

Triennial Report



Autumn 2019 - Autumn 2022

Athens Epidaurus Festival

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Athens Epidaurus Festival

■ Triennial Report

Autumn 2019 -
Autumn 2022

Athens Epidaurus Festival

Artistic Director

Katerina Evangelatos

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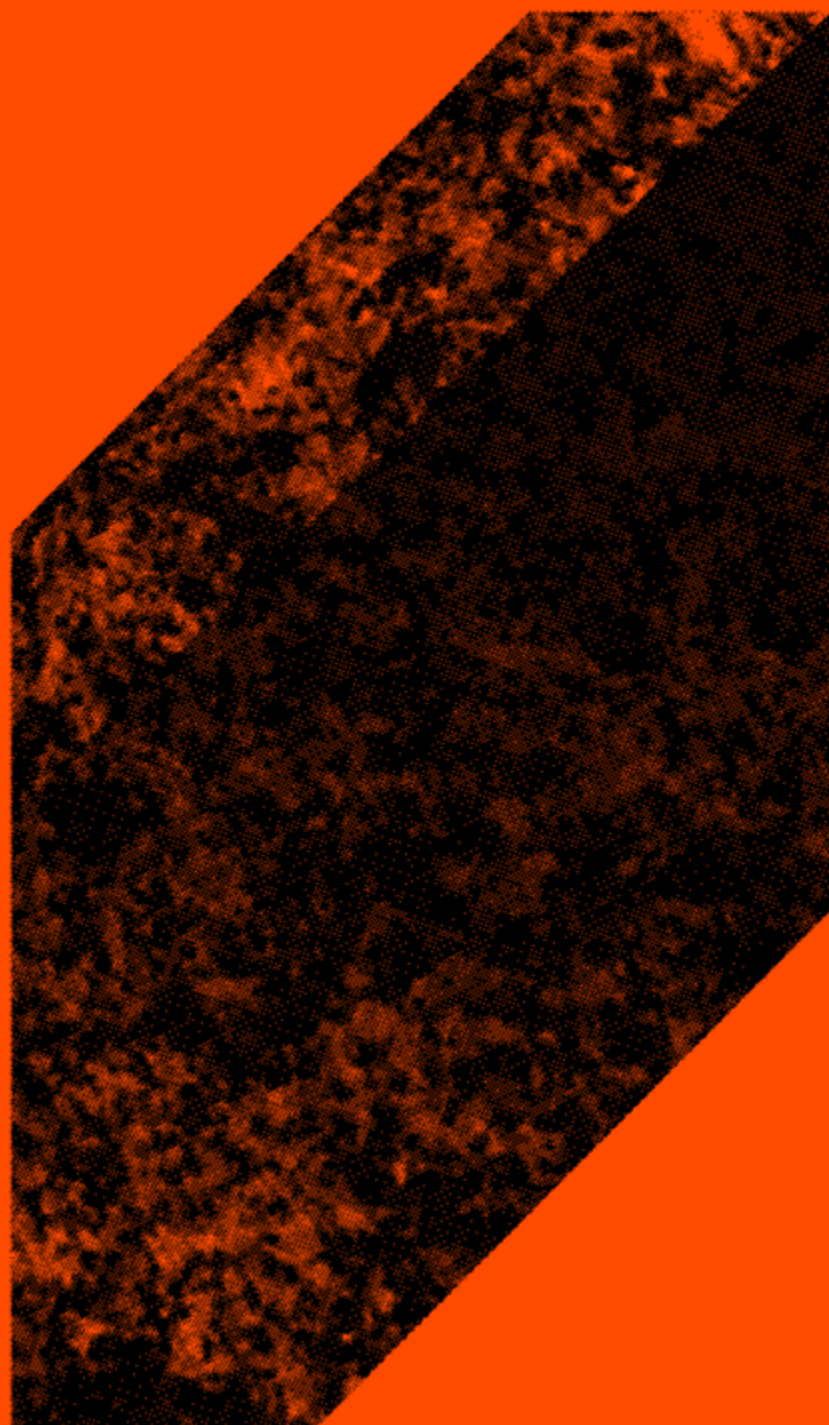
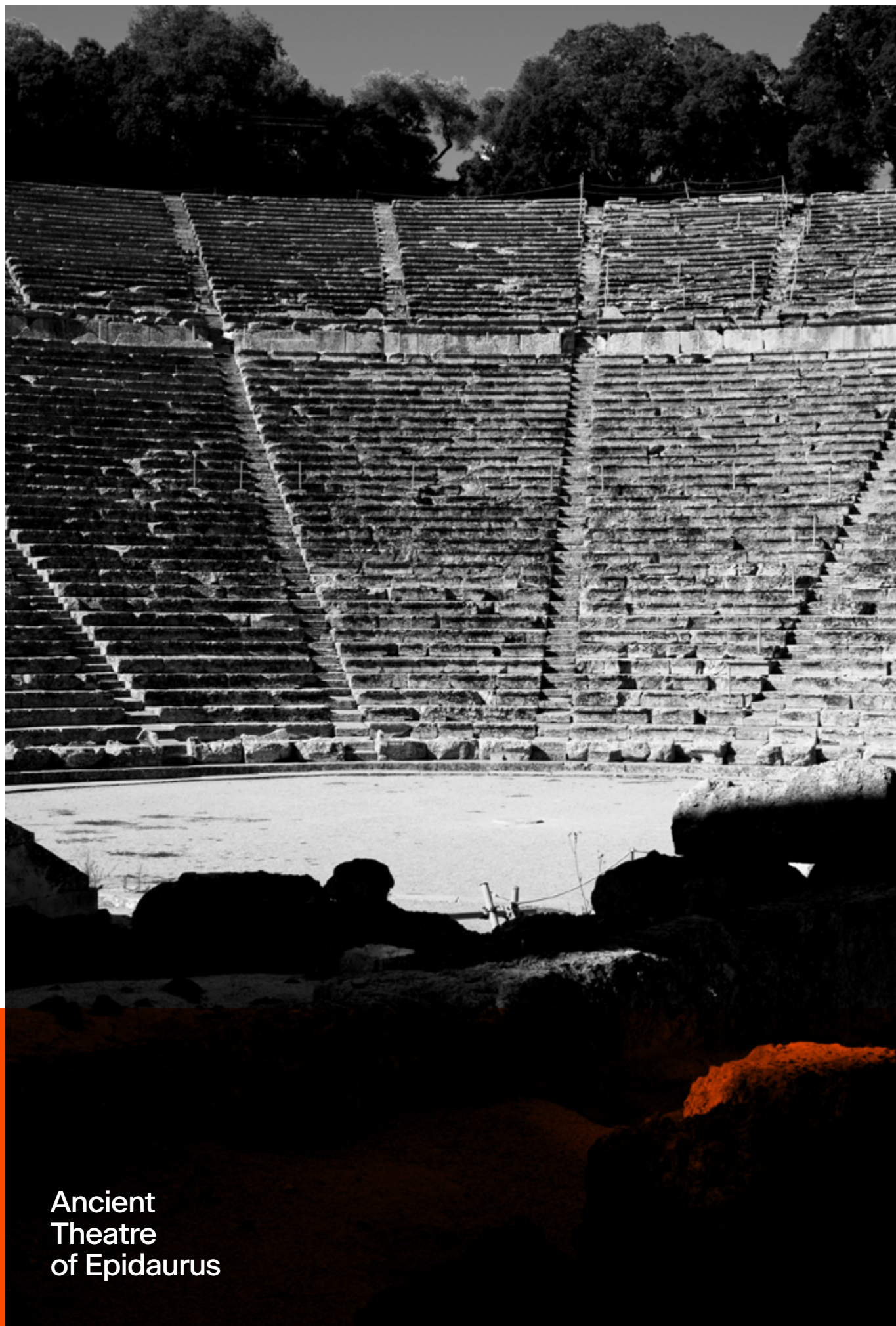


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Ancient
Theatre
of Epidaurus

A harmonious and efficient tenure



When I took over as President of the Hellenic Festival's Board of Directors three years ago, a cultural organization with a leading role in contemporary artistic production, I was confronted from the very first moment, alongside the other distinguished members of the Board, with certain pressing needs, namely adopting measures towards the organization and streamlining of the Festival operation.

For many decades, the Festival had a rather rudimentary internal structure, without clear-cut roles and responsibilities. At the same time, it was active in an unstructured manner, lacking basic rules of corporate governance.

Despite the fact that in 1996 the Festival acquired the legal form of an S.A., it hadn't been able to adapt to the contemporary operational demands that such a form entailed. Certainly, this happened largely due to the intrinsic divergence between the S.A. company type, meant to serve business interests, and the artistic production obeying an altogether different set of criteria.

Yet this incompatibility was not an excuse for inaction. With that in mind, we took steps to establish an Internal Regulation of Operation and put a corporate organizational chart into effect, staffing the Festival directorates and assigning specific tasks to employees. Furthermore, we created an internal auditing service, drew up a Code of Ethics and took up a series of other administrative measures to ensure the transparency and operational streamlining of the institution.

Of course, this does not mean that our work is complete and the various problems have all been resolved. For instance, the Festival is consistently plagued by a sense of uncertainty running rampant in its work environment. Most staff members are employed on an annual contract basis, under the threat of a possible non-renewal, with a legislative intervention providing that renewal each year. This is far from healthy. A definitive solution must be provided to this ongoing issue, in collaboration with the State.

During our Board of Directors tenure, our decisions were reached in a unanimous and joint manner, especially in a period that did not lack in difficulties (pandemic, capacity restrictions, event postponements etc.). This is far from self-evident, hence I single it out as an achievement.

At the same time, our collaboration with the Artistic Director was harmonious and productive. I would like to especially thank her for helping us carry out our work and also to thank the political leadership of the Ministry of Culture and its various services for being, then and now, helpful and supportive.

Dimitris Passas | President of the Board of Directors



Peiraos
260

Three adventurous years!



From August 30th, 2019, when I took over as Artistic Director of the Athens Epidaurus Festival, to September 2022, when the renewal of my term was announced, it has undoubtedly been three years full of twists and challenges. At the same time, these three years brought about major changes to the Festival: our events are now also held in the winter season; our programming is encapsulated in distinct thematic sections; Festival-goers enjoy a more comprehensive experience; the Festival's international profile has been significantly boosted thanks to world premieres held at our iconic monuments.

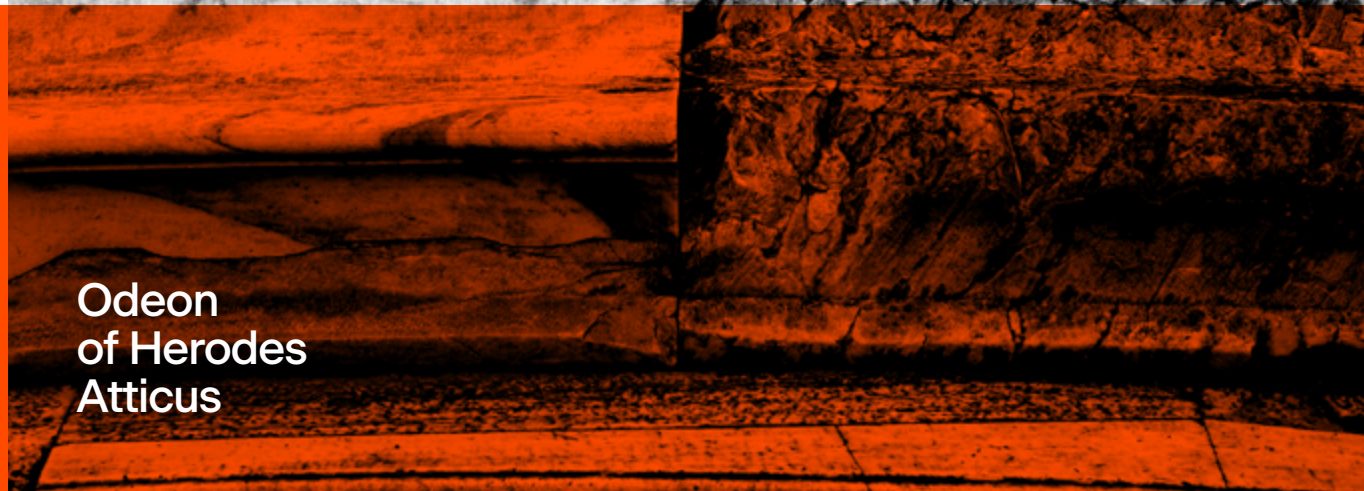
In 2020, we were one of only a handful of European cultural organizations that managed to present a fragment of their original programming amid the pandemic. In 2021, despite the strict health protection measures in effect and the extremely reduced capacity, we managed to attract over 145,000 spectators with an extended programme that lasted until October. Nevertheless, it was the year 2022 that marked the Festival's brilliant return to form, back to normality, as the Festival was successfully completed sending out a highly optimistic message: Art is the most powerful antidote in these critical times we are going through, the highest form of Hope. The numbers are telling: over 200,000 spectators attended performances at the Odeon of Herodes Atticus, Peiraios 260, and Epidaurus (Ancient Theatre of Epidaurus and Little Theatre of Ancient Epidaurus). Meanwhile, more than 1,500 artists had the opportunity to present their work to audiences again, draw inspiration

from this interaction and open up a creative and substantial dialogue.

During these three difficult years, the Festival placed emphasis on performances connecting the legacy of Ancient Drama with contemporary, avant-garde productions; sought to represent more women artists; highlighted major social issues and contemporary concerns; clinched collaborations with an international outreach in mind and generated fresh centres of attraction for Festival-goers. Furthermore, it sought to become an equal "player" on a global scale, a powerful hub of creativity, noted for its extroversion, open-mindedness and inclusivity. At the same time, one of the goals we achieved was to secure better economic conditions for Greek artists, allowing them to devote themselves to their work undistracted and thus raising the artistic quality of productions. The Festival's very programming, the artistic collaboration terms, the parallel events, its re-introduction to the audience by its international name "Athens Epidaurus Festival" and even its new visual identity all enabled us to envisage an organization drawing inspiration from the long and rich history of this institution yet with its sights firmly set on the future.

Hopefully, in the next three years, with fewer obstacles and the support of the State, we will be able to be even more creative!

Katerina Evangelatos | Artistic Director



Odeon
of Herodes
Atticus

Modernization and innovation policies for a Festival open to everybody!



As an iconic organization with a public role, the Hellenic Festival S.A. constitutes a central institution of contemporary creative and cultural production on both a national and a European level. Throughout the last three years, however, the cultural sector has been plagued with unprecedented challenges due to the pandemic: performances were cancelled; theatre capacity had to be kept low; venue operational costs were maximized. We responded to these challenges with social sensitivity, promoting modernization and innovation policies as well as aiming to the safety of audiences, artists and employees, administrative efficiency and optimal financial management.

To begin with, for the first time since the company's inception, an Internal Regulation of Operation was established, a Digital Organizational Chart was drawn up and procedures for participation in the Unified Mobility System and job placements via the Supreme Council for Civil Personnel Selection (ASEP) were initiated. Furthermore, procedures for obtaining the ISO 9001:2015 certification and complying with the General Data Protection Regulation were also initiated and completed and a Code of Ethics was drawn up.

At the same time, a number of breakthrough initiatives and infrastructure improvement projects took place at Peiraios 260, ensuring the operation of the theatre venues amid the pandemic. At the same time, evacuation plans and fire protection studies were conducted at all Festival venues, while several legal and practical loose ends regarding facility uses were permanently resolved. Moreover,

we relocated the Festival headquarters to a modern space in Kato Petralona, accessible to persons with disabilities, where environmental sustainability practices are being implemented. Notably, recycling and material reuse/upcycling practices are practised in all facilities in accordance with the principles of circular economy.

Furthermore, throughout the pandemic period, we prioritized policies of extroversion, partnership and participation, and, to that end, developed strategic collaborations with domestic and international institutions. The agreement we signed with the Centre for Education and Rehabilitation for the Blind is of paramount importance to us, as it contributed to the inclusivity and accessibility of persons with visual impairment to our performances. Meanwhile, the Cooperation Agreement we signed with the Hellenic Red Cross was invaluable to us, particularly throughout the active Festival season amid the pandemic. We also signed Cooperation Agreements with the Megaron – The Athens Concert Hall Organization and the Institut français de Grèce, aiming to jointly support cultural production and hold educational events respectively. On a global level, the Festival became more actively engaged in international joint ventures for the realization of two major European research and innovation projects (VAST and VOXReality), drawing on Horizon EU programme funds. At the same time, we initiated the utilization of the Development Fund for the financing of infrastructure projects (Odeon of Herodes Atticus infrastructure overhaul and renovation

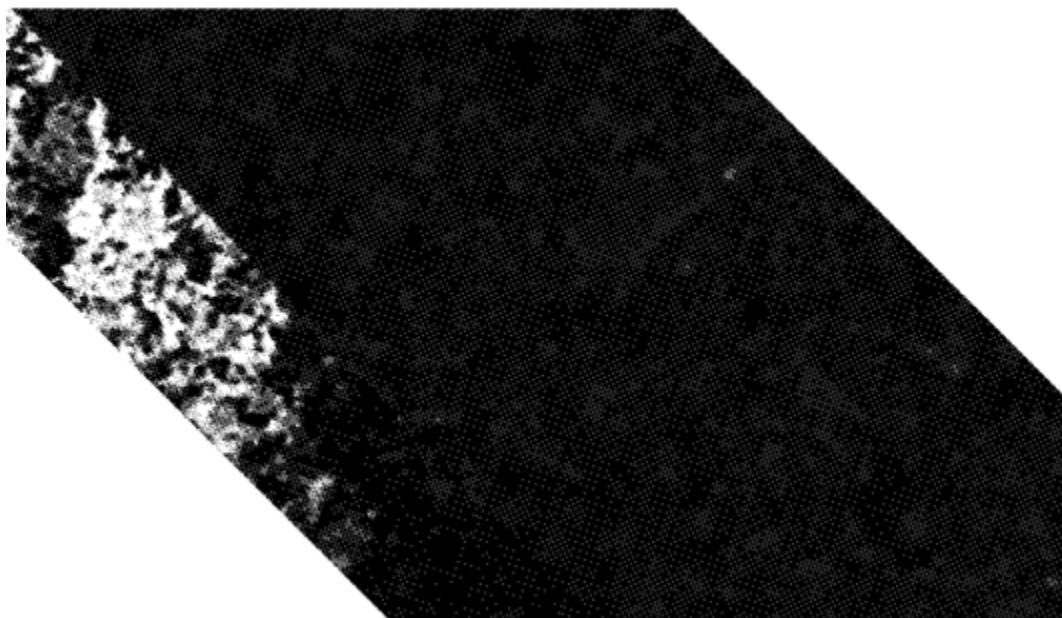
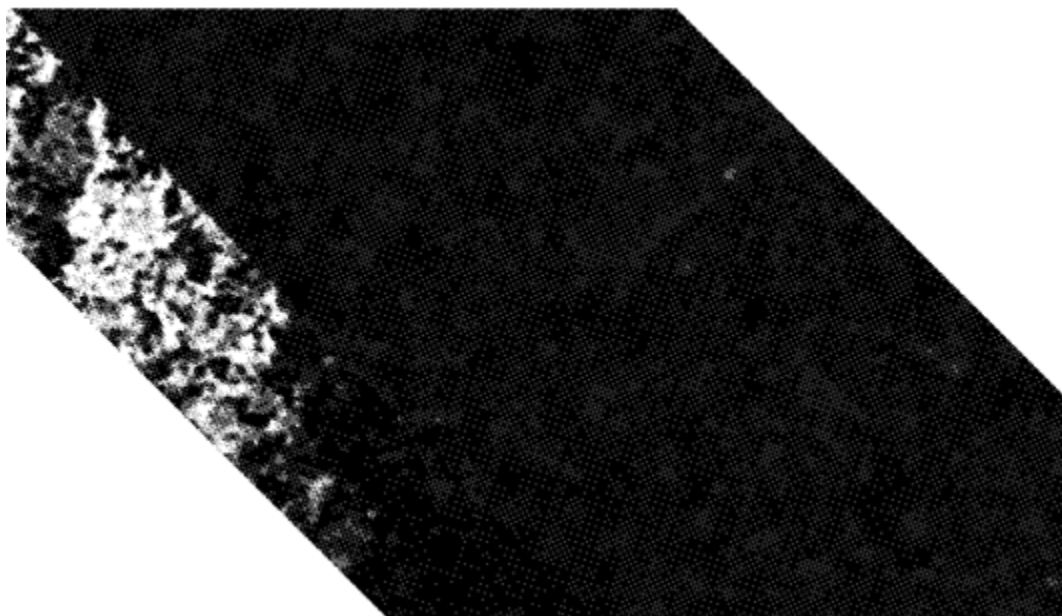
of underground dressing rooms, accessibility projects for persons with disabilities, acquisition of permanent technological equipment, and so on).

Last but not least, we undertook a series of initiatives showcasing the Festival's digital modernization, resolving operational and infrastructure issues and pursuing a modern and interactive relationship with audiences. We proceeded to a digital interconnection of all main spaces of the organization: the Intranet internal network, the electronic register and telecommuting capacities were upgraded. For the first time, we launched the international live streaming broadcasting practice, broadcasting an Ancient Theatre of Epidaurus performance across the world. We are also especially pleased with another development: we secured funding through the "Competitiveness, Entrepreneurship and Innovation" Operational Programme for digitizing the Festival archive and showcasing its immense value.

In 2022, in particular, a record-breaking revenue, not only in comparison to the pandemic years (2020, 2021) but also the pre-pandemic years (2017-2019), was recorded. Sponsorships were notably boosted, with benefits for the Festival surpassing all previous years. Significant sponsorship agreements, both commercial and promotional, were clinched in a broader context of strategic partnerships with major corporations and conglomerates. At the same time, marketing research was conducted for the very first time across the Festival performance venues, collecting and analyzing demographic data and audience preferences.

Our main concern in these difficult times for culture was to ensure that the Athens Epidaurus Festival continued its contributions to our country by virtue of being an open, inclusive, green festival, accessible to every single one of us.

Ioannis Kaplanis | Director General





Ancient
Theatre
of Epidauros



Artistic Report

1

Breakthroughs



The main directions setting the tone
of this three-year period

1.1

The Festival's Ancient Drama is Contemporary!

From the outset, one of the Artistic Director's priorities was to connect Ancient Drama with contemporary performing arts. The very programme of Epidaurus, one of the Festival's "big guns", was the primary field in which this goal was implemented. World premieres that were co-productions with major international organizations (Maja Zade's *ödipus*, directed by Thomas Ostermeier with Schaubühne, 2021; *Alcestis*, directed by Johan Simons with Schauspielhaus Bochum, 2022; *Agamemnon*, directed by Ulrich Rasche with Residenztheater München 2022), as well as Greek productions emphasizing dramaturgical and directorial innovations (Sophocles' *Trackers* directed by Michail Marmarinos; Aristophanes' *The Frogs* directed by Argyro Chioti; Aeschylus' *The Persians* directed by Dimitris Karantzias) set the aesthetic tone of this three-year period.

Agamemnon



© Patroklos Skafidas

Alcestis



© Patroklos Skafidas

The Persians



© Stavros Habakis

With that in mind, the Contemporary Ancients section was conceived specifically for the Little Theatre of Ancient Epidaurus: a complete cycle of commissioning, translating, publishing and staging new plays (using ancient tragedies as a starting point), penned by contemporary Greek authors. This new initiative was launched in 2021 and repeated in 2022.

The original workshops of the Open Plan platform that were linked with Ancient Drama, namely the Morphés fashion workshop (2021, 2022) and the Dance educational programmes for adolescents, Ancient Future Solo (2021) and Ancient Future Chorus (2022), were conceived in the same spirit.

Parodos, the interdisciplinary research programme (residency) specially designed for the Little Theatre of Ancient Epidaurus (2020, 2021), also worked to that effect, as a pillar of research, featuring established European artists as facilitators.

Last but not least, the Antagonisms Cycle (2022) focused on the connection of Ancient Drama with contemporary thought and creativity, centred around the figure of Antigone and curated by Dionysis Kapsalis, writer and Festival Artistic Advisor. Antagonisms encompassed two stage versions of Sophocles' tragedy, a European research programme and a series of discussions featuring eminent representatives of the Letters and the Arts.

The House With the Snakes



Ancient Future Chorus



Morphés



Carnage

© Patroklos Skafidas



Artistic Report

1.2

The Festival is global and on the road!

One of the main pursuits of the artistic programming throughout these three years was to foster dialogue between the Festival audience and artists, Greek and international alike, as well as promote Greek productions abroad. In addition to inviting successful international productions, great emphasis was given on creating performances specifically for the Festival, both Greek and foreign. International co-productions were achieved, including Prodromos Tsinikoris with Maillon, Théâtre de Strasbourg (*[Somewhere] Beyond the Cherry Trees*); Thomas Ostermeier with Schaubühne (*Ödipus*); Krzysztof Warlikowski with Nowy Teatr and Comédie de Clermont-Ferrand et al. (*Odyssey: A Story for Hollywood*); Kader Attou with the Centre chorégraphique national de La Rochelle (*The Roots – Transmission*); Koen Augustijnen & Rosalba Torres Guerrero / Siamese Cie with the Festival d'Avignon and others (*Lamenta*), Marie Brassard with TransAmériques Festival (*Violence*) in 2021, and two Epidaurus world premieres in 2022: *Alcestis*, directed by Johan Simons with Schauspielhaus Bochum and *Agamemnon*, directed by Ulrich Rasche with Residenztheater München. Apart from the international co-productions that toured in various festivals and continue to be staged abroad, the Festival's global presence was further enhanced by the presentation of successful domestic productions beyond the Greek borders, such as Prodromos Tsinikoris' (*Somewhere*) *Beyond the Cherry Trees* and Anestis Azas' *The Republic of Baklava*.

The Republic of Baklava



© Pinelopi Gerasimou

(Somewhere) Beyond the Cherry Trees



© Kiki Papadopoulou

Odyssey: A Story for Hollywood



© Magda Hueckel

The Roots – Transmission



© Kiki Papadopoulou

Artistic Report

Violence



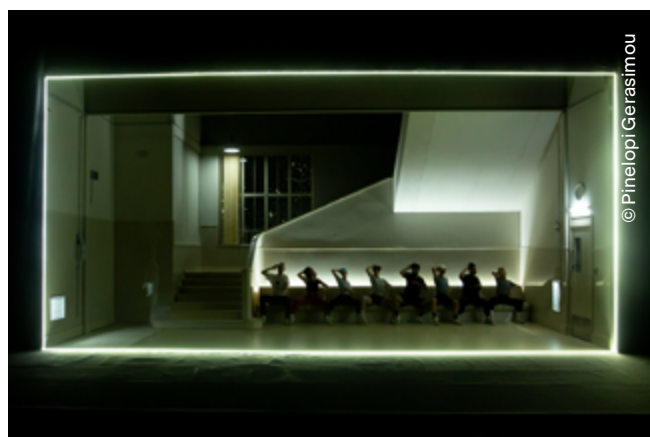
© Marlene Gelineau Payette

Eins Zwei Drei

© Nelli Rodriguez

Dusk

© Magali Dougados

Pasionaria

© Pinelopi Gerasimou

A key concern of the artistic programming was to introduce major world-renowned artists to the Greek audience. Artists such as Serge Aimé Coulibaly, Florentina Holzinger, Christiane Jatahy, Martin Zimmermann, Marcos Morau, Marco Layera, Hildur Guðnadóttir and Ulrich Rasche, to name a few, made their Greek debut over the last three years.

Lamenta



© Kiki Papadopoulou

Artistic Report

Wakatt



© Sophie Garcia

1.3

The Festival beckons youth!

In every single area, from planning the programme and parallel events to carving out a communication strategy and utilizing digital media, the Festival has sought to highlight a strikingly contemporary and youthful profile, intent on embracing more spectators and becoming a centre of attraction for a wide range of audience.

Sold out concerts at the Odeon of Herodes Atticus by widely acclaimed electronic music artists such as Autechre, Moderat, Woodkid, Max Cooper and Jeff Mills indicated the Festival's endeavour to attract an unconventional, youthful audience who had probably never set foot in the Odeon before.

Via the Layers of Street Cycle (2021, 2022), dedicated to the hip hop scene and street culture, the Festival gave voice to numerous street artists while also embracing their youthful, alternative audience. The Electronica Cycle moved along similar lines, launched in 2021 at the Peiraio 260 with Chronotopia, a mini festival of electronic and experimental music, held in collaboration with Berlin's CTM Festival and Goethe-Institut Athen. The Jazz at the Platea Cycle, twenty days of live jazz concerts held at Peiraio 260 throughout July 2022, with free admission for everyone, also worked towards audience expansion by hosting experimental music genres.

Last but not least, thanks to the exclusive participation of adolescents in the Dance and Theatre workshops of the Open Plan platform (Youthquake, Ancient Future Chorus et al.), the Festival also made its presence palpably felt as a hothouse of the next generation of Festival-goers and artists.

Jazz at the Platea



© Michalis Kloukinas

Moderat



© Ανδρέας Νικολαΐδης

Urban Dance Contest



© Pinelopi Gerasimou

CTM Festival



© George Sakellariou

Artistic Report

Youthquake



© Vasia Anagnostopoulou

1.4

The Festival is unexpected!

Upending deep-rooted perceptions about the use and identity of the Festival venues was yet another goal defining the artistic orientation of the 2020–2022 period.

A recital by world-class violinist Leonidas Kavakos at the Ancient Theatre of Epidauros, marking Katerina Evangelatos' first year as Artistic Director amid the pandemic, worked precisely to that end.

Commissioning visual artists to create works of art in dialogue with ancient theatres also suggests the intriguing and unexpected ways in which these monuments can be inhabited. Dionisis Kavallieratos' installation *Disoriented dance / Misled planet* at the Odeon of Herodes Atticus, a collaboration with the

NEON Organization for Culture and Development, was conceived in that spirit, as was *SACRED TALES / COVID-19* by Aemilia Papaphilippou, created by the artist specifically for the Little Theatre of Ancient Epidauros and drawing on the experience of the pandemic as a starting point.

The unexpected encounters between arts and artists and the startling collaborations signified by open borders and the fluidity of contemporary artistic expression also set the tone of the programme, both in Theatre and Dance as well as in Music across all our venues, from Peiraios 260 and the Odeon of Herodes Atticus to the Epidauros theatres.

SACRED TALES / COVID-19

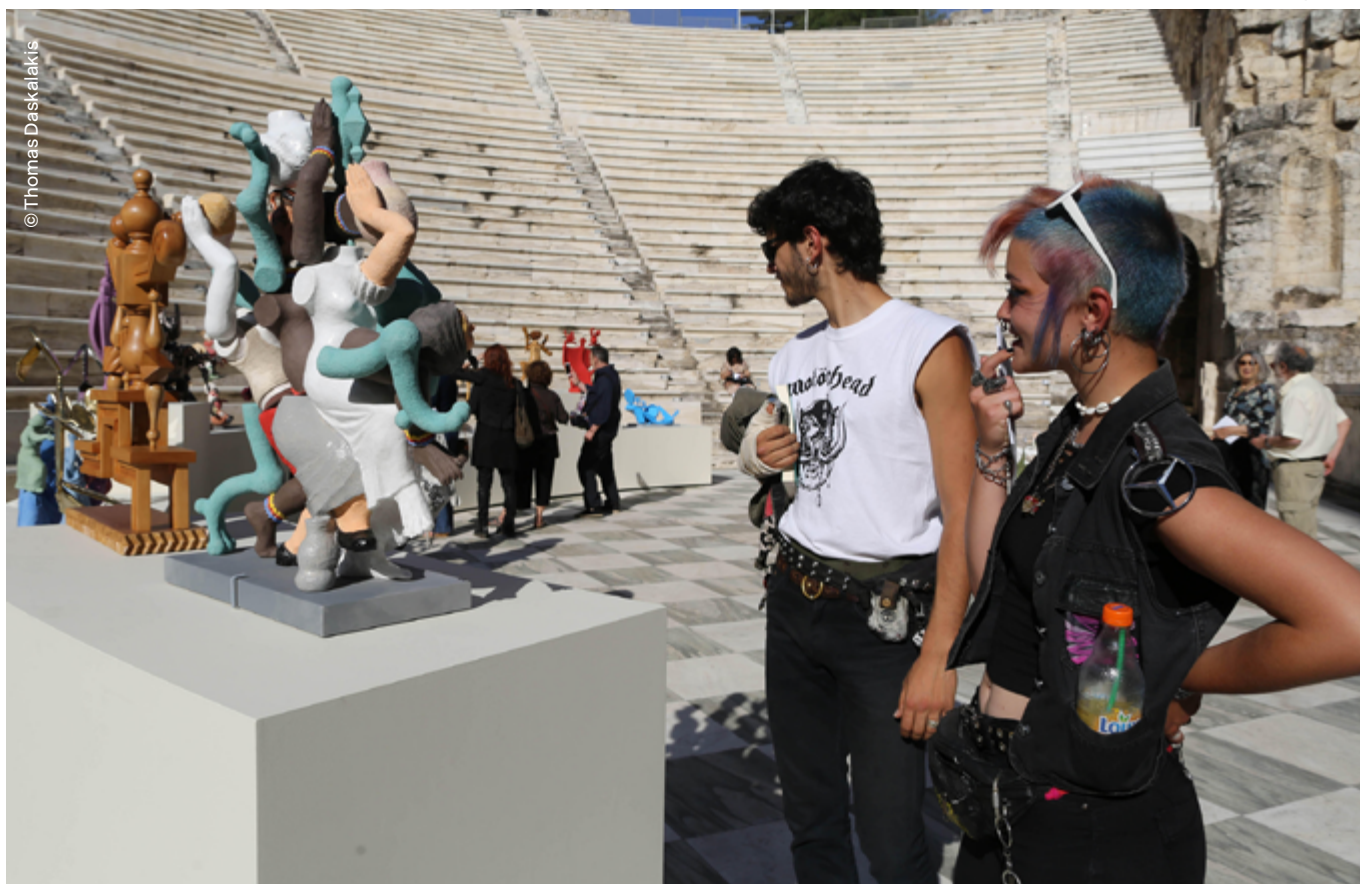


© Aemilia Papaphilippou

Leonidas Kavakos Performs Bach in Epidauros



Disoriented dance / Mised planet



1.5

The Festival is experiential!

Throughout these three years, the Artistic Director was preoccupied with the overall experience of audiences and their participation in the Festival – goals which could be fully realized only in 2021 and 2022.

Aiming to familiarize spectators with the unique aesthetics of contemporary dramaturgy, the year 2021 saw the launch of Prologue, a new event that “initiated” audiences into international productions, with graduate students offering an introduction to the performance held in each particular evening. Attendance was free, in cooperation with the Master’s programme of the Theatre Studies Department, National and Kapodistrian University of Athens. The graduate students participating in the programme helped shape an atmosphere of artistic exchange and creativity in the heart of Peiraos 260,

amid the hustle and bustle of the large tables placed there specifically to encourage dialogue between artists and audiences and conversations among larger groups of spectators.

The Festival gift shop could also be found at the Platea open-air space. The shop steadily attracted visitors both in 2021 and in 2022, featuring objects designed by Greek designers and inspired by each year’s brand identity. The philosophy behind the shop was to reinforce each visitor’s personal bond with the Festival by individualizing their own experience through practical objects. The 2021 geometric aesthetics of Dimitris Papazoglou gave way to the bright colours of the 2022 visual identity, a G Design commission in collaboration with artist Jannis Varelas, refreshing the content and appeal of the shop.

Peiraos 260



© Thomas Daskalakis



1.6

The Festival does not hibernate!

In 2020, for the first time in its history, the Athens Epidaurus Festival expanded its activities, remaining active during the autumn and winter seasons via the Open Plan platform.

The well-known architectural term *open plan* refers to an open space, the possibility of open design and flow, free thinking and movement. The Festival's new offices, its headquarters in the Kato Petralona neighbourhood, were designed with that in mind. Much like open plan spaces, the Open Plan platform, launched during the pandemic, aspired to transcend temporal and spatial constraints via a series of events – workshops, masterclasses, performances, webinars and original artistic works – addressed to professional artists but also audiences of all ages.

Faithful to the spirit of flexibility that defined this new project, most Open Plan events were designed in a manner which ensured they could also be conducted online. The Radio Plays, in particular, which revived the tradition of radio theatre, were met with enthusiasm; a project that also offered great support to Music and Theatre artists during the difficult pandemic period.

Radio Plays



Radio Plays



Radio Plays



Radio Plays



Radio Plays



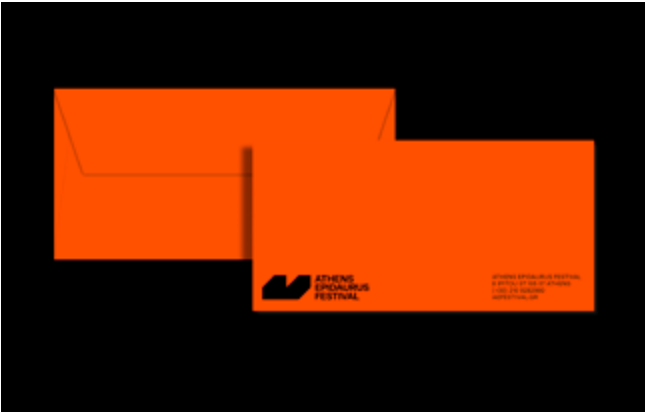
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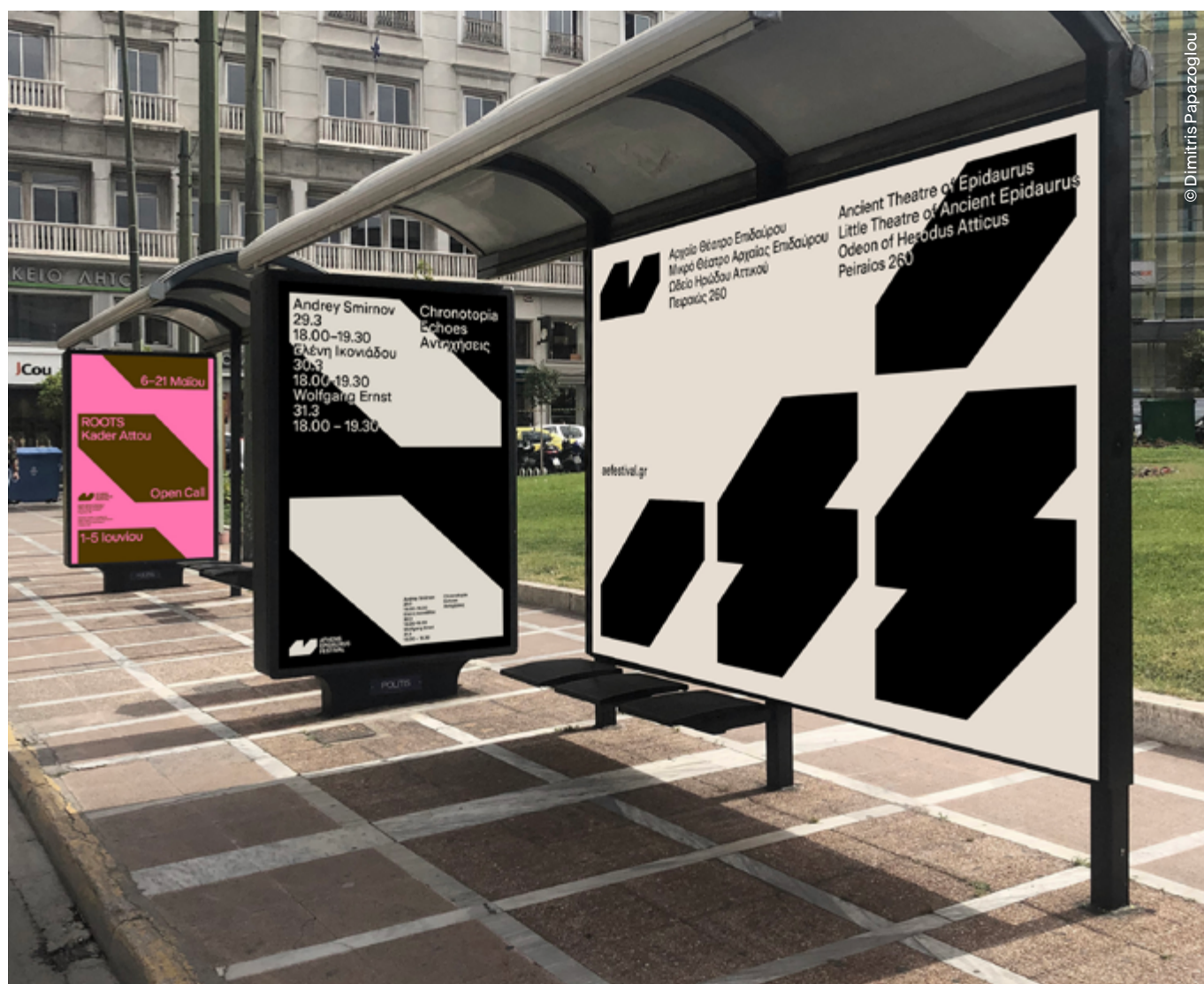
The Festival has a new brand identity!

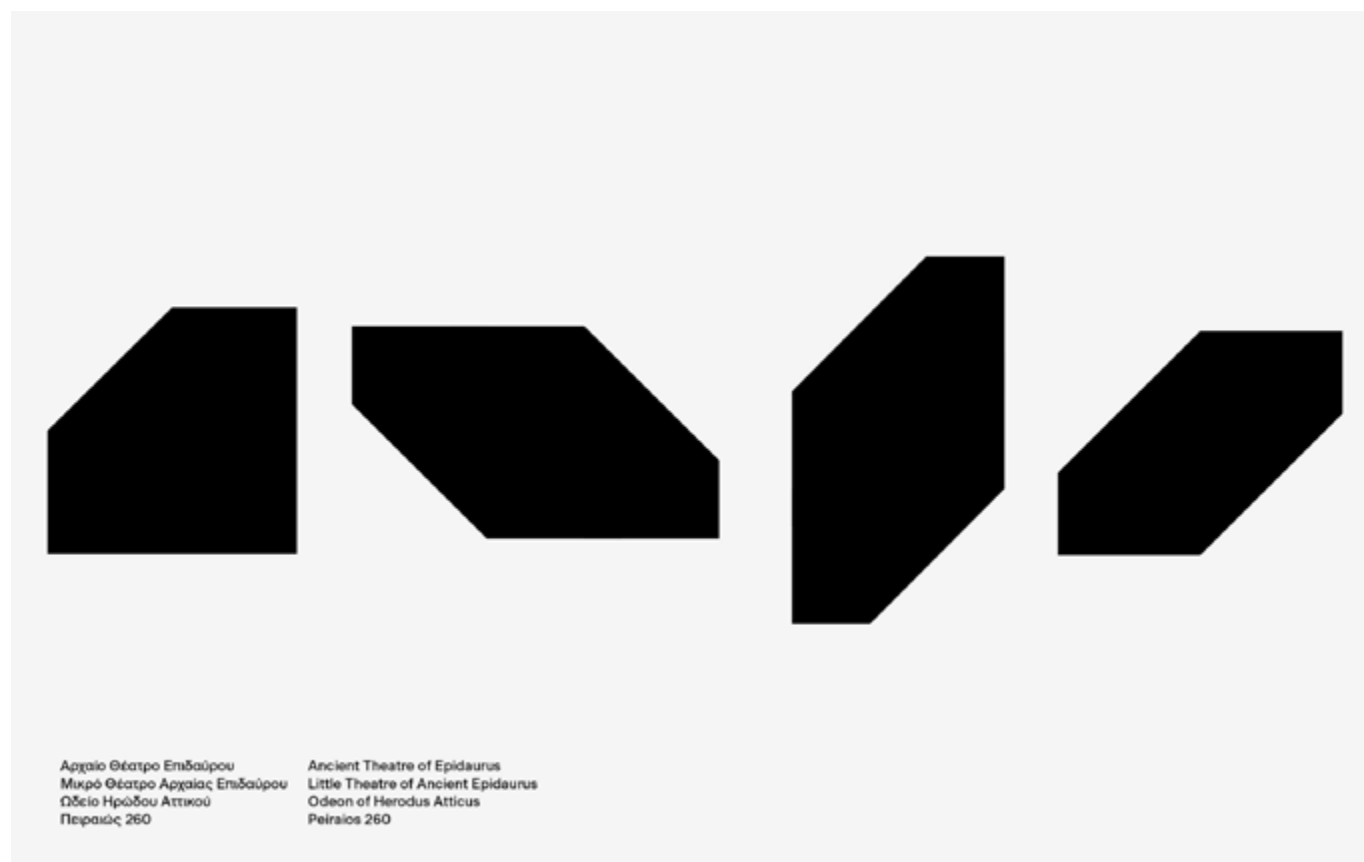


Renewing the Festival brand was paramount, as it enabled the organization to adopt a more contemporary promotional language and boost its distinctive identity and unique place for audiences. The Artistic Director proceeded to a drastic overhaul of the organization's image, adopting the proposal submitted by Dimitris Papazoglou, creator of the new brand identity and the 2021 visual identity. Simultaneously, the Festival was (re)introduced to the audience by its international name, Athens Epidaurus Festival, calling attention to its close ties with the world scene.









1.8

The Festival gives a push to female artists!

With Katerina Evangelatos being the first woman at the Festival's helm in the 68 years since its inception, there was a conscious decision to showcase the work of talented female artists, a priority in terms of the artistic programming. At the same time, various gender-related issues (female identity, LGBTQ+ activism, body representation, domestic violence, child abuse, to name a few), which have taken centre stage in recent years due to the #metoo movement, were foregrounded in a wide range of productions, warmly received by audiences and critics alike.

Pieces of a Woman

© Natalia Kabanov

THIRST

© Vasia Anagnostopoulou

Non-Colouring Landscapes

© Vasia Anagnostopoulou

ANNNA³. The Worlds of Infinite Shifts



In a Year With 13 Moons



The Feel.Backstage



1.9

1821 Bicentennial

The 1821 Cycle, conceived on the occasion of the Greek War of Independence Bicentennial, was met with acclaim from audiences and critics. Artists such as Anestis Azas (*The Republic of Baklava*), Pantelis Flatsousis (*National Fashion Show*) and Lenio Kaklea (*Age of Crime*) were commissioned to create Theatre and Dance performances. Investigating the 1821 legacy in a subversive and contemplative style, each of them provided a distinct perspective and touched upon the significance of redefining our national identity. The 1821 Cycle also included *Free at Last: Rerooted*, choreographed by Danae & Dionysios.

The Republic of Baklava*Free At Last: Rerooted*

National Fashion Show



© Michalis Kloukinas

Artistic Report

Age of Crime



© Pinelopi Gerasimou

1.10

The Festival (also) lives on our libraries!

Since 2020, the Athens Epidaurus Festival publishing activity has been thriving.

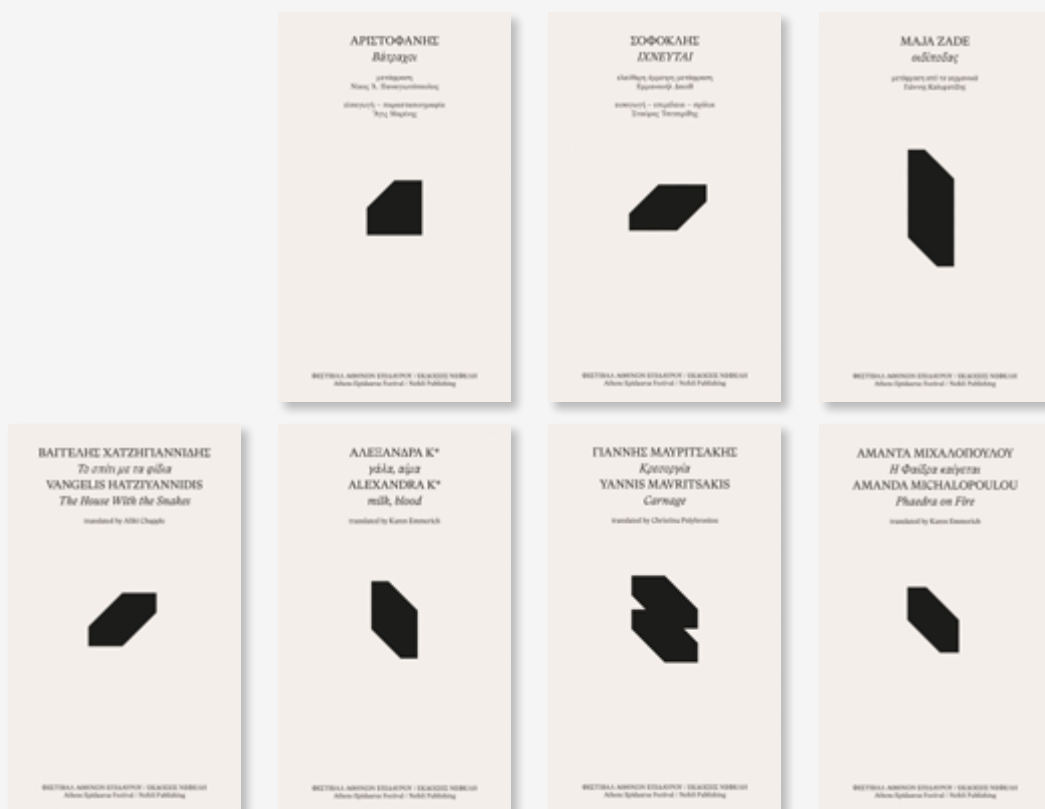
The initiative of publishing new plays commissioned as part of the 2021 and 2022 Contemporary Ancient Cycles and also new translations of ancient texts (Sophocles' *Trackers* and Euripides' *The Frogs*) was hailed by both audiences and critics. The goal was to create a new theatre book series focusing on Ancient Drama and featuring original texts and contemporary readings of classical plays.

Featuring contemporary authors (Alexandra K*, Amanda Michalopoulou, Elias Maglinis, Yannis Mavritsakis, Maja Zade, Kallia Papadaki, Vangelis Hatzayiannidis, Christos Chomenidis) and distinguished translators (N.A. Panagiotopoulos, Iannis Kalifatidis, Patricia Felisa Barbeito, Karen Emmerich, Aliki Chapple, Christina Polyhroniou), these elegant, bilingual editions were realized in collaboration with Nefeli Publishing.

Book launch of the 2021 theatre series



2021



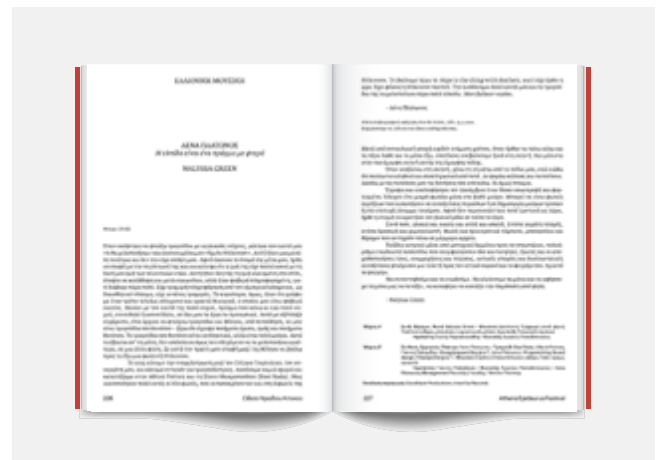
2022

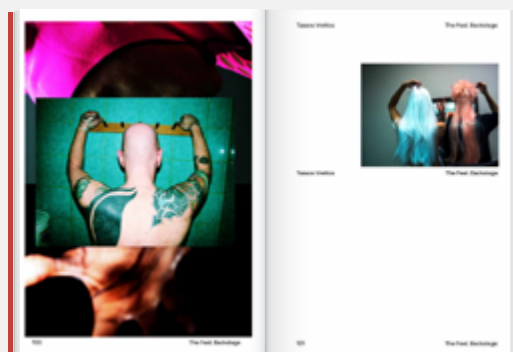


Apart from the theatre book series, which sold very well, the concept of a programme catalogue reimagined as an artbook with essays by scholars, dedicated to each year's special thematic tributes, also came to fruition.

The 2021 catalogue, under the artistic direction of Dimitris Papazoglou, was enriched with photographs from Tassos Vrettos' *The Feel. Backstage* installation and featured essays by Nadjia Argyropoulou, curator, art historian ("The Bodily Unconscious and the Rioting Colours"); Ilias Chatzigeorgiou, Artistic Advisor of the Festival ("Looking Back at the History of Hip Hop"); Dimitris Papanikolaou, Professor of Modern Greek Studies, University of Oxford ("An Ongoing Performance; An Unfinishing Revolution. Archive Trouble, 1821-2021"); Angela Dimitrakaki, writer, Senior Lecturer in Contemporary Art History and Theory, University of Edinburgh ("Rhythms of a Revolution: Gender and Sexuality in Contemporary Art"); Sophia Kompotiati, musicologist, PhD, Faculty of Music Studies, National and Kapodistrian

University of Athens ("Music [and] Globalization: New Writings, Parallel Thoughts") and Dimitra Kondylaki, Theatre Researcher, PhD, Comparative Literature, Sorbonne Paris IV ("Contemporary Aspects of the Tragic – In the Context of an Ever-Postponed Rebirth").





The 2022 catalogue, visually conceived and executed by G Design Studio, using artwork by Jannis Varelas as a springboard, narrates the Festival summer experience in its own, distinctive visual language, containing a number of original essays in its colourful pages: “Children of Oedipus. Pieces for an Antigone Mosaic” by Dionysis Kapsalis, writer and Artistic Advisor of the Festival; “Antigone and Ancient Greek Tragedy” by Edith Hall, Professor in the Department of Classics and Ancient History, Durham University; “Utopia and Dystopia” by Stefanie Carp, dramaturg and Artistic Advisor of the Festival; “A New Tartuffe 400 Years Later?” by Georges Forestier, Professor Emeritus of French Literature, Sorbonne University; “Dance From Now on: A Guide of Survival | A Guide of Change” by Ilias Chatzigeorgiou, Artistic Advisor of the Festival; “The Festival in the Cities and Sounds of the World” by Makis Milatos, journalist and radio producer.





The photo album *Marking Time* by Michalis Klouklinas, capturing the Festival theatres in the pandemic era, was released in 2020, in a Greek and English edition, and was warmly received. The collectible artbook showcased the beloved Festival venues (Ancient Theatre of Epidauros, Little Theatre of Ancient Epidauros, Odeon of Herodes Atticus, Peiraios 260).





In the summer of 2022, a new project of publishing elegant bilingual editions of theatre programmes for the Ancient Theatre of Epidaurus performances was launched. All three 2022 theatre programmes were designed to fuel the audience's interest in the timeless issues tackled by the plays themselves and their new stage approaches, featuring specially written directorial and dramaturgical notes, texts by critics and scholars, and interviews. To that end, Helene Varopoulou, theatre critic and translator ("The Poetics of the Tragic Space in the Manner of Johan Simons" for the performance *Alcestris*), Dimitris Karantzas, director, and Geli Kalampaka, dramaturg ("The Persians Embrace Us"), Agis Marinis, Associate Professor of Greek Philology and Drama at the University of Patras ("From Historical Event to Tragic Experience", for the performance *The Persians*) and Stefanie Carp, dramaturg, Artistic

Advisor of the Festival ("Ulrich Rasche and His Theatre" and an interview with the director, for the performance *Agamemnon*) were commissioned to write original texts.

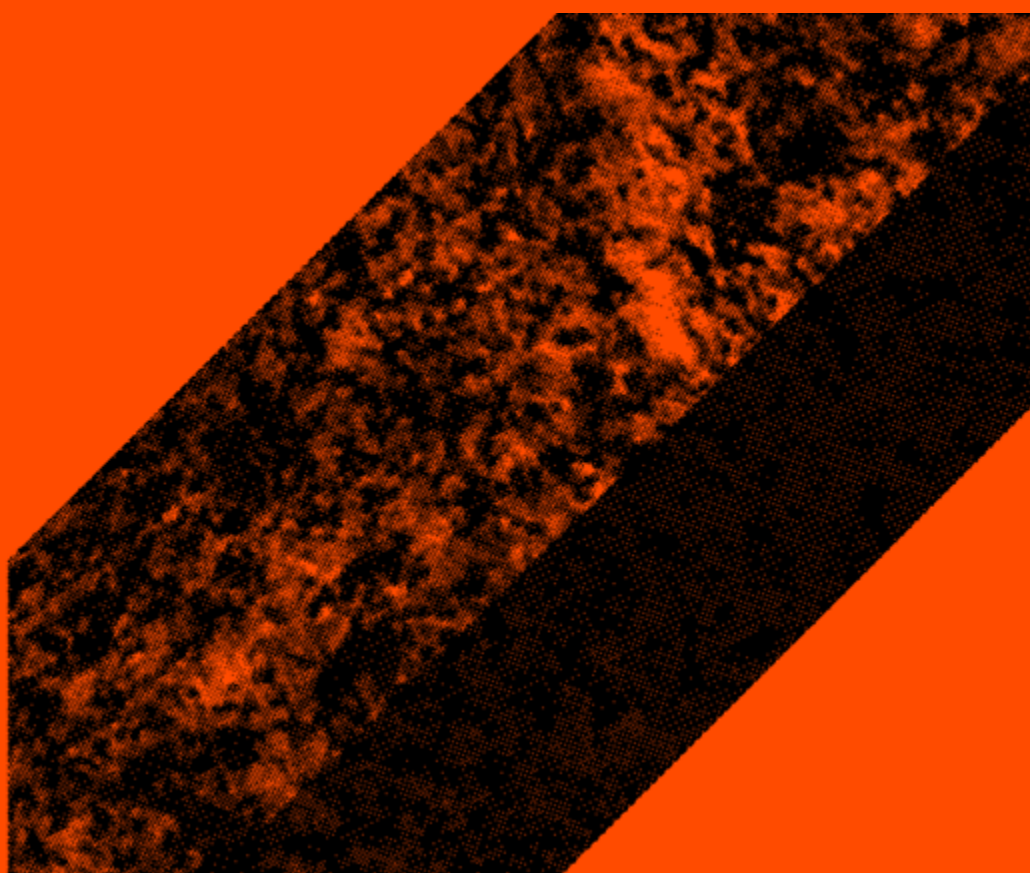
The Festival was honoured by the Hellenic Foundation for Culture and the Hellenic Ministry of Culture and Sports for its rich publishing activity, being invited to participate, for the first time in its long history, in the Frankfurt Book Fair (2021, 2022) and the Thessaloniki Book Fair (2021).

As of 2020, the Festival books are also available in bookshops.

Editor

Dimitra Kondylaki





2

**Establishing collaborations
with domestic institutions and
developing the Festival's
international character**



2.1

Collaborations with domestic cultural institutions

During these three years, the Athens Epidaurus Festival collaborated with the foremost cultural institutions in Greece:

- National Theatre of Greece (*The Persians* by Aeschylus, dir. Dimitris Lignadis, and *Lysistrata* by Aristophanes, dir. Odysseas Papaspiliopoulos, 2020 • *The Knights* by Aristophanes, dir. Konstantinos Rigos & *Phoenissae* by Euripides, dir. Yannis Moschos, 2021 • *Medea* by Bost, dir. Yannis Kalavrianos & *Ajax* by Sophocles, dir. Argyris Xafis, 2022).
- National Theatre of Northern Greece (*The Birds* by Aristophanes, dir. Giannis Rigas, 2020 • *Helen* by Euripides, dir. Vassilis Papavassiliou, 2022).
- Cyprus Theatre Organization (*Esme* by Spyros Peresiadis, dir. Marina Vrondi, 2021).

Phoenissae



Helen



Esme



- Municipal and Regional Theatre of Ioannina (*The Bacchae* by Euripides, dir. Nikaiti Kontouri, 2021).
- Municipal and Regional Theatre of Crete (*Prometheus Bound* by Aeschylus, dir. Aris Biniaris, 2021).
- Greek National Opera (*Opera Gala*, conductor Pier Giorgio Morandi, 2020 • *Dance With My Own Shadow* by Manos Hadjidakis, 2021 • *Rigoletto* by Giuseppe Verdi, conductor Lukas Karytinis, dir. Katerina Evangelatos & *Tosca* by Giacomo Puccini, conductor Philippe Auguin, dir. Hugo de Ana, 2022).

The Bacchae

© Vasia Anagnostopoulou

Prometheus Bound

© Giorgos Anastasakis

Dance With My Own Shadow



Rigoletto



- Megaron – The Athens Concert Hall (*Megaron Gala*, Orchestra del Maggio Musicale Fiorentino, anniversary concert for the 30 years since the founding of the Athens Concert Hall, conductor Zubin Mehta, 2021 • *Works by Rossini, Beethoven, Dvořák*, Filarmonica della Scala, conductor Myung-Whun Chung, 2022).
- Athens State Orchestra (*Beethoven 250 Years – Works by Beethoven, Shostakovich*, conductor Stefanos Tsialis, 2020 • *Works by Koumendakis, Rachmaninoff, Shostakovich*, conductor Lukas Karytinis, 2021 • *Works by Evangelatos, Dvořák, Rachmaninoff & Gioconda's Smile – The Birds* by Manos Hadjidakis, all conducted by Lukas Karytinis, 2022).
- Thessaloniki State Symphony Orchestra (*Works by Bartók, Vivaldi*, conductor Zoi Tsokanou, 2020 • *Works by Axiotis, Tchaikovsky, Rimsky-Korsakov*, conductor Zoi Tsokanou, 2022).

Megaron Gala



© Thomas Daskalakis

Gioconda's Smile – The Birds



© Thomas Daskalakis

Works by Axiotis, Tchaikovsky, Rimsky-Korsakov



© Thomas Daskalakis

- ERT National Symphony Orchestra (*Beethoven Gala*, conductor George Petrou, 2020 • *Works by Wagner, Schumann*, conductor George Petrou, 2021 • *Works by Dvořák, Brahms*, conductor Michalis Economou, 2022).
- Armonia Atenea – The Friends of Music Orchestra (*Il ritorno d'Ulisse in patria* by Claudio Monteverdi, conductor George Petrou, dir. Marianna Calbari, 2020) • *Two Milestones*, concert with Eleftheria Arvanitaki, conductor George Petrou, 2021).
- Athens Philharmonia Orchestra (*36 Greek Dances for Orchestra* by Nikos Skalkottas, conductor Byron Fidetzis, 2021).
- Greek Composers' Union (*Reactivate Music*, 2022).

Beethoven Gala



© Thomas Daskalakis

Il ritorno d'Ulisse in patria



© Thomas Daskalakis

Reactivate Music



© Thomas Daskalakis

36 Greek Dances for Orchestra



© Thomas Daskalakis

- Chios Music Festival (co-production for the performance *The Soccer Opera*, Eleftherios Veniadis – Sofia Simitzis).
- Institut français de Grèce (discussion held at the Institut Auditorium, with Georges Forestier as the keynote speaker, on the occasion of the Comédie-Française performance *Tartuffe*, dir. Ivo van Hove, as part of the celebration for the 400 years since Molière's birth, 2022).
- Goethe-Institut Athen (*In the Year With 13 Moons*, based on the film by R. W. Fassbinder, dir. Katerina Giannopoulou, 2021 • *Chronotopia* Αντηχήσεις / *Echoes*, electronic music composition workshop, as part of Open Plan 2020, in collaboration with CTM Festival • *Chronotopia*, two days of electronic and experimental music, in collaboration with CTM Festival, 2021 • *Mini Festival of Electronic and Experimental Music*, in collaboration with CTM Festival, 2022).

The Soccer Opera

© Michalis Kloukinas

Poster Institut Français de Grèce - Athens Epidaurus Festival

*Chronotopia*

© Gerasimos Mavrommatis

TOURNÉ



© Elina Giounanli

The Drama Short Film Festival on the Road



The Persians



© Thomas Daskalakis

- NEON Organization for Culture and Development (*Disoriented dance / Misled planet*, visual installation by Dionisis Kavallieratos, 2020 • *The Feel. Backstage*, multimedia installation by Tassos Vrettos, 2021 • *THIRST*, choreography by Ermira Goro & *TOURNÉ*, Osmosis, dir. Euripides Laskaridis, 2022).
- Drama International Short Film Festival (*The Drama Short Film Festival on the Road*, short film screenings, 2022).
- 2023 ΕΛΕΥΣΙΣ European Capital of Culture (*The Persians* by Aeschylus, dir. Dimitris Karantzas, 2022).

2.2

International
co-productions

During the same period, the Festival proceeded to co-productions with the following prestigious, world-famous organizations:

- Festival d'Avignon, La Comédie de Clermont-Ferrand Scène Nationale, Les Théâtres de la Ville de Luxembourg, La Villette - Paris, Charleroi Danse, Arsenal - Cité musicale-Metz, Le Manège - Scène Nationale Maubeuge, Théâtre Paul Eluard (TPE) Bezons - Scène Conventionnée d'Intérêt National / Art et Création - Danse, Le Maillon - Strasbourg, PÔLE-SUD Centre de Développement Chorégraphique National - Strasbourg, Ruhrfestspiele Recklinghausen, Mars - Mons Arts de la Scène, 2021 and Duncan Dance Research Centre for the performance *Lamenta*, choreography by Koen Augustijnen & Rosalba Torres Guerrero / Siamese Cie (2021).
- Nowy Teatr, Comédie de Clermont-Ferrand, La Colline théâtre national, Printemps des Comédiens-Montpellier, Schauspiel Stuttgart for the performance *Odyssey: A Story for Hollywood*, dir. Krzysztof Warlikowski (2021).
- Infrarouge, Festival TransAmériques, Theater der Welt, Théâtre français du Centre national des arts, Usine C for the performance *Violence*, dir. Marie Brassard (2021).
- Schaubühne Berlin for the performance *ödipus* by Maja Zade, dir. Thomas Ostermeier (2021).

ödipus



© Thomas Daskalakis

- Centre chorégraphique national La Rochelle / Poitou-Charentes, La Coursive est la Scène nationale de La Rochelle, MA Scène Nationale - Pays de Montbéliard for the performance *The Roots – Transmission*, choreography by Kader Attou (2021).
- Maillon, Théâtre de Strasbourg – Scène européenne for the performance (*Somewhere*) *Beyond the Cherry Trees*, dir. Prodromos Tsinikoris (2021).
- Arctic Arts Festival, Espoo City Theatre, HAU Hebbel Am Ufer, Kampnagel, Wiener Festwochen, Zürcher Theater Spektakel, Noorderzon Festival of Performing Arts & Society for the performance *Burt Turrído: An Opera*, dir. Nature Theater of Oklahoma (2022).
- Schauspielhaus Bochum for the performance *Alcestis* by Euripides, dir. Johan Simons (2022)
- Residenztheater München, in collaboration with Goethe-Institut Athen, for the performance *Agamemnon*, dir. Ulrich Rasche (2022).

The Roots – Transmission



Burt Turrído: An Opera



Alcestis



3

Audience response



Under Artistic Director Katerina Evangelatos, the artistic programme proved quite appealing to the audience, attracting a total of more than 395,000 spectators. Meanwhile, the 2022 receipts were the highest in the last five years from 2017 onwards. Furthermore, in 2022 there was a rise in ticket sales by 5% (183,397 tickets) in comparison to the

average ticket sales of 2017-2019 (175,025 tickets). Audience response to the Athens Epidaurus Festival events has been truly impressive, bearing in mind that other festivals such as Ruhrtriennale or Wiener Festwochen (Vienna Festival) hardly attract more than 20,000-50,000 spectators.

A Tribute to Mikis Theodorakis



© Thomas Daskalakis

3 years in numbers



288 days of performances and events



395,000 spectators



177 productions



15 Open Plan events



Over
3,500 artists

In detail:

■ 2020

**45%**Maximum capacity
per venue

Over

50,000 spectators**71**days of performances
and events**18**productions (out of a total
of 70+ originally scheduled
productions)

■ 2021

**60%**Maximum capacity
per venue

Over

145,000 spectators**131**days of performances
and events**82** productions

■ 2022

**100%**

Venue capacity



Over

200,000 spectators**86**days of performances
and events**77** productions

4

Thoughts on how to become better



In September 2022, Katerina Evangelatos' tenure as Artistic Director of the Athens Epidaurus Festival was renewed for another three-year term by decision of Lina Mendoni, Minister of Culture and Sports. As this fresh chapter begins, the first new goals are currently being set:

■ **Goal 1:**

Seeking a stronger representation of Greek artists in European networks of performing arts, theatres and festivals. Promoting Greek productions abroad and systematically inviting international programmers to attend our summer programme is a top priority for us.

■ **Goal 2:**

Redefining Parodos, the ambitious educational project that was launched in 2021 and evolved in 2022 with the participation of international artists. It is imperative that the rationale behind this initiative, focusing on the pivotal field of dramaturgy, be re-examined so that it can be more substantially consolidated, i.e. being targeted to a higher number of participants and encompassing a wider range of facilitators.

■ **Goal 3:**

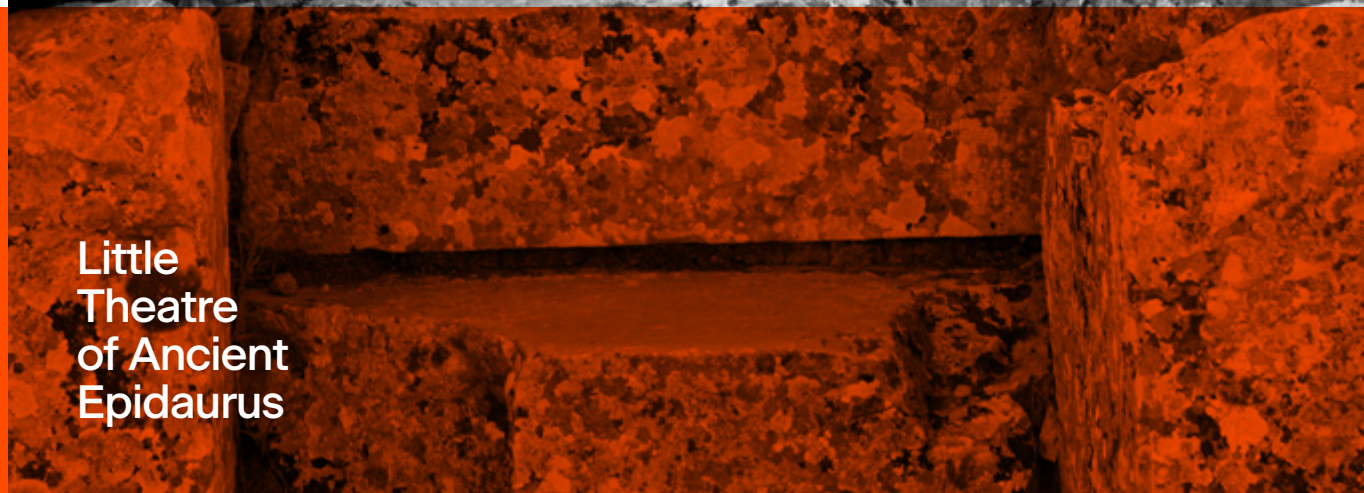
Building more partnerships with domestic cultural institutions and thus expanding the range of our partners. Ties and collaborations with cultural institutions, such as museums, educational organizations, cultural spaces, universities, to name but a few, must be reinforced as a way of establishing a more solid relationship between the Festival and the city.

■ **Goal 4:**

Making the artistic programme even more inclusive. We are interested in achieving a greater representation of diversity and giving voice to obscure groups with limited access to artistic production.



Little
Theatre
of Ancient
Epidaurus





Administration Report

1

Staffing and development of executive personnel



1.1

Internal Regulation of Operation and Digital Organizational Chart

The Administration of the Hellenic Festival S.A. undertook the establishment of an Internal Regulation of Operation for the first time since the founding of the institution in 1998. The process was completed within just one year after the administration embarked on its three-year term in September 2019. Therefore, the various dysfunctions that had emerged in the past were effectively addressed.

The company's Internal Regulation of Operation (IRO) was published in the Official Government Gazette in August 2020. Henceforth, the Hellenic Festival S.A. is one of the first supervised cultural institutions to have established an IRO.

The Hellenic Festival S.A. Administration also proceeded to lay down the structure and staffing of the company on the basis of the data provided by the Digital Organizational Chart of Public Administration and Local Government (see Appendix, p. 138). As a General Government institution and on the basis of article 16 of Law No 4440/2016 (Government Gazette A 224), the Hellenic Festival S.A. pondered over the structure of the company with regard to its organic units, the employees per each organic unit and the description of their respective work posts. This development will serve, in the long run, the institution's staffing with permanent personnel and, by extension, its smooth operation and viability.

1.2

Organization staffing

The Hellenic Festival S.A. Administration has undertaken a complete and comprehensive planning for the full staffing of the institution in a gradual and methodical manner.

Given that only five company employees are employed on an open-ended contract basis, the Administration swiftly took steps for the placement of the 67 organic posts stipulated by the legislation, the IRO and the Digital Organizational Chart. Furthermore, it proceeded to cover the director general post through a tender. Subsequently, it resolved the pending issue of recognizing the position of responsibility status for department heads employed on an open-ended contract basis. Staff members employed on an open-ended contract basis and directors were included in the organic posts of the Digital Organizational Chart.

In late 2020, the Administration requested the placement of 19 posts via the Supreme Council for Civil Personnel Selection (ASEP) process. However, only 3 director posts were approved, which were then covered via the expected tender. More

specifically, in March 2021, the placement process was initiated for the heads of the Administration, Production, and Communications and Promotion directorates, on a private, three-year contract basis, following its approval by a Cabinet Act. After the call was published in April 2021, the three director posts were staffed.

In November 2021, the placement of five extra personnel posts was approved via the ASEP process. Currently, the needs of the institution are covered by 38 staff members employed on a private, fixed-term contract basis (a significant number of whom have been employed at the Festival for fifteen years or so). These contracts are annually renewed, as per a provision issued by the supervising Ministry. The Administration ensured that the legislative provision securing the renewal of the existing contracts was issued in June 2020, December 2021 and August 2022.

Moreover, the Hellenic Festival S.A. participated in the Unified Mobility System for the first time, following an approval by the Ministry of the Interior.



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1.3

Educational seminars

The Hellenic Festival S.A. took steps for the education/training of its personnel, continuing the educational seminars of the National Centre for Public Administration and Local Government. Furthermore, for the first time, it planned and realized educational events for its entire personnel in 2020-2022, namely:

- An educational seminar on computers (Word and Excel software) in cooperation with Ambersand Learning and Technology (2020-2021).
- An emotional intelligence seminar, instructed by Dr. Athena Stefanatou, medical psychologist and expert in Human Resources Management Programmes (2020-2021).

- A seminar on public contracts with emphasis on the amendments of Law No 4412/2016, instructed by lawyer Dr Nikos Stylianidis (2021).
- An e-invoicing seminar (myDATA), now mandatory for all businesses (2021).
- A French language course in collaboration with the Institut français de Grèce (2021).

It should be stressed that the Administration secured a ministry approval for the funding of educational activities amounting to 15,000 euros.



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2

Organization and modernization of the Administration



2.1

Compliance with the General Data Protection Regulation, variance analysis and action plan

The Hellenic Festival S.A. Administration ensured the institution's compliance with the General Data Protection Regulation (GDPR), which was put into effect Europe-wide on May 25th, 2018 and specifies in detail all requirements for the collection, storage and management of personal data by companies and organizations. For the practical implementation of the GDPR, the Hellenic Festival S.A. collaborated with a company of high standing, which wrote up a report recording, on the one hand, deviations from the GDPR requirements and, on the other hand, the actions which need to be undertaken by the institution, adopting the appropriate technical and organizational security measures in order to comply with the regulation.

The GDPR implementation is currently on its way to realization by the Data Protection Officer and the Administration Directorate, in cooperation with the various directorates responsible in the following areas: Data Protection Regulation policy; maintaining a continuous compliance with the GDPR; Privacy Policy and use of cookies; Data Lifecycle Management; Personal Data Processing Agreement standard; and raising awareness among the staff.

2.2

Code of Ethics

On January 28th, 2021, the Ministry of Culture and Sports, through Mr Nicholas Yatromanolakis, Deputy Minister of Culture and Sports, responsible for contemporary culture, initiated a dialogue with Greek artists in an attempt to break the vicious circle revolving around all forms of violence and discrimination in spaces of collective artistic production. At the same time, the Ministry issued instructions for the establishment of an Ethical Code to all state-sponsored artistic institutions and educational organizations, in an attempt to establish a safe work and educational environment.

The Athens Epidaurus Festival actively participated in this consultation, submitting comprehensive proposals for the establishment of a Code of Ethics and the safeguarding of respect and inclusivity in the Arts. Subsequently, the Hellenic Festival S.A. deliberated and drew up a Code of Ethics that was approved by the Board of Directors and put into effect on September 1st, 2021.

The Code of Ethics was revised in May 2022, following an extensive consultation with the Trade Union of the Hellenic Festival S.A. Employees. The revised Code of Ethics incorporates all details stipulated by the effective legislation and the Ministry's pertinent guidelines, is included in labour agreements and has been uploaded on the institution's website.

It should be noted that the Ethical Code adheres to the requirements stipulated by the Civil Servants Moral and Professional Conduct Code issued by the Ministry of the Interior in July 2022.



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Administration Report

2.3

Pricing policy and operational plan

Modernizing the Festival operations and utilizing empirical evidence for its pricing policy, both in terms of tickets and in terms of the performance venue leasing, has been a priority for the Administration.

The Financial Directorate, in collaboration with the Production Directorate and the Director General's office, processed statistical and economic data linked to the artistic productions of the 2016-2022 period and leading to the creation of a database. The exploitation of these data, which will be constantly updated, is a useful tool for determining decisions regarding evidence-based pricing policies.

Furthermore, for the first time ever, a technical/economic research was conducted, in cooperation

with a company of high standing, in which all the operational costs of the Festival venues were analyzed and specific proposals were submitted to the Administration. This study was utilized for determining the pricing policy at the Odeon of Herodes Atticus and the Ancient Theatre of Epidaurus.

At the same time, the Administration took steps to draw up an operational plan, wherein the company's profile, its artistic vision and cultural work, its administrative and financial operations as well as its strategy and mid-term goals are extensively analyzed. Rather than conveying a standard report, the operational plan of the Hellenic Festival S.A. presents a cohesive perspective on the work of a 21st-century cultural organization.



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2.4

ISO 9001 and administrative reorganization

In March 2021, the Hellenic Festival S.A. received the ISO 9001:2015 certification, whose field of implementation is specified as “Planning, Administration, Management and Realization of Co-Financed and Other Works”. ISO 9001 is the international Quality Management Standard for this field, as defined by the International Organization for Standardization (ISO), and ISO 9001:2015 is its most up-to-date edition. It denotes a management standard that guarantees product and service quality provided by an organization as well as its ability to meet the standards of its activity sector, leading to its continuous improvement.

The issued certification is valid for three years and is certified annually following inspections conducted by the certification body. In 2022, the expected annual revision was realized and the certification body made a special mention to the progress achieved in administrative processes within such a short period.

Furthermore, the Administration utilized the ISO 9001:2015 certification to speed up the reorganization and modernization process which

had already begun in 2020, its main priorities being the simplification, streamlining, transparency and support of the institution’s digital transformation.

More specifically:

- The process of granting employee leaves was updated via the relevant document available on Intranet. Thanks to direct access to and completion of leave forms by employees, the process was simplified and systematized.
- Already in 2020, confidentiality, non-disclosure and data protection terms were included and standardized in contracts (artistic and work contracts) drawn up by the Hellenic Festival S.A. in accordance with the provisions laid down by the General Data Protection Regulation (GDPR).
- In 2020, request and approval forms for mobility, within or outside areas of responsibility, were amended and the internal process was standardized.
- The Administration took steps to update the classification of the entire personnel in pay scales according to the pertinent legislation.

- From 2021 onwards, the Administration has made sure the processes enabling personnel overtime compensation for the first semester are initiated in time.
- In the beginning of 2020, an Internal Auditor was placed in the institution. During that year, the regular management control was completed by the Ministry of Finance for the fiscal year 2019. The control acknowledged the institution's effective fiscal management and its recommendations were successfully adopted by the Administration.
- Taking into consideration the provisions of Law No 4782/2021, which amended provisions of Law No 4412/2016 ("Public work, procurement and service contracts"), the Administration ensured that the pertinent process was adjusted to legal requirements. Updated instructions of this adopted process were drawn up and the process was simplified, in accordance with the provisions of said law, leading to a cutback in administrative costs. A relevant seminar, attended by the entire pertinent personnel from the Administration and Financial Directorates as well as Legal Services, took place, with lawyer Dr Nikos Stylianidis as instructor.
- In 2022, the Hellenic Festival S.A. Administration approved policies drawn up by the Administration Directorate in cooperation with other pertinent directorates, aimed at the smooth operation of the institution and transparent processes. These processes were examined as part of the overall inspection for the ISO 9001:2015 certification.

2.5

Administrative modernization processes

- Realization of the Hellenic Festival S.A. goals through the drawing up of proposals and workflow charts per directorate. For the first time ever, the administrative and artistic year was organized on the basis of flow charts / process maps and respective timetables per month, specifying and connecting the various stages of completion of the work.
- Introduction of a new corporate/brand identity (logo) for the Hellenic Festival S.A. after 23 years through an open tender with two selection stages in early 2021. During the first stage, an open invitation was extended to designers and creative offices for sending their CVs and portfolios. A five-member jury, consisting of Dimitris Passas, President of the Board of Directors, Katerina Evangelatos, Artistic Director, Ioannis Kaplanis, Director General, Helen Papaioannou, public relations advisor and journalist, and Eva Manidaki, architect and set designer, examined over 60 applications and shortlisted four creative offices, which moved forward to the next stage. A month was given to the four selected offices (DpS / Athens, G Design Studio, Nowhere Studio, The Birthdays Design) to prepare their proposals for the new Festival brand identity, plus fees were paid for their participation in the second stage. After the evaluation of the proposals, the five-member jury selected the proposal submitted by Mr Dimitris Papazoglou of the DpS / Athens office.
- The Hellenic Festival S.A. Administration successfully coped with the unpredictable revenue drop caused by the operational restrictions imposed during the pandemic, proceeding to a budget revision and making use of its treasury for completing the year within the approved budget limits (see Appendix B, 2021 Economic Report). Though the Joint Ministerial Decision 63507/15.04.2021 (Government Gazette B, 1721/17.04.2021) the request for budget revision of the Hellenic Festival S.A. for the year 2021, submitted by the Administration, was approved.
- Internship placements for domestic university students to the Hellenic Festival S.A. via the ATLAS system. Students of the Department of Theatre Studies, National and Kapodistrian University of Athens, and the Department of Economics and Sustainable Development, Harokopio University, were placed as interns.



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3

Infrastructure upgrade and modernization



3.1

Central office relocation to Kato Petralona

The Hellenic Festival S.A. relocated its central offices, planning and conducting market research and examining recommended real estate in 2020. In June 2021, the central offices were relocated to a modern space, on Alkminis street, no 5, in the Kato Petralona neighbourhood, following building repairs and preparatory work.



The Alkminis 5 headquarters has a fire protection system, meets the requirements stipulated by the law in terms of ventilation, lighting, dimensions and air volume as well as the space and freedom of movement across workstations and is accessible to persons with disabilities (pedestrian ramp, three wooden ramps, lift). It also possesses environmental protection applications, including material recycling through the installation of aluminum, paper and plastic recycle bins.



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© Pinelopi Gerasimou

The new office leasing is particularly beneficial, given that, on the one hand, the space provides a suitable work and operational environment, and, on the other hand, the paid rent is proportionately lower in comparison to the one paid in the previous building.

Additionally, the position of the new building, midway between the two main Festival venues, Odeon of Herodes Atticus and Peiraios 260, has significantly contributed to a number of factors, such as facilitating communication among the various company departments, speeding up processes and responding swiftly to unforeseen circumstances.



3.2

Implementation of health and safety protocols

The well-being of employees, artists and audiences, and the unhindered presentation of the artistic programme were key priorities for the Hellenic Festival S.A. With that in mind, the Administration proceeded to the following:

- Conducting audience flow management and evacuation plans (Odeon of Herodes Atticus, Peiraio 260, Ancient Theatre of Epidauros, Little Theatre of Ancient Epidauros) for safety and health protection reasons during the pandemic (2020, 2021).
- Cooperating with experienced Audience Flow Managers (2020, 2021).
- Installing additional hygienic units to avoid large crowds and cater for both audience members and artists (Odeon of Herodes Atticus, Ancient Theatre of Epidauros, Little Theatre of Ancient Epidauros). Adjusting existing hygiene infrastructures to meet health protocol requirements (2020, 2021).
- Cooperating with a COVID-19 Protocol Manager and a COVID-19 Protocol Assistant for keeping up to date with relevant circulars, adhering to health protocols, organizing and scheduling COVID-19 diagnostic tests at all Festival venues, managing positive cases and tracing their contacts within the workplace (2021).

- Conducting rapid tests for the entire Festival personnel and production cast and crews, in cooperation with the Hellenic Red Cross and specialized diagnostic centres (2021).
- Adhering to required safety certifications for all workplaces and Festival venues.





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3.3

Fire protection studies and evacuation plans for all Hellenic Festival S.A. venues

In light of the fact that for several years there were no up-to-date fire protection studies in effect for the Festival venues, the present Administration took steps to draw these studies up. During the three-year period, the fire protection study was completed for the Odeon of Herodes Atticus and

the Peiraios 260 venues. The same studies were conducted for the Epidauros theatres by the Argolis Ephorate of Antiquities. Ushers, audience flow managers, technical staff and box office employees were trained for the implementation of the recommended measures.



In April 2022, a major meeting was held at the Ministry of Climate Crisis and Political Protection regarding concerted actions for safely evacuating audiences in case of an emergency during the Festival performances at the Ancient Theatre of Epidauros.

To that end, an experienced engineer was tasked by the Hellenic Festival S.A. to update audience management and evacuation plans for all performance venues, which were then submitted to a consultation with all pertinent services (Argolis Ephorate of Antiquities, Athens Ephorate of Antiquities, Hellenic Fire Service, Hellenic Police, Municipality, Regional Unit).

Moreover, the Hellenic Festival S.A. proceeded to an inspection and meeting regarding the necessary

actions which must be carried out for the Ancient Theatre infrastructure preservation and also undertook the necessary actions for their upgrade (pillar, lighting equipment). In addition, consulting services for coordinated emergency response, staff training and preparation with practical drills for the safety of employees and audiences was assigned to an experienced external collaborator and staff members were accordingly trained. It should be mentioned that in June 2022 a preventive visitor evacuation drill and a fire drill were conducted at the archaeological Asclepion site in Epidauros, in collaboration with the Argolis Ephorate of Antiquities, the Fire Service Prefecture of Argolis, the Nafplio Fire Service, the Epidauros Municipality, the Hellenic Police and the National Centre for Emergency Assistance.



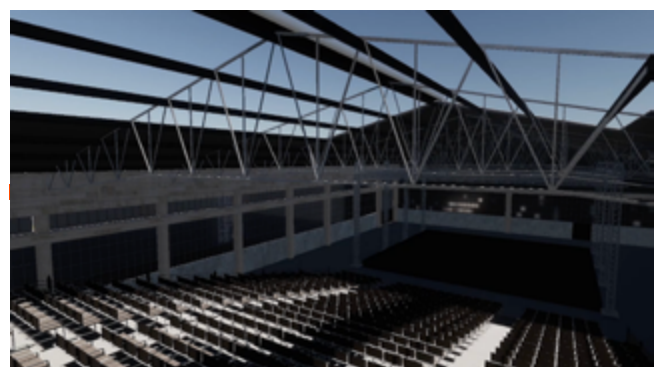
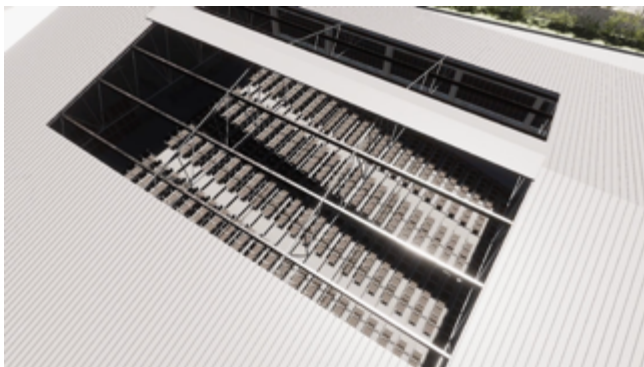
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3.4

Infrastructure improvement at the Peiraios 260 venues

Aiming to enable the use of buildings D and E during the 2021 Festival season, at a time when health protocols required the presentation of performances exclusively in open-air spaces, the following innovations were introduced:

- Part of the roof at halls D and E in Peiraios 260 was removed, thus ensuring an environment equivalent to the one found in exterior spaces with natural ventilation, given that the majority of audience seats did not have a roof above them.
- A retractable roof system was installed in building D, thus allowing the safe cover of the building, when necessary. Furthermore, a static reinforcement of the roof was realized.
- The rainwater drainage system in building E was improved in order to prevent the until then common phenomenon of floods in the entrance of building E and the main entrance of the Peiraios 260 complex in the wake of long or extensive rainfall.
- Regarding the use of the Peiraios 260 theatres, the Hellenic Festival S.A. proceeded to topographical surveys for the Peiraios 260 venues, recording their operations and submitting a formal request to city planning, in order to change their use from industrial spaces to theatrical venues. The process was successfully completed in June 2021.





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3.5

Green strategy at all Festival venues

In 2020-2021, ten blue recycling bins of 120 litres each were placed at the Odeon of Herodes Atticus and the Ancient Theatre of Epidauros for recycling quantities of plastic in cooperation with the Hellenic Recovery Recycling Corporation (HERRCO).

During 2020-2022, Athens Epidauros Festival posters were collected and recycled in collaboration with the Birdland Promo & Communications.

In 2021, aluminum, paper and plastic recycling bins were purchased and installed at the institution's headquarters, alongside battery and plastic caps collection bins.

The green strategy and implementation of circular economy practices continued in 2022 in cooperation with HERRCO. More specifically, 15 blue bins were placed at the Odeon of Herodes Atticus and another 15 at Peiraos 260, each with a capacity of 120 litres, in visible places, enabling visitors to discard their plastic bottles and other recyclable packages after being instructed by ushers. A total of more than five tons of recyclable materials were collected.



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The collected materials are transported, via special routes, to the selection and recovery spaces under the responsibility of HERRCO.

Part of them was reused, promoting the principles of circular economy, at special Athens Epidaurus Festival events, such as the “Upcycling: Creative Recycling” plastic and poster reuse experiential workshop for children.



4

Digital transformation and digital development



4.1

Digital modernization and interconnection of the Hellenic Festival S.A. main spaces

In 2020 and 2021, the Hellenic Festival S.A. prioritized digital development applications, having a twofold goal: on the one hand, upgrading digital infrastructure at the main offices, the Peiraos 260 buildings and box offices, and, on the other hand, establishing an interconnection among pivotal spaces of the company. The digital unification and communication of the various facilities made possible both the symbolic homogenization of the institution and, on a more immediate level, the functional negation of physical distance and separation, thus allowing an automatic connection among users – employees, artists and audiences – as they move through different buildings.

More specifically:

- The server upgrade project was realized following a survey and open tender. The new server was installed at the company's main offices on Ipitou 8 and was subsequently relocated to the new Festival headquarters on Alkminis 5.
- Digital equipment allowing the safe interconnection of the LAN network at the Alkminis 5 building with the LAN network at Peiraos 260 (LAN to LAN VPN) was installed, access information to the Wi-Fi network (SSID, Password) was equalized and the equipment was upgraded by replacing old computers with new ones.
- Access point professional systems were installed at the Alkminis 5 building and Halls D, 3 and H at Peiraos 260, allowing easy access to the Internet (a speed of 300/300 Mbps, automatic roaming of the Wi-Fi network between 2,6/5 GHz and automatic roaming / roaming from access point to access point).
- The digital server for the storage of corporate electronic archives was expanded. An independent backup system was installed, aiming to secure the long-term storage of electronic files in a portable medium and its storage inside and outside the computer room.

4.2

National Strategic Reference Framework (NSRF) funding for the digitization of the Athens Epidaurus Festival archive

The Hellenic Festival S.A. Administration has arranged the digitization and documentation of the Athens Epidaurus Festival archive, actively acknowledging its printed and audiovisual wealth and its historical significance for the performing arts both in Greece and worldwide. At the same time, it aims to realize a number of events for promoting and showcasing this archive as part of a comprehensive digital strategy, including being utilized in research and academic studies.

On 26.03.2021, the Hellenic Festival S.A. submitted a grant application for the project “The Athens Epidaurus Festival archive: An indispensable digital collection of 65 years – Development, organization, documentation, management and promotion of the Athens Epidaurus Festival digital content (1955-2020)”, of a total budget of 803,496 euros, responding to an Invitation by the “Competitiveness, Entrepreneurship and Innovation” Operational Programme, entitled “Enrichment, Exploitation and Innovation of Greece’s Cultural Digital Reserve”.

It was decided that the Hellenic Festival S.A. proposal meets all criteria of the first evaluation stage regarding the eligibility of proposals and that its evaluation would continue through the submission of documents for supplementary evidence, based on the evaluation results.

As per the decision of the Special Secretariat for the Management of Sectoral Operational Programmes of ERDF and CF, in June 2022 the project was included in the “Competitiveness, Entrepreneurship and Innovation 2014-2020” Operational Programme, on the basis of which the project budget was revised, amounting to 538,796 euros.

According to the schedule, the project is expected to be completed within the fourth trimester of 2023, based on the provisions laid down in detail in the contract notice.



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4.3

Intranet network operation upgrade, electronic register and capability of remote work

- During 2020, the Intranet network operation was upgraded and a shared folder was created, accessible by the entire staff and containing a number of documents such as application for leave, mobility request, payment registration mandate, commitment appropriation, primary request, call of interest, commission recommendation and procurement process templates as well as an overtime table.
- Shared folders were created which can be accessed by staff members managing aspects related to their content. Through this practice, direct access to information is ensured, thus encouraging effective communication and improving workflow among the various departments.
- The year 2021 also saw the introduction of the electronic register in the institution, part of the digital transformation of public organizations, contributing to the easy and quick classification of documents and their quick search as well as securing transparent and fair circulation of the various documents.
- The domain name was changed in accordance with the new brand identity. The structure and content of the institution's website was accordingly adjusted.
- As early as 2020, the Administration proceeded to upgrade the teleconference possibilities provided to the Festival employees, aiming to expand and broaden partnerships with national and international institutions as well as support telecommuting during the pandemic. The digital transformation initiatives encompass the use of specialized software and the formation of teleconference groups (e.g. Zoom / Microsoft Teams integration) and technical support of the staff (e.g. providing employees with laptops, microphones/headphones).



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4.4

International live streaming broadcasting

Expanding the company's digital applications and its access to international audiences, the Hellenic Festival S.A. proceeded to a live streaming broadcasting of a performance at the Ancient Theatre of Epidaurus. Aristophanes' *The Frogs*, directed by Argyro Chioti, was broadcast on

July 10th, 2021 via the Festival's YouTube channel, with English subtitles and the support of the Hellenic Ministry of Culture and Sports, in collaboration with Google Greece. The Hellenic Festival S.A. is planning a wider implementation of live streaming in order to further showcase its cultural work on a global level.

Live From Epidaurus

livefromepidaurus.gr

July 2021	Sat		
Streaming live from the Ancient Theatre of Epidaurus	10	21:00	GMT+3
Theatre			

Argyro Chioti
The Frogs by Aristophanes

a production of

ATHENS EPIDAUROS FESTIVAL

The Frogs



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5

Extroversion and partnerships: Collaborations with domestic institutions and participation in European programmes



5.1

Cooperation Agreement with the Hellenic Red Cross

The Hellenic Festival S.A. Administration has taken steps for the protection of employees, artists and audiences since the beginning of the COVID-19 pandemic. Committed to keeping all mandatory safety measures, the Festival undertook a successful partnership initiative with the Hellenic Red Cross (HRC).

More specifically, it proceeded to a Cooperation Agreement with the Hellenic Red Cross, aiming to offer health cover and deal with emergencies by having specialized HRC teams provide first aid at all Athens Epidaurus events in 2021 and 2022 as well as the non-Festival performances held at the Festival venues in the autumn.



In the same context, rapid tests were conducted to Hellenic Festival S.A. employees by volunteer HRC groups, both in Athens and Epidaurus. Through this partnership, the Company took measures for the protection of participants' health and the safe realization of the Festival, highlighting the importance of volunteering amid a period that calls for a cutback in costs.

In 2022, in collaboration with the Hellenic Red Cross, the Hellenic Festival S.A. updated its equipment and health supplies to ensure the smooth realization of artistic events.



5.2

Cooperation Agreement with the Centre for Education and Rehabilitation for the Blind

Thanks to an important collaboration with the Centre for Education and Rehabilitation for the Blind (KEAT), the Hellenic Festival S.A. sent out a powerful message of social solidarity and inclusivity amid an era of health crisis and urgent social conditions.

On July 29th, 2021, a Cooperation Agreement was signed between the Centre for Education and Rehabilitation for the Blind and the Hellenic Festival S.A. Ms Sofia-Lefki Chamonikolaou, Chairwoman of the KEAT Board of Directors, Mr Dimitris Passas, President of the Hellenic Festival S.A. Board of Directors, and Mr Ioannis Kaplanis, Director General, signed the Memorandum in the presence of Ms Domna Michailidou, Deputy Minister of Labour and Social Affairs, and Mr Nicholas Yatromanolakis, Deputy Minister of Culture and Sports, responsible for Contemporary Culture. The collaboration between the two institutions concerns the following aspects:

- Reinforcing the cultural rehabilitation of persons with visual impairment via accessible media of communication and description of Festival programmes and events in the Braille writing and reading system.
- Jointly conducting specialized researches and drawing up reports.

- Exchanging know-how, documented knowledge, theoretical processes and research experience.
- Producing a complete product involving the study, research and construction of tactile paper through contemporary processing methods for persons with visual impairment for their easier guidance in the venues.
- Holding specialized seminars and workshops on social and cultural rehabilitation, protection of vulnerability and the services provided to audiences with visual impairment as well as any other cultural, research and organizational activity for the common good.



As part of this collaboration, the Chairwoman of the KEAT Board of the Directors handed over to the Festival a number of 2021 artistic programmes in Braille form, which were then distributed to the Festival venues, enabling persons with visual impairment to be informed about the programme. The creation of tactile maps, combined with audio descriptions through QR Code, is also underway.

Furthermore, Hellenic Festival S.A. employees were trained on how to provide services to audiences with visual impairment (including the use of tactile paper), both at the Odeon of Herodes Atticus and in Epidaurus, with the Festival administration and political leadership in attendance. The training combined presentations, experiential activities with dialogue, and disability familiarization exercises.



5.3

Cooperation Agreement with the Megaron – The Athens Concert Hall Organization

In an attempt to support the realization of their artistic programmes, exchanging know-how and ideas as well as providing a mutual promotional support, the Hellenic Festival S.A. and the Megaron – The Athens Concert Hall Organization signed a Cooperation Agreement on 16.12.2021, effective for three years. More specifically, the two parties agreed on the following:

- Jointly supporting artistic production in Greece.
- Providing technical equipment or other materials for the needs of their productions / performances free of charge.
- Providing facilities and spaces for rehearsals and/or performances.
- Including an artistic work selected / curated / produced by the other party in their official programme.
- Co-producing artistic events, providing mutual promotional support, jointly holding workshops or other initiatives and seminars.
- Jointly inviting and hosting internationally

acclaimed artists for joint or parallel events, workshops or other activities.

- Exchanging creative ideas and communicating their programmes prior to the official programme presentation.



5.4

Cooperation Agreement with the Institut français de Grèce



On March 18th, 2022, a Cooperation Agreement was jointly signed by the Hellenic Festival S.A. Director General Ioannis Kaplanis and the Consultant of Cooperation and Cultural Action of the Embassy of France and Director of the Institut français de Grèce, Nicolas Eybalin.

The present agreement, effective for two years with a possibility of extension, provides for a collaboration in educational events centred around the French language, binding the two organizations to cultivate and broaden their already close collaboration on an artistic and cultural level. Supporting French performances of the Festival programme,

encouraging artistic co-productions, promoting Greek productions of the Festival to France and working together for the communication and promotion of events with a shared interest are among the goals of this agreement.

To that end, in 2022, the Institut français de Grèce supported the Festival for the supertitling of *Tartuffe*, presented by the Comédie-Française at Peiraios 260 on the occasion of the 400 years since Molière's birth. At the same time, a roundtable was held at the Institut français de Grèce Auditorium, with Georges Forestier, Professor Emeritus of French Literature at the Sorbonne University, as the keynote speaker.

Le Tartuffe ou l'Hypocrite



5.5

Collaboration with the Goethe-Institut for the performance *Agamemnon*, directed by Ulrich Rasche

The Festival developed a collaboration with the Goethe-Institut Athen. The latter supported Ulrich Rasche's performance *Agamemnon*, an Athens Epidaurus Festival and Residenztheater München co-production that had its world premiere at the Ancient Theatre of Epidaurus as part of the celebration for the Institut's 70 years of Athens-based activity, in the following ways:

- By providing financial support to this international co-production.
- By holding, jointly with the Festival, a Press Conference for the director at the Institut facilities, turning this into a pre-festival event.



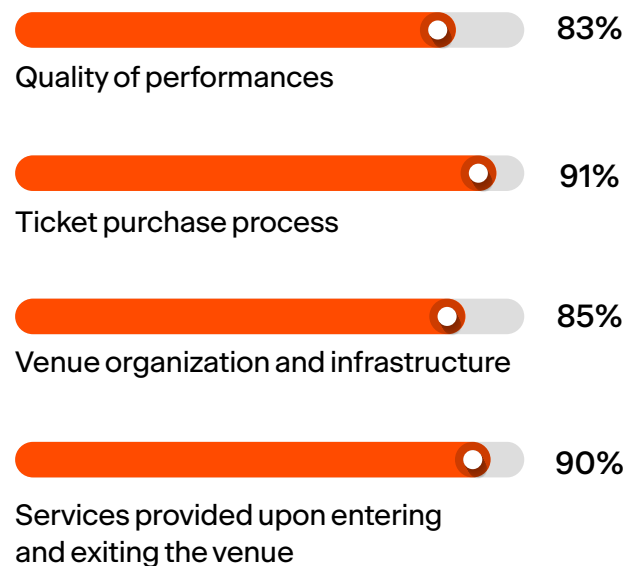
5.6

Audience surveys

In 2022, a marketing research was conducted at the Athens Epidaurus Festival performance venues for the very first time. A total of ten performances (Ancient Drama, contemporary Theatre, Dance and Music), held at the Odeon of Herodes Atticus, the Ancient Theatre of Epidaurus, the Little Theatre of Ancient Epidaurus and the Peiraios 260 venues, were selected. The questionnaire was bilingual (Greek and English) and was distributed and filled out online. The sample was random and representative. Useful data on demographic characteristics and audience preferences were collected and analyzed.

At the same time, as part of the goals laid down by the Festival for gaining a deeper understanding of the Epidaurus audiences, in 2022, the School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki conducted an Ancient Drama audience survey, with Associate Professor Eleni Papazoglou as scientific advisor. The survey was conducted via distributing and completing online questionnaires and also by developing and utilizing focus groups aiming to record quantitative and qualitative data.

AUDIENCE SATISFACTION



5.7

European VAST project (HORIZON 2020)

In 2020, the Hellenic Festival S.A. Administration co-submitted a proposal for the VAST (“Values Across Space and Time”) European research project, in which the Athens Epidaurus Festival participates as partner. The proposal was approved by the European Commission and the project is financed by the Horizon 2020 – EU Programme for Research and Innovation.

The project aims to study the fundamental values for the evolution of European culture and the founding of the European Union, namely liberty, democracy, equality, dialogue, human dignity and the rule of law. Theatre (with a focus on Ancient Drama), science (with a focus on Scientific Revolution and 17th-century philosophical texts) and folklore (with a focus on fairy tales) comprise the main body of analysis.

The VAST project is the product of a collaboration among eight partners from five countries: the NCSR “Demokritos” (Greece), the Università degli Studi di Milano (Italy), the National and Kapodistrian University

of Athens (Greece), the Universidade NOVA de Lisboa – NOVA (Portugal), the Fairytale Museum (Cyprus), the Semantika (Slovenia), the Museo Galileo – IMSS (Italy) and the Athens Epidaurus Festival (Greece).

In 2021, the Athens Epidaurus Festival proposed, planned and funded an Ancient Drama performance as part of VAST, aiming to produce original research material for studying the dissemination and perception of values on behalf of artists and audiences respectively.

The performance, a case study of Sophocles’ *Antigone*, was selected by Artistic Director Katerina Evangelatos and was presented at the 2022 artistic programme (5, 6 & 7 July, Peiraios 260). Moreover, a qualitative and quantitative research among artists was realized via interviews and by handing out questionnaires to the audience, tackling the present state of values in the context of contemporary performances of Ancient Drama.

Antigone



Antigone



5.8

VOXReality European project (HORIZON 2021-2027)

In June 2022, a grant agreement was signed by the European Union for the three-year VOXReality research project, as part of the Horizon Europe Framework Programme (HORIZON), which includes 10 institutional partners: Maggioli Spa, Centre for Research and Technology Hellas (CERTH), Universiteit Maastricht, Stichting Nederlandse Wetenschappelijk Onderzoek Instituten, Synelxis Solutions, Stichting Dutch Virtual Reality Days, Adapt It AE, F6S Network Ireland Limited, Holo-Industrie 4.0 Software GmbH, Hellenic Festival S.A.

The call of interest, to which the VOXReality project responded by receiving a grant of 4,786,875 euros focuses on proposals combining eXtended Reality (XR) technologies with contemporary developments in artificial intelligence (AI), aiming to design and develop groundbreaking XR models. The programme is expected to lead to two types of results: A. A series of pre-trained next-generation XR models combining language and the vision of artificial intelligence in

various ways and at different levels, thus offering immersive experiences. B. A series of applications using the above models in diverse sections, thus demonstrating technological innovations through three specific uses: 1) Personal Assistants, 2) Virtual Conferences and 3) Theatre, where VOXreality will combine language translation / supertitling, various audiovisual user associations and Augmented Reality visual effects.

The Athens Epidaurus Festival will be able to utilize VOXReality, on the one hand, for developing an interlinguistic translation and performance supertitling programme, expanding the range of available languages, and, on the other hand, as a creative tool for highlighting an organic relationship between performances and technology: artists keen on experimenting with XR technology will be able to further tap into spectators' imagination, thus making their works even more pervasive.

5.9

NSRF Funding– “Attica 2014-2020” Operational Programme

Following the successful completion of the “Organization of artistic performances as part of the Hellenic Festival for the years 2017, 2018, 2019” project, with a total budget of 947,605.77 euros, the Hellenic Festival S.A. submitted a request to the Special Managing Service of the Attica Regional Operational Programmes (Project Managing Body) for the amendment of the financed Operation and more specifically for expanding the material and financial aspects of the project.

The Administration went on to submit a request for an extension of the Operation realization until the end of 2022, while also requesting a budget extension of 321,030.67 euros. The request was accepted, following a decision by the Regional Governor of Attica. As a result, the funding was extended and the total budget of the Operation now amounts to 1,268,636.44 euros.

In this manner, the Hellenic Festival S.A. Administration succeeded in including ten productions, presented as part of the 2021 artistic programme, in the Operation, alongside two productions presented as part of the 2022 artistic programme and three Radio Plays presented as part of the Open Plan programme in the winter of 2022. The specific funding covered the fees of the artists participating in the abovementioned productions.

milk, blood



© Vasia Anagnostopoulou

Phaedra on Fire



© Thomas Daskalakis

5.10

Project funding via the Recovery and Resilience Facility

In 2021, the Hellenic Festival S.A. proceeded to draw up and submit proposals, with an estimated budget, to the Ministry of Culture and Sports, aiming to include Festival projects and events in the Ministry's development programme realized through the Recovery and Resilience Facility. These funds give precedence to modernization and equipment projects of the Athens Epidaurus Festival, the digital overhaul of the institution and improvement of accessibility for persons with disabilities to its performance venues.

More specifically, as regards the institution's investment plan, the prompt realization of the following projects is underway:

- Procurement of prefab cultural facilities at the Odeon of Herodes Atticus courtyard (extra dressing rooms, offices and storage facilities, box office, gift shop, canteens). Following the completion of the technical report and approval of the relevant Technical Sheets by the Ministry of Culture and Sports, the Decision of the Deputy Minister of Finance was issued, according to which the project is included in the Recovery and Resilience Facility. The project, whose budget amounts to 540,640 euros (VAT included), has been included in the 2022 Public Investment Programme. It is scheduled to be completed in the third trimester of 2023.
- Redesign and reconstruction of the existing underground space of the Odeon of Herodes (main dressing rooms, hygiene spaces, auxiliary spaces and offices). The technical report for this specific project has been approved by the Athens Ephorate of Antiquities. The implementation study and the budget have been finalized so that further actions can be taken. The project is scheduled to be completed between October 2023 and April 2025.
- Design of a modern website that will include a new online platform for the promotion of the Festival artistic events and performances, an e-shop for purchasing Festival events and publications, and digital management applications for internal processes and artistic programming. The Technical Sheet for this project has been submitted to the Ministry of Culture and Sports and the inclusion Decision is expected from the Ministry of Finance. It will be realized as part of the institution's digital transformation.
- Procurement and installation of lift for persons with disabilities at the Odeon of Herodes Atticus, facilitating access to the theatre open-air space via the Dionysiou Areopagitou pedestrian street. The finalization of the technical study is underway in cooperation with the Athens Ephorate of Antiquities. A tender is expected in the period

ahead following an approval by the Central Archaeological Council and the completion of the inclusion process.

- Electrical infrastructure upgrade at the Ancient Theatre of Epidauros. The project provides for the improvement / replacement of the now outdated electrical infrastructure in the Theatre and auxiliary facilities. The finalization of the project's technical report is now underway in cooperation with the Argolis Ephorate of Antiquities.
- Procurement and installation of equipment for Internet access at the Peiraios 260 venue, using Wi-Fi technology. Wireless Internet access will be provided both to the Festival staff and the audience, with different access rights for each category of users. The finalization of the project's technical report is now underway and its inclusion is expected to be completed in the period ahead.
- Medical equipment and equipment for persons with disabilities. Following an invitation by the Ministry of Culture and Sports, the Hellenic Festival S.A. requested medical equipment and equipment for persons with disabilities for its performance venues, including wheelchairs, access ramps, oxygen tanks and defibrillators.
- Technical equipment to partially cover the needs of the artistic programme. More specifically,

actions have been taken for obtaining LED lighting equipment of low energy consumption, audio systems, space frames / trusses for Halls D and H at Peiraios 260 and projector systems for a total estimated budget of 2,000,000 euros.



5.11

Sponsorships

During 2020-2022, the Administration significantly boosted the company's sponsorship sector. As a result, the 2022 receipts were tripled and benefits for the Festival surpassed all previous years.

The Hellenic Festival S.A. possesses a systematic commercial sponsorship programme, reinforcing the institution both on an economic level and in terms of infrastructure and services. In order to further develop it, it realizes a series of contacts aiming to clinch significant sponsorship agreements, both commercial and promotional, in a broader context of strategic partnerships with major corporations and conglomerates.





Sponsors 2020

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Sponsors 2022

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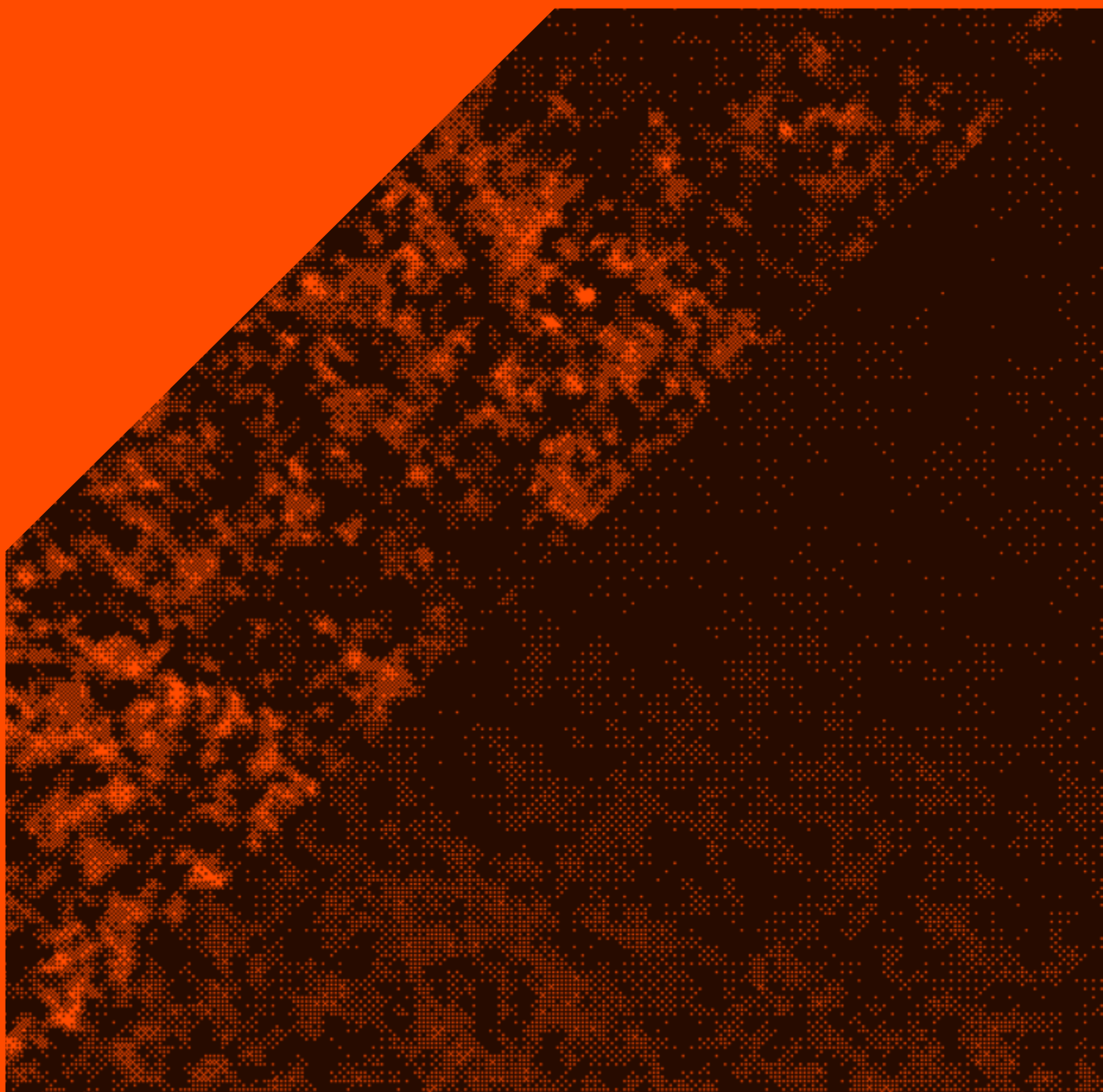


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Appendix



1.

Total ticket receipts 2017-2022



In 2022, there was a rise of ticket receipts by 30% compared to the average receipts of 2017-2019.

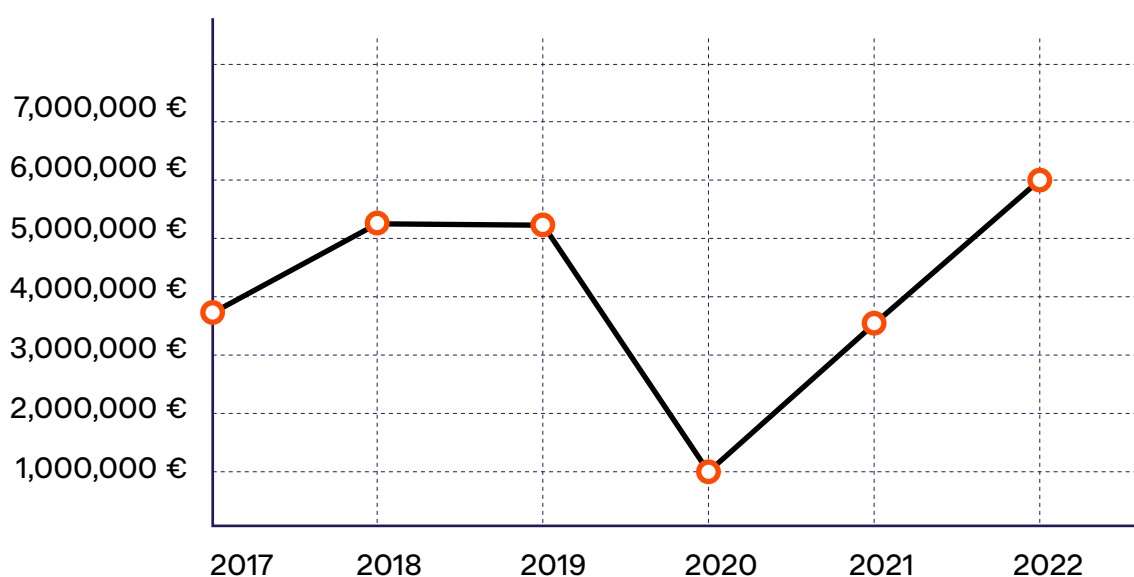


The 2022 receipts amount to a total of 5,964,584 euros.

+30%

rise
of ticket
receipts

Receipts per year



2.

Receipts per venue 2017-2022

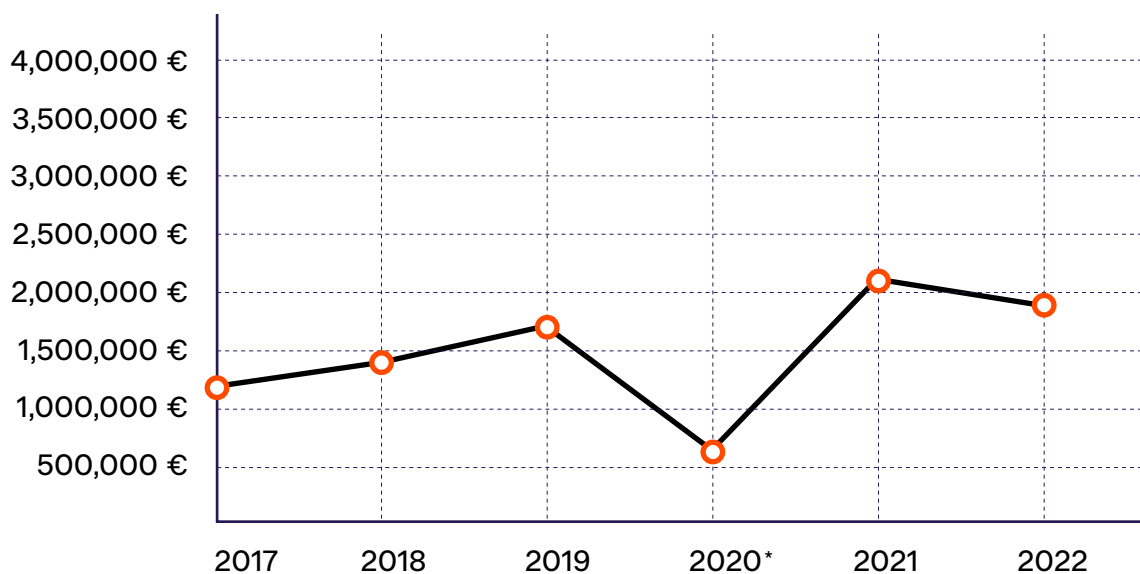


In 2022, there was a rise of receipts at the Ancient Theatre of Epidaurus by 30% compared to the average receipts of 2017-2019 (1,422,503.07 euros).

In 2022, there was a rise of receipts at the Odeon of Herodes Atticus by 32% compared to the average receipts of 2017-2019 (2,822,378 euros).

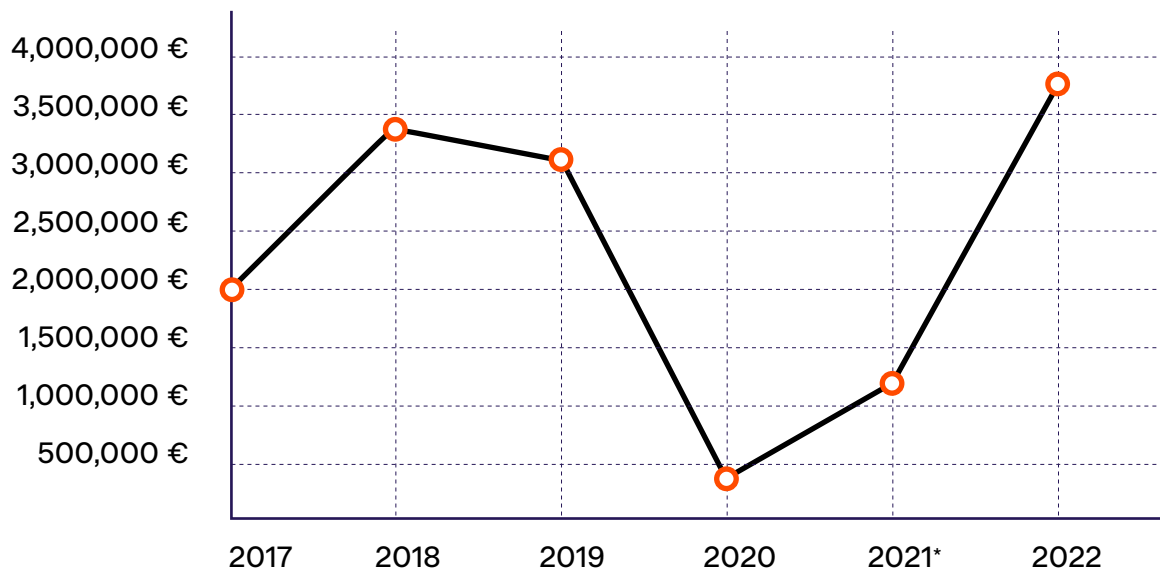
In 2022, there was a rise of receipts at Peiraios 260 by 29% compared to the average receipts of 2017-2019 (210,072 euros).

Ancient Theatre of Epidaurus



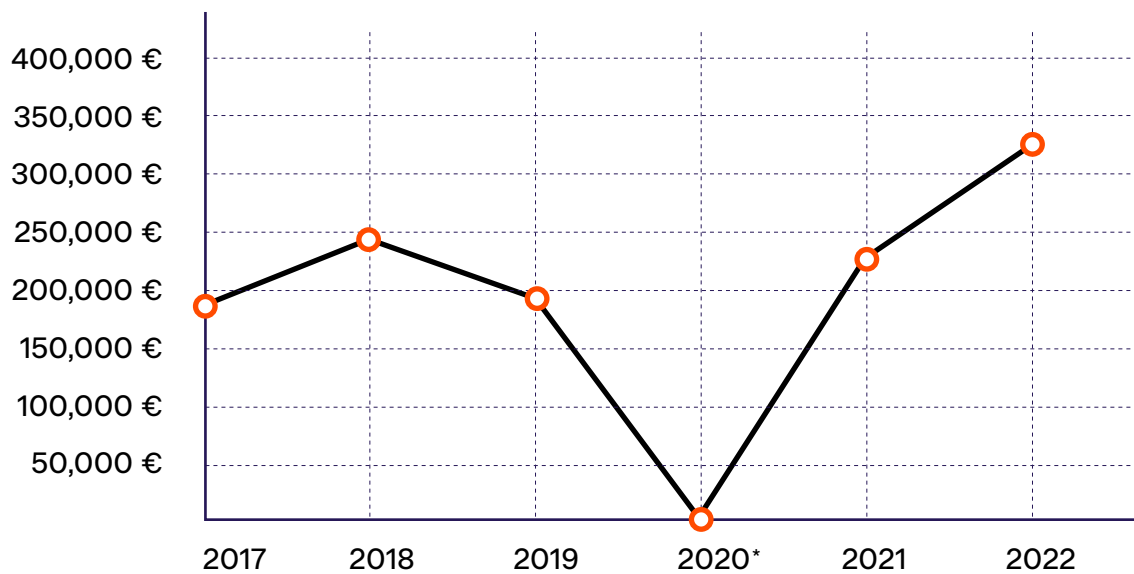
* In 2020, only three productions by the Athens Epidaurus Festival, the National Theatre of Greece and the National Theatre of Northern Greece were held at the Ancient Theatre of Epidaurus.

Odeon of Herodes Atticus



* In 2021, the Odeon of Herodes Atticus programme only lasted 17 days, with a permitted capacity of 60%.

Peiraios 260



* In 2020, Peiraios 260 remained closed, as no performances were held due to the pandemic.

3.

Total ticket sales 2017-2022



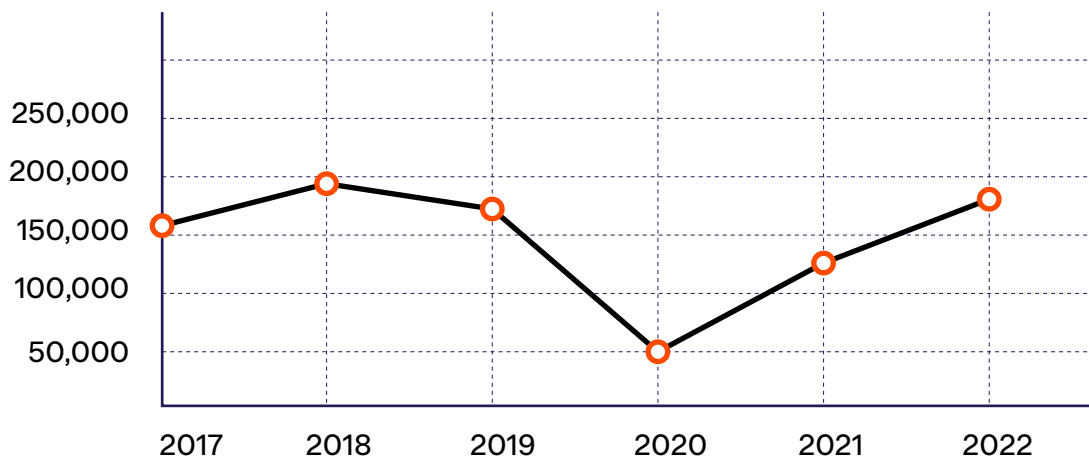
In 2022, there was rise in ticket sales by 5% compared to the average sales of 2017-2019.



The 2022 ticket sales amount to a total of 183,397.

Due to health measures against the pandemic, in 2020, venue capacity was reduced to 45% and only 18 productions were held. In 2021, for the same reason, venue capacity reached 60%.

Ticket sales per year



4.

2020 Financial Report

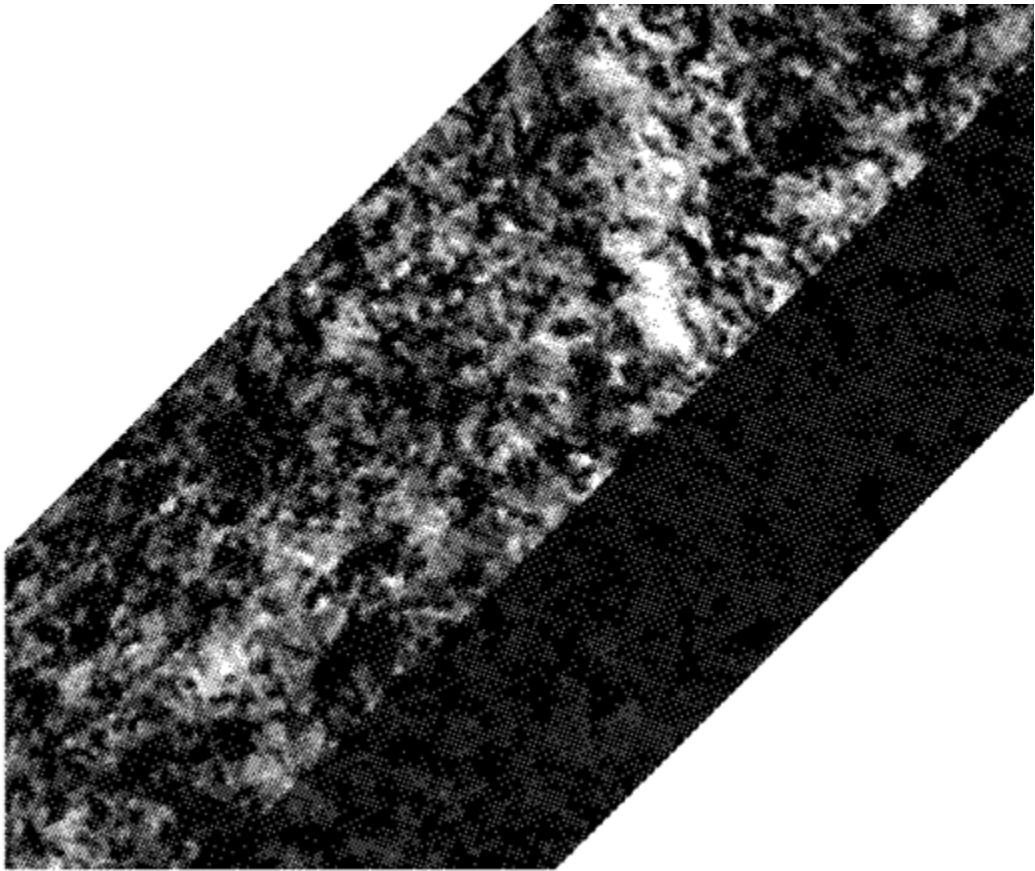
The company's key financial figures for the fiscal year 2020, as submitted by the Financial Directorate, are presented below:

- The financial result of the institution amounted to 2,583,196 euros, exceeding its approved goals by approximately 2 million (588,000 euros).
- The abovementioned surplus was added to the company assets, with cash and cash equivalents amounting to 4,817,166.90 euros.
- The company's financial turnover amounted to 649,652.48 euros against an amount of previous use (2,864,278.50 euros), i.e. it dropped by approximately 77%. The main reason for this drop was the COVID-19 health crisis, which did not allow the presentation of the entire artistic programme. As a result, most performances were rescheduled for 2021.

2020 Financial Report

KEY FINANCIAL FIGURES	ANNUAL TOTAL
I. INCOME (=1+2+3+4+5+6+7)	7,310,294€
1. Sales (=a+b)	649,652€
a) Merchandise, other stock and waste sales	5,172€
b) Service sales	644,480€
2. Grants (=c+d+e+f)	6,455,095€
c) Regular budget	6,454,308€
d) Public Investment Programme approved funds (on the basis of already signed Collective Agreements)	0
e) E.U.	787€
f) Other	0
3. Incidental activity income	0
4. Capital gains (Credit interest)	36,411€
5. Self-supplied fixed assets	0
6. Other income	168,995€
7. Extraordinary and non-operating income	141€

II. EXPENSES (=8+9+10+11+12+13+14+15+16)	4,727,098€
8. Staff remuneration costs and expenses (=g+h+i)	1,707,931€
g) Staff salaries and wages	1,420,456€
h) Employer's contributions and staff-related costs	287,475€
i) Ancillary services and staff expenses	0
9. Third-party fees and expenses	1,488,042€
10. Third-party services	704,117€
Electricity – Gas – Water Supply – Telecommunications	235,379€
Rent	411,657€
Insurance	1,231€
Repairs and Maintenance	54,731€
11. Taxes (including use income tax)	33,932€
Use income tax	0
12. Various expenses	529,806€
Income transfers to third parties (donations, grants)	0
13. Interests and related costs	2,112€
Commission expenses payable to the state over loans received with the Greek Government as guarantor	0
14. Extraordinary and non-operating expenses	6,005€
15. Net acquisition of fixed assets (group 1). The difference between purchases and sold fixed assets during use.	233,443€
Furniture and other equipment	12,367€
16. Use purchases (group 2). Expenditure for group 2 is decided on the basis of purchases rather than the income-expenses correlation principle or inventory consumption.	21,710€
BALANCE (=I-II)	2,583,196€



5.

2021 Financial Report

The key financial figures for the fiscal year 2021 are presented below, as drawn up by the Financial Directorate, along with the following observations:

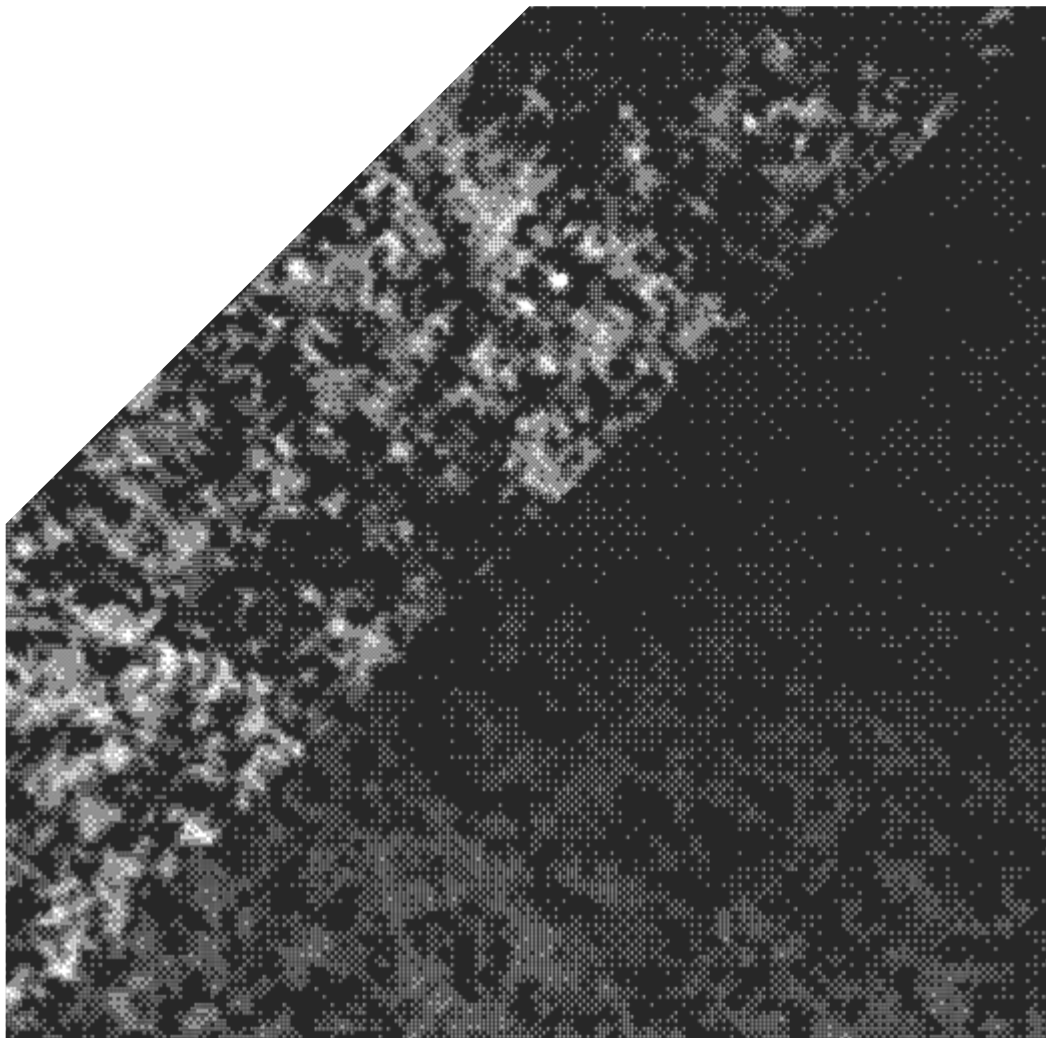
- The financial result is within the approved goals of the institution, amounting to -2,276,230 euros against the institution's financial goals (-2,350,000 euros for the fiscal year 2021), as defined by the Joint Agreement of Ministers of Finance and Culture and Sports on January 18th, 2021 and its revision on April 15th, 2021.
- The discrepancy in the institution's total income (-15,2%, 8,602,531 euros against the goal of 10,140,000 euros) is mainly due to the drop in sale-related income due to the pandemic (-30,4%, 2,038,422 euros against the goal of 2,930,000 euros) and the reduced grant amount provided by the pertinent Ministry (5,981,782 against the goal of 7,000,000 euros).
- The negative balance was covered by cash and equal reduction of the company reserves, while the drop in income was faced with spending cuts (-12,9%, the approved amount of 12,490,000 euros was cut down to 10,878,760 euros) in order to ensure that the institution goals were met.
- The observed rise in employer's contributions (staff remuneration costs and expenses by 31,8%) is mainly due to the recruitment of more employees as seasonal staff, aiming to the safe realization of the artistic programme in accordance with health protocols.

2021 Financial Report

KEY FINANCIAL FIGURES	ANNUAL TOTAL
I. INCOME (=1+2+3+4+5+6+7)	8,602,531€
1. Sales (=a+b)	2,038,422€
a) Merchandise, other stock and waste sales	47,814€
b) Service sales	1,990,608€
2. Grants (=c+d+e+f)	6,254,469€
c) Regular budget	5,981,782€
d) Public Investment Programme approved funds (on the basis of already signed Collective Agreements)	0
e) E.U.	0
f) Other	272,688€
3. Incidental activity income	0
4. Capital gains (Credit interest)	41,467€
5. Self-supplied fixed assets	0
6. Other income	266,884€
7. Extraordinary and non-operating income	1,289€

II. EXPENSES (=8+9+10+11+12+13+14+15+16)	10,878,760€
8. Staff remuneration costs and expenses (=g+h+i)	3,031,607€
g) Staff salaries and wages	2,539,243€
h) Employer's contributions and staff-related costs	483,224€
i) Ancillary services and staff expenses	9,140€
9. Third-party fees and expenses	4,347,088€
10. Third-party services	1,861,014€
Electricity – Gas – Water Supply – Telecommunications	437,364€
Rent	1,229,565€
Insurance	2,005€
Repairs and Maintenance	83,866€
11. Taxes (including use income tax)	59,002€
Use income tax	21,256€
12. Various expenses	1,397,369€
Income transfers to third parties (donations, grants)	0
13. Interests and related costs	4,514€
Commission expenses payable to the state over loans received with the Greek Government as guarantor	0
14. Extraordinary and non-operating expenses	21,110€
15. Net acquisition of fixed assets (group 1). The difference between purchases and sold fixed assets during use.	122,081€
Furniture and other equipment	38,770€
16. Use purchases (group 2). Expenditure for group 2 is decided on the basis of purchases rather than the income-expenses correlation principle or inventory consumption.	34,965€
BALANCE (=I-II)	-2,276,230€*

* The result is within the approved goals and was covered by the treasury.



6.

2022 Budget Execution (Nine-month data)

The key financial figures of the company for the fiscal year 2022, as submitted by the Financial Directorate, are presented below:

- The nine-month data prove that the institution's budget execution is within the approved goals. Barring any unforeseen circumstances, the financial goal will be met.
- Company sales demonstrate a rise by 25,01% in comparison to budgeted sales. This rise is estimated to go up to 34%.
- A rise is also observed in the "Third-party services" expense category, regarding electricity, gas and other costs, due to the energy crisis and significant price increase of providers.

2022 Financial Report

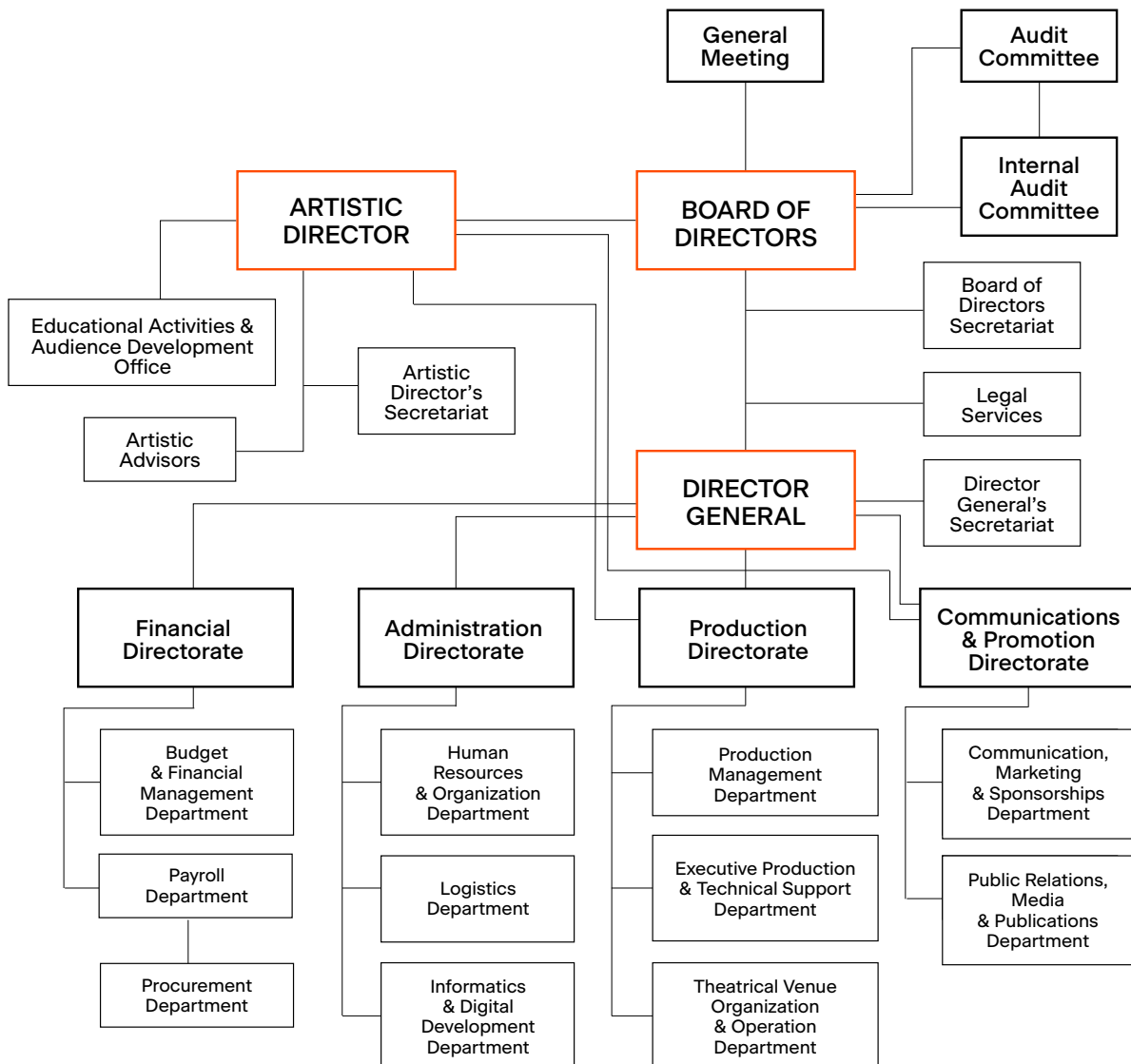
KEY FINANCIAL FIGURES	ANNUAL TOTAL
I. INCOME (=1+2+3+4+5+6+7)	8,802,926€
1. Sales (=a+b)	3,389,424€
a) Merchandise, other stock and waste sales	33,359€
b) Service sales	3,356,065€
2. Grants (=c+d+e+f)	5,280,355€
c) Regular budget	5,088,980€
d) Public Investment Programme approved funds (on the basis of already signed Collective Agreements)	160,000€
e) E.U.	0
f) Other	31,375€
3. Incidental activity income	18,471€
4. Capital gains (Credit interest)	13,348€
5. Self-supplied fixed assets	0
6. Other income	99,081€
7. Extraordinary and non-operating income	2,247€

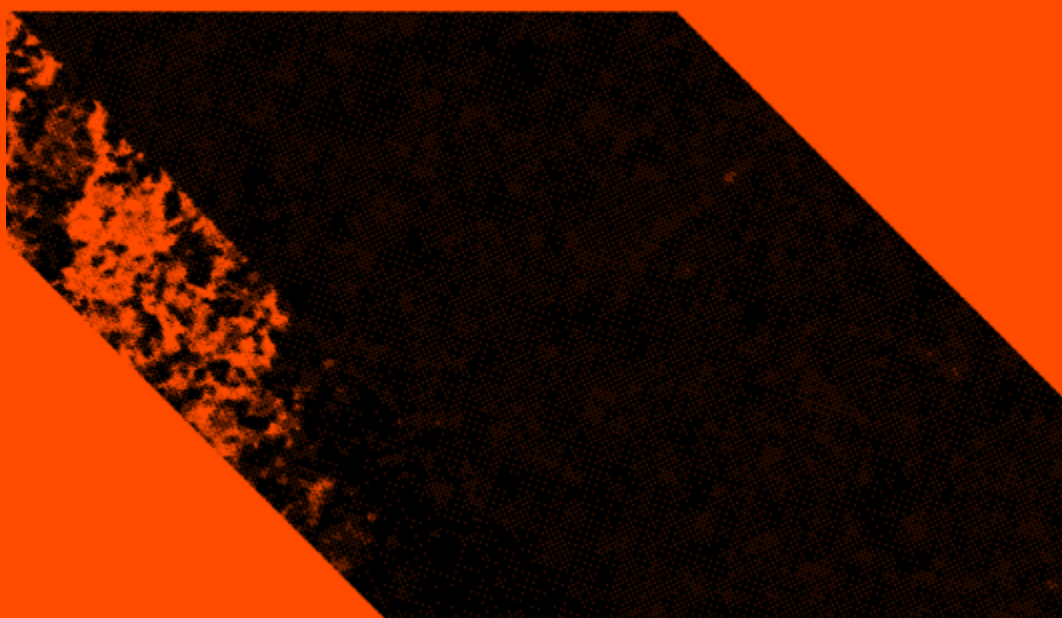
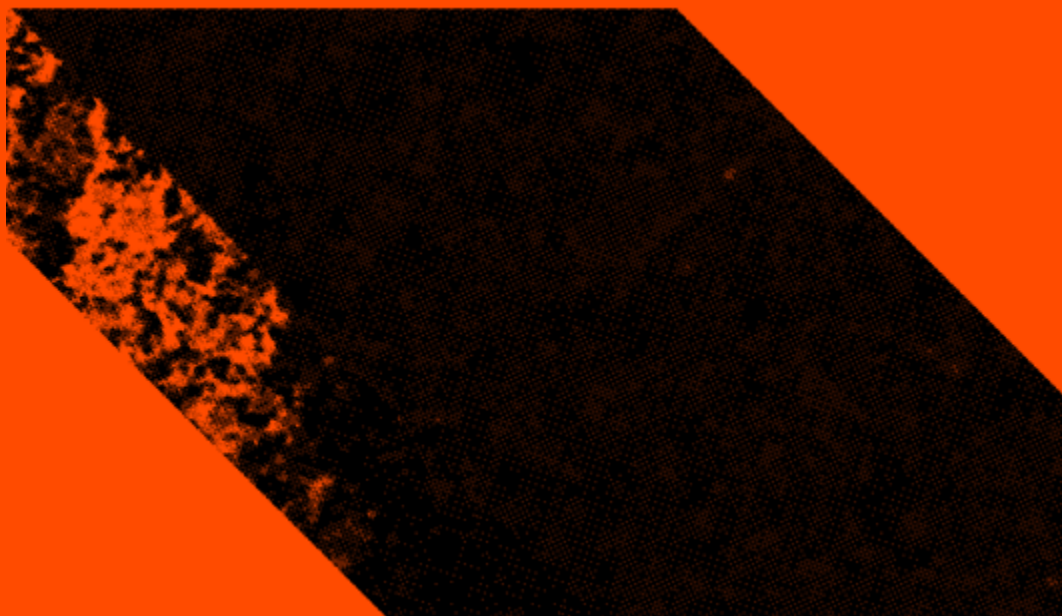
II. EXPENSES (=8+9+10+11+12+13+14+15+16)	8,046,544€
8. Staff remuneration costs and expenses (=g+h+i)	2,393,568€
g) Staff salaries and wages	1,999,079€
h) Employer's contributions and staff-related costs	393,889€
i) Ancillary services and staff expenses	600€
9. Third-party fees and expenses	3,334,606€
10. Third-party services	1,143,256€
Electricity – Gas – Water Supply – Telecommunications	277,928€
Rent	761,658€
Insurance	9,070€
Repairs and Maintenance	94,600€
11. Taxes (including use income tax)	31,873€
Use income tax	0
12. Various expenses	1,092,962€
Income transfers to third parties (donations, grants)	0
13. Interests and related costs	5,339€
Commission expenses payable to the state over loans received with the Greek Government as guarantor	0
14. Extraordinary and non-operating expenses	1,579€
15. Net acquisition of fixed assets (group 1). The difference between purchases and sold fixed assets during use.	28,788€
Furniture and other equipment	22,788€
16. Use purchases (group 2). Expenditure for group 2 is decided on the basis of purchases rather than the income-expenses correlation principle or inventory consumption.	14,575€
BALANCE (=I-II)	756,381€

3.

Organizational structure

The Organizational Chart of the Hellenic Festival S.A., as presented in the Internal Regulation of Operation published in the Government Gazette (127/04.08.2020), is the following:





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