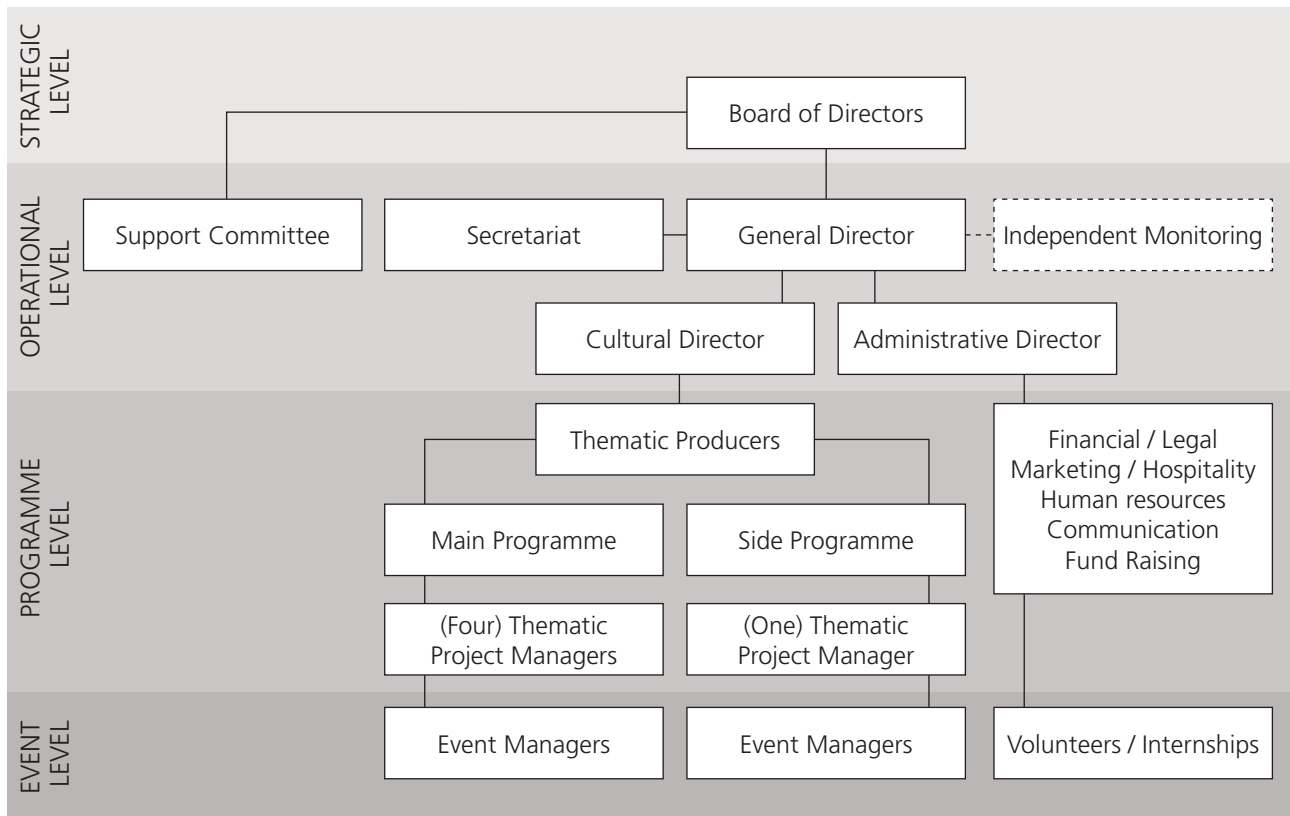
Strategic level > The founding members and members of the Board of Directors from the City of Corfu, the Region of the Ionian Islands and the regional Ionian University based in Corfu are working on strategic guidance and the progress of policy implementation and achievement with regard to the objectives of the project. The Board of Directors manages Corfu2021 in compliance with its objectives and Articles of Association. Together with the Support Committee they offer a clear mandate to the General Director assisted by the Cultural Director and the Development Director. The Support Committee includes not only the most important and influential institutions of Corfu (the chambers, the bands, the choirs, the reading and study societies) but every potential public or private institutional or business partner who is willing to participate, acting in the framework of the strategy and implementation plan of Corfu2021. Monitoring will be entrusted to the independent GeoLab Institute (“Laboratory for Geo-Cultural Analyses” of the Ionian University).

Operational Level > 2.1. The General Director > The post is characterized by broad independence and strong accountability. The selection process is open, based on a list of criteria set by the board of Directors, mainly based on managerial qualities and professional experience; he/she will be appointed 1st July 2016. The General-Director is accountable to the Board of Directors for the achievement of the project goals and coordinates the recruitment policy preferably applying public recruitment procedures. He/she is responsible for the implementation of the Corfu2021 plan according to the strategic plan and the budget. In order to guarantee the efficiency of the project measures he/she is the executive officer with the closest coordination role with respect to the highest level of the City Administration, the Mayor of Corfu.

The Cultural Director > He/she is responsible for the implementation of the Corfu2021 programme and the development of the necessary creative networks. The selection process is open and based on a list of criteria set by the Board of Directors, mainly focused on his/her artistic background and professional experience; he/she will be appointed 1st July 2016. He/she is both the master-mind and the heart behind the resourcefulness and the inspiration of the programme, heading the team for all affiliated events, budget, staffing and content. He/she defines the creative and artistic capacity and manages relations and exchanges with local, national and European cultural institutions and artists. The Cultural Director reports to the General-Director. He/she is assisted by the Thematic Project Managers and the Event Managers, forming the Cultural Capacity team of Corfu2021. In order to guarantee the efficiency of the programme he/she is the executive officer with a close coordination role with respect to his/her counterpart at the highest level of the City Administration, the Vice-Mayor for Culture.

The Administrative Manager > He/she is the officer responsible for the administrative operability of the project Corfu2021. The selection process is open and based on a list of criteria set by the Board of Directors, mainly focused on his/her managerial background and professional experience; he/she will be appointed 1st July 2016. Assisted by three teams (Finance/Legal, Resources, Hospitality) he/she works with the Cultural Director coordinating resources, budget, controlling, legal issues and community functions like hospitality, interpreting and volunteer recruitment and the Corfu Institute for Culture (CICU). In order to guarantee the efficiency of the programme he/she is the executive officer with a close coordination role with respect to counterparts at the highest level of the City Administration, the Vice-Mayors of Culture, Tourism and Development and of Financial Affairs.

Accordingly Corfu2021 follows a simple and clear five level governance structure:



Due to the great difficulties that the public debt crisis poses it is essential that Corfu2021 secures the success of the project through an internship programme inviting students of relevant fields of studies from all over Greece and Europe to come independently or via European programmes like ERA-Places (Erasmus+) to support Corfu2021 and at the same time to become ambassadors of Corfu in their countries and communities.

CONTINGENCY PLANNING

Q38. Have you carried out/planned a risk assessment exercise?

The team has carried out an initial risk assessment under the headings of: cultural excellence; audiences and engagement; financial sustainability; and operational resilience. This is the starting point for the work of the risk team of the project, who will further develop detailed risk plans for each programme element: ceremonies; outreach and education; events and festivals; partner programmes; physical infrastructure and technical delivery; marketing and communications. Risk plans will be monitored on a monthly basis, and quarterly risk meetings will consider progress against the future programme delivery, amending plans accordingly. The initial risk plan is as follows:

Number / type of the risk element	Description of the risk element	Impact	Like-likelihood	Mitigation	Residual risk rating
CULTURAL EXCELLENCE					
1	"Reduction in the overall quality and ambition of the programme, including theme and profile."	High	Low	Monitoring against agreed KPI's. Monitor against press reviews and stakeholder (audience / artist / funder) evaluation.	Low
2	"Reduction in the scope and scale of Corfu2021 programme, including numbers of commissions, range of venues and visibility ."	High	Low	Monitoring against agreed KPI's. Monitor against press reviews and stakeholder (audience / artist / funder) evaluation.	Low
3	Reduction in asumed partnership and collaborative initiatives and events	High	Moderate	Relationship management strategy tasked to Board members and key staff. Formal agreements with key partners. Contingency partnership plans.	Low
4	"Non cooperation by local organisations, artists and groups. Withdrawal of key local participants. ."	Moderate	Low	Communication strategy involving regular links to community and cultural groups	Low
AUDIENCES & ENGAGEMENT					
6	Not achieving targeted audience numbers	High	Low	Monitor against agreed KPI's. Monitor and Implement against Audience Development Strategy and Marketing Strategy.	Low
7	Reduction in audience experience as demonstrated through audience feedback.	High	Low	Monitor against agreed KPI's. Monitor and Implement against Audience Development Strategy and Marketing Strategy.	Low
8	Reduction in participation by target audience groups including children and young people.	High	Low	Monitor against agreed KPI's. Monitor and Implement against Audience Development Strategy	Low
FINANCIAL SUSTAINABILITY					
9	Not achieving major / core funding targets (public funding)	High	Low	Mitigation and adjustment of budgets. Monitoring against and implementation of Fundraising and Sponsorship Strategy.	Low
10	Not achieving sponsorship targets (private / corporate funding)	High	High	Mitigation and adjustment of budgets. Monitoring against and implementation of Fundraising and Sponsorship Strategy.	Medium to High
11	Overspends and unforeseen expenditure requirements	High	Moderate	Reserves to be maintained at 10% of turnover or 3 months operational cost (whatever is the greater). Standing finance and administrative reports to Board.	High
GOVERNANCE					
12	Changes of core staff resulting in loss of key skills and expertise.	Moderate	Moderate	Implementation of Succession Planning Strategy and appointments and recruitments process.	Medium
13	Withdrawal of political or institutional support and goodwill	High	Low	Formal agreements with municipality and key participating institutions. .	Low
14	Changes in Board membership resulting in loss of loss of range of skills and expertise.	Moderate	Low	Implementation of Succession Planning Strategy and appointments and recruitments process.	Low
OPERATIONAL RESILIENCE					
15	"Incomplete or behind schedule infrastructure including venues, accommodation and hospitality "	Moderate	Moderate	Contingency planning for venues and accommodation. Engagement with local venues to establish alternative providers.	Medium
16	Non delivery of programme due to major incident	High	Low	Monitoring of event management and implementation of risk plans	Low
17	Loss of major venues which create distinctive nature of Corfu2021	High	Low	"Contingency planning for replacement venues, including temporary structures."	Low
18	"Loss of contractors, freelance team and volunteers."	Moderate	Moderate	Implementation of Succession Planning Strategy and appointments and recruitments process. Event review and procurement readiness.	Medium
19	"Inaccurate, out of date, or damaging online content. Management of audience and business data."	Moderate	Moderate	Regular monitoring of online services and content. Protocols for the backing up and use of data.	Medium

Q39. What are the main strengths and weaknesses of your project?

The top four strengths and weaknesses of the project are listed below.

Strengths:

- a. The self sufficiency and independence of a cultural sector that has devised successful methods of providing high quality cultural programming and community engagement with very low levels of public funding and support.
- b. The Ionian University has wide-ranging professional and academic expertise and capacity in the field of culture, and is enthusiastic in developing the opportunity to connect this with the communities and cultural organisations of Corfu.
- c. The degree of local enthusiasm and support for Be My City spans all communities, from the affluent “ex pat” residents to rurally located villagers. This is reflected in the commitment of the Municipality to the project, and the close alignment with the strategic objectives of Corfu that will see culture taking a central place in education, physical and social regeneration.
- d. The richness and diversity of Corfiot culture provides a palette to work from in every area of our project, from the visual arts and architecture, to music and drama, to the emerging digital formats and creative industries. Our programme is re-imagining and re-engaging people with their culture, rather than devoting major resources to buying in arts and culture.

Weaknesses:

As is often the case, the project weaknesses are also the key areas of project opportunity.

- a. Corfu has almost no cultural strategic plans or strategic delivery capacity. The introduction of the Be My City project team and associated strategy will be the first time that a concerted effort to develop the sector has been made.
- b. The pressures of maintaining the important heritage of Corfu has overshadowed new forms of cultural practice and limited opportunities for local, and particularly young people to explore new practices and to open up new markets for culture.
- c. There is a poor track record of inward investment in the field of culture, compounded by very limited local investment opportunities. Cultural bidding and partnership opportunities have passed Corfu by, and culture has not been present in developments that have brought in EU funds.

Cultural tourism is very underdeveloped, despite the rich cultural heritage of Corfu and the visitor economy being Corfu's most important sector. This means that the cultural sector in its widest sense is not sustained through the visitor economy, and that the financial and cultural potential of high value cultural tourism is lost.

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

With a programme of this duration and scale it is important to establish the formal and contractual agreements from the outset. The Municipality will make a binding agreement so that in the event of a change of political administration the commitment to Be My City will remain. Partner arrangements will also be translated into contractual agreements, and a procurement and transparent contracting framework, including clear standards, will be used for all suppliers. Financial risk will be contained through the application of a common project management method (using Prince II principles) across the programme. The team will be trained at the outset, and an overall project manager will provide monitoring and quality assurance. The use of cost centres will look to contain income and expenditure in programme strands so that financial pressures do not compromise the programme as a whole.

Once the Be My City project is underway in 2016 a Risk Control Grid will be operated for each area of programming and activity. The Grid will be a standing report for the project team and evaluated on a monthly basis. The team will use this reporting to assess when mitigating decisions are needed, and will agree the resulting mitigating actions. The work will also be integrated with the evaluation programme so that progress against the Key Performance Indicators of the programme is also assessed in terms of risk. The team will also apply a Risk Control Grid to KPIs and assess progress on a monthly basis.

The Grid will follow the following format.

Task	What could go wrong	Impacts	Risk rating	Risk control measure	By whom & when	How will it be monitored	Notes

The programme will have a contingency plan that is used to calculate budgetary contingency requirements. High risk areas will be subject to a 10% financial contingency (and in certain cases a higher percentage) and low risk areas a 5% contingency. Each project element will have a discreet contingency plan to contain key risks, including: physical infrastructure; technical delivery; timescale and milestones; income targets; expenditure; and partner/participant support.

MARKETING AND COMMUNICATION

Q41. Could your artistic programme be summed up by a slogan?

Our slogan is “Be My City”.

It is an open invitation to mass participation, to facing out to the world, to openness, to diversity and to the co-existence of cultures. “Be My City” has no boundaries and goes beyond national frontiers. It aims to enhance the interaction between Corfu citizens and other cultures, practices and ideas, exchanging knowledge, and experiences by creating open networks and connectivity.

It is not about choosing identity but about orientation and synergies that can co-create a city which anyone can identify as “my city”: “everybody’s Corfu”.

42-43. What is the city’s intended marketing and communication strategy for the European Capital of Culture citizens as communicators of the year to the outside world?

The decision to make Corfu an ECoC candidate was initially driven by the Ionian University in January 2015. A team of academics, researchers and policy-officers initiated a communication procedure whereby representatives of civil society, cultural associations, tourist operators and local groups were informed of this initiative. In the meantime the University-led team met on a frequent basis with civil servants from the Ionian Prefecture and the Corfu Municipality in order to discuss any feedback from the consultations and meetings with Corfiot society. During the summer of 2015 the Mayor announced the decision to make Corfu an ECoC candidate capitalizing thus on the great number of visitors and tourists being present in Corfu at that time. Almost from the beginning, a communication strategy was set up by employing social media networks and other Internet tools, e.g. Facebook, Twitter, to communicate the Corfu 2021 candidacy. In parallel, members of the University-led team gave interviews on the radio and local TV as well as local and electronic newspapers, presenting the ECoC initiative and inviting people to get involved with the Corfu candidacy. The Municipality also organized a series of musical events during September, October and November 2015 to further promote the Corfu 2021 candidacy.

The marketing strategy will:

- maintain continual awareness about the event
- hold consultation processes with creative thinkers and make use of their respective idea, inputs and feedback during the design and implementation phases of the branding exercise;
- be able to articulate the objectives of branding the event as well as the destination;
- differentiate Corfu 2021 event from the previous ECoC destinations;
- increase awareness and recognition that the event is an action of the European Union (e.g. E.U. logo on all digital and printed material)
- communicate a clear and effective message about the event and hold discussions with other related entities with a view to increasing their respective efforts to promote Corfu 2021 and other complementary support.

In light of the experiences our team has acquired during the preparation of the bid file, we are currently executing a medium-term plan by which we will use all the cultural and sporting events already taking place or planned to take place in Corfu as communication vehicles for the Corfu 2021 ECoC communication project. All available operators and networks of the tourist, academic, cultural, sports or other sectors at local, national, regional and international level are included in our communication strategy.

Flyers and promotional materials have already been printed and are being displayed at the Corfu International airport, the Port and on other local transport.

Furthermore, an information citizen's point is premised at the headquarters of the Corfu 2021 ECoC offices at Furthermore, a Citizen's Information Point has been located at the headquarters of the Corfu 2021 ECoC offices at the Municipality of Corfu. The Citizen's Information Point provides currently information to all citizens, students, visitors and professionals about the details of the route to urban transformation and cultural production connected to our nomination as European Capital of Culture, as well as where they can go to see all the progress being made.

By 2016 corporate communications will be set to begin in all the main Greek and foreign airports, particularly those that provide direct connections to Corfu airport as well as the airports of our close regional neighbours in Italy and Albania and the airports of the ECoC capitals (e.g. Paphos, Valetta, etc) . We will also develop marketing materials and initiatives with our partner venues and organizations in Corfu and beyond.

We are keen to have as many young people involved as possible; for this reason, our communication strategy will prioritise the youth agenda and the connection to the Corfu 2021 "Be My City" goals.

2016: Communication of the Corfu 2021 "Be My City" content and themes; direct involvement and participation in preparations; developing an online marketing strategy and appealing to the online community; supporting the fundraising strategy with marketing and promotion; benchmarking and research to identify existing and potential audiences.

2016: Announcement and establishment of the Mediterranean Cities of Music Network.

2017: Identification of "Cultural Ambassadors" and "Youth Cultural Ambassadors" at local, national and international level; synergies with local artists of international fame and careers, young cultural entrepreneurs, young artists and tourists as well as performers.

2018: Activities with other cultural capitals; promoting a number of cultural events in lieu of the Corfu 2021 cultural programme.

2019: Promotion of tourist and cultural packages at international tourist and cultural exhibitions, including the Asian world.

2020: Announcement and promotion of all cultural events; communication of cultural calendar to all other cultural capitals.

2020: Announcement and promotion of a common cultural event-calender of all the Mediterranean island Cities.

2021: Direct, pan-European television on opening night; press communications for each individual event; advertising locally and nationally, as well as in all the major European capitals and destinations connected via airport or other means of transportation; synergies with international tourist operators.

2022: Communication of successes of Corfu 2021 Cultural Capital; keeping the legacy alive.

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

All communications will include the European Union logo according to the visibility rules of ECoC. The Corfu Art Hub (CARTH) venues will incorporate EU information and branding, as well as links to the ECoC programme. Key events such as launches, conferences and seminars will be EU branded and referenced in introductions.

Specific exchange, research and academic programmes developed with schools of all levels and the Ionian University will be organized within this context and by highlighting the European Capital of Culture as an action of the European Union and identifying it with the European integration process. We will also work with schools and universities in the 28 EU member states, encouraging participation in cooperative events, developed through Erasmus + or Creative Europe projects. Furthermore, the Corfu 2021 ECoC team will set up a roadshow for the other 27 member states and the neighbouring accession countries (e.g. Albania) to promote the event and foster European dialogue on key aspects of culture, cultural values and European (cultural) citizens.

In addition to this, the Corfu 2021 ECoC team and the Ionian University will actively work on building research, cultural and other projects with the participation of EU institutions, stakeholders and institutions and cultural associations in the EU member states as well as accession countries.

45. In a few lines explain what makes your application so special compared to others? Add any further comments which you deem necessary in relation with your application.

Corfu's application goes beyond a title and a prize; Corfu's application is about human perspectives and challenges, about remembering the past and looking to the future, about making memories and dreams turn into collective visions that are capable of engaging economic and societal actors in decision-making and the implementation of policies through strategic planning, and the elaboration of shared mid-term strategies between the different actors of the city.

Corfu's application demonstrates that a historic medium sized multicultural city can be gritty and unpredictable and it can inspire; that the concept of creative city can breed sustainability, based on an understanding of the role of the artist in cultures of sustainability and on sharing with them responsibilities. Creativity is not seen as an expression only of artists and other creatives blessed with talent, human capital, or cultural capital, but instead it is something that can also arise from ordinary members of local communities based on their motivation and ability. The Corfu2021 approach focuses on identifying and developing community cultural resources in a structured and inclusive planning process and building community capacity and social relationships within and between communities.

Although Corfu's culture has been marked in recent years by austerity measures that have led to much reduced public funding, notably at the local level, the city fights to reclaim its position on the European cultural stage by offering opportunities to the creative industries and a new creative class: institutionalizing their presence through the Corfu Institute of Culture (CICU), activating them through the Corfu Art Hub (CARTH) and connecting them with the primary agricultural sector of the island, organized as a Corfiot "Agricluster". This strategic option seems unavoidable as infrastructure-heavy solutions are becoming increasingly obsolete. Instead of separating systems by function - water, food, waste, transport, education, energy, primary production, heritage management - we try to consider them holistically as a city island with dynamic, networked, self-regulating systems that take into account complex interactions. Corfu2021 calls for concentrating support in neighbourhood cultural clusters in the sense of existing concentrations of cultural resources including non-profit arts organizations, neighbourhood-based creative businesses, and resident artists, because they are associated with high levels of civic engagement as well as opportunities to enhance artistic development. Corfu's2021 future-strategy focuses on the consolidation of the service economy through the tourism industry and the creation of new motors for growth based not only on tertiarisation but also on added-value activities.

Regardless of technologies or cultural practices the future of Corfu will be different from the past; thus we try to identify the drivers and their likely dimensions, and the vectors of change. This presents us with a unique perspective from which to view the character of governance challenges that will characterise the coming decades of culture in our city. Corfu2021 is a cultural powerhouse and its immense energy has to be managed, curated, and not dictated. This is a challenging process involving insight into the actions and the consequences of cultural practice. Further it involves a strategic approach making Corfu culturally sustainable, facilitating societal changes and governance adjustments.



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
ΔΗΜΟΣ ΚΕΡΚΥΡΑΣ
ΔΙΕΥΘΥΝΣΗ ΔΙΟΙΚΗΤΙΚΩΝ ΥΠΗΡΕΣΙΩΝ
ΤΜΗΜΑ ΥΠΟΣΤΗΡΙΞΗΣ ΣΥΛΛΟΓΙΚΩΝ ΟΡΓΑΝΩΝ
ΓΡΑΦΕΙΟ ΔΗΜΟΤΙΚΟΥ ΣΥΜΒΟΥΛΙΟΥ
Δ/ση : Λεωφ. Αλεξάνδρας 6^η, Κέρκυρα 49100
Πληροφορίες : Ο. Λούμπου, Ι. Σκούρα
Τηλ: 2661362 -771, -788, Τηλεομοτύπο: 26610 25555
Ηλεκτρονική Διεύθυνση : council@corfu.gov.gr

ΑΠΟΣΠΑΣΜΑ

Πρακτικού Συνεδρίασης του Δημοτικού Συμβουλίου Κέρκυρας
στις 31-07-2015

Αριθμ. Απόφασης : 14-435

Θέμα: «Λήψη Αποφάσεως περί εγκρίσεως α) υποβολής υποψηφιότητας για τον τίτλο «Πολιτιστικής Πρωτεύουσας της Ευρώπης 2021» και παροχής εξουσιοδότησης στον κ. Δήμαρχο για λήψη κάθε αναγκαίου οργανωτικού και επιχειρησιακού μέτρου για τη διεκπεραίωσή της και β) της ίδρυσης αστικής εταιρείας μη κερδοσκοπικού χαρακτήρα με τον τίτλο Κέρκυρα 2021/Corfu 2021 και παροχής εξουσιοδότησης στον κ. Δήμαρχο για τη σύνταξη και υπογραφή του καταστατικού της και των σχετικών συμβάσεων για τη λειτουργία της».

ΤΟ ΔΗΜΟΤΙΚΟ ΣΥΜΒΟΥΛΙΟ ΚΕΡΚΥΡΑΣ

Αφού έλαβε υπόψη του :

1. Την ανωτέρω έγγραφη εισήγηση,
2. Τις τοποθετήσεις του κ. Δημάρχου και των Επικεφαλής και Δημοτικών Συμβούλων των Παρατάξεων που έλαβαν το λόγο,
3. Τις διατάξεις του Κανονισμού Λειτουργίας του Δημοτικού Συμβουλίου Κέρκυρας (ΑΔΑ: 6ΣΩΩΩΕΑ-8Θ3),
4. Τα άρθρα 93 – 100 του Ν. 3463/2006 (ΦΕΚ 114 Α'/08-06-2006) και τα άρθρα 65 – 69, και 224 του Ν. 3852/2010 (ΦΕΚ 114 Α'/08-06-2006),
5. Τις διατάξεις του Ν. 3861/2010 (ΦΕΚ 112 Α/13-7-2010) «Ενίσχυση της διαφάνειας με την υποχρεωτική ανάρτηση νόμων και πράξεων των κυβερνητικών, διοικητικών και αυτοδιοικητικών οργάνων στο διαδίκτυο «Πρόγραμμα Διαύγεια» και άλλες διατάξεις,
6. Τις διατάξεις του άρθρου 23 του Ν. 4210/2013 (ΦΕΚ 254/21.11.2013 τ. Α') : «Ρυθμίσεις Υπουργείου Διοικητικής Μεταρρύθμισης και Ηλεκτρονικής Διακυβέρνησης και άλλες διατάξεις»,
7. Τις διατάξεις του άρθρου 1 του Ν. 4250/26-03-2014 (ΦΕΚ 74 τ. Α'), «Διοικητικές Απλουστεύσεις – Καταργήσεις, Συγχωνεύσεις Νομικών Προσώπων και Υπηρεσιών του Δημοσίου Τομέα – Τροποποίηση Διατάξεων του π.δ/τος 318/1992 (Α' 161) και λοιπές ρυθμίσεις»,

Με τις αρνητικές ψήφους των παρόντων Δημοτικών Συμβούλων της Παρατάξεως «ΛΑΪΚΗ ΣΥΣΠΕΙΡΩΣΗ» κ.κ. Χ. Χαλαμάπου, Θ.Μ. Μάστορα, Β. Αρμενιάκου, Στ. Πελάη, Ι. Πιέρρη,

ΑΠΟΦΑΣΙΖΕΙ ΚΑΤΑ ΠΛΕΙΟΨΗΦΙΑ

Την έγκριση :

- A) της υποβολής υποψηφιότητας για τον τίτλο «Πολιτιστικής Πρωτεύουσας της Ευρώπης 2021» και παροχή εξουσιοδότησης στον κ. Δήμαρχο για λήψη κάθε αναγκαίου οργανωτικού και επιχειρησιακού μέτρου για τη διεκπεραίωσή της και
- B) της παροχής εξουσιοδότησης στον κ. Δήμαρχο Κέρκυρας ώστε σε συνεργασία με τις Παρατάξεις της μειοψηφίας να βρουν τον καταλληλότερο Φορέα ο οποίος μπορεί να προωθήσει την υποβολή του φακέλου της υποψηφιότητας για τον τίτλο «Πολιτιστική Πρωτεύουσα της Ευρώπης 2021».

Η παρούσα απόφαση έλαβε αύξοντα αριθμό 14-435/31-07-2015.

Συντάχθηκε το παρόν πρακτικό και υπογράφεται.

Ο ΠΡΟΕΔΡΟΣ
ΝΙΚΟΛΑΟΣ ΡΑΛΛΗΣ

Ο ΓΡΑΜΜΑΤΕΑΣ
ΝΙΚΟΛΑΟΣ ΚΟΡΑΚΙΑΝΙΤΗΣ

Ο ΔΗΜΑΡΧΟΣ
ΚΩΝΣΤΑΝΤΙΝΟΣ ΝΙΚΟΛΟΥΖΟΣ

ΜΕΛΗ : ΤΑ ΠΑΡΟΝΤΑ

