ATHENS CITY RESILIENCE THROUGH CULTURE

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PIONEERED BY THE
ROCKEFELLER FOUNDATION
100 RESILIENT CITIES

CITY OF ATHENS | RESILIENT ATHENS

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1. EXECUTIVE SUMMARY

This study has been commissioned by the British Council as part of its partnership with 100 Resilient Cities – pioneered by The Rockefeller Foundation (100RC), an organisation which helps cities around the world become more resilient in the face of physical, social and economic challenges. Robert Palmer, an independent international cultural expert, in close cooperation with the Resilient Athens Team and British Council offices in the UK and Athens, has conducted the project.

The aim of the study was to identify ways in which culture and the arts could contribute to the Athens City Resilience Strategy 2030 (ACRS 2030), a document, which had been developed by the City's Chief Resilience Officer (CRO) and her team, and approved by the City of Athens. The methodology of the study included an interrogation of the ACRS 2030 and scrutiny of relevant documentation, as well as research by means of a combination of interviews and focus group discussions.

100RC defines urban resilience as '*the capacity of individuals, institutions and systems within a city to adapt, survive and thrive no matter what kind of chronic stresses and acute shocks they experience*'.

Culture contributes to the economic dimension of resilience by generating income and employment, and driving facets of entrepreneurship, innovation, new technologies and tourism. Culture is an accelerator to the social dimension of resilience by strengthening the social capital of a city. Culture can also embrace the environmental dimension of resilience by providing insight and tools for raising awareness about ecological responsibility. Culture in its many forms brings both monetised and intrinsic value to the process of resilience through its emphasis on creativity, heritage, the promotion of local knowledge systems and the protection of cultural diversity.

In Greece, the British Council has had a consistent and long-standing presence, and integrates cultural delivery through its arts, education and society work. It draws on its global and UK expertise of delivering programmes geared to resilience goals. The British Council has a global track record of successfully linking cultural development to national and local economic agendas.

Four pillars, 65 actions and 53 supporting actions frame the ACRS 2030. The Athens 2030 vision refers to '*creativity and innovation creating prototypes of belonging, bridging history and progress*'. Each of the main themes that are identified in the strategy include a cultural perspective, and culture and the arts are reflected in many of the resilience actions being proposed. This study analyses the ACRS 2030 from the perspective of how culture can both drive and reinforce the city's resilience.

The report draws on consultations with those in the cultural and arts sectors of Athens as well as others involved in the city's wider development. Five key priorities were determined around which the consultation was structured:

(i) interconnectivity and collaboration to improve resilience;

(ii) cultural development in the neighbourhoods of Athens which promotes inclusion and creativity;

(iii) proposing new models for finance in the cultural sector;

(iv) managing cultural activities and interventions in public space; and

(v) expanding the strategy for Athens as a stay at home destination for residents and as a

cultural destination for visitors.

The consultancy also explored the impact of the Greek economic crisis of 2008 on Athens. Despite the resulting downfall experienced by the cultural and creative industries, by 2014 there were signs of recovery. While the years of austerity have seen a rise in unemployment, and other social pressures in Athens, they have also provoked a wave of citizen mobilisation, solidarity networks, and the growth of civil society efforts. A major challenge emerging from both the background research and the workshops was how to connect the energy and efforts of the informal cultural sector with the state and municipal administrations and make this sustainable.

The report concludes with recommendations and proposals for Athens. It recommends:

• an overriding principle for the City of Athens is the use of the ACRS 2030 as a tool, which should be embedded into the city's strategic planning processes. The City of Athens, within the terms of reference of its Chief Resilience Officer, should create a cultural reference group of experts to oversee the cultural components of the resilience strategy and help to determine priority actions. The reference group would also help identify potential relevant partners required to carry out the actions. A further recommendation is the establishment of a creative industries expert advisory board to develop and coordinate initiatives that will help drive the creative economy of Athens;

• priorities such as the need to develop the skills base of the cultural sector of Athens. An approach and a potential list of training needs are identified, with prominence given to the exploration of new finance models for the cultural sector;

• the development of an interim plan for public space and place making, and also the need to coordinate cultural and arts activities in the local neighbourhoods of Athens, and offers specific proposals for action. The report identifies potential lead cultural platforms in Athens, and recommends an enhancement of their practical and strategic roles: synAthina, Athens Culture Net and OPANDA. The report also suggests the continued development of Athens as a cultural destination. It proposes several initiatives to extend promotions and introduce impact assessments for major events;

• ideas that can apply to the other cities of 100RC. It identifies potential for the adaptation of methodologies and tools in the context of 100RC to focus more on the cultural components of resilience and on the issue of cultural resilience. These tools could be analytical, e.g. ethnographic research, ecosystem mapping or diagnostic, such as the opportunity assessment tool (OAT), to facilitate project identification and resilience initiative design of cultural projects in phase 2 of the strategy;

• that the cities of 100RC should capitalise on harnessing the cultural sector's contribution to resilience. Areas of focus include employment, the economy and the protection of cultural assets that are often fragile and constitute unique and non-renewable capital for a city;

• the exploration of a collaboration between 100RC and the Agenda 21 for Culture of United Cities and Local Governments (UCLG) is also encouraged. An interest in potential sharing experience between UCLG Agenda 21 and 100RC in the approach to culture and cities has been identified through the course of this study;

• facilitation of peer-to-peer learning about the cultural aspects of resilience through the sharing of experience, training and case study workshops. It encourages all cities of 100RC to recognise how parts of a city's resilience strategy can be built on culture to help develop the creative economy, promote social cohesion, stimulate creative expression, and foster equality and cultural diversity.

Overall, the continued partnership between 100RC and the British Council is recommended, alongside continued development of case study material and additional tools for cultural resilience. The British Council should continue to support the specific analysis and study of at least two cities of 100RC each year, building on observations and recommendations from this report. In collaboration with the 100RC, an event should be organised to promote the importance of culture and the arts to city resilience, and share lessons from the case study of Athens that could be applied to other cities in the 100RC network.

2.   INTRODUCTION AND AIMS OF THE STUDY

2.1   This study has been commissioned under the terms of the British Council's partnership with the 100 Resilience Cities (100RC) pioneered by the Rockefeller Foundation, and the Council's agreement to support the achievement of the resilience goals of the City of Athens through increased attention on culture and the arts. In addition, the study was intended to include recommendations that would be helpful for Athens, but also to others of 100RC that may wish to focus on the cultural components of resilience.

2.2   The report was developed in close cooperation with the Athens Chief Resilience Officer (CRO) Eleni Myrivili, Vice-Mayor for Urban Nature, Resilience, Adaptation to Climate Change, City of Athens (CRO), with her team, and the British Council offices in London and Athens.

3.   METHODOLOGY AND SCOPE

3.1   The methodology for the study included several elements:

- interrogation of the Athens City Resilience Strategy 2030 (ACRS 2030), in close consultation with Athens Chief Resilience Officer (CRO) and key stakeholders;

- study of the relevant documentation;

- research through a combination of remote and face-to-face interviews;

- a series of focus group discussions taking place in Athens;

- a final report.

3.2   Two working visits to Athens took place, organised by the Resilient Athens Team and British Council office in Athens.

3.3   Noting the timescale and the restriction of 6 consultation days for this study, several priority issues were identified relating to the cultural aspects of the ACRS 2030, and applicable to the wider 100RC.

3.4   The structure of this final report was agreed at the inception meeting for the study held in February 2018. The draft report was circulated to the Resilient Athens Team and the British Council for comments prior to the report's finalisation. The study was concluded and this report was finalised at the end of March 2018.

4. CULTURE AND URBAN RESILIENCE

Resilience is a lens for addressing the challenges of cities, which grow ever more complex as the world becomes more globalized, urbanized, and affected by climate change. With certain overlaps of meaning with terms such as 'sustainable' or 'liveable,' resilience has become an inclusive standard of measurement. Urban resilience as a whole looks at how we can strengthen cities to deal with any possible challenge, and build preventive measures into the city's DNA. Whether the challenge is an acute shock – such as flooding, hurricanes, earthquakes – or a slow-burning stress that can be just as pernicious over time – social and economic inequity, endemic crime, lack of affordable housing – resilience reflects a city's ability to not just survive, but thrive.

100RC defines urban resilience as '*the capacity of individuals, institutions and systems within a city to adapt, survive and thrive no matter what kind of chronic stresses and acute shocks they experience*'.

4.1   Most formally developed frameworks and indicators for resilience rest heavily within the natural disaster and risk reduction literature; various recent reports, programmes and tools have added political, social and economic elements to supplement existing frameworks. The 100RC approach clearly embraces such elements.

4.2   The cultural component of resilience has been largely undervalued. The decision by the British Council and the City of Athens to develop this element should be supported, both in terms of the City's strategy for resilience, and within the overall approach advocated by 100RC.

4.3   Culture contributes to the economic dimension of resilience. It generates income and employment; it drives facets of entrepreneurship, innovation, new technologies and tourism. Culture is also an accelerator to the social dimension of resilience by strengthening the social capital of a city, facilitating the participation of citizens, fostering their expressions of creativity, encouraging cohesion and integration, and promoting pluralism and equality. Culture embraces the environmental dimension of resilience when it interacts with the natural environment by providing valuable insight and tools for raising awareness on ecological responsibility to help prevent biodiversity loss, reduce land degradation, and mitigate the effects of natural disasters and climate change. Culture in its many forms offers both monetised and intrinsic value to the process of resilience through its emphasis on creativity, heritage, individual and collective expression, the promotion of local knowledge systems and the protection of cultural diversity.

4.4   As the Habitat III paper by UNESCO, *Urban Culture and Heritage*[1] notes, the contemporary city calls for a new model of urban development. There is a need for a more systematic and comprehensive 'culturally sensitive' urban development approach which recognises that culture is a driving force in the development of cities.

4.5   A variety of innovative practices to integrate cultural assets into urban development strategies are observed throughout the world as key components of strategic urban planning. Many studies and reports have documented successful examples of cities as hubs of innovation in the economic, cultural, and social realms. In the context of defining people-centred resilience and sustainable development agendas, culture contributes profoundly to a city's success in creating transformative platforms for change.

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[1] Available at www.habitat-iii-issue-paper-4_urban-culture-and-heritage-2.0-1.pdf

4.6   Cities need to develop ways to integrate and operationalise culture within strategies for resilience. They need to identify pathways to include culture in integrated resilience planning and implementation processes.

4.7   The 100RC approach inspires participatory processes. Local cultures allow citizens to gain ownership of the city, and to meet and learn from one another. Culture is a means through which citizens feel they belong to their city. A culturally sensitive approach to resilience can empower marginalised individuals and communities to participate in cultural and political life. 100RC can use local cultural resources and creativity to inspire and drive social and economic change, thereby enhancing local resiliency and development potential. Cultural actions and expressions can also catalyse environmental reclamation processes and inspire actions to improve health and wellbeing. They can enrich social connections within the complex creative ecosystems of larger cities, and contribute to a sense of place and city identity.

4.8   Culture functions as a driver and an enabler of a city's creative response to dealing with resilience challenges, and its important contribution should be made explicit within a broad integrated strategy for city resilience.

5.   THE BRITISH COUNCIL EXPERIENCE OF RESILIENCE

5.1   Using the cultural resources of the UK, the British Council creates friendly knowledge and understanding between the people of the UK and other countries. In Greece, it has a consistent and long-standing presence, and integrates cultural delivery through arts, education and society work. The British Council draws on its global and UK expertise of delivering programmes geared to resilience goals. Examples of these can be found in the field of creative economy, as well as British Council projects like its *Cultural Protection Fund*, deployed to safeguard and promote cultural heritage at risk due to conflict overseas, and its live arts and resilience work in the Middle East and North Africa. The British Council has a global track record, including in Greece, of successfully linking cultural development to national and local economic agendas.

5.2   In Athens, the British Council works in partnership with a broad spectrum of leading cultural players. These encompass specialist foundations, arts and cultural institutions in the public and private sectors, capable of nurturing and embedding creative economy for the longer term (e.g. Benaki Museum; Athens Concert Hall; National Opera and National Library). In culture and the arts, it has positive traction in leading high-level partnerships, including with the EU, Onassis Foundation and the Stavros Niarchos Foundations, Google, ICOM, Culture Action Europe, Agenda21 for Culture, documenta14, Athens Biennale and the Ministry of Culture. The British Council's programme and approaches are informed by its own and others' research, and learning coming out of networks such as the Edinburgh International Culture Summit. These links allow for the cross-fertilisation of perspectives and successful innovations from other contexts.

5.3   The wealth of insights gained, in particular the 'cultural acupuncture' points identified during the consultations for this study, will further inform the British Council's priorities for future projects in Athens. These suggest three clear intervention routes: (i) arts through education, (ii) connectivity, and (iii) developing new fundraising models and partnerships. Strategies for inclusiveness and capacity building will form crosscutting strands. These interventions will build upon the existing work of the British Council and leverage partnerships, which are already making a significant contribution to the cultural scene in Athens.

5.4 *Intervention route (i) arts through education:* The British Council has extensive experience of deploying arts-based and cultural tools within educational settings to enhance the learning experience, in both the formal and informal sectors. Examples of innovative programmes in Athens include *World Voice Greece*, which uses the power of song as a tool for education, developing community cohesion and the acceptance and integration of refugee children into wider Greek society. The British Council has also partnered with the National Opera on a programme with Drum Works which will run drumming workshops to people who are homeless or who have addictive behaviours. Meanwhile, in higher education, the British Council has convened mutually beneficial partnerships; for example, the Panteion University evaluated the *Transforming Future Museum's* programme, and the University of the Fine Arts was the British Council's partner on its *Cultural Skills Academy* programme.

5.5 *Intervention route (ii) engaging and connecting communities:* The British Council contributes here through its work with the *European Creative Hubs Network* (ECHN). In 2017, they partnered with the Athens-based *BIOS*, one of the six European creative hubs of the programme, to host the most recent ECHN forum. An outcome of this was a resource *Syn-acting Together*, which advised creative hubs on how to engage with global and local economies. Another initiative, *Culture Shift Athens*, formed collaboration with Google and Snook and Future Library that involved a 'hackathon' to collect innovative tech solutions to challenges in the Greek cultural sector. Participant feedback, in a 2017 evaluation of this project, called for the creation of an accelerator programme, partnerships with universities and seeking out investors to fund the incubation of high potential prototypes.

5.6 *Intervention route (iii) capacity building for partnership building and fundraising:* Many organisations across sectors need professional development to increase self-sufficiency and the ability to leverage alternative funding sources. The British Council is well placed to address the gap in skills and to provide packages of support, which are tailored to the needs of different groups. It can draw, among others, on the experience of its *Transforming Future Museums in Greece*, which in partnership with the *Stavros Niarchos Foundation*, provided a suite of training and support to equip individuals working in the heritage sector with the tools and resources to become more resilient in a global environment. Key features of the offer included online sessions, digital toolkits, a UK study tour, a museum twinning programme and a national museum network giving participants access to peer networks.

5.7 With its global leverage, the British Council might also have a role in convening partnerships at the state level. There are several examples of the British Council's ability to develop cultural exchanges abroad, and link countries and regions in the process. With Athens, and indeed across Greece, there is scope to explore options such as the packaging and monetising of cultural products for an international market. The *Cultural Protection Fund* could serve as a practice model, due to its success as an effective body of work in ancient heritage protection. The potential input of cultural restoration expertise from countries such as Greece, which enjoy a status as one of UNESCO's top listed world heritage sites, would be of mutual benefit.

5.8 The British Council applies cross-cutting strategies to support long-term implementation and increase sustainability, including: baseline and cultural scoping activities, programme evaluation, and communication and dissemination of results through our networks. The models described above are samples of the British Council's wider work, and lend themselves to replication in new formats and for extended audiences, face-to-face and online, across the cultural sector in Athens and in other cities.

6. ROCKEFELLER METHODOLOGY FOR 100 RESILIENT CITIES

6.1 Founded on the Rockefeller Foundation's centennial anniversary, 100RC is described as the embodiment of the Rockefeller Foundation's work in the fields of urban planning and public policy. Since its creation, 100RC has extended and deepened the Rockefeller Foundation's vision, dedicated to catalysing a global movement of urban resilience.

6.2 Although the approach pioneered by the 100RC advocates a wide, inclusive and integrated approach to resilience by strengthening all of a city's core systems, the focus by the majority of cities is on stresses such as high unemployment, inefficient public transportation systems, endemic violence, chronic food and water shortages, and acute environmental shocks like earthquakes, fires and floods. Although culture in its broadest sense can form part of a city's response to resilience, and cultural actions and initiatives are included in the resilience strategies developed by many cities, the 100RC methodology does not deal *specifically* with the contribution of culture to city resilience, or the issue of resilience of the cultural sector itself in cities.

6.3 Cities within 100RC are provided with certain resources to develop roadmaps to resilience along four 'main pathways,' which include: funding for a Chief Resilience Officer (CRO) who leads the city's resilience efforts, access to expertise, technical support and analytical tools, contact with an innovative platform of private sector and NGO services to support strategy development and implementation, and inclusion in the 100RC network to share knowledge and best practices with other member cities, collaboratively building the field of urban resilience.

When examining the cultural components of the resilience strategies of 100RC, in addition to Athens, it appears that many cities are already including cultural and arts components in the city's resilience strategy. A quick scan of 100RC resilience strategies illustrates the inclusion of a cultural focus and cultural initiatives. One example is the cultural plan for New York, which links directly to the city's resilience strategy, *ONE NYC*, and takes a strong equity lens on culture and arts in NYC. In other cities, public art is used to raise awareness of environmental challenges (New Orleans); cultural centres contribute to social cohesion, and a focus on cultural heritage builds local identity (Surat); arts-led approaches promote dialogue around issues such as immigration and diversity, and strengthen community networks (Bristol); the development of the cultural sector contributes to economic competiveness and tourism (Atlanta, Bangkok). From discussions with staff of 100RC, there appears to be growing interest and a demand to integrate culture more clearly into city resilience strategies, and to exchange models of good practice and knowledge.

7. A BRIEF RECENT HISTORY OF THE CULTURAL SECTOR OF ATHENS

7.1 In the first decades following World War II, the population of the city of Athens tripled as a result of migration from rural areas to the capital. This demographic shift was also a major factor in the cultural transformation of the city. The new populations that settled in Athens gradually adopted urban lifestyles, which were themselves changing due to economic growth and rise in consumer spending. There were, however, elements that ran against the shaping of an urban culture, such as social class divisions, strong cultural and social links of inhabitants to places of origin in the Greek provinces, and the relatively limited cultural infrastructure in Athens.

7.2 Since the late 1970s, new generations of Athenians have helped to bring about a cultural transformation with two apparent trends: the rediscovery of the Athenian past and attempts to associate Athenian culture with trends in European and American metropolises. In terms

of culture and entertainment, Athens appears to be increasingly compared favourably with the patterns of other international capital cities.

7.3   Since the 1980s, the public and private sectors have continued to add to the city's metropolitan cultural infrastructure; the latest significant examples are the National Museum of Contemporary Art (EMST), the Onassis Cultural Centre, and the Greek National Opera and National Library, which are part of the Stavros Niarchos Foundation Cultural Center complex. Organisations like NEON and the DESTE Foundation for Contemporary Art have also been influential in their support. Some of these institutions play a fundamental role in shaping Athenian culture, and make it possible to better integrate Athens into international cultural flows. However, according to many observers, the large cultural centres of Athens have increased the centralisation of cultural production and consumption, creating significant influence over artistic opportunities. The relationship between public and private sectors' intervention in the cultural domain is fundamental in this respect.

7.4   The Greek government debt crisis of 2010 in the aftermath of the global financial crisis of 2007–08 resulted in severe austerity policies and significant cuts to public expenditure, which generated a substantial negative impact on the cultural sector. Opportunities for new jobs have been curtailed; young creative professionals have found themselves unemployed or working with temporary short-term unstable contracts. A large number of employees in the cultural sector have been dismissed, and many young talented people and qualified cultural professionals have left Greece. Greek heritage and conservation projects have been reduced or immobilised, and the contemporary cultural scene has been dramatically starved of funds by the public sector. The restrictive legal frameworks and regulations placed on the running of cultural institutions and the public financing of cultural and artistic initiatives by the Greek state and municipalities add to the serious obstacles.

7.5   It can be observed that in Athens and generally in Greece, there exists a particular cultural 'institutional order': the state monopolises antiquities, recognised as an important area of national identity, while foundations, private agents and members of cultural elites have invested symbolically and materially in cultural fields, such as the popularisation of science and the contemporary arts. A 'third' order is in the substantial growth of cultural and artistic initiatives coming up from below, often having a socio-political orientation. Their emergence coincides with social solidarity efforts and initiatives that promote self-organisation, following the weakening of public support structures in Greece and in Athens.

7.6   In terms of the formal mapping of the cultural and arts sectors, no comprehensive studies were identified which specifically relate to the city of Athens. However, a national study co-financed by Greece and the EU was conducted at the end of 2016 by the Regional Development Institute of Panteion University entitled 'Mapping the Cultural and Creative Industry in Greece', covering a diverse range of activities which include performing and visual arts, design, architecture, advertising, publishing, audio-visual media and software.[2]

7.7   The study shows that the cultural and creative sector of Greece in 2014 employed 110,688 employees (3.2 per cent of total employment in Greece) in 46,370 enterprises. The report reveals that the cultural sector constituted a fundamental pillar of the Greek economy in 2014. Greece ranked 11th in terms of employment and 10th in the number of creative enterprises of the 28 member states of the EU. The sectors with the highest number of employees in 2014 were architecture, publishing, advertising, and arts and recreation.

7.8   Despite a significant downfall experienced by the cultural and creative industries in Greece since 2008, by 2014 there were signs of recovery. There also appeared to be a continuing upward trend in the sectors of software publishing, specialised design, architecture and libraries-museums. A stabilising trend was forecast for the sectors of advertising, printing-

[2] http://www.100resilientcities.org/strategies/athens/

manufacturing-handicrafts and the arts, while it appeared that publishing and radio and television would be entering another downturn.

7.9 The region of Attica, with Athens as its centre, produces 75.5 per cent of the Gross Value Added (GVA) of the cultural and creative industries of Greece, with 57.3 per cent of creative industries, which employ 60.8 per cent of employees as a whole, based in the region. Without question, the cultural and creative industries of Attica play a very important economic role, contributing five per cent to the regional economy, more than any other Greek region. Moreover, the cultural and creative industries appear to be recovering well from the economic downturn.

7.10 In terms of cultural consumption, as identified through people going to the cinema, attending plays and concerts, and visiting cultural sites (where data is available), Eurostat data in 2011 demonstrate that the pattern in Greece is similar to other EU countries where a significant proportion of the public do not participate in traditional cultural activities. However, the average consumption expenditure per household in Greece for particular cultural goods (newspapers and periodicals, books, plays and concerts, reproduction of sound and vision) is higher than the average expenditure across the EU.

8.   THE ATHENS RESILIENCE STRATEGY FOR 2030[3]

8.1 ACRS 2030 is framed by four pillars, 65 actions and 53 supporting actions. As part of this study, the Athens strategy document has been examined in relation to existing or potential actions that relate to or could be enhanced by culture and the arts.

8.2 The Athens 2030 vision explicitly refers to 'creativity and innovation, creating prototypes of belonging, bridging history and progress', which a focus on culture can support directly and indirectly.

8.3 ACRS 2030 was developed through a process of wide consultation, which included a small number of cultural leaders, artists and others involved in the city's cultural, creative and arts sectors. However, the resulting strategy is not widely known by the cultural sector in Athens.

8.4 In the ACRS 2030 SWOT analysis, innovative creative industry is mentioned as a strength, and the development of the multi-functional and multi-cultural city's cultural assets is listed as an opportunity.

8.5 Even during a period of severe economic crisis in Athens, the parts of the city economy that kept growing were tourism and the cultural sectors.[4] New cultural projects, mentioned earlier in this report, like the Stavros Niarchos Foundation Cultural Centre, have helped to rebrand Athens from a cultural perspective, beyond its renowned monuments such as the Acropolis. A significant rise of creative industries, with innovative ventures by talented young Athenians, has been reported (refer to 7.7, 7.8).

8.6 The years of socio-economic crisis and austerity have caused high unemployment, increased homelessness, and significant social pressures in Athens. As mentioned elsewhere in the report, this has provoked a wave of citizen mobilisation and solidarity networks, and the growth of civil society efforts, including non-profit grassroots organisations and informal groups, some of which have broadly cultural, as well as social and political objectives.

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[3] Athens Resilience Strategy for 2030: Redefining the city. Available at http://www.100resilientcities.org/wp-content/uploads/2017/06/Athens_Resilience_Strategy_-_Reduced_PDF.compressed.pdf

[4] ACRS 2030 notes that despite the economic crisis, the cultural and creative sectors seem to be recovering and are still contributing about five per cent to the regional GDP.

8.7 The changing demographics of Athens are affecting the city's cultural mix and identity, with 20,000 migrants and refugees living within the municipality of Athens.

8.8 In addition to the ACRS 2030, other specific plans, frameworks, roadmaps and initiatives have been, or are being developed, to respond to particular economic, social, spatial, housing, environmental and other key issues. Certain existing plans dealing with public realm, schools, health, cultural corridors and migrant integration, amongst others, include explicit or implicit cultural components.

8.9 Each of the main themes that are identified in the ACRS 2030 – *An Open City, A Green City, A Proactive City* and *A Vibrant City* – include a cultural perspective. Indeed, in the various actions relating to the four 'typologies' of city, culture and the arts are often mentioned directly or indirectly (e.g. *An Open City*: major public events, Athens Culture Net; *A Green City*: public space, design; *A Proactive City*: activities for immigrant integration, community centres, schools; *A Vibrant City*: creative economy, artists and residencies network, synAthina, creative uses of disused spaces).

8.10 Many of the actions outlined in the ACRS 2030 contribute to the resilience of the culture and arts sectors in Athens, or reinforce the resilience of other sectors, including the economy, social integration and the environment. This table outlines specific examples:

Table of Resilience Strategy Actions with Cultural Relevance in the ACRS 2030

A Vibrant City

A.2.3. Artists and Residencies Network: - Promotion of residency programmes for artists and researchers, alongside professional opportunities. Capacity building structures and tools for artists and entrepreneurs. The cultivation of a distinctive Athens' cultural brand to mobilise participation and collaboration on arts and cultural festivals. **B.4. Old Train Stations Refurbishment:** This project could include a cultural and food hub and become a cultural landmark and distinctive cultural resource for Athens.	**B.2.2. Work Integration Social Enterprises:** Such programmes could be extended to include cultural entrepreneurship, linking socially vulnerable groups to social enterprises with cultural objectives **A.6. City Centre Development Project:** Expansion of the Trigono project in concentric circles over the whole city centre (and then replicated in each of the 7 districts of Athens in the future). Inclusion of historical and contemporary cultural assets could embrace a powerful cultural component. **B.3.2. Elderly Houses:** Development into a hub for both social and cultural entrepreneurship, providing services relevant to the ageing population in Athens.	**B.1.1. Creative Uses of Unused Spaces:** A framework of actions could be developed for the temporary creative and cultural use of empty spaces, including cultural and artistic organisations and private creative entrepreneurs. **A.3.4. Link to the 'This Is Athens' brands with the Athens ID initiative:** Highlighting the value of museums and cultural events in the strategy, and the role of culture and the arts in developing a distinctive tourism brand for Athens could offer increased attention to the cultural tourism potential of Athens

An Open City

C.2 synAthina Platform: Fosters links with other NGOs, informal groups, and civil society initiatives that are involved in improving other elements of quality of life for Athenians.

B.1. Digital Agenda: Enhancement of creative uses of digitalisation by artists and others such as digital inclusion in Fab Labs and Open Schools should be encouraged.

A.3. Major Public Events Impact Assessment: Introduction of cultural impact assessment alongside economic, social and environmental impact indicators is could be developed, Cultural impact should be taken into account in the promotion and development of all
public events

C.3 University and City Synergies: Involvement by academic and educational institutions that deal with the arts, design and other relevant cultural disciplines in work, and expansion of cultural initiatives is possible by organisations such as the Athens Development Destination Management Agency and the INNOVATHENS Hub of Innovation and Entrepreneurship.

 Enhanced skills training could be carried out through the organisation of master classes, events and conferences in areas such as creative entrepreneurship, cultural management and other relevant initiatives, which promote creativity and innovative practice in both art and science.

C.4 Athens Partnership Fund: The Athens Partnership is open to innovative programmes in the cultural and artistic fields, especially those that have the potential to make a significant contribution to education and community development. This could be extended.

C.5. Athens Culture Net: Growth of this network could become a major force in developing the city's cultural, artistic and creative capital. Its role to enhance and champion the Athens brand as a destination of cultural production, creative entrepreneurship and social integration could be developed. Further expansion of partnerships with economic and social stakeholders in the city is encouraged,

C.1. Thematic Stakeholder Platforms: Specialist groups within the cultural and arts sectors could be included in an enlarged platform for health and social services (art in hospitals, arts and disability, arts and health, etc.).

A Proactive City

C.2. Migration Integration Plan: Inclusion of a cultural component that deals with issues of identity and belonging to support integration efforts should be introduced. Fostering intercultural understanding and acceptance, both within the migrant communities but also strongly within broader Athenian society to appreciate the benefits and cultural richness of diversity to every community will be important.

C.1. Schools Open to the Neighbourhood: Opportunities to deploy school buildings for promoting cultural and artistic activities and events could be encouraged, A clear role in supporting community-based cultural initiatives across neighbourhoods in Athens could be coordinated.

From the above table of examples, it seems apparent that there are many opportunities where a focus on culture will contribute to various strategic objectives and actions of the ARCS 2030. As stated earlier in this report (section 4) there are strong arguments for developing culture and the arts as powerful cross-cutting and transversal tools to be used as drivers of the city's economic, social and environmental development, as well being important contributors, in their own right, to the Athens' overall resilience goals.

8.11 Priorities for this study were agreed with the Athens CRO and British Council. Much of the

consultation during this study was structured around these five priority issues:

- inter-connectivity and collaboration to improve resilience within cultural and creative sectors and between culture and other sectors, including within overall planning by the City of Athens and other public and private bodies;

- cultural development in the neighbourhoods of Athens that promotes inclusion, engagement and creativity;

- proposing new models for the financing of cultural and creative organisations and activities;

- managing cultural activities and interventions in public space, as commons;

- expanding the strategy for Athens as a stay at home destination for residents and further extend its on-going promotion of the city of Athens as a cultural destination for visitors.

9.   SUMMARY OF FOCUS GROUP AND INTERVIEW DISCUSSIONS (REFER TO APPENDIX II FOR NAMES OF PEOPLE CONSULTED)

9.1   The interviews and focus group discussions reflected a wide range of perspectives of culture and its contribution to resilience in the context of the city of Athens. The impact of the Greek economic crisis was a recurrent theme during the consultations. All participants had personal experience of financial cutbacks, restricted budgets and the difficulty of raising additional funds. Many were working overtime, despite the freeze on wages. A few participants focused on the social impact of open borders, which had led to the need for integration of a large number of refugees in Athens, and the limitations this has placed on all functions of the city. Reflections were mostly positive in terms of the upsurge in energy, cultural activity and new ideas in Athens that spanned social enterprise and cultural activism. Cultural work as described by many embraced traditional and contemporary aspects of culture and the arts, but also cultural provision for migrants and refugees, life learning and the archiving of Greek language. Some participants focused on the technical, innovative and digital enterprise aspects of cultural creation, while others concentrated on the artistic focus of culture as manifested in the many different art forms, including performing arts, crafts, design, printing and publishing, and modern and contemporary art. One major challenge was how to connect the scale of cultural work undertaken by the informal cultural sector with the state and municipal administrations.

9.2   The General Secretary of the City of Athens stated that cultural provision provided and supported by the municipality was delivered primarily through the City of Athens Culture Sport and Youth Organisation (OPANDA). The City of Athens has no formalised cultural policy or coherent cultural strategy, which by most was considered a failure of successive city administrations to recognise the important role of culture to the economic and social wellbeing of the city, and to the city's pluralistic identity.

9.3   Many examples of good practice and innovation were shared during the consultations. Examples like synAthina, National Garden, Athens Development and Destination Management Association (ADDMA), Technolopis and Innovathens, the UrbanDig Project, and local initiatives in areas like Victoria Square and the upcoming Polis Square project were presented throughout the focus groups and interviews. synAthina plays a key role in connecting complementary actors between projects and programmes. The National Garden, as a natural city centrepiece, works on climate change projects with the World Wildlife Fund (WWF) and is managing exhibitions and events for children within the project Athens 2018 World Book Capital (Year of the Book). ADDMA supports the regeneration of disused shop spaces in innovative ways and provides financial and technical support for residents and

businesses to implement smaller-scale interventions. OPANDA provides youth-based programming through sport as part of its citywide cultural delivery.

9.4   In relation to the informal cultural sector, a recurrent theme in the focus groups was the importance of recognising the 'organic connectivity' of the city. This works in very self-organised and self-perpetuating ways, which some defined as 'creative chaos', or like 'mushrooms' connected underneath the surface by complex structures.

9.5   The table in Appendix I summarises many of the cultural organisations either represented or discussed during the consultations. Numerous examples of innovative programmes were shared, including, for example: *Athens Open Schools*, which opens up school premises during the afternoons and weekends, for the benefit of the wider neighbourhood; the Greek National Opera, which carries out activities using operatic techniques in an accessible way with disadvantaged communities; and, the work of the Athens Coordination Centre for Migrant and Refugees (ACCMR).

9.6   The majority of those consulted believed the City of Athens on its own would struggle to fully monitor and evaluate all cultural programmes in the city, or deliver a more focused cultural strategy. The municipality is reliant on delivery through engaged and committed devolved organisations and project managers. Resilient cultural projects need to be designed to cope with the impact of policy changes within the municipality itself, including continuous restructures and restrictions on funds. There appeared to be little confidence in the City's political decision-making. The project managers and organisers of cultural projects and cultural organisations who were interviewed or attended the various focus groups were passionate, committed and knowledgeable, but reported continuous issues and increasing frustration with bureaucracy, especially in securing grants and other forms of support, and permissions from the state and municipal authorities.

9.7   In different ways, all those consulted were trying to provide professional, responsive and modern services to support both entrepreneurial self-sufficiency and collaboration in the cultural and arts sectors. The viewpoint expressed by the municipality was that there was a frequent unwillingness by artists and those in the cultural sector to be associated with the municipality, or even acknowledge the help or support given. Despite a lack of an articulated and formalised cultural strategy across the municipality, many cultural activities in Athens are supported or delivered by OPANDA, and significant funds are allocated to independent cultural projects and activities. However, many of the cultural operators and artists in Athens perceive that they are 'not taken seriously by the municipality; there is disassociation from the state'. These views emerged from cultural professionals working directly on municipal cultural programmes, as well as those in the independent and informal cultural sectors. Reference was made to the elections for Athens City Council, and the new challenges that might arise when possible new political coalitions were formed. Collective advocacy by the wider cultural sector in Athens about the importance of culture and arts to city development and resilience would likely be needed.

9.8   Many of those consulted pointed to the need for a mediation role between the informal cultural sector and the municipality and state. There was agreement on the necessity to develop shared goals between the different levels and structures of the broad cultural sector of Athens, and also with the municipality. If close collaboration was not possible, then an understanding and recognition of the contribution of different cultural sectors should be developed. Based on this, an agreed framework should be established that demonstrated how the different sectors of the Athens' cultural community and the municipality could work in complementary ways. A formal and systemised consultation process was needed.

9.9   One solution that was suggested for enhancing the resilience of the cultural sector was for artists to be more entrepreneurial in their approach; for example, an artist could pay a levy from sales of work towards the cost of residency spaces; co-shared spaces could be supported by private businesses in locations where artists could attract footfall to an area. Time and space could be donated in kind by businesses for workshops with young people.

There was some discussion around OPANDA and its potential role as a mediator between the cultural sector and municipal and state bureaucracy. It was proposed by some that Athens Culture Net and synAthina could also take on aspects of this mediating role, helping to create online toolkits and handbooks to navigate the official structures and other blockages causing frustration. Attention was drawn to the Bodossaki Foundation *Social Dynamo* programme organised with synAthina. Another potential path through the bureaucracy was to ask the municipality to appoint an experienced manager to advise and consult with cultural organisations and projects in the arts and across the cultural and creative industries. Many programmes, publicly or privately funded in the culture sector in Athens, have been doing an excellent job of modelling how innovative programming can be woven into the municipal and state infrastructure with tangible impacts, and such examples of good practice should be supported and enhanced.

9.10 A number of key 'acupuncture points' (explained as tactical points of intervention in the cultural ecosystem of Athens) were repeatedly suggested across different consultations, and included the following:

- the regeneration of disused spaces for cultural entrepreneurs, and co-sharing of work and studio spaces;

- a focus on cultural interventions in the city centre of Athens, but also engaging neighbourhoods in events and in street culture linking to local market places;

- a need to further develop and a widen processes of cultural 'decentralisation' that had already begun in Athens, but with more being organised directly within neighbourhoods and in collaboration with residents to promote community cohesion;

- existing festivals and events in Athens should collaborate to achieve economies of scale. By working together, they could have greater impact on peripheral neighbourhoods around Athens, by sharing ideas and expertise when organising cultural activities that promoted social inclusion;

- newer cultural enterprises in design, crafts and media arts could be showcased alongside older and more established ones;

- migrant and refugee communities should be valued and supported to develop their own cultural projects that serve their specific communities; this might include food and music festivals around traditional celebrations, also with a potential to attract visitors and increase sales in local businesses and cafes;

- local cultural events should be included on the tourist board agendas and information sites, and linked to the 'This is Athens' campaign.

9.11 The museums in Athens needed to collaborate more closely. Several proposals were mentioned, some of which may necessitate changes to current regulations and practices that govern the operation of individual museums:

- pooling resources and linking delivery;

- the creation of a shared entry ticket, and joint information and ticketing systems;

- sequenced exhibitions that could lead to an increase in sales and visitor footfall, as well as expanding the visitor experience;

- working together on education projects with closer collaboration between the more formal and informal cultural structures of Athens dealing with children, young people, the elderly,

disadvantaged, and/or migrant and refugee communities;

- new pathways should be explored with universities and open door initiatives, building on 'Open Schools.

9.12 Outdoor events, competitions and informal street education to extend culture into neighbourhoods. Undertaking an up-to-date city cultural mapping exercise was suggested as a prerequisite to ensure effective targeted programming. It was also suggested that OPANDA might facilitate this through open grant calls or asking civil society bodies to carry out local mapping activities. synAthina could be encouraged to develop a platform for mentoring and matchmaking in the informal cultural sector; Athens Culture Net might undertake a similar role in the more formal and institutional cultural sector.

9.13 Those consulted felt there was an important role for the state authorities, and in particular the Ministry of Culture, in providing clear guidelines and offering strategic leadership to the cultural field in Greece. This would be especially valuable for the informal and grassroots cultural sectors that would also benefit from capacity building and developing business acumen through training in financial tools for diversification and sustainability. This approach would reduce reliance on the municipality and state authorities, and thereby increase self-reliance. Most certainly, strategic leadership by public bodies linked to the city's economic development would be of benefit to the cultural and creative industries.

9.14 Many of those consulted stressed the importance of developing alternative or new models for financing cultural organisations and activities in Athens. The Benaki Museum was held up as a model of good practice. Following the economic crisis of 2008, it experienced a 60 per cent drop in funds, but within three years it had reinvented itself through a hybrid funding model and nurturing new partnerships. Benaki has since successfully diversified its income, i.e. through membership, sponsorships, donations, corporate alliances, fundraising events, international campaigns, and annual appeals.

9.15 Certain alternative financial models were shared by Athens Partnership (AP) including those used in other sectors, which might be adapted to the cultural sector. A key factor in securing alternative forms of funding was considered to be access to networks. For example, Athens Culture Net has developed a network of over 40 cultural institutions and organisations in Athens that could become a powerful resource for advocacy. ADDMA devised a two-stage sustainability plan for some of the current infrastructure and organisations (e.g. Serafio Sports, Culture and Innovation Centre, Kypseli Municipal Market, the Theotokopoulou building and synAthina). Examples were also given of models developed in the private sector.
HUB Events draws on a pioneering incubator and an accelerator programme and provides services in over 100 countries, using a hybrid model combining sponsorship and ticket sales. Now, HUB Events is able to deliver free digital literacy and computer science teaching to schools, investing in the citizens of the future. BIOS is an example of a fast-growing cultural hub, nurtured by the infrastructure of the European Creative Hubs Network (ECHN).

9.16 Additional suggestions for alternative financing of cultural projects included ensuring that cultural groups had both short and long-term programming and financial strategies, using hybrid finance models and co-financing. They needed to undertake comprehensive research of Greek finance institutions and businesses, for example, the funding programmes of the National Bank of Greece. Cultural organisations should seek out cross-sectorial collaborations and use and enhance existing platforms wherever possible to maximise opportunities for funding. Again, Athens Culture Net and synAthina were held up as examples of networked organisations that had potential to help with tracking, introductions and mediation with funding sources. Continual professional development for both grassroots and established cultural organisations was considered essential to keep abreast of fast-paced change and to develop specialised skills to attract investment.

10. RECOMMENDATIONS AND PROPOSALS TO DEVELOP THE CULTURAL RESILIENCE OF ATHENS

The findings of this study based on consultations have led to a number of strategic and practical recommendations:

10.1 Use ACRS 2030 as a strategic planning tool: An overriding principle, which underpins the following recommendations, is the long-term adoption and development of the ACRS 2030. The ACRS 2030 should be considered an essential document of the City of Athens for strategic planning, decision-making, and impact-monitoring processes. The municipality should introduce thematic workshops and training seminars for staff to ensure an understanding of the strategy.

10.2 A focused approach to cultural resilience: The municipality should capitalise on the cultural and creative sector's substantial contribution to the city's current economic, social, cultural and environmental challenges. The City of Athens should have a strong role in supporting the recommendations that are outlined in this report and in implementing the priority actions proposed. Through its various political structures, committees, departments, boards, commissions and other services and projects, the City of Athens, where possible, should help facilitate the delivery of the proposals through its actions, resources, regulations and leadership. Where the City Council is not in a leading position to take action, it should remain an important strategic partner to encourage and enable others to do so.

10.3 Create a City of Athens cultural reference group: The City of Athens, within the terms of reference of the Athens Chief Resilience Officer, should create an informal reference group of experienced cultural experts to act as a sounding board for the overall approach and delivery of cultural initiatives and actions that are linked to the ACRS 2030. This group would not be a 'representative body' per se of the Athens cultural sector, but primarily a group of experienced advisors with wide cross-sectoral experience and an understanding of how culture contributes to city development and resilience. Such a group might comprise cultural managers and operators, artists, academics and consultants, selected through a combination of nomination and open call. Based on the findings of this study, it would be beneficial if a representative from organisations such as Athens Culture Net, synAthina and OPANDA participated in the cultural reference group as potential cultural platforms and resource holders. The group should not have a formal decision-making role, but their role would be to support and advise the Resilient Athens Team and the City of Athens with the expertise and knowledge they have.

The cultural reference group would be responsible for overseeing the long-term vision of the cultural components of the ACRS 2030, and for determining priority actions, using the findings of this report as a starting point. The reference group would identify and involve relevant partners needed to guide or implement the actions.

The reference group should undertake formal and informal consultation with the cultural and creative sectors of Athens as part of its work, and be advocates for strategies that enhance the city's cultural resilience, including the cultural aspects of the ACRS 2030 (see section 8). A timetable for consultations would be influenced by priority actions. However, the longer-term objective would be to develop a shared and diverse 'community of practice' in Athens concerning cultural resilience.

10.4 Resilient Athens Team: Priority Actions

10.4.1 Develop cultural skills: The Resilient Athens Team, with advice from the cultural reference group (10.3), should determine a list of the key skills and potential training delivery partners to facilitate skills development of the cultural sector in Athens. Delivery partners might include universities, academies, arts schools, cultural institutions, private foundations, the British Council, and others who are involved in training initiatives in the cultural and creative fields.

It will be important to implement coordinated mechanisms to ensure the sustainability and scalability of cultural skills training, including flexible online internet-based training with online materials and toolkits, peer-to-peer discussion forums, webinars, group mentoring, and online one-to-one support. Some skills may necessitate offline training workshops. Certain workshops would focus entirely on case studies introduced by participants and be practice-led. A 'train the trainer' model should be applied wherever possible. Participants for the training would be drawn from the broader cultural sector, including cultural institutions, freelance cultural managers, municipal and state officials, and grass roots organisations in both public and private sectors.

One priority area for skills development would be the exploration of new robust finance models for the cultural sector of Athens, which promote its resilience, and replace or supplement reduced funds from the public sector. For this particular initiative, it is proposed that Athens Partnership (AP) work closely with synAthina, Athens Culture Net and appropriate experts to offer online and offline information sessions that focus on (i) alternatives for the legal status of cultural organisations; and (ii) alternative sources of available finance, including, for example, micro-financing, micro-equity schemes, grant schemes and crowd-funding. Detailed lists of funding options and sources should be compiled and regularly updated.

Other topics for skills development within the cultural sector should be prioritised, and may include the following topics suggested during the consultations for this report:

- business and entrepreneurial skills for small-scale cultural initiatives;

- developing proposals for funding from different sources (public, private, foundations, EU) and new models of financing;

- budgeting of cultural projects and initiatives;

- marketing and audience development (beginner and advanced levels);

- community cultural engagement techniques and tools;

- use of public space for cultural events and activities;

- use of empty and disused space for cultural projects;

- public sector procedures relating to the use of space for cultural activities;

- cultural tourism;

- using digital tools for cultural engagement;

- professional technical skills: production management, stage management, lighting and sound design, curating.

10.4.2　Establish a creative industries expert advisory board:[5] The Resilient Athens Team should establish a specialist creative industries expert advisory board to develop and coordinate initiatives that will help drive the creative economy of Athens. In the ACRS 2030 reference was made to the formation of a 'creative industries expert advisory board' as the 'overseeing body' that will draft an action plan, investigate connections between the formal and informal sectors of the creative economy, and promote the development of creative clusters, creative hubs in empty buildings and creative business incubators, accelerators and networks across the city. The ACRS 2030 recommended that this activity be carried out in collaboration with INNOVATHENS and other existing creative cluster initiatives and incubator projects in Athens.

As outlined earlier in this report, at the end of 2016, the Regional Development Institute of the Panteion University authored the study 'Mapping the Cultural and Creative Industry in Greece,' which mapped cultural and creative sectors (see 7.6–7.10). An important starting point for the work of the creative industries expert advisory board would be to extend the scope of this mapping, including:

- development of a database of creative industry and cultural sectors in Athens: This should be held and maintained by the City of Athens with comprehensive information about the entire creative industry and cultural sectors;

- promotion of partnerships: this should be explored between the universities in Athens, the City of Athens, relevant Greek state ministries responsible for development, competitiveness, education, culture and tourism, and key stakeholders in the creative industries sector;

- the support of private foundations, and agencies promoting innovation in the cultural and creative sector, along with as existing EU funding programmes, could also be sought for such initiatives. This collaboration would enable policy-makers at every level to recognise the economic potential in the cultural and creative sector and coordinate a phased framework for its development;

- the monitoring and evaluation of the cultural and creative industry sectors in Athens will help ensure updated and coherent strategies.

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[5] The proposed creative industries expert advisory board would comprise specialists with experience developing strategic frameworks to enhance the creative economy of Athens, and with expertise in the various creative sectors of Athens, such as architecture, crafts, design, fashion, film and audio-visual industries, publishing, gaming and software development, and heritage and arts sectors. There may be some overlap with members of the cultural reference group (10.3), but this advisory board would be focused specifically on economic development and employment growth of the creative sectors of the city

10.4.3   Develop an interim plan for public space and place-making: The Resilient Athens Team, along with key partners, should determine an interim plan for the development priorities of public spaces in Athens, until the City of Athens develops a coherent master plan for public space. The following actions are proposed:

- clearly identify public spaces in the city as priorities for: a) short-term or punctual events and interventions by cultural and arts organisations that support community development and engagement at a neighbourhood level. Priority should be given to spaces which highlight the long term potential of selected events, artistic interventions, community building activities and place-making initiatives; b) the maintenance, permanent upgrading, sustainable use and longer-term development of selected public spaces as identified in the ACRS 2030;

- encourage collaboration between the private and public sectors in projects that provide significant community benefits for the general public (e.g. encourage businesses to 'adopt' certain spaces such as parks or playgrounds and take shared responsibility for redeveloping them);

- ensure greater transparency and systematic information sharing of the advice given and decisions taken by different advisory boards and working groups that have been established by the City of Athens to develop plans for public spaces. There should be enhanced working relations and strong coordination between external advisors and the internal municipal operational services in the development and delivery of plans relating to public spaces in Athens;

- compile a dossier of the processes required for the temporary use of public spaces, containing all appropriate contact names, email addresses, and phone numbers needed to gain permissions and licences from public authorities, police, fire, health and safety, for the use of public spaces in Athens. This initiative should be created as a 'Wiki,' which can be continuously enhanced, updated and developed by users as open data;

- embrace culture within the Athens Green Space Agenda: specific cultural actors, including new and emerging artists, should be included in the development of green spaces, which are identified in the ACRS 2030. Relevant plans to upgrade green spaces in the city should incorporate existing initiatives included in the ACRS 2030, such as those proposed under Green City C.2 Public Space Rejuvenation Project and Green City C.3 Public Space Co-development Framework. Cultural and arts initiatives should also be integrated into the Lycabettus Upgrading Project aimed at developing both the built and natural environments of Lycabettus.

10.4.4   Promote knowledge exchange and coordination between cultural and arts activities in the neighbourhoods of Athens: cultural projects that take place in the neighbourhoods of Athens appear unconnected and sporadic, and therefore lack impact and sustainability. The Resilient Athens Team, with other key partners interested in developing a more cohesive framework for such work, should organise an initial meeting of groups and individuals who undertake cultural work in neighbourhoods to share information on what they do, and to discuss the development of a regular forum or informal platform on an entirely self-organised basis. The exchange of experience and, when appropriate, coordination of activity that focuses on certain target groups (such as migrants, refugees, children, elderly, people with disabilities) would enhance the impact of such work. Opportunities

could be offered to learn from international experience through speakers and workshops, and the forum could collectively advocate for needs such as longer-term residencies, studio space in neighbourhood disused buildings, and seed funding to get new projects off the ground. Collective action across neighbourhoods would bring more positive results than each group acting on its own.

10.5   Potential lead cultural platforms: synAthina, Athens Culture Net, City of Athens Culture Sport and Youth Organisation (OPANDA):

Arising from this study is the identification of several potential cultural platforms. These organisations could be scaled up to take relevant cultural resilience activities to the next level of development.

10.5.1   synAthina: This organisation has a proven track record as an online platform and meeting point, which provides resources for civil society groups to connect, design and carry out civic initiatives. It aims to promote self-help, social cohesion, and community development. The synAthina team has developed valuable tools for the evaluation and social impact of activities and best practices are highlighted on the organisation's online platform.

An up-scaling of synAthina is proposed through a deepening of priorities of their work (such as the focus on the temporary use of disused buildings, refugee issues, anti-graffiti strategies, etc.), but also extending their skills and tools to embrace additional cultural actions and initiatives in Athens that promote resilience related to social inclusion, place-making, and creativity both across neighbourhoods and in city centre public spaces. Although synAthina has experience in some of these areas, it should consider adding cultural and artistic expertise through partnerships with experienced cultural groups in Athens to extend its coaching capacity. The focus on best practices and the organisation's role as a 'matchmaker' should continue, but aim to embrace initiatives in the cultural field, and the development of appropriate online and offline development and evaluation methods, databases, exchange know-how, best-practice models and toolkits geared to cultural initiatives. The following actions are proposed:

- priority should be given to particular projects that focus on sustainable cultural solutions to the city's challenges, while continuing to offer some support to 'pop up' projects considered as pilot actions for longer-term sustainable action;

- synAthina should develop further its communications strategy to extend its reach and influence as a powerful agency for effective and sustainable civic action in Athens;

- collaborative synergies with Athens Partnership and Athens Culture Net should be expanded in certain areas of mutual interest.

10.5.2   Athens Culture Net: With a current membership of the main cultural organisations and institutions, Athens Culture.Net collects and communicates information about cultural events in Athens. It also promotes dialogue, partnerships and collaboration between its members. Although Athens Culture Net has taken a prudent phased approach to development, it has considerable potential to create a wider and more powerful platform for sharing information, communicating and facilitating cross-sectoral collaborations across the diverse cultural sector of Athens. Athens Culture Net could become an important agent of cultural resilience that helps to connect large-scale cultural institutions and smaller cultural initiatives in Athens.

Athens Culture Net should create a three-year development strategy to extend its role in the cultural sector, and explore an entrepreneurial business model for its

expansion in phases, perhaps through creating a subsidiary company structure that could attract earned income from business sponsorship, advertising, membership fees, income from the organisation of conferences, as well as funding from the City of Athens and private foundations. The following actions are proposed:

- expand the current listings of cultural activity of main institutions and events, to create a fully comprehensive listing of cultural activity in Athens in association with ADDMA, and explore mutually beneficial collaborations with other existing online listings that cover culture and events in Athens;[6]

- develop a 'forward agenda' of dates for the openings of major events to avoid clashes;

- create an online discussion platform for cultural organisations, groups and creatives working in the cultural sector in Athens to encourage collaboration, offers of employment, resource sharing and ideas generation. Discussion groups could form around issues of common interest, such as people with disabilities, refugees or the elderly;

- convene an annual conference with the primary objective of peer to peer networking and information sharing, as well as presenting models of cultural development from Athens and other cities. The theme of the first annual conference could be a focus on the cultural actions and potential of the ACRS 2030, organised in cooperation with the Resilient Athens Team and the cultural reference group (10.3);

- develop into a citywide advocacy body for cultural development in Athens, alongside other appropriate partners.

10.5.3 OPANDA: This organisation, created and resourced by the City of Athens, is currently working on becoming a more user-friendly service across Athens and its neighbourhoods. In addition to the important role of managing cultural and sports facilities and activities, OPANDA should create a strategy-working group to help develop a longer-term strategic approach. This should be led by one of OPANDA's senior managers, involving representatives from the seven City District Councils (CDC) and cultural groups in each district, to propose ideas and help develop a coherent strategy to promote civic engagement in culture at a local level in each neighbourhood and facilitate delivery by local partners. The following actions are proposed:

- undertake pilot projects to enhance civic action opportunities for the participation of Athenians in culture;

- link local cultural facilities in a neighborhood to local businesses in the form sponsorship or other forms of support;

- tap into the energy and ideas of young people through open calls for neighborhood cultural activities and events, and offer support to ensure their delivery;

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[6] The current website http://athensculturenet.com/en/acnevent-category could be enlarged, and links developed with other cultural event listing sites

- devise a strategy for the use of disused spaces, markets, etc. for cultural activities, in neighborhoods, and explore possible cultural uses of under-utilised sports facilities and youth centers.

10.6 <u>The Athens Development and Destination Marketing Agency (ADDMA) and partners</u>: Continue to develop Athens as a cultural destination:

ADDMA should continue to work closely with Athens Culture Net and cultural organisations across the city to further develop initiatives focused on both (i) developing Athens as a stay at home destination for residents; and (ii) extending its on-going promotion of the city of Athens as a cultural destination for visitors. Developing synergies between the tourism and cultural sectors of the city can only be beneficial to both. The following actions are proposed:

- ADDMA should organise regular events to focus on new practical initiatives and approaches to expand further current communication initiatives and campaigns that would be of significant benefit to both the cultural and tourism sectors of Athens. The proactive leadership of ADDMA and the Athens Conventions and Visitors Bureau should continue with a sustained focus on cultural and creative tourism opportunities;

- a specialist focus group could be established to develop collaborative marketing initiatives for major cultural events and on-going cultural offer taking place in the city, such as the festivals, museums, art exhibitions, Athens Biennale etc.;

- enhanced attempts should be made to attract additional international cultural conferences and events to Athens to extend the existing cultural offer, especially in off-peak periods. However, learning from the documenta14 in Athens, any new events attracted to the city should create sustainable synergies and long-term professional working relations with relevant cultural organisations and institutions already established in the city;

- regular impact assessments should be undertaken of major conferences and cultural events in Athens, and measures should be developed to maximize the impact of such events by learning from evaluation results;

- specific information campaigns and other initiatives should focus primarily on the residents of Athens to recognise the variety and quality of the city's cultural offer, and encourage their participation.

APPENDIX I - TABLE OF ORGANISATIONS AND DESCRIPTIONS MENTIONED DURING THE CONSULTATIONS*

Open Schools, Athens
http://athenspartnership.org/open-schools/

https://www.athensopenschools.gr/en

Run by the Municipality of Athens, supported by Athens Partnerships and funded by Stavros Niarchos Foundation, this programme opens up school premises, on afternoons and weekends, to local neighbourhoods. Activities are proposed by organisations or individuals and evaluated by the City. Open Schools offers an array of recreation, culture, education and sport-related activities for all age groups. These include facilitating community support for school 'clean up' or maintenance activities. In the first year, over 10,000 people registered for 150 different activities.

BIOS
www.creativehubs.eu/about-european-creative-hubs-network/

BIOS is a member of the European Hub Network which convenes communities of creative people in spaces 'to invent, collaborate, make and create'. Launched in 2013, BIOS houses over 60 up-and-coming creative businesses. It reactivated and is now based in the historical Romantso building on Anaxagoras Street, in one of the toughest areas of the Historical Centre, and runs targeted activities to regenerate the local area and secure its place on the city's cultural map.

Innovathens (Technopolis)
http://www.innovathens.gr/

Innovathens is a multipurpose cultural centre with over 1,000,000 visitors per year. It promotes the arts, entrepreneurship and innovation, and lifelong learning, as well as industrial heritage and awareness on social issues. It has grown a network of 350 cutting edge enterprises in Athens. Examples of current accelerator programmes include: museum applications, gaming, music, art exhibitions, e-books, and design. It enables young entrepreneurs and creative people to connect with experienced businessmen, academics and researchers.

The National Garden
https://www.discovergreece.com/en/mainland/attica/athens/athens-national-garden

Originally known as 'The Royal Garden', this is a centre piece of the City, and boasts an Ancient Sundial, the Zappeion Hall, Roman villa excavations as well as six lakes, botanical gardens, 519 plant varieties children's library and a small café. The library has two reading rooms, a 'fairy tale room' as well as a music and film room with more than 6,000 books. The National Garden runs several of its own events and exhibitions for families and local communities.

Kinitiras
www.kinitiras.com/contact/?lang=en

Kinitiras is an internationally recognised artistic network connecting professionals and amateurs through the performing arts. It runs dance workshops in schools, and in 2010 established the In Progress Feedback Festival for young artists. It has been successful in engaging new audiences as well as existing ones.

The Museum of Contemporary Art
www.emst.gr/en/museum

The National Museum of Contemporary Art, Athens (EMST) is based in the former Fix brewery on Syngrou Avenue. The Museum's collection boasts works by Greek and foreign artists Stephen Antonakos, Constantin (Dikos) Byzantios, Vlassis Caniaris, Chryssa, and Mona Hatoun and more. It is expanding with two extra floors for its permanent collection, temporary exhibitions, conferences, events, educational programmes for children and adults, a library, media lounge, café and restaurant.

The Melissa Network
http://refuaid.org/melissa-network/

Melissa is a network for migrant women in Greece, promoting empowerment, communication and active citizenship. An example project is the 'Silent University'.

UrbanDig (UD)
https://www.urbandigproject.org/

UD is a program of community and artistic activities that works closely with local neighbourhoods to identify solutions for collective management and expression. In this sense it has the role of interlocutor and between artistic hubs and organisations

State of Concept
http://www.stateofconcept.org/index.php

This is an independent platform which aims to be a bridge between Athens and the contemporary art scene. It runs on two basic axons: exhibition and pedagogical and provides free art consultation – around 1,000 people have profited from this in five years of operation.

British Council, Greece
https://www.britishcouncil.gr/en/programmes/arts

The British Council has offices in Athens and Thessalonica and aims to bring the best of British creative talent to Greece. It organises high quality, innovative events and works with artists, creative professionals and cultural organisations in the UK, Greece and other countries around the world.

OPANDA
https://www.opanda.gr/index.php
www.cityofathens.gr/opanda/

This is the Greek acronym for the municipality-run Culture, Sports and Youth Organisation of the City of Athens. Its mission is 'to bring people of all ages through actions, recreation, culture, sports, education and creativity, enabling them to come into contact with art, sports, modern methods of science, and new technologies'. It also oversees libraries and is currently working on becoming more user-friendly; increasing its range of stakeholders and strategic actions planned in every neighbourhood.

synAthina
https://www.synathina.gr/en/synathina.html

synAthina is the common space and networking platform which brings together citizen groups engaged in improving the quality of city. Set up in 2013 under the municipality to help connect the formal and informal sectors. It is working to extend its city centre focus to surrounding districts. A key aim for synAthina is to foster proactivity and self-sufficiency in citizens. It is, however, aware of the need to find more ways to engage the less digitally literate social groups.

Gazi Technopolis / Industrial Gas Museum
http://gasmuseum.gr/index.php/en

Begun in 2016, this museum aims to tell alternative stories of Athens, and attract tourists as well as connecting local people. Having supplied the city with energy and lighting for 130 years, it now acts as a cultural hub and is a recognised heritage site. It offers a café, tours, exhibitions, theatre performances, and meeting spaces, workshops, and family-friendly activities. A current challenge is to preserve its essential identity and integrity, built for the local communities, while finding ways to attract tourists to fund its wider activity.

ADDMA – Athens Development and Destination Management Agency
www.developathens.gr/en/

ADDMA is the City's Development Agency, which seeks funding, and develops proposals to fulfil the City's investment priorities. Between 2007 and 2013, it financed infrastructure projects Serafio, Kypseli Market, the Theodoropoulou building, synAthina, and entrepreneurship and tourism and promotion initiatives.

Festivals and Events: Athens Biennale:
http://athensbiennale.org/en/

Founded in 2005, by Xenia Kalpaktsoglou, Poka-Yio, and Augustine Zenakos, Athens Biennale is a large-scale annual contemporary art which aims to provide a platform for creativity, innovation, dialogue, international links, engagement of local artists and showcasing of their work, as well as being a forum for discussion and exchange with the international scene. More can be found about this and other festivals on:
www.allaboutfestivals.gr

Panteion University
www.panteion.gr/

Author of Mapping the Creative Industries in Greece which includes a database listing 10,000 city centre businesses. Panteion University of Social and Political Sciences was founded in 1930 by the "Educational Renaissance" Association, the first (free school of political science and today includes a 'School of international studies, communication and culture'.

Athens Coordination Centre for Migrant and Refugee issues (ACCMR)
http://athenspartnership.org/migrationrefugeescenter

ACCMR runs initiatives for migrants and refugees and co-ordinates stakeholders operating within the city, including national and international NGOs and migrant and refugee community groups, to respond to both immediate and long-term needs. Its current focus is to assist the smooth integration of migrants and refugees currently living in Athens, dealing with emergency situations and collecting data to improve delivery. It organises events to enable refugee communities to share their own histories as well as learning about Greece and activities to develop co-operation and inclusivity.

This is Athens
www.thisisathens.org/

An engaging tourist information site and online hub, This is Athens runs targeted seasonal campaigns, such as attracting German tourists for the Spring break. The site is concerned with the relationship between tourism and culture; engaging people in 'Athens's story' as well as helping them create their own new story through their journey. The site is still in development but is playful and interactive; it includes blogs, and personalised 'packaged' journeys through animated characters, polls, nightlife as well as daytime, and caters for a wide range of audience groups.

National Theatre of Greece
https://n-t.gr/en

Greece's first state theatre company was the Royal Theatre, though this closed in 1908. The National Theatre was founded in 1930 by the Minister of Education, George Papandreou and later became a non-profit organisation known in English as the Greek National Theatre. Its remit is, through theatre, to promote culture and preserve Greek cultural identity, the study and research of ancient drama, and staging and dissemination in Greece and abroad, alongside investigation of new theatrical forms and experimental modes of expression.

Victoria Street Project
http://victoriasquareproject.gr/

A social sculpture by the artist Rick Lowe, created as part of Documenta 14 in Athens.

The sculpture is the culmination of consultation and close working with the Victoria Square communities' local initiatives and businesses, institutions, the municipality and artists to elevate the cultural and historical assets of this vital crossroads in Athens. Each participant has thereby contributed to a deeper understanding of the cultural, historical and political dynamics in this area.

Athens Partnership
http://athenspartnership.org/

Athens Partnership is an independent, non-profit entity uniquely positioned to intersect between city government and private sector partners, leveraging the resources and strengths of both. It launched in 2015 – with support from the Stavros Niarchos Foundation and Bloomberg Associates – as a catalyst for innovative public programmes in Athens, Greece. The Athens Partnership is now facilitating over a dozen major initiatives in co-ordination with the Municipality of Athens and global philanthropic leaders.

Athens Culture.net
http://athensculturenet.com/en

A state-run cultural network based around a website which is easy to navigate and lists events and attractions across the cultural spectrum (music, art exhibitions, festivals and more). Visitors to the city can search via category or location, making it user-friendly for both tourists and city residents alike. It aims to connect different Athenian institutions and improve communications between these and the Municipality. It also seeks to connect its programmes more with local neighbourhoods.

UNESCO World Book Capital 2018
view/news/athens_named_unesco_world_book_capital_for_2018/

Awarded by UNESCO and referred to as 'Athens Year of the Book' by Athenians, the year-long programme kicks off on 23 April and includes meetings with writers, translators and illustrators, concerts, thematic exhibitions, poetry readings and workshops for publishing professionals. The aim of the programme is to make books accessible to the city's entire population, including migrants and refugees.

Benaki Museum
https://www.benaki.gr/index.php?lang=en

The Benaki Museum presents an average of 30 temporary exhibitions and over 450 cultural events per year. It welcomes over 300,000 visitors and 23,000 schoolchildren, offering formal and informal learning and experiences for all. A model of resilience and adjustment, it has transformed its organisational structure and operational strategies. The head curator divides their time between managing the museum and nurturing audiences and partnerships.

The Greek National Opera
http://www.nationalopera.gr/en/

The Greek National Opera delivers a range of high-calibre productions – operas, ballets, operettas, operas for children and music recitals, among others. It encompasses the Greek National Opera School of Dance, as well as educational programmes for all age groups. It has one stage at the Stavros Niarchos Foundation Cultural Centre, as well as at Olympia Theatre, the Athens Concert Hall and the open-air Odeon of Herodes Atticus. Its repertoire covers four centuries of lyrical theatre, from ancient classical to contemporary.

Stavros Niarchos Foundation (SNF) and Centre
https://www.snf.org/

SNF is a leading global philanthropic organisation, which gives grants to arts and culture, education, health, sports, and social welfare. Since 1996, it has committed more than $2.5 billion to non-profit organisations in 124 nations around the world. The SNF funds organisations and projects, locally as well as worldwide, and has invested significant funds in Athens city cultural infra-structure. It aims to achieve a broad, lasting and positive impact, for society at large, and exhibit strong leadership and sound management. The Foundation is keen to support projects facilitating public–private partnerships for Greek culture and civilisation throughout the world.

Onassis Foundation and Cultural Centre
http://www.onassis.org/en/cultural-center.php

The Onassis Foundation is one of the largest foundations in Europe. It was set up by Aristotle Onassis in memory of his son Alexander who died tragically young. Onassis Foundation aims to promote Greek culture and civilisation throughout the world.

The Cultural Centre in Athens was inaugurated in 2010 and aims to make culture accessible to all. Its mission is to promote modern cultural expression, support emerging Greek artists, and cultivate international collaborations, education and lifelong learning, as well as promote the interaction between sciences, innovation and arts.

Veria Cental Public library
https://diavlos.grnet.gr/en/libver

The Veria Central Public Library was recently awarded $1 million by the Gates Foundation, and commended for its 'its creative use of information and technology services to meet the economic, educational, and cultural needs of more than 180,000 people'. The library offers a range of services and programmes for children and adults. It was the first in Greece to offer free access to computers and has developed a social network to connect librarians across the country. In addition to offering advanced information and technology services, the library has become a vibrant community centre that promotes learning and creativity. The Library also enjoys unique partnership with the National Opera.

This is intended as an overview to convey the range and scope of cultural activity; it is not an exhaustive list. Other organisations referenced variously include: Found.ation http://thefoundation.gr/; ELEUSIS 2021 https://eleusis2021.eu/ ; Kunstalle Athena http://www.kunsthalleathena.org/; Athens University http://www.media.uoa.gr/ ; URBACT/Refill http://urbact.eu/Refill ; University of Thessalyhttp://www.uth.gr/en/ ; Future Library Greece https://www.futurelibrary.gr/en/

APPENDIX II – LIST OF ALL PEOPLE INTERVIEWED AND CONSULTED

Antigone Gyra
Artistic Director, Kinitiras

Aggeliki Vasileiou
Strategy Development Officer, Athens Development and Destination Management (ADDMA)

Alexis Galinos
CEO, Athens Development and Destination Management (ADDMA)

Amalia Zepou
Vice Mayor for Civil Society and Innovation, City of Athens

Anna Ganga
Head of Events Programming and Production Department, Technopolis City of Athens

Anthi Christou
Communications and Stakeholder Engagement Manager, Resilient Athens

Antonis Economou
Project Manager, INNOVATHENS Technopolis City of Athens

Christos Karras
Executive Director, Onassis Cultural centre

Dimitris Kalavros
Co-Founder, Partner, Found.ation

Dina Ntziora
Cultural Skills Coordinator, British Council

Dionysia Lambiri
Project Coordinator, Migration & Refugee Coordination Centre and Observatory (MRCC&O) Project

Eirini Karamitsa
Project Activities Coordinator, Athens Open Schools

Eleni Myrivili CRO
Vice-Mayor for Urban Nature, Resilience, Adaptation to Climate Change, City of Athens

Elissavet Bargianni
Employee, Office for Resilience and Sustainability, City of Athens

Evi Nakou
Learning and Participation, Greek National Opera

Evita Kalogiorga
Director of Marketing and Communications, This is Athens

Foivos Sakkalis
Athens Culture Net Coordinator

Gabriella Triantafyllis

Programming and Production Manager - Stavros Niarchos Foundation Cultural Center (SNFCC)

George Sahinis
Director, Urban Dig Project

Giorgos Foutas
1st City District Council Consultant, Board Member, City of Athens Culture, Sports and Youth Organisation (OPANDA)

Harris Biskos
Project Manager, synAthina

Iliana Fokianaki
State of Concept

Ioannis Trohopoulos
President, Athens World Book Capital 2018

Kassiani Benou
Communications Manager, National Museum of Contemporary Art

Katerina Agorastou
Director, National Garden Municipal Office

Kelli Diapouli
Artistic Director, Eleusis 2021

Konstantina Karydi
Associate Director, Europe and Middle East, 100RC, Rockefeller Foundation

Kostantinos Bitzanis
CEO Technopolis City of Athens, President, Executive Board,City of Athens Culture, Sports and youth Organisation (OPANDA)

Lefteris Kastanakis
General Secretary, City of Athens

Louisa Syrett
Global Lead, Digital, Partnerships and Innovation, British Council

Maria Florou
Head, Industrial Gas Museum Technopolis City of Athens

Maria Lambri
Athens Culture Net

Maria Papadimitriou
Artist, Victoria Square Project

Maria Papaioannou
Arts Manager, British Council

Maria Saridaki
Researcher and Adjunct Professor, University of Athens

Matina Magkou
Communications, Athens Development and Destination Management Company (ADDMA)

Natalie Weeks
Project Management Consultant, Bloomberg Associates, Athens Partnership

Nikolas Karachalis
Ad. Lecturer, Culture/Tourism Development and URBACT Validated Lead Expert

Nikos Meggrelis
Vice President, Executive Board, Technopolis City of Athens

Paschalia Mitskidou
Note taker

Poka Yio
Founding director, Athens Biennale

Rick Lowe
Artist, Victoria Square Project

Sarah Menist
Fundraising Officer, Digital, Partnerships and Innovation, British Council

Sophia Handaka
Curator, Benaki Museum

Thodoris Abazis
Deputy Artistic Director's office, National Theatre Greece

Vasilis Audikos
Lecturer, Department of Economic and Regional Development, Panteion University

Vasilis Haralampidis
Artistic Director, BIOS

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APPENDIX IV – GLOSSARY OF ACRONYMS

100RC - 100 Resilient Cities

ACCMR - Athens Coordination Centre for Migrant and Refugees

ACRS 2030 - AC Athens City Resilience Strategy 2030

ADDMA - Athens Development and Destination Management Association

CDC - City District Councils

CRI - City Resilience Index

CRO - Chief Resilience Officer

ECHN - European Creative Hubs Network

EMST - National Museum of Contemporary Art

EU – European Union

GVA - Gross Value Added

ICOM - International Council of Museums

IMA - International Museum Academy

NGO Non-Governmental Organisation

OAI - Opportunity Assessment Tool

OPANDA - City of Athens Organisation for Culture, Sport and Youth

SWOT (Analysis) – Strengths, Weaknesses, Opportunities and Threats Analysis

UCLG – (Agenda 21 for Culture of) United Cities and Local Governments

WWF - World Wildlife Fund