

"EMPOWERMENT
OF SOCIAL INCLUSION GROUPS THROUGH
CREATIVITY AND CULTURAL WORKS"
2020-1-CZ01-KA227-ADV-094406

CURRENT SITUATION AND EXISTING GOOD PRACTICES IN CREATIVE AND CULTURAL SECTOR



COUNTRY REPORT - GREECE



OECON
Business & Development Consultants



**ASOCIAȚIA
MERGI ÎNAINTE**



OECON GROUP

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ABSTRACT

The current report is prepared as a result of the **PALKONNECT** experts work and on the desk research of the experts of OECON GROUP. The aim of the report is to summarize the current situation of the cultural and creative sector in Greece in the post-COVID 19 period and to present several good practices and examples connected with supporting of emerging artists from social inclusion groups.

For any feedback on the content, please communicate with us at elena@oecon.gr.

HOW TO READ THIS REPORT?

This report is divided into five sections. The Introduction contains the preamble to the main characteristics and sectors development in the country. The next section provides detailed findings about current situation of the cultural sector in the post-COVID period. Section three is presenting the measures and support at local and national level. The next section is concluding the major good practices and initiatives. We are closing the paper with a list of the used resources.

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Intellectual Output 1 "Supporting Artists from social inclusion groups", 08/2021

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Cultural and Creative Sector in Greece: main characteristics and sectors development

The term 'cultural and creative industries' or 'culture and creativity industries' (CCIs) usually encompasses any enterprise producing marketable goods of high aesthetic or symbolic nature, the use of which aims at stimulating consumers' reactions stemming from this experience. The end good or service comprises an intellectual property and a product subject to the legislation on the protection of intellectual property rights. That is to say, the term covers a wide and diverse range of activities (performing and visual arts, design, architecture, advertising, publishing, and audio-visual media, soft-ware etc.), relevant to the wider field of culture.

The past twenty years have included significant milestones for the cultural sector in Greece, both at regional and national context. These milestones concern new infrastructure and cultural facilities, relevant legislative measures and policy documents (at EU and national level), an administrative overhaul of local governance structures, as well as new studies and publications on CCIs, funded through EU or national means. These events have shaped the current state of play in the CCIs sector of Greece.

Firstly, in Greece, the principle of promoting cultural diversity and intercultural dialogue is expressed in the constitutional right of freedom of artistic and literary expression, as well as in a variety of programs and actions that promote the country's cultural identity and encourage cultural expression and participation in cultural life without any discrimination, including the participation of children, youth and vulnerable social groups (the unemployed, the Roma community, disabled artists, former addicts, economic migrants, etc.). **(General Secretary of the Hellenic Ministry of Culture and Sports, Hellenic Ministry of Culture and Sports, 2016)**

The budget of the Ministry of Culture represents historically a small fraction of the state budget. Some public investments relevant to the arts or heritage are provided by other Ministries (Public Administration, Public Works, Press and Media). In recent years, culture has increasingly depended for funding on the EU Community Support Framework, cultural attraction visitor and sales revenues, and, since the mid-1990s, on the Lottery Fund, administered by the Ministry of Culture. Major programmes, such as the Athens (1985), Thessaloniki (1997) and Patras (2006) European Capital of Culture events, the Cultural Olympiad events linked with the Athens 2004 Summer Olympics, and investments in cultural infrastructure, such as the Athens and Thessaloniki Concert Halls, could not have taken place without these sources. The increased need for archaeological heritage protection and valorization was recognized by the inception of major restoration initiatives such as the Restoration of the Acropolis Monuments programme, and the launching of an international campaign for the return of the Parthenon Marbles in conjunction with the creation of a new Acropolis Museum, which opened in 2009. A master plan for the reunification of the archaeological sites of Athens was adopted in the early 1990s and pursued actively to the mid-2000s, restoring monuments, establishing visitor facilities, creating pedestrian

ways and regulating traffic so that visitors can have seamless access to Athenian archaeological attractions.

The Ministry issued for the first time in 2010 two online public consultations, one for a legal framework for Cinema based on a draft of a new law proposal; and another one for establishing a framework for Theatre funding. Moreover, a White Paper for further reshaping of the policy priorities and structures of cultural policy and the contemporary arts, prepared by a commission of experts established by the Minister of Culture and aiming at increased transparency, rational allocation of funds and independence from political intervention in the arts, was published in March 2012. **(COMPENDIUM COUNTRY PROFILE GREECE, Mr. Constantinos DALLAS, 2013)**

Although the State continues to be the primary sponsor of culture and the arts, private foundations have been gaining an increasing role lately, through supporting artistic creativity and participation or even co-sponsoring major capital projects. It should also be noted that in the last few years, culture has increasingly been dependent on funding from the EU Community Support Framework. **(General Secretary of the Hellenic Ministry of Culture and Sports, Hellenic Ministry of Culture and Sports, 2016)**

In 2008, the added value of CCIs in Greece was € 4.7 bn (2.2% of GDP), while in 2014 it was about € 2.1 bn (1.4% of GDP). The decline of CCIs' added value from 2008 up to 2014 in Greece reaches 55.1%, having an average annual decrease of about 11.9%, while during the same period in the EU-28 an increase is observed in added value by 23.8% cumulatively or about 3.7% annually. The cultural and creative sector in Greece in 2014 employed 110,688 employees in 46,370 enterprises, which sold symbolic goods and services of about € 5.3 bn, with about € 2.1 bn added value for the Greek economy, and 1.4% contribution to the GDP. Despite the significant downfall observed cumulatively between 2008 and 2014, in 2013/14 the cultural and creative sector appeared to be recovering with an increase in added value by 6.9% and a stable and upward trend in the numbers of employees and creative enterprises. Regarding the Region of Attica in particular, the cultural and creative industries play an important role in the regional economy, as they employ 2.1% of employees in the region and contribute a 5% to the regional GDP, while in the other regions of Greece employment fluctuates between 1.4% and 2.3% and the contribution to the regional GDP varies between 0.4% and 1%.

Out of the employees in the cultural and creative sector, as a whole, 57% are men and 43% women. In the 2008-2014 period a slight increase of women employees in the field by 2% is observed and a corresponding decrease of men employees. In the same period, the participation of men and women in CCIs' labour market in EU-28 shows a higher gender parity.

57% of employees in country's cultural and creative sector in 2014 were higher education graduates. In the 2008-2014 period, the aforementioned employees increased by 23.7% (EU-28: 40%), while employees with primary education decreased by 73% (EU-28: -24%), a fact that indicates the increased professionalization of the wider field of creative labour and possibly the

extent to which the latter is viewed as an attractive field of work for a highly educated workforce. **(Mapping the Cultural and Creative Industries in Greece, Avdikos, Michailidou et al., 2016)**

Culture contributes to the economic dimension of resilience by generating income and employment, and driving facets of entrepreneurship, innovation, new technologies and tourism. It is an accelerator to the social dimension of resilience by strengthening the social capital of a city. 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 terms of cultural consumption, according to Eurostat data in 2011, 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. **(Athens City Resilience through Culture, Robert Palmer, British Council, 2018)**

Theatres in particular play a significant role in cultural activities and their dynamic growth was not interrupted by the current socio-economic crisis. It is characteristic that the number of theatres in Athens grew by 153% during the period 2000 to 2014, while 70% of theatres operating in 2014 were established after the 2008 recession. **(Theatres, Deffner Alex, Lalou Georgia, Psatha Eva, 2015)** As of 2021, there are 287 theaters in Athens without considering other venues, where performances take place.

In Greece, until recently the level of **digitization** of cultural and natural heritage was in primary level and the most digitisation projects were dealing with documents and libraries. The last five years, the Greek Ministry of Culture has launched initiatives aiming at the digitisation of the tangible (mainly) cultural heritage of Greece.

The recent years, the Greek Ministry of Culture has launched initiatives aiming at the digitization of the tangible (mainly) cultural heritage of Greece. Greece participated in a number of European initiatives. To name a few:

- The European project ATHENA (www.athenaeurope.org), which involved the Ministry of Culture, aimed to create a network of European cultural institutions, mainly museums and archives, the development of standards and technological tools, the integration and visibility of digital objects available to players in the European Digital Library EUROPEANA www.europeana.eu.
- While MICHAEL project (www.michael-culture.eu) was related to information at the level of digital collections, the ATHENA project proceeded complementary at digital objects. Project CARARE (www.carare.eu) was mainly focused on the cultural monuments (sites, places etc.) and buildings

Also proceeded to the digitization of historical sites and focused on the cultural heritage of:

- Ancient Olympia
- Iera Polis Messolongiou (Sacred City of Missolonghi). Missolonghi is known as the site of a dramatic siege during the Greek War of Independence, and of the death of poet Lord Byron.
- Nafpaktos city. The port includes monuments commemorating the Battle of Lepanto (1571), and there is also a statue of the Cervantes by the Mallorcan artist Jaume Mir.
- Patras City. With a number of archaeological sites and Roman Castles
- Underwater Cultural heritage

(Eleni Arvaniti, Interreg Europe, EU)

The General Secretariat for Research and Technology – GSRT (under the Ministry of Education, Research and Religious Affairs) is responsible for setting research policy priorities – in, among others, the fields of culture, tourism, and the cultural and creative industries. She supervises a number of research and technological centers, with distinguishable, innovative work within the country and abroad, in the area of CCS and cultural heritage, focusing on preservation, restoration of monuments, ICT applications and digital content, and cultural tourism.

Indicatively, we can mention the following:

The Foundation for Research and Technology - Hellas (FORTH). Its Institute of Computer Science (ICS)39 has a special Centre of Cultural Informatics (CCI). The operation of the Centre brings together skills in knowledge representation, ontology engineering, knowledge organization systems, database technology and web technology with expertise in archaeology, museum documentation and management, sites and monuments management, art conservation, archives and libraries, thesaurus and dictionary management and other cultural disciplines. During the last 4 years, the CCI has developed remarkable and innovative work on culture.

The National Hellenic Research Foundation (NHRF) consists, inter alia, of the following institutes and units: the Institute of Historical Research and the National Documentation Center: a) The objective of the Institute of Historical Research (IHR/NHRF) is research into the political, economic, social and cultural history of the Hellenic area and the regions where Hellenism has been active, from prehistoric antiquity to the modern era. Its research activities focus on the creation and dissemination of new knowledge as well as the training of younger researchers, thus contributing decisively to national self-awareness and international scientific collaboration in the scientific fields it serves. During the period 2012-2015, the Institute ran and participated in research projects in Greece and abroad (European project "Studite"⁴⁵, 2011-2013) and organized educational events for the dissemination of the research results to the public; b) The National Documentation Center (NDC) is the national institution for scientific documentation,

online information and support services on science, culture, research and technology issues. In the last 4 years, NDC has developed infrastructures that support the digital cultural content of the country throughout its life cycle (creation, production, digitalization, protection, widespread distribution, and use/reuse at a national and international level). NDC collaborates with institutions and organizations and offers a wide range of supplementary services (such as technical support) for the storage, management and delivery of quality digital content.

The Centre for Research and Technology-Hellas (CERTH). During the last 4 years, CERTH - usually in the framework of EU funding programs and in collaboration with respective partners from other countries – has developed many projects concerning digital infrastructures for culture, such as “DigiArt50 – The Internet of Historical Things and Building New 3D Cultural Worlds”: Advanced 3D modeling for accessing and having a deeper understanding of European cultural assets. The major output of the project is the toolset that will be used by museums to create a revolutionary way of viewing and experiencing the artifacts. **(General Secretary of the Hellenic Ministry of Culture and Sports, Hellenic Ministry of Culture and Sports, 2016)**

Also, Greece takes pride in numerous cities and towns that have a long history of culture and arts to display. However, the country is somewhat unable to capitalize on that. Although numerous cultural projects take place all over Greece each year and all year round the revenue out of these cultural projects do not reflect on the visitors’ traffic.

Greece is running an important cultural current account deficit. By a modest assessment, Greece imports annually 181 million euros of cultural products and only exports €110 million. However, Greek museums, which are currently showing only 7% of their collections (with the rest of the artifacts in storage) cannot loan out to international institutions against a fee! Yes, they cannot exploit their collections to bring in money to develop themselves and offer working opportunities to newly qualified staff in say, IT or marketing. Besides, the creative industries’ output on GDP is poorly distributed among metropolitan hubs and the periphery. Athens and Thessaloniki account for 85% of such output in Greece. The problem of decentralizing is very complex, no doubt. Point solutions, such as the ambitious plan to promote filmmaking in Greece by our Center for Audiovisual Media and Communication (EKOME) resulted in the last years in filming in 150 distinct locations, with an important spillover in local economies. This is a good example, but we could do with a lot more. **(Greece’s cultural economy in need of bold action, www.ekathimerini.com, 2021)**

Current situation of the cultural sector in the post-COVID period

According to a report by EY Consulting, and promoted by the Société des Auteurs, Compositeurs et Éditeurs de Musique (Society of Authors, Composers, and Editors of Music, SACEM), the cultural and creative economy across the EU lost approximately 31% of its revenues in 2020.

After a first report published with GESAC in 2014, EY Consulting took up the challenge of producing a second edition at the end of a dramatic year for the cultural and creative industries (CCIs), both in Europe and around the world. The total turnover of CCIs in the EU28 is reduced to €444 billion in 2020, a net drop of €199 billion from 2019. With a loss of 31% of its turnover, the cultural and creative economy is one of the most affected in Europe, slightly less than air transport but more than the tourism and automotive industries (-27% and -25% respectively).

As a result of in-depth research and interviews conducted by EY teams, and based on the opinions of experts and organizations representing the CCIs, the following challenges have been identified as priorities for the recovery and growth of the creative economy:

- Challenge 1 – Finance: Provide massive public funding and promote private investment in cultural and creative businesses, organizations, entrepreneurs and creators – two indispensable levers to support and accelerate their recovery and transformation.
- Challenge 2 – Empower: Promote the EU's diversified cultural offering by ensuring a solid legal framework to allow for the development of private investment in production and distribution, providing the necessary conditions for an adequate return on investment for businesses and guaranteeing appropriate income for creators.
- Challenge 3 – Leverage: Use the CCIs – and the multiplied power of their millions of individual and collective talents – as a major accelerator of social, societal and environmental transitions in Europe.

(Rebuilding Europe, EY, 2021)

On Friday 14th of May, Greece removed most of the Covid-19 restrictions. The welcome changes coincided with the official restart of tourism on May 15, following the country's escalating vaccination rollout. Open-air cinemas reopened on May 21 while open-air performances resumed on May 28. **(COVID-19 Update, www.thisisathens.org , 2021)**

During the COVID-19 lockdown Greece had set up a governmental coordination committee with representatives from all ministries. The strategic aims of this group were to reopen businesses as soon as possible, preserve destinations' safety in terms of public health, and support the entire value chain of the tourism industry and their employees. **(Reimagining Culture and Creativity for Local Development, Lia Ghilardi, 2020)**

Greece's museums got ready to welcome visitors after a long pause, but with restrictions in place, as Culture & Sports Minister Lina Mendoni stated during the Delphi Economic Forum VI, based at Zappeion Hall in Athens. The minister was speaking of Greece's official reopening of tourism on May 15. Mendoni said that 650 million euros were allocated to the Greek culture ministry of the Recovery Fund, and it will be equally distributed to both antiquities and modern cultural projects.

In the face of the coronavirus pandemic, all of Greece's museums and art galleries have been forced to close their doors. A nationwide lockdown is in operation that has included restrictions to some of the country's most famous sites, including those in the capital city of Athens. Even the globally famous Acropolis Museum, which first opened in 2009, has had to stay closed during this period. However, the museum has spent this time digitizing its collection to make it accessible to the public remotely.

The Acropolis Museum's management team said that the institution had entered into the world of digital technology so that it could open, "new channels of communication with the public." The Digital Museum, as the online version of the institution is billed includes several applications, ranging from cultural and educational content to things that are aimed at some of its tourist visitors. The digitized museum platform showcases many aspects of the Acropolis Museum's exhibits and, in some cases, provides unique experiences that are not possible with in-person visits to its galleries. Furthermore, some of the digital museum has been designed with the specific needs of children in mind, too. Many of the museum's artefacts have been scanned in high definition so that they can be viewed closely in all their glory. There is also an extensive array of multimedia options that include audio-visual content and three-dimensional images. This means that the Acropolis Museum is now leading the way in the country. **(The Acropolis Museum Goes Digital, Manuel Charr, 2021)**

Along with the Acropolis Museum other museums and galleries went digital in accordance with the ongoing rapid digitalization strategy the country is undergoing since 2017, which was accelerated due to coronavirus. Specifically, the Benaki Museum of Greek Culture which houses a unique exhibition on Greek culture, the Cycladic Museum, Basil and Elise Goulandris Foundation, the National Archaeological Museum, Ancient Olympia among others.

2021 is the 200th anniversary of the start of the Greek War of Independence. There will be national events and it is expected most cities will also run their own events. The shortlisted cities should ensure that there is a clear separation from the ECOC programme and any 2021 programme (which may be embedded in an ECOC but not as its principal theme). The panel would expect the occasion, in an ECOC, to include participation and partnership with Turkish artists and cultural organizations representing the European value of reconciliation.

EUROPEANA

Europeana is a web portal created by the European Union containing digitized cultural heritage collections of more than 3,000 institutions across Europe. It includes records of over 50 million cultural and scientific artefacts, brought together on a single platform and presented in a variety of ways relevant to modern users. The prototype for Europeana was the European Digital Library Network (EDLnet), launched in 2008. Europeana contains digitalized museum collections and gives access to different types of content from different types of heritage institutions.

Different types of cultural heritage organisations – libraries, museums, archives and audiovisual collections – catalogue their content in different ways and to different standards. Approaches also vary in different countries. To make the information searchable, it has to be mapped to a single common standard, known as the Europeana Semantic Elements, and based on Dublin Core. Europeana accepts metadata about digital objects, it does not make any decisions about digitisation. The decision about which objects are digitized lies with the organisation that holds the material.

More than 3,000 institutions across Europe have contributed to Europeana, including the Rijksmuseum, the British Library and the Louvre. Records of over 10 million cultural and scientific artefacts have been brought together on Europeana's platform and are presented in a variety of ways relevant to modern users, such as smartphones or APIs. (www.wikipedia.org, 2021)

Greece and its cultural heritage institutions are indispensable partners, supporting the Europeana Initiative and Europeana Foundation financially, and contributing to the diversity of content available through Europeana Collections. With content from every EU country (and beyond), an interface available in every EU language, and an award-winning series of APIs that give access to its content, Europeana Collections is the only place that offers up Europe's treasure trove of cultural heritage to the world. By encouraging open licensing, the Europeana Initiative makes more culture available to more people, so it can be used in education, research and the creative industries.

Since 2008, Greece has contributed €25,000. To date, €3,711,854 from the budget provided by the EU to fund Europeana Initiative projects has contributed to activities in Greece. Openly licensed material can be promoted widely, reaching millions more people, and can be used in innovative products, apps and services that bring culture to the classroom, the newsroom, the science lab and the Kickstarter. 13.4% of the 714,675 objects in Europeana provided by Greece are openly licensed. (**Greece and Europeana, Europeana Foundation, 2021**)

Measures and support at local and national level

Achieving gender equality and empower all women and girls (SDG 5) constitutes one of the main priorities for Greece. This overarching priority is pursued by the General Secretariat for Gender Equality (GSGE)/Ministry of Interior, which is the competent governmental agency responsible for planning, implementing, and monitoring the implementation of policies on equality between women and men in all sectors. The issue of gender equality is comprehensively addressed by the National Action Plan on Gender Equality 2016-2020 (NAPGE), prepared by the GSGE after being consulted by representatives of civil society, academia, and public administration. The NAPGE, which is aligned with the main priorities of the European Union and the United Nations on gender equality, sets for the period 2016-2020 a number of strategic objectives. These include social inclusion and equal treatment of women facing multiple discrimination, combating violence against women in family, in the workplace and in society, support women's participation in the labour market, promotion of equal opportunities in education, media, culture and sports, elimination of gender inequalities in health, and equal participation of women in decision-making positions.

In particular, emphasis is placed on designing targeted policies for women who suffer multiple discrimination and enhance the collection and diffusion of gender disaggregated data. A multisectoral support of women who are victims of gender violence and/or multiple discrimination (e.g., immigrants, refugees, women with disabilities, Roma, single mothers), awareness campaigns among the overall population, and networking development are also covered by the NAPGE. Furthermore, the NAPGE encourages women's participation in the labour market through promoting female entrepreneurship and the principle of equality in enterprises, collecting and providing data on gender differences in the labour market outcomes, improving the status of women in the agricultural sector, and reconciling work and family life. Equally important, emphasis is put on ensuring equal participation of women in decision-making positions through accelerating the equal participation of women in all areas of public and professional life, particularly in decision-making positions in parliament and in local/regional government and strengthening and developing the capacity and skills of women to actively participate in processes and decisionmaking and in leadership positions.

It is worth mentioning that the policies and actions of the GSGE on gender equality have been recognized on a European and international level, with both the EU and the United Nations selecting them as national best practices. A particular example is the report of the 61st Session of the Commission on the Status of Women (CSW61) of the United Nations, which underlines the efforts undertaken by Greece on gender equality, among 35 other selected countries from all UN geographic regions. In particular, the Report reaffirms that the SDGs constitute a key priority at

the national level, with Greece having completed all necessary steps for adapting its national policies and frameworks to the 2030 Agenda as well as that national gender equality frameworks are fully aligned with the Beijing Platform for Action and with the SDGs.

Furthermore, apart from the General Secretariat for Gender Equality, the Ministry for Migration Policy systematically collaborates with all relevant ministries in order to combat human trafficking and the protection of victims, while it has already implemented and intends to continue to carry out awareness-raising campaigns against trafficking, victims of which are often women and girls. At the legislative level and in line with relevant EU legislation, special care is taken for the granting of residence permit to third country citizens who have been characterized as victims of trafficking in human beings or migrants' smuggling, as well as to victims of domestic violence.

Moreover, with a view to combating all forms of violence, including trafficking and exploitation (SDGs 5.2, 8.7, 16.2), the Public Security Directorate and the Directorate of Prosecution of Cyber-crimes of the Ministry of Interior, in cooperation with the General Secretariat for Gender Equality and the competent ministries, have been implementing, based on the relevant national and international legislation, an Anti-crime Policy Programme. Through this programme, the aforementioned Directorates develop and operate a central system of collection, elaboration and analysis of cyber-crimes related information, carry out special investigative procedures in compliance with the procedural guarantees in force, and train police officers on the fight against trafficking in human beings and domestic violence. They also investigate cases of exploitation of minors and child pornography and sexual offences committed via the internet or by the use of information and communication technologies.

It is also worth mentioning that in March 2018 the Hellenic Parliament ratified the Council of Europe Convention of 2011 on preventing and combating violence against women and domestic violence (Istanbul Convention) and enacted measures to fully address gender based violence in all its forms, protect its victims and prosecute the perpetrators. **(VOLUNTARY NATIONAL REVIEW ON THE IMPLEMENTATION OF THE 2030 AGENDA FOR SUSTAINABLE DEVELOPMENT, Hellenic Republic, 2018)**

Also, Greece announced in May 2021 the **Greece 2.0** National Recovery and Resilience Plan, where there has been a focus made on the support of Culture, Creativity and Arts in post-Covid Greece through ambitious investments and projects. Specifically, the "REASERCH- CREATE-INNOVATE" investment has been recorded, which concerns approximately 35 project proposals that were evaluated with a very high score in the "excellence" criterion in smart specialisation (RIS3) sectors but were not financed due to budgetary constraints. The investment will support the selected proposals with funding and seek to attract co-funding from the private sector, strengthening the link between research and innovation, and entrepreneurship, and increasing

the domestic economy's value added where tourism, culture & creative industries is eligible sector for funding among others. Furthermore, "HORIZON 2020 "SEAL OF EXCELLENCE": FINANCING TOP INNOVATIVE COMPANIES" investment which concerns 13 project proposals that have received the HORIZON 2020 "Seal of Excellence" quality label and are eligible for a grant, but not financed due to budgetary constraints. The investment will support these SME proposals, adding to private funding by the beneficiaries, also supporting the tourism, culture & creative industries sector. In addition, "CULTURE AS A DRIVER OF GROWTH" investment with an overall objective to promote the contribution of culture to smart and sustainable growth, and economic, social and territorial cohesion. It consists of 6 subprojects: 1) pilot Cultural and Creative Industries (CCIs) regional strategies, 2) support to local craft ecosystems, 3) the use of archaeological sites and monuments as venues and events sites, 4) the development of digital models of cultural production and distribution, 5) measures for the promotion of the film industry and 6) the promotion of the Greek cultural brand and exports. Moreover, "UTILIZING "ARTS ON PRESCRIPTION", PROMOTING SOCIAL COHESION, AND TAPPING ON THE SILVER ECONOMY" investment. This project aims to attract visitors aged 65+ and visitors with disabilities to cultural venues (i.e., museums, theaters, festivals, archeological sites, and monuments) by improving physical access to these venues and developing guided tour systems with hearing and vision aids. The investment is fully aligned with the national plan for people with disabilities. Additionally, the project promotes the prescription of arts for mental health issues, supporting interventions which use the arts and culture to aid recovery. Finally, "HIGHWAYS FOR NATURE AND CULTURE" investment in the physical infrastructure of monuments and installation of 5G infrastructure along routes of particular natural and cultural interest to tourists. These interventions are complemented with the development of a) digital services, b) e-commerce services and c) certification of providers of local goods and services. **(Greece 2.0 National Recovery and Resilience Plan, Hellenic Republic, 2021)**

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. The Athens Resilience Strategy for 2030 is bound to support Athens Culture Net (ACN) and enhance its sustainability in the future. In its goals it is stated that they will support integrated planning and strengthen municipal leadership, support and promote the local human talent, invest in local capacity building, provide incentives for economic development, promote equitable, cohesive and supportive communities, develop synergies with city stakeholders and enhance participation, support transparency and accountability, enhance and promote communication channels with the citizens, promote local culture. **(Athens Resilience Strategy for 2030, City of Athens, 2017)**

Other important regional initiatives boosting CCIs contribution to regional development:



CREADIS3 project focuses on the reinforcing actions/sectors and the basic criteria we are focusing on are: 1) Interinstitutional coordination 2) Competence development 3) Creation 4) Entrepreneurship 5) Innovation 6) Growth 7) Financing 8) Internationalization and under the Weight in the support of CCI: 9) weight of their financial contribution 10) central role in support policies 11) strategic role in the development of future actions.

As the priorities and collaboration frameworks of the CREADIS3 project, needs to support the internationalization of SMEs through new business models, the RDF on behalf of the RWG focused on the following basic criteria: 1. Weight in the support of CCIs 2. Diversity 3. Willingness to collaborate

(CREADIS3 REPORT ON TERITORIAL DIAGNOSIS. WESTERN GREECE, Interreg Europe, 2018)

In the case of Xanthi, a city in Thrace in northeastern Greece, given that culture is the compilation of all aspects of social life from a symbolic point of view, the recording of the cultural profile of the municipality of Xanthi, with the infrastructure, events, and institutions that have developed over the years, is based on a critical perception of these factors, with particular emphasis on the impact of culture on the city's environment. The key element in achieving sustainable development, which will influence the quality of life of the municipality of Xanthi, is culture combined with the natural, social, and economic growth of the local available resources.

Xanthi is a modern cosmopolitan and multicultural city that is rich in history, traditions and customs, and is the cultural center of the area. Xanthi has a large population of Turkish-speaking Muslims dating back to the Ottoman period. In this multicultural environment, the different ethnic groups lived and worked together, contributing to the social and cultural mixture of Xanthi. The city of Xanthi has been characterized as "the city of the thousand colors" [34]. Xanthi's old town still preserves its traditional characteristics. The people and authorities of Xanthi have succeeded in maintaining its color and countenance just as they were at the time of its creation. Its rich architecture presents the opportunity to go back in time and at the same time understand the local way of living. Its cobbled streets and the old traditional houses not only have escaped from modern construction trends, but they are also renovated and preserved by the locals. Xanthi is famous for its annual spring carnival, which is one of the most popular carnivals in Greece and has an important role in the city's economy. Over 60 cultural associations participate in the carnival program. Also, equally famous is Xanthi's Old town festival (in early September). Furthermore, the "Manos Hadzidakis" festival (Figures 3 and 4), in honor of the Major Greek composer who was born and lived the first years of his life in the city, attracts worldwide attention.

(Society and Culture: Cultural Policies Driven by Local Authorities as A Factor in Local Development—The Example of the Municipality of Xanthi-Greece. Grammatiki (Emmy) Papazoglou, 2019)

Good practices and initiatives working at local and national level supporting the emerging artists from social inclusion groups

Two disabled artists – *Filareti Papadopoulou*, dancer, performer and vice president of ARTOGETHER, and *Vassilis Oikonomou*, actor, director, drama teacher, and founder of the THEAMA professional inclusive theatre ensemble – explore Greece, a country that boasts numerous inclusive groups and individual artists doing important work both within and beyond its borders.

Whilst Greece's disability arts scene does have a long history, with companies like Greek Deaf Theatre (established in 1983) and ARTOGETHER (1990), this is largely in spite – rather than because – of the country's political, legal and funding frameworks. Longer-term engagement has been the exception, rather than the rule. However, increased activity has been noted over the last five years among inclusive groups and independent disabled artists in the performing arts, and new majority-disabled ensembles have been formed.

Political Context

In February 2017, an 'able-bodied' requirement that had for years prevented disabled students from studying at tertiary-level drama schools certified by the Greek Ministry of Culture was finally struck from Hellenic Presidential Decree. This was achieved thanks to efforts made by the Greek Deaf Theatre since the late 1980s, and through the endeavors of the Panhellenic Association of Paraplegics and the Dagipoli Dance Co. Major contributions were also made by THEAMA theatre ensemble, which presented Aeschylus' 'The Persians' at the Athens & Epidaurus Festival in 2016. Last but not least, the Disabled Artists Movement also exerted concerted pressure in various ways over the two years leading up to the requirement being repealed.

The next goal for all of these institutions is to remove the same 'able-bodied' requirement currently in effect with regards to professional, tertiary-level dance schools.

In September 2017, the Hellenic Parliament voted to adopt the United Nations Convention on the Rights of Persons with Disabilities, with a view to removing all obstacles blocking their full and equal participation in the country's social, economic, and political life. These legal and political changes have precipitated the recent growth in activity.

Funding Landscape

A lack of regular state financial assistance, to cover running costs and to draw attention to the work of inclusive cultural groups and organizations, casts a long shadow over the current Greek funding landscape. An exception is the selective financial support of one-off projects that is, however, insufficient to cover even the cost of ensuring their accessibility. In contrast, the last decade has seen an increase in activity by private initiatives for the financial support of inclusive programmes. Major financial organizations and foundations are contributing to the longevity of these entities which are typically self-supported through their members.

SELECTED COMPANIES AND ORGANIZATIONS

Art and Universal Access

The ever-growing understanding and spread of the social model of disability in Greece has created the need for institutions that promote services offering universal access to the arts, both professionally and in terms of legal rights.

The **Disabled Artists Movement**¹ is an independent collective of mobilized citizens active in Greece since 2010 that takes the social model of disability as its main guiding principle. It was founded on a mission to rally disabled artists into a unified initiative whose main aim is to spotlight the vibrant arts and culture created by disabled artists and to fight for the political and social rights of disabled people. It advocates for universal access in the built environment and artistic content, both in Greece and internationally.

Onassis Stegi is one of Greece's leading cultural venues, based in Athens. Since 2012 around 6,500 disabled people have been involved in 65 Onassis Stegi events, as audience members, participants, or creators, both at the organization's main building and beyond. Onassis Stegi's participation in major European collaborative projects including Unlimited Access, iDance and Europe Beyond Access has seen its work in this area branch out internationally and cemented its engagement with integrated contemporary dance workshops and performances. Onassis Stegi has demonstrated a consistent and ongoing preoccupation with issues of accessibility to culture and the arts. Its position is clear: everyone should be able to participate, equally and without limits, in artistic and cultural events. Work by disabled artists has serious merit and highly unique contributions to make to contemporary artistic creation.

Liminal is an arts organisation offering everyone the opportunity to get involved in contemporary art forms, regardless of physical, social, lingual, and other attributes. Offering a range of socio-cultural experiences, Liminal is helping to make the Greek creative sector more inclusive and

¹ Facebook: <https://www.facebook.com/DisArtMove/>

accessible. In the main, it organizes educational art programmes, offers accessibility services, and produces artistic works.

Theatre

The Greek theatre world boasts numerous inclusive companies that assert the rights and talents of professional disabled actors. As part of their artistic output, these companies focus on the training of their members, either through private group classes, or by organizing events and even regular-attendance workshops open to the general public, the main aims of which are inclusive education and mutual understanding.

The THEAMA inclusive theatre ensemble is Greece's first disabled-majority professional company. All its actors are members of the Hellenic Actors' Union. Together with the inclusive dance company EXIS, it has created a regular-attendance inclusive educational workshop for theatre and dance called ISON. THEAMA strives for universal access to the arts. Founded in 2010, its main aim is the inclusion and incorporation of disabled actors into professional theatre. To date, THEAMA has staged works drawn from the classical and international repertoire, as well as contemporary works. It has also run a children's theatre stage since 2018.

ARTimeleia is an integrated theatre company based in Athens that focuses on neuromuscular disorders and the use of the inclusive 'neurological approach to acting' methodology, producing works of theatre rooted in the aesthetics of the body.

Greek Deaf Theatre was founded in 1983 on the initiative of Stratis Karras and Nelly Karra. It aims to spread the use of sign language, incorporating deaf and hearing artists on stage, where they share the same roles, performing in an unusual dual-cast format. In the past, as part of their early performances, the hearing actors used microphones to lend their voices to the deaf actors. As the deaf and hearing actors began to collaborate together more productively, closely, and creatively, their concept has matured so that the actors co-exist on stage with respect for each other's language.

The Crazy Colors Deaf Theatre Company was founded in 2009 by a group of hearing-impaired individuals. It is another joint venture by deaf and hearing artists, who are attempting to bring new methods in acting and theatrical form to the fore, making use of fresh perspectives, sign language alongside vocal performances, the principles of improvisation, and physical theatre techniques. They have presented performances in various theatrical forms at festivals, theatres, archaeological sites, and cultural institutions.

Oneiro Einai ("It's a Dream") is another professional integrated theatre company. It aims to overturn the exclusion of disabled individuals and strives for equal access to arts education. The company operates under the aegis of the Dagipoli Dance Co.

Dance

The professional training of disabled dancers in Greece is at a rudimentary stage, given that current legislation does not allow it. A new reality is nevertheless emerging on this front thanks to the existence of professional dance companies.

White female dancer balances upside down on the back of a white male dancer who uses a wheelchair.

Greece's first professional integrated contemporary dance company, Dagipoli Dance Co, was founded by Jiorgos Christakis in 2004. Its core team consists of individuals with physical impairments. The company's work highlights the that arises from variation in the human form, and from the collaboration of people whose bodies are driven by different motive forces; in this way, diversity is both honored and allowed to leave its mark on contemporary art.

EXIS is another professional contemporary dance company, founded in 2015. This inclusive company's main lines of activity are the creation of performances, the organisation of seminars and classes, and the training of disabled dancers.

Following 30 years of work on the international scene, the professional inclusive company Theatre enCorps Collectif made Greece its permanent base in 2019. The company's artistic directors are the choreographers and performers Ana Sanchez-Colberg and Demy Papathanasiou, the latter being the first professional disabled dancer in Greece to receive a dance diploma. They aim to reposition their work within the challenges set by the 21st century and to make use of dialogues that exist between new technologies and the art of dance.

From its foundation, the Dryades En Plo arts company, led by Maria Karapanagioti and based in Karditsa, has created and developed original dance-musical works and art happenings. They have developed their own method of teaching dance for disabled people, entitled D.D. DanceDisability (sic). In recent years, the company has delivered the Panhellenic Dance Groups Meeting for People with Disabilities, and the International Dance Festival Disability (IDFD).

Dance and the Mind is an integrated experimental company founded by Christos Kissas in 2009 and based in Thessaloniki. Its philosophy can be encapsulated by a series of single words, such as honesty, acceptance, and accessibility. With a tendency towards sociability and entertainment, the company promotes inclusion and equality in the arts. It seeks to invite people to dance, move, and touch, and to go beyond the limits set by the establishment.

Kyma Project is an inclusive dance platform founded in 2017 by Angeliki Mitropoulou and Haris Katis as part of the Start – Create Cultural Change scholarship programme. The Kyma Project promotes inclusive practices in the arts and education, organising cultural and educational events and programmes accessible to all.

Cross-Arts Organisations

Regular action has also been noted among cultural institutions who work across a combination of different art forms.

En Dynamei – a collective of young disabled and non-disabled artists based in Thessaloniki – proposes a new model for art and life, where all things ‘unfamiliar’, ‘strange’, ‘different’, and ‘foreign’ are incorporated into the whole, making it stronger. The collective’s management is split equally between its members. Taking research into new methods of communication as their main tool, they organise and produce accomplished creative projects in the fine arts, theatre, music, and the visual arts.

SMouTH (Synergy of Music Theatre) is the oldest and most active musical theatre company outside Greece’s major urban centres. Since its foundation in 2001, it has actively developed and promoted the performing arts at local and international levels through educational workshops, the production of interdisciplinary performance works, and the organisation of festivals focused on accessibility and inclusivity in the performing arts. SmouTH is also a partner on the European collaborative project ImPart, which focusses on accessibility in the arts.

ARTOGETHER, Art by People With and Without Disabilities, was founded thirty years ago under the name Very Special Arts Hellas. It was the first institution in Greece whose core mission was to increase access to culture and the arts for disabled people. It aims to offer disabled people equal opportunities for artistic expression and creation, as well as equal participation in Greece’s cultural life. Today, it runs four inclusive ensembles: musical theatre, movement improvisation, visual arts, and theatre games.

Looking to the Future

Increasing support for the development of performing arts created by disabled artists and the creation of more inclusive ensembles has resulted in a trend towards reconfiguring negative stereotypes and the creation of new forms, ideas and practices in the Greek arts scene. This, in turn, has contributed to the demand for equality in arts education.

The current situation in Greece is marked by a transition from the recognition of the barriers to inclusion, towards finding some of the solutions. Whilst this bodes well for the future, it has been achieved via self-initiated calls for justice and acts of solidarity within the disability community, rather than any central funding or infrastructure. The latter may be needed to push the Greek disability arts scene into another level of inclusion, accessibility and disabled-led work.

Music as an opportunity for social inclusion of refugees: El Sistema Greece²

El Sistema Greece is a community music project inspired by the philosophy and methodology of El Sistema in Venezuela, founded in 1975 by the Venezuelan teacher and musician José Antonio Abreu. Music education has been proven to be an incredibly effective medium for achieving long-term social change for both the children involved and their families worldwide. El Sistema Greece's ultimate goal is to promote the social inclusion of children refugees in Greek / European society through music that becomes a platform for dialogue and unity among different communities.

In 2015 more than a million refugees reached Greece in search of a better life on the European continent. This, alongside the financial crisis, created a humanitarian challenge for the country.

Cultural organizations have committed themselves to play an important role by creating creative spaces and projects to limit discrimination and prejudice against refugees. Arts forms such as painting, theatre, dance, music, photography and cinema have been the connecting vehicle between the new life and the traditions of their country of origin. Artistic expression becomes a therapeutic process for those who face the trauma of exile and promote self-esteem, emotional intelligence and well-being.

El Sistema Greece provides daily musical activities led by Greek and foreign teachers who volunteer in refugee camps, professional musicians and internationally renowned artists.

There are several positive impacts of the project:

- **ARTISTIC INSPIRATION:** working together to make a concert and make art together, give your talent to an audience, share an artistic inspiration. This will give perspectives and incentives to those children who find themselves in a difficult situation in the camps.
- **SOCIAL INCLUSION:** through the connection with Athens and other Conservatories and Western organizations, children will also have the opportunity to meet and share experiences with people who do not live in the camps. This will facilitate the integration of migrants in Western communities.
- **POSITIVE AWARENESS OF FIELDS:** give a positive view of refugee camps. The project, combining both migrants and Westerners, also reduces this gap / barrier that is created between migrants and the rest of the world.

² www.elsistemagreece.com

Children refugees also find an educational program designed to develop memory skills, develop language skills, learn music, work in a team, face public performances without fear, defend traditional folk repertoires and develop new ones.

The memory and execution of the traditional popular repertoire from the refugee countries is an essential component of El Sistema Grecia.

Resources

- 1) WELCOMMON HOSTEL, Social & Green, Training for social, green and employment issues: <https://welcommonhostel.gr/social/>
- 2) Artist-run Alliance, Greece, Artist-run spaces, artist cooperatives, non-for-profit arts organizations, and other artist-run initiatives in Greece: <https://artistrunalliance.org/loc/greece/>
- 3) BRITISH COUNCIL, Greece, Arts for Social Development THEArTstatement, June 18th, 2016: <https://www.britishcouncil.gr/en/events/arts-for-social-development>
- 4) U.S Embassy & Consulate in Greece, Museums as Agents of Change: Diversity, Accessibility, and Inclusion: <https://gr.usembassy.gov/museum-conference-2017/>
- 5) Institute of Entrepreneurship Development, Organizations that Promote Diversity Culture in Greece, Vasilis Bouronikos, February 24th, 2021: <https://ied.eu/project-updates/diversity-culture-in-greece/>
- 6) Wind of Renewal, Social inclusion and green transition projects in the innovative WELCOMMON HOSTEL, Nikos Chrysogelos, February 28th, 2019: <https://anemosananeosis.gr/en/wh-inclusion-innovation/>
- 7) artifactory, Art & Culture vs Xenophobia: <https://www.artifactory.eu/acvsx-abouten>
- 8) CARITAS HELLAS SOCIAL INCLUSION, July 31st, 2018: <https://caritas.gr/en/intervention-en/social-inclusion-en/social-inclusion/>
- 9) FULBRIGHT Greece, Arts and Culture: <https://www.fulbright.gr/en/study-in-greece/arts-and-culture>
- 10) Wind of Renewal, WELCOMMON. An innovative model for hosting and social inclusion of vulnerable refugees in Athens will close by the end of February 2018? We need your support. Could you help us?, Nikos Chrysogelos, January 19th, 2018: <https://anemosananeosis.gr/en/could-you-help-us/>
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13) CALL FOR CURATORS: <https://callforcurators.com/call/open-call-for-emerging-artists-to-station-one-air-2021/>

14) HELLO EUROPE, +Solutions in Greece: <https://www.hello-europe.eu/greece-solutions>

15) EKO Greece-Empower youth, building a better future!: <https://ekogreece.com/>

16) ErasmusLearn, Inclusive Education through Arts: <https://erasmuslearn.eu/inclusive-education-through-arts/>

17) COUNCIL OF EUROPE, Cultural Routes: newsroom, "Cultural Routes Dialogues: challenges and opportunities post Covid-19":

https://www.coe.int/en/web/cultural-routes/newsroom/-/asset_publisher/3LTziHUm71xR/content/greece-live-webinars-cultural-routes-dialogues-challenges-and-opportunities-post-covid-19-?inheritRedirect=false&redirect=https%3A%2F%2Fwww.coe.int%2Fen%2Fweb%2Fcultural-routes%2Fnewsroom%3Fp_p_id%3D101_INSTANCE_3LTziHUm71xR%26p_p_lifecycle%3D0%26p_p_state%3Dnormal%26p_p_mode%3Dview%26p_p_col_id%3Dcolumn-4%26p_p_col_count%3D1

18) EQUALTIMES, Artists in Greece are fighting for their rights and accessible culture for all, Laetitia Moreni, July 29th, 2020: https://www.equaltimes.org/artists-in-greece-are-fighting-for?lang=en#.YQvyPkC_yUk

19) OPEN CALL 2021, Hippodamia in Context: <https://www.victoriasquareproject.gr/open-call-2021>