

COUNTRY PROFILE

GREECE

Last profile update: October 2013

This profile was prepared and updated by **Mr. Constantinos DALLAS (Athens)**.
It is based on official and non-official sources addressing current cultural policy issues.

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GREECE¹

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1 This update was prepared by the writer of the original profile, Dr Costis Dallas (Department of Communication, Media and Culture, Panteion University, Athens) as main author, with the assistance of Matina Magkou (Department of Communication, Media and Culture, Panteion University, Athens) as contributing author. The authors wish to thank the staff of the Ministry of Culture, especially Vasso Papakostopoulou, Director of International Relations and her staff; Zoe Kazazaki, General Director for Contemporary Culture and her staff; George Lontos, Director of Financial Services and his staff [put all names here] [NB: list to be updated] for their overall co-operation and support. All errors and omissions remain, naturally, the authors' own.

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1. Historical perspective: cultural policies and instruments

Central elements of contemporary Greek cultural policy and practice can be better understood in the light of its heritage, as well as its recent history. Greece emerged as a nation state in the early 19th century, endowed with a formidable Classical heritage, as well as with strong community bonds based on the Christian Orthodox tradition.

After the War of Independence against the Ottoman Empire, the country was formally established in 1827. Under the predominant influence of the Enlightenment, the Greek state adopted educational and cultural heritage preservation policies which resulted in a national programme and stringent legislation on the protection of the archaeological heritage, which persisted through most of the 19th and 20th century. Institutions such as the Greek Archaeological Service, a National Archaeological Museum, a National Library, the University of Athens and a National Theatre were created gradually during the course of a century. Developments in literature and the arts in Greece mirrored contemporary movements in Western Europe, with which Greek intellectuals and artists had developed strong links.

The Second World War, and the bloody Civil War that followed it, left Greece – its politics, economy and society – in shatters. Deep divisions between the victorious right and the defeated left, reinforced by political clientelism and prolonged measures of political censure, had a marked effect on cultural life. Anti-establishment writers and artists were excluded from state programmes of support, and some were forced to live in exile in more hospitable western European countries, notably France. Associations of artists and writers, cultural and media organisations remained, as a rule, sectarian and divided.

Gradually improved standards of living allowed, during the 1950s and 1960s, the flourishing of strong popular music recording and cinema industries. The Greek Radio Foundation (EIR) expanded its network of regional radio stations, and its Third Programme became a focus for cultivated music (classical, jazz, traditional-folk) and programmes on literature and the arts. The Athens Festival, hosted every summer in the restored Theatre of Herodes Atticus, became a venue for international music, ballet and drama performances accessible to Greek audiences, while the Thessaloniki Film Festival became a focus for both Greek cinema and international productions. Writers such as Nobel laureates Georges Seferis and Odysseas Elytis, composers such as Manos Hatzidakis and Mikis Theodorakis, and theatre companies such as *Theatro Technis* transcended political boundaries and provided much-needed bearings to a society in transformation. Journals such as *Epitheorissi Technis*, *Nea Hestia*, *Epoches*, *Theatro*, and *Zygos*, became the focus for expression and debate in literature and the arts.

In the 1960s, a significant number of archaeological museums were built in major cities or near important archaeological sites, housing the expanding numbers of artefacts found in systematic and rescue excavations. The Greek Archaeological Service operated through a decentralised structure of regional *ephorates* of antiquities – as well as the Archaeological Society of Athens and foreign archaeological schools and institutes active in Greece. In addition, Athens was endowed with a National Gallery, to house a representative collection of 19th and 20th century Greek painting and sculpture.

Initially, responsibility for culture and cultural policy was divided between different government ministries. A separate Ministry of Culture and Sciences was created in 1971, when Greece was ruled by a military junta. After the restoration of democratic rule and normal cultural life in 1974, the Ministry gained authority. New Ministers were appointed who, apart from career politicians, included some notable artists and intellectuals, such as actress Melina Mercouri whose long-standing position as Minister (1981-89, and again 1993-95) informed major elements of the current cultural policy.

Challenges facing the Ministry to date include:

- the preservation and valorisation of the archaeological heritage of Athens and other large cities, threatened by rapid urbanisation;
- the need to support an expanding cultural sector and a more active participation in cultural life not only in Athens, but also in the increasingly developed regions;
- the international dimension of Greek cultural policies, accentuated by Greece's re-admittance as a full member of the Council of Europe after the fall of the military dictatorship in 1974, and, notably, by its accession to the European Union in 1981;
- hosting the 2004 Summer Olympics in Athens, concomitant opportunities in developing cultural infrastructure and events, and the challenge of placing Athens in the lime-light of international attention, and
- facing the harrowing challenge of fiscal crisis which has led, since 2009, to growing economic depression and large scale unemployment, especially among the young.

The budget of the Ministry of Culture represents historically a small fraction of the state budget. Some public investments relevant to the arts or heritage are provided by other Ministries (Public Administration, Public Works, Press and Media). In recent years, culture has increasingly depended for funding on the EU Community Support Framework, cultural attraction visitor and sales revenues, and, since the mid-1990s, on the Lottery Fund, administered by the Ministry of Culture. Major programmes, such as the Athens (1985), Thessaloniki (1997) and Patras (2006) European Capital of Culture events, the Cultural Olympiad events linked with the Athens 2004 Summer Olympics, and investments in cultural infrastructure, such as the Athens and Thessaloniki Concert Halls, could not have taken place without these sources.

The increased need for archaeological heritage protection and valorisation was recognised by the inception of major restoration initiatives such as the Restoration of the Acropolis Monuments programme, and the launching of an international campaign for the return of the Parthenon Marbles in conjunction with the creation of a new Acropolis Museum, which opened in 2009. A master plan for the reunification of the archaeological sites of Athens was adopted in the early 1990s and pursued actively to the mid-2000s, restoring monuments, establishing visitor facilities, creating pedestrian ways and regulating traffic so that visitors can have seamless access to Athenian archaeological attractions.

A shift towards decentralisation in the early 1980s resulted in the creation of regional theatre organisations and other local arts infrastructures. In the mid-1990s, the National Cultural Network of Cities was created, including regional centres for performing or visual arts. The selection of Thessaloniki as European Cultural Capital of the Year in 1997 provided the grounds for a major expansion of the city's cultural infrastructure. A nation-wide programme, "Domain of Culture", was based on ten geographically distributed thematic networks, ranging from cinema, dance and photography to arts management and popular culture, and local and regional government bodies undertook an increasing range of activities, governed by rolling multi-year programme agreements with the Ministry of Culture. Other cultural administration activities were transferred from the Ministry of Culture to arms-length organisations such as the Greek Film Centre, National Book Centre, and the short-lived National Centre for Theatre and Dance, abolished in 2010. A new organisation plan for the Ministry of Culture was put in place in 2003, and current policies focus on rebalancing the role of central authority vis-à-vis the local and regional level, encouraging private sponsorship for the arts, expanding measures for the economic exploitation of cultural goods, and strengthening international cooperation for the return of illegally exported antiquities.

The recent financial crisis and measures of increasing austerity that were taken from 2009 onwards has had obvious consequences on cultural policy, mainly related with substantial cuts of funds allocated to culture. A trend towards re-centralisation is manifested in the abolition or marginalisation of arms-length organisations (with the exception of the Na-

tional Book Centre and the Greek Film Centre), combined, at the same time, with an attempt to democratise and rebalance the role of central government versus culture and the arts.

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

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

Greece follows a mixed cultural policy model. The government has traditionally had a privileged interventionist role in establishing and enforcing policy priorities for culture, especially in the field of cultural heritage, but also now increasingly in supporting creativity, access and financial exploitation of the arts. However, the task of developing and implementing specific programmes has gradually become the responsibility of sectoral or local organisations, and, with the exception of cultural heritage protection and national arts organisations, funding for operational programmes has gradually shifted from central to regional and local government. A previous tentative trend (since the mid-1980s) towards an arms-length governance system was recently reversed towards re-centralisation, and many responsibilities are now back within the responsibility of the Ministry of Culture's departments. Further possible changes, proposed in a cultural policy White Paper published in March 2012, may include the establishment of an Arts Council with strong consultative mandate on issues of policy, to work in tandem with a General Directorate for Contemporary Culture restructured into a process-based organisation chart.

After the 2009 elections, a joint Ministry of Culture and Tourism was established, having responsibility for policies for the two fields together with sport, and for a brief period the field of media and information. A trend towards mainstreaming within the scope of regional development, employment and tourism policies, as well as towards rationalisation in public investment in the arts and culture, is manifest. While local and regional government has increasing access to funds, both from the national budget and from EU structural funds, there are no indications so far of governance structures or coherent policies at the regional and local level directed specifically to culture and the arts.

2.2 National definition of culture

There is no official definition of culture in government policy documents. The Greek Constitution makes, however, indirect reference to culture, in that it recognises the freedom of artistic expression, and determines that the state has the obligation to support the development and promotion of artistic creativity and to protect the cultural (manmade) environment- including monuments and the regions and vestiges of heritage. Responsibilities of the Ministry of Culture, as stated in its organisational statutes, include the protection and valorisation of cultural heritage (including archaeology and folk culture), of creators in the arts and letters (including the fine and visual arts, theatre, dance, cinema, music, and literature) and their intellectual property rights, of artistic education, of local cultures and cultural diversity, of international cultural exchange and co-operation, and of access to cultural production for all: this gives light, by enumeration, to a functional definition of culture in the Greek context.

In policy documents and current debates, the coined word *politismos* is used to the exclusion of other terms in order to subsume the meaning of foreign terms such as culture (and its French and German cognates, with their differing meanings), civilisation, or arts and letters (the "high" culture). Cultural heritage holds a central place in this definition. A broader definition of culture, used increasingly in policy documents during the last decade, addresses cultural heritage and all manifestations of literary and artistic creativity from prehistory to contemporary times, as well as values and behavioural patterns congruent with the promotion of creativity and free access to artistic and literary production. Even so, culture is not understood as a value-neutral concept, and its pursuit stands in opposition

with "easy" entertainment, leisure, advertising, the media, and what is defined in other countries as the "cultural industries".

2.3 Cultural policy objectives

Cultural policy objectives are constrained by the statutory obligation for the protection of cultural heritage, a field that maintains absolute priority in state funding, organisational support and effort. In the broader field of culture and the arts, stated policy priorities are to build closer ties between culture and society (including cultural participation), to support creativity, especially young artists and culture professionals, and to promote internationalisation of Greek cultural production.

The principle of *equal access* and *participation in cultural life* is asserted in the Greek constitution, and manifested in the investments previously made in infrastructure for the arts, both in the regions and metropolitan centres. Educational programmes in schools, and free access to museums and archaeological sites, are meant to develop a positive attitude among young people towards culture and the arts. Extensive works in archaeological sites, museums and cultural venues have been undertaken to make them accessible to people with physical handicaps.

The principle of *promoting identity* is predominant in Greek cultural policy, as shown by the emphasis on the diachronic unity of Greek cultural heritage and on the prevalent views expressed both in policy documents and in public debate about the uniqueness and distinctiveness of Greek culture. This is reflected also in the policy actions concerning Greeks abroad (Greek *diaspora*) and in the teaching of the Modern Greek language, both at the national level, as well as through the language teaching activities abroad of the Hellenic Foundation for Culture.

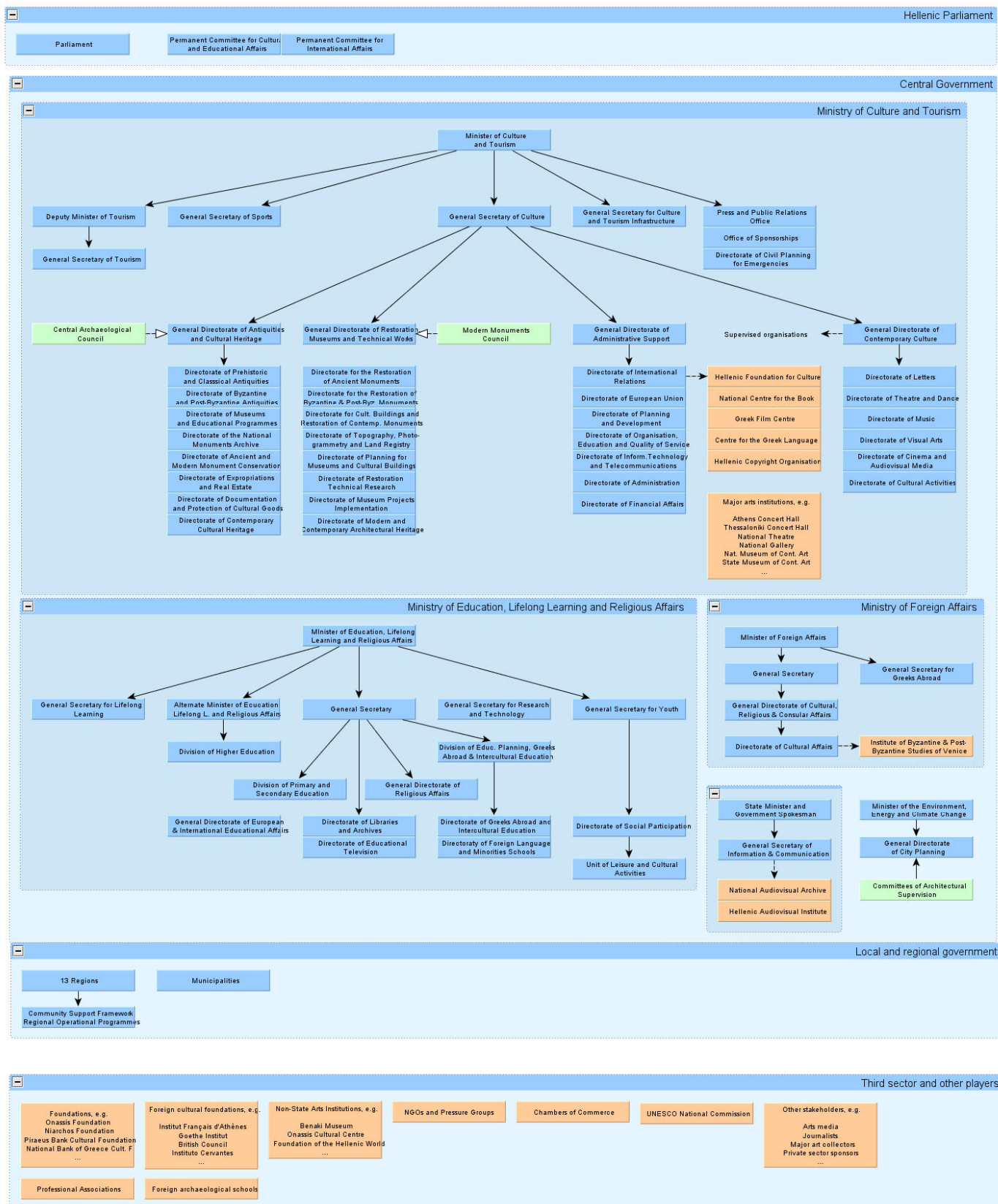
The principles of *promoting diversity* and *respect of cultural rights* is expressed in the constitutional right of freedom of artistic and literary expression, as well as in sporadic positive discrimination programmes encouraging the cultural expression and participation in cultural life of groups such as the Roma people and the Muslim minority of Thrace. While Greek society is predominantly homogeneous as regards popular traditions, in line with other fully urbanised societies, folk cultures representing small ethnic groups are well represented in folk art museums, traditional music and dance groups. In the past, the Ministry of Culture monument restoration programme has involved several mosques and synagogues; a decision to build a mosque in the Athens area was reversed by the coalition government formed in late 2011.

The principle of *support for creativity* is expressed in the Greek constitution. Within the limited overall budgets available for culture, the Greek state does provide support for creators through public commissions and purchasing of works, support for artist mobility (mainly in the performing arts), funding for translation of literary works, subsidies for theatre, dance and film productions, literary and other prizes, and social benefits such as honorary pensions for renowned artists. In addition, both the creation of infrastructure for the arts and cultural programming is largely supported by public funds and administered by the central -and to some extent also regional and local- government.

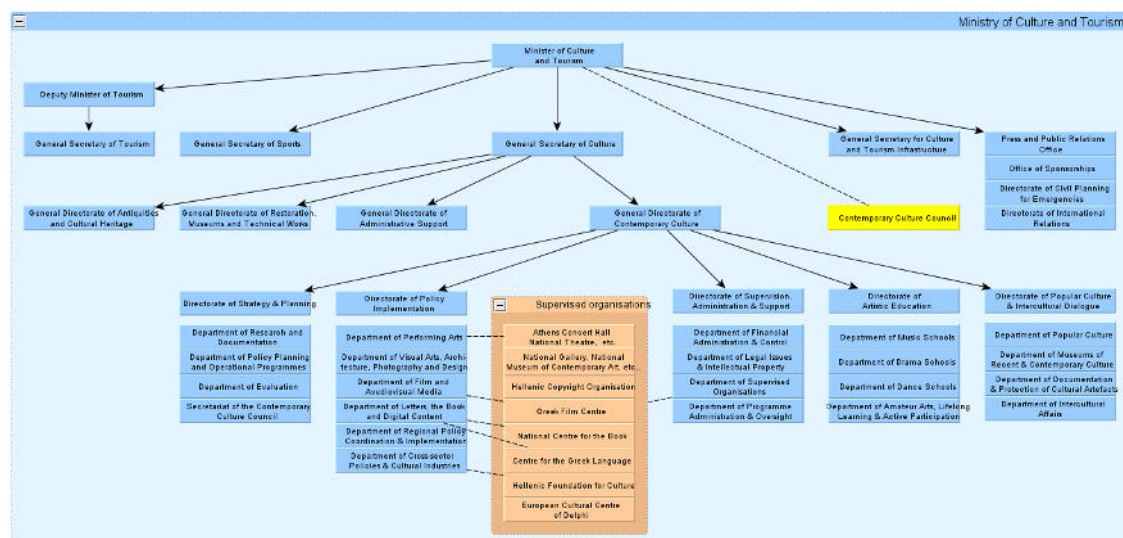
3. Competence, decision-making and administration

3.1 Organisational structure (organigram)

The following diagram incorporates the current organisation chart of the Ministry of Culture and Tourism, as well as other relevant Ministries, state and third sector organisations.



A White Paper recently prepared by a team of independent experts at the request of the Minister of Culture proposes significant changes to the organisation chart of the Ministry of Culture and Tourism. The following diagram presents the partial organisational structure in the field of contemporary culture that would ensue if draft legislation (currently in preparation) incorporating proposed changes, is adopted by the Parliament.



3.2 Overall description of the system

Overall responsibility for policy in the fields of cultural heritage and the arts lies with the Ministry of Culture and Tourism. Sport is also under the Ministry's jurisdiction, supervised by a separate Undersecretary for Sport. A separate undersecretary is in charge of Tourism.

On constitutional grounds, the Greek Parliament has a key role in cultural affairs, notably, passing legislation on issues pertaining to cultural heritage and the arts, which are introduced by the Minister of Culture. In addition, its Standing Committee for Culture and Education has an important role in supervising the implementation of policies and programmes of the Ministry of Culture and its agencies; issues relevant to foreign cultural policy, on the other hand, are addressed via the Standing Committee on Greeks Abroad or the External Affairs Standing Committee of Parliament.

The Ministry of Culture consists of four General Directorates: Antiquities and Cultural Heritage; Restoration, Museums and Technical Works; Contemporary Culture; and, Administrative Support (which includes the Directorates of European Union and of International Relations). Together they have collective responsibility for the:

- preparation and implementation of legislation;
- the definition and implementation of the regulatory framework;
- strategic planning, programming, funding;
- programmes and activities in the fields of cultural heritage preservation and valorisation (including archaeology, museums, and folk culture); and
- preparing sector policies for books, literature, the visual arts (including photography, design, and digital media), cinematography, music, theatre, dance, and performing arts in general.

The Ministry of Culture and Tourism and the Ministry of the Environment, Energy and Climate Change are jointly responsible for protection of the architectural and natural heritage.

Some areas of policy responsibility lie with other Ministries, including:

- Ministry of Foreign Affairs (certain instruments pertaining to foreign cultural policy);
 - General Secretariat for Greeks Abroad;
- Ministry of Education, Lifelong Learning and Religious Affairs (with departments responsible for various religious denominations);
 - General Secretariat for Lifelong Learning;
 - General Secretariat for Youth;
- Secretariat of Information and Communication, under the authority of the State Minister and Government Spokesman, for media policy.

The Ministry of Culture and Tourism is assisted in the preparation, planning, funding, control and / or implementation of policy by consultative bodies, such as the Central Archaeological Council, the Modern Monuments Council, the National Commission of Museums, and by arms-length agencies, such as the National Book Centre, the Greek Film Centre, the Fund of Credits Management for Archaeological Work and the Hellenic Intellectual Property Organisation. Members of these consultative bodies and the governing bodies of arms-length organisations are appointed by the Minister of Culture, with some positions filled by *ex officio* representatives from the sector (different to the British or Nordic models of arms-length).

The Ministry has set up special departments responsible for cultural heritage protection: the Ephorate of Underwater Antiquities, the Ephorate of Private Collections and the Service for the Restoration of the Acropolis Monuments. In addition, a number of archaeological museums were given special regional service status (National Archaeological; Epigraphical; Numismatic; Byzantine; Archaeological Museum of Heraklion; Archaeological Museum of Thessaloniki; Museum of Byzantine Culture of Thessaloniki). In addition, several regional services of the Ministry of Culture are responsible for the on-site implementation of policies on the protection, preservation and valorisation of archaeological heritage, namely, 25 Ephorates of Prehistoric and Classical Antiquities, 14 Ephorates of Byzantine and Post-Byzantine Antiquities, and 8 Ephorates of Contemporary and Modern Monuments.

Several major public museums and galleries operate at arms-length from the Ministry despite being almost fully dependent on central government funding. These include: the National Gallery-Alexandros Soutzos Museum, the National Museum of Contemporary Art in Athens and the State Museum of Contemporary Art in Thessaloniki. Some not-for-profit foundations or associations, such as the Benaki Museum, the Museum of Cycladic Art, the Macedonian Centre of Contemporary Art in Thessaloniki, the Greek Film Archive, and the Foundation of the Hellenic World play an important complementary role.

The Ministry of Culture provides support for regional cultural development and the arts via its arms-length sector bodies. Some regional theatre organisations, municipal cinemas, cultural centres and other similar organisations are co-funded by the Ministry of Culture, and operate under the long-term programme agreements between the municipalities and the Ministry. As a rule, such organisations operate as agencies of local government, under its effective administrative control. The actual co-ordination of policy by central government is organised on an ad-hoc basis, sometimes based on the implementation of framework agreements with regional cultural institutions, such as the municipal theatres, and those founded under the Cultural Network of Cities programme, or aided by sectoral bodies such as the National Centre for Books and the Greek Film Centre. In addition, a large number of independent folk art, ethnographic, applied arts or local history museums are financially supported by the Ministry of Culture.

Current central government policies are based on an attempt to re-adjust the balance between direct government and at arms-length control, mostly on the basis of a re-centralisation initiative in terms of governance, and a rationalisation and transparency drive

in terms of public funds allocation. A register of independent arts organisations has been established in 2010 as a tool to establish an open mechanism for documentation and funds allocation. However, in the current austerity climate (after 2009), central government funds barely cover the support to current infrastructure and payroll in state and state-supported national institutions, and funding to independent arts organisations is very limited; as a result, funding for cultural action has shifted dramatically from the central to the regional level, which (after the abolition of the sectoral European Community Support Framework operational programme for culture) still benefits from EU funding that can be used for some culture-related initiatives.

A major organisational change was recommended by a recently prepared White Paper commissioned by the Minister of Culture in the area of contemporary culture and cultural policy at large. The proposed change introduces a new organisational plan for the General Directorate of Contemporary Culture, including the fields of folk and popular culture, independent popular art, local history, and contemporary culture museums, intercultural dialogue policies, and cultural industries and divided in four new, process-based directorates: a. Strategy & Planning; b. Policy Implementation; c. Supervision, Administration & Support; d. Artistic Education; and e. Popular Culture & Intercultural Dialogue. In the light of general elections in mid-2012, it is not clear to what extent proposed changes will be adopted and implemented by the next government.

3.3 Inter-ministerial or intergovernmental co-operation

A complex web of relationships between different Ministries shapes the cultural policy landscape in Greece. Apart from the Ministry of Culture and Tourism, responsibilities for specific areas of *latu sensu* cultural policy belong, among others, to the Ministry of Education, Lifelong Learning and Religious Affairs, the State Minister responsible for media, and the Ministry of Foreign Affairs. Significant regional cultural development funds from European Union sources are administered by the Ministry of the Economy, by the Ministry of the Interior, or by regional and local government through the regional operational programmes they administer.

The Ministry of Culture and Tourism and its agencies have set up or participate in a number of inter-ministerial committees or joint programmes:

- support for modern Greek studies abroad is an area of interdepartmental co-operation, run by an inter-ministerial committee between the Ministry of Education, Lifelong Learning and Religious Affairs, the Ministry of Foreign Affairs, and the Ministry of Culture and Tourism, and involving also the General Secretariat of Greeks Abroad and the Hellenic Foundation for Culture;
- there has been cooperation with the Ministry of Rural Development and Food and the Municipality of Koroni in the framework of joint efforts with Spain, Italy and Morocco to include the Mediterranean Diet in the UNESCO's list of Intangible Heritage;
- the cultural heritage digitisation programmes are funded by the Digital Convergence initiative of the Ministry of the Economy;
- supervision of arms-length organisations, such as the Unification of the Archaeological Sites of Athens SA lies under joint responsibility with the Ministry of the Environment, Energy and Climate Change; and
- there is co-operation with the Department of Planning on architectural and urban conservation and cultural landscape projects (e.g., Rhamnous, Patmos).
- issues related to international conventions, such as the Council of Europe's European Convention for the protection of audiovisual heritage are managed in co-operation with the General Secretariat for Communication.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Several different state actors are involved in international cultural co-operation policy and action, including: the Ministry of Culture and Tourism, not only through its Directorate of International Relations, but also through other departments involved in specific sectoral responsibilities, such as the Hellenic Foundation for Culture; and, the Directorate of Cultural Affairs of the Ministry of Foreign Affairs.

The Greek approach to international cultural co-operation is informed by its history and heritage, its geopolitical position and regional relationships, as well as traditional policy commitments and major events affecting its recent and current priorities. The following key elements play a significant role in current developments:

- the need to increase the financial yield of cultural heritage valorisation, at a time of stern financial austerity, especially through major initiatives in tourism addressing key emerging markets for Greek tourism such as Israel, Turkey and China;
- the continued emphasis on the preservation and valorisation of ancient Greek and Byzantine archaeological heritage, as well as the value apportioned to the Classical tradition, which extends the geopolitical borders of the Greek state;
- Greece's traditional cultural bonds with countries sharing an Orthodox tradition, including neighbours in South-Eastern Europe;
- its old and complex relationship with Turkey, marked by the long-standing and fruitful co-existence of Greek traditions with those of other cultural groups, including Muslim and Jewish, but also with the severe tensions associated with the Cyprus conflict, arising after the Turkish invasion of 1974, and not fully healed even after the recent accession of Cyprus to the European Union;
- increasing waves of economic immigration, related to the phenomena of rising cultural insecurity, re-examination of questions of identity and culture and xenophobia;
- the unfulfilled hopes of leveraging the success of the 2004 Athens Olympics in order to create a platform for cultural regeneration and growth; and
- last but not least, current worries regarding the future of Greece's participation in the Eurozone, related to public dissatisfaction with European politics, despite the steady orientation of Greece towards its European identity, throughout the second half of the 20th century and especially since the fall of military dictatorship in 1974 and the accession to the European Union in 1981.

The complexity of issues and concerns determine to a great extent the nature of the actors and instruments involved. International cultural relations, understood in the sense of relations in the arts and heritage, involve the Ministry of Culture and Tourism. On the other hand, bilateral issues with Turkey, and with northern neighbours, are often within the purview of the Ministry of Foreign Affairs. Elements of cultural diplomacy involving inter-faith and religious instruments come under the authority of the Ministry of Education, Lifelong Learning and Religious affairs. Special services, such as the General Secretariat of Greeks abroad, and the Special Service for Development and Cooperation, belong to the Ministry of Foreign Affairs; the Institute of Intercultural Education is under the auspices of the Ministry of Education; the Hellenic Foundation for Culture is under the Ministry of Culture. Policies regarding the integration of economic immigrants, as well as of the Muslim minority and the Roma population, are coordinated by the Ministry of the Interior, and involve the cooperation of local and regional government.

3.4.2 Public actors and cultural diplomacy

Since 2000, responsibility for foreign cultural relations has been transferred from the Ministry of Foreign Affairs to the Ministry of Culture. This concerns all major issues in bilateral cultural relations, such as the campaign for the restitution of the Parthenon Marbles.

Nevertheless, the Ministry of Foreign Affairs, as well as the Ministry of Education, Life Long Learning and Religious Affairs, are involved together with the Ministry of Culture and Tourism in running the large number of bilateral cultural agreements and programmes, providing a framework for some actions in international cultural relations (mainly scholarships and exchange of cultural professionals). Recently, however, there have been several developments limiting the effectiveness of such agreements that have led to the emergence of new forms of cultural co-operation such as the gradual dis-investiture from culture and the arts in many countries, and, in the absence of local state funding, the emergence of diverse co-operation and funding opportunities, notably from the European Union.

In the framework of the Ministry of Culture's efforts to enhance intercultural cooperation, the project "Crossroads of Culture" was put in place in 2010, aiming at developing a series of activities in Thessaloniki together with the city's cultural organisations in order to raise the city's cultural profile and openness to different cultures. A country or region is celebrated every year, namely: 2011: Middle East, 2012: South-east Europe, 2013: China, 2014: Russia (Greece- Russia Year), 2015: United States of America

The Hellenic Foundation for Culture, working through a network of branches in Alexandria, Odessa and Berlin, offices in London and Washington DC, and smaller offices in Belgrade, Bucharest, Sofia, Trieste, Melbourne and Tirana, operates under the supervision of the Ministry of Culture and Tourism. It is active in organising events aimed at promoting Greek language, literature, art and culture abroad; in producing publications that serve this same goal; and, increasingly, in monitoring, evaluating and coordinating the teaching of Modern Greek abroad.

The National Book Centre of Greece, a private non-profit legal entity established in 1995 and reporting to the Ministry of Culture, implements the national policy to promote books and reading, takes numerous initiatives and actions and runs special programmes to bolster the book sector overall and all key players in the chain leading to the creation of books (authors, translators, illustrators, editors, publishers, typographers, booksellers, librarians, literary agents, critics and of course readers). A Books Observatory has been established to record developments in the sector and through various programmes supports the promotion and marketing of Greek books abroad (for example through the *Frasis* project, a translation funding programme).

The Greek Film Centre supports the participation of Greek movies at film festivals abroad and organises foreign film festivals in Greece based on bilateral agreements or proposals from different embassies. A number of international film co-productions have been initiated, aided by the relevant provisions of privileged status by *Law 3004/1976*. Greek film co-productions are supported by the Eurimages Council of Europe programme, and by the MEDIA programme of the European Commission.

The European Cultural Centre of Delphi, a "corporate body under private law" under the supervision of the Hellenic Ministry of Culture and the auspices of the Council of Europe, serves international cultural interests and develops common cultural principles that unite the peoples of Europe through the publication of studies on European culture, the organisation of cultural assemblies and other artistic activities.

3.4.3 European / international actors and programmes

Greece is a member of UNESCO, the Council of Europe and the European Union, and a signatory of most international agreements and declarations in the field of culture. It is also a member of the Francophonie organisation, by virtue of the strong cultural links established between Greece and France since the late 19th century.

Greece actively participates in cultural co-operation programmes with a strong European, South-East European or Mediterranean dimension. During the last decades, it has played an active role in policy-oriented international co-operation.

Among multilateral actions driven by the Ministry of Culture, there is an emphasis in regional co-operation programmes in the European, Mediterranean, Adriatic, SE European or Black Sea areas, co-sponsored or financially supported by the European Union or the Council of Europe (under multilateral co-operation schemes).

The Ministry of Culture is the official authority responsible for the implementation and monitoring of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

The 2nd Delphi Forum for Intercultural Dialogue, Sustainable Development, Cultural Tourism and European Integration (Delphi, 17-18 April 2010) resulted in the signing of a tripartite agreement between the Greek Government (Ministry of Culture and Tourism), the Government of the Luxembourg (Ministry of Culture) and the European Institute of Cultural Routes supporting actions in relation to the Cultural Routes of the Council of Europe. Both governments committed themselves to supporting financially the operational costs of the Institute for Cultural Routes as well as different projects according to the defined priorities.

3.4.4 Direct professional co-operation

Organisations operating under the arms-length principle are active in the field of international cultural co-operation, in fields as diverse as the organisation of cultural events and festivals, the translation of literary works, the diffusion of the Greek language, and cultural heritage preservation, e.g. European Cultural Centre of Delphi, the Hellenic Foundation for Culture, the National Centre for the Book, and the European Centre of Byzantine Monuments. Independent not-for-profit foundations such as the Alexandros A. Onassis Foundation, and some large private companies, have also been active in financially supporting international cultural exchange events, such as blockbuster travelling exhibitions, concerts and festivals.

One hundred and forty six cultural institutions and organisations working in the fields of education, youth, arts, environment, human rights, democracy research and cultural heritage are members of the Greek Network of the Anna Lindh Foundation coordinated by the Hellenic Foundation for Culture that offers access to cooperation with other partners in the EuroMed area. Moreover different organisations form part of European cultural networks such as IETM, European Festivals Association, ENCATC, etc.

The Directorate of Music of the Ministry of Culture participates at the WOMEX exhibition dedicated to world music while supporting the participation of Greek groups and artists in it. The next WOMEX is going to take place in autumn 2012 in Thessaloniki.

3.4.5 Cross-border intercultural dialogue and co-operation

Several cooperation projects have been initiated in the last decade within the INTERREG funding programme, involving local authorities, festivals or organisations and addressing issues of intercultural cooperation.

Greece participates in the UN World Tourism Organisation's Silk Road project, a collaborative initiative between 25 states aiming at highlighting the importance of tourism routes development, in facilitating connectivity and collaboration between the mosaic of destinations that make up the Silk Road. Greece also participates in the Silk Road Project initiated by the Turkish Ministry of Culture and Tourism which is still in its initiating phase, with a first working group meeting planned in 2012 with the participation of representatives from all participating countries (Albania, Armenia, Georgia, Greece, Moldavia and Turkey).

The Olive Tree Routes (an initiative of the Cultural Foundation of Messini Chamber) has been recognised since 2006 as one of the most important itineraries of culture and dialogue conveying a message of communication, cooperation and peaceful coexistence among the participant countries (Egypt, Albania, Algeria, Bosnia-Herzegovina, France, Italy, Spain, Jordan, Croatia, Cyprus, Lebanon, Libya, Malta, Morocco, Portugal, Serbia, Slovenia, Syria, Turkey, Tunis).

Other Council of Europe's cultural routes in which Greece participates are:

- European Itinerary of Jewish Heritage
- European Cemeteries Route
- Phoenix Route
- Iter Vitis

The city of Patras was one of the associated cities of the *Intercultural cities: governance and policies for diverse communities'* project, a joint action of the Council of Europe and the European Commission aiming at building a common intercultural city strategy across Europe.

Furthermore, several Greek music companies with a "neo-traditional" character (in particular, En Hordais, Liravlos, Kelsos etc) are often invited to perform abroad, especially in the Mediterranean, serving thus as vehicles for intercultural dialogue. On the other hand, the Thessaloniki Film Festival organises the Crossroads co-production Forum giving the opportunity to Mediterranean, Balkan and Central European producers with a feature film script to meet industry professionals for possible co-productions that contain a link with the above mentioned regions.

Finally, intercultural dialogue is one of the criteria taken into account under the call for funding in the framework of the Register of Cultural Organisations established in 2010 by the Ministry of Culture and Tourism.

There are several cultural NGO initiatives that focus on regional intercultural cooperation, such as the Balkans Beyond Border short films festival which works towards creating mutual understanding in the region through film.

3.4.6 Other relevant issues

Since the 1980s, increasing importance has been placed on the Greek *diaspora* and the broader understanding of its existence within increasingly globalised and multicultural societies. This has resulted in the adoption of more flexible policies aimed at encouraging not just the interest of second and third generation *diaspora* members in contemporary – rather than traditional – Greece, its language and living culture, but also to recognise their achievements in their chosen country of residence and their role as agents of mutual understanding and cultural co-operation with Greece. This becomes especially significant considering the large number of Greeks who chose to pursue a career in the arts or academia in another country. The international dimension of domestic policies and cultural action, and the need to link domestic cultural policy with foreign cultural policy and cultural diplomacy has now been fully recognised. It has been acknowledged that Greek literary and cultural heritage, its protection and valorisation, cannot be separated from the cultural heritage of

the broader European, SE European and Mediterranean region, nor from promoting co-operation with cultural organisations abroad.

In addition, the Greek Ministry of Culture and Tourism, in co-operation with other government departments, has provided support for a large number of academic programmes in Modern Greek ("Neo-Hellenic") studies abroad, as well as for Greek cultural organisations, events and festivals around the globe. A complementary policy has been established to support linguistic and cultural awareness among the large Greek *diaspora* – estimated to be 8.5 million people altogether – living in the United States, Australia, Canada, Germany, and elsewhere.

Following the Athens 2004 Olympic Games, Greece is still investing in attracting large international cultural events: Patras hosted in 2006 the European Capital of Culture, and in 2014 Thessaloniki will be the European Capital of Youth.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Cultural policy priorities, as derived from policy documents and budget allocation priorities during the last five years, are:

- the shift towards maximisation of the economic benefit from culture and the arts, necessary in order to support current levels of funding for cultural activities in the fields of cultural heritage and the arts. This is manifested organisationally through the twinning of culture and tourism in a joint Ministry of Culture and Tourism since 2009, as well as in mainstreaming and integrationist activities and initiatives aimed at maximizing, especially, numbers of visitors to sites of Greek cultural heritage, and also the international export of Greek cultural productions, mainly in film and the performing arts;
- rationalisation in the funding and monitoring of cultural activities through the introduction of formal criteria and performance measuring procedures. Also, more effective financial planning and exploitation of cultural heritage assets through traditional channels (such as museum shops, reproductions of archaeological artefacts, and publications intended for the general public) and digital technologies. To some extent, adoption of private market methodologies and approaches to identify, package and promote elements of the Greek arts and heritage deemed to be capable of generating revenue;
- the protection, preservation and valorisation of the tangible and intangible cultural heritage of all periods of Greek history – including the recent past and contemporary culture - and of cultural groups and traditions that flourished in the territory of Greece, with an emphasis on Classical Greek and high Byzantine antiquities. The traditionally higher budget allocation for cultural heritage (rather than contemporary culture) is combined with an integrated approach in what constitutes heritage, and with the inception of comprehensive programmes geared towards more effective interpretation and access to heritage, such as the unification of archaeological sites of Athens; the call for the restitution of the Parthenon marbles now in the custody of the British Museum to be integrated with sculptures that remained in Athens in the context of the new Acropolis museum, a major visitor success since its opening in 2009; and the return of illegally exported antiquities in general, through a strengthening of international cooperation with countries and custodian institutions abroad;
- promotion of international cultural co-operation and exchange, initially as a tool for strengthening the relations of Greece with other countries (such as other EU member-states, neighbouring countries, major international actors and countries with a strong Greek Diaspora), and increasingly in pursuit of maximising the financial benefits from the international exposure of Greek culture and heritage through a policy of "extroversion". In this context, initiatives such as blockbuster events and archaeological exhibitions in major international museums are given priority over isolated small-scale activities. Instruments including encouragement of co-productions for film and showcase events to promote awareness of Greek artistic productions to international markets, have been launched recently;
- recent modernisation and expansion of infrastructures for culture and the arts, manifested through the launch of the new Acropolis museum with a Parthenon gallery as its centrepiece in 2009, the operation of a new national museum for contemporary art in Athens (to open to the public, hopefully, in 2013) and Thessaloniki, and of the Museum of Byzantine Culture in Thessaloniki; the creation of a Concert Hall in Thessaloniki matching the existing one in Athens; the new permanent exhibitions of the Byzantine Museum and the National Archaeological Museum in Athens; and the expansion or re-opening of major private museums, such as the Benaki Museum and its Peiraios street

exhibition centre, the digital theatre of the Foundation of the Hellenic World in Athens, as well as the Gaia exhibition of the Goulandris Museum of Natural History in Kifissia; and

- support for creativity in the arts and letters and the promotion of best practice in these domains are addressed through funding and subsidy schemes (such as those for independent theatre companies and productions), commissions of works, awards, and social benefit provisions for artists and writers. The whole system of funding the contemporary arts is currently under reform, with a registry of organisations eligible for funding established in 2010, and further changes proposed in the 2012 Cultural Policy White Paper.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Concerns about the role of the state and the extent of intervention in cultural action, as well as the objectives of cultural policy and their integration with broader socioeconomic and policy agendas, led in late 2011 to a reorganisation and realignment initiative as regards the whole field of "contemporary culture" (broadly speaking, i.e. including all aspects of cultural policy with the exception of archaeological cultural heritage). A major underlying factor for current thinking is, of course, the impact of the current financial crisis on the sustainability of the cultural sector and the need to maximise the use of public funds for the benefit of the arts, the cultural sector and the public. For the first time in Greece, a White Paper on cultural policy, prepared by a commission of experts, was published under the auspices of the Ministry of Culture and Tourism and placed under public consultation in March 2012, while new legislation is under consideration to implement ensuing changes. The main changes proposed concern:

- Establishment of a Contemporary Culture Council, a consultative body invested with the authority to conduct studies and surveys, to evaluate current and past activities, to establish and introduce policy agendas, and to advise the Minister of Culture on all aspects of contemporary culture and the arts, including the introduction of policy priorities, the allocation of public funds, the establishment of programmes and initiatives, the governance of culture, the supervision of state arts organisations, support for artists and creativity, cultural diversity and intercultural dialogue, the international promotion of contemporary Greek art and culture, state policies towards the cultural and creative industries, and regional development aspects of cultural policy;
- Reorganisation of the General Directorate of Contemporary Culture of the Ministry in five process-based rather than sector-based Directorates (see above, chapter 3.1 and chapter 3.2), aligned with the broader scope and integrationist orientation manifested also in the role advanced for the Contemporary Culture Council. The proposed structure is aimed at better supporting evidence-based cultural policy development, as well as planning, management and control of operational programmes for the funding of contemporary culture and arts based on transparent selection criteria and performance indicators; and covering a broader field of cultural actors, institutions and activities including literature, the visual and performing arts, the cultural and creative industries, popular and folk culture, as well as new forms of artistic and cultural representation and creativity;
- Introduction of a revised model for the funding, oversight and governance of state arts organisations seeking to balance the prerogative of advancing the synergies between them in the context of an integrative national policy with increased respect for their artistic and programming independence;

- Mainstreaming of the role of arts and culture within regional development and internationalisation policies through the establishment of appropriate planning and management structures in local and regional government, the reorganisation and re-examination of policy priorities of foundations working in the field of international cultural relations (such as the Hellenic Foundation for Culture, and the European Cultural Centre of Delphi operating under the auspices of the Council of Europe), and the integrative intervention of the Ministry of Culture and Tourism adopting, where necessary, a principle of subsidiarity, and
- Rationalisation of public expenditure on culture and the arts so as, firstly, to align funding with policy priorities (such as support for new artistic work, and international exploitation of Greek cultural creativity), and, secondly, to maximise the funds expended on productive activities and programming as against administrative overheads.

The underlying premises for these changes are the prioritisation of government policy. Apart from traditional objectives, the following objectives are being attributed special attention: support for artists (especially early career and new aspects of creativity); access to culture and the arts in all parts of the country; and, internationalisation (especially stronger promotion of Greek cultural productions abroad, and strengthening of Greek participation in international networks). An implicit priority in recent declarations and policy initiatives (such as the institution of a Register of Cultural Organisations) has resulted in rationalisation and transparency in funding, as well as a higher ratio of operational programmes funding to administrative and organisational overhead cost.

It is to be seen if these initiatives will have an impact on the traditional predominance of cultural heritage, especially archaeological, on priorities of funding and institutional support.

4.2.2 Heritage issues and policies

Since the 1980s, there has been an attempt to marry the traditional policy priority of archaeological heritage protection and research with regional development policies, in the context of the 2nd Support Framework Programme co-funded by the European Commission. The primary goal remains to provide the necessary infrastructure and recognition to attract cultural tourism. This policy was manifested in the:

- funding of large-scale archaeological research and site restoration projects, both in Athens and in the regions;
- new museum building projects, intended to provide necessary storage space for newly-found archaeological artefacts and to become a focus for visitors; and
- successful efforts to increase the number of sites and monuments bestowed World Heritage Monument or Site status by UNESCO through the provision of adequate documentation.

A notable policy shift was visible in the late 1990s, linked, firstly, with the realisation that investment in physical infrastructure, while necessary, was not sufficient to promote regional development in the field of cultural heritage, and, secondly, with increased pressure towards social and financial accountability in heritage management. The result was:

- a more integrative approach to cultural heritage, both across historical periods and across genres and disciplines. In this context, recently amended legislation sets common rules in managing all material cultural heritage items – including not just archaeological monuments and sites but also the more recent architectural heritage and ethnographic objects. The same level of protection is to be extended to cultural assets related to Classical Greek and Byzantine heritage as well as mosques and synagogues. A number of institutes and organisations have been formed to provide the necessary know-

how and co-ordination of policy in fields, such as the study and protection of the Byzantine heritage, or the scientific conservation of stone and marble. In addition, in 2006 Greece ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage;

- an attempt to build synergies between cultural heritage and the contemporary arts. This is exemplified, among others, in the increasing use of cultural heritage sites (such as ancient theatres – notably the Theatre of Epidaurus used as a standard venue by the Athens Festival, other ancient theatres across Greece currently restored through the state-subsidised work of the Diazoma association - whole archaeological sites, and, even Christian religious monuments) as venues for diverse cultural – theatrical, musical – events, a policy that in general has been successful, but has not escaped criticism from a segment of the archaeological profession, conservationists and the Greek Orthodox church;
- a growing recognition that cultural heritage interpretation, and the provision of access to cultural heritage for aesthetic appreciation, for learning and for the promotion of social and cultural goals. A major policy objective is to avoid the subordination of cultural heritage to more general heritage protection and preservation. Museums are seen as a key sector in the promotion of this objective, as shown by the increasing number of state museums which are given management autonomy from the central service of the Ministry of Culture. There has also been a move to separate the administration of museums from the Archaeological Ephorates. Generous financial support has been given for the construction of major museums and galleries (such as the state-owned Acropolis Museum, and the independently-run Benaki Museum). Specific terms for museum accreditation, envisaged by legislation since 2002, were at last defined in 2011. However, the National Advisory Council for museum policy, operational since 2006, is still to play a broader role in setting policy initiatives which will, hopefully, help to boost upward trends in museum attendance;
- a realisation of the financial returns related to an increase in visitor participation as well as the potential benefits from audiovisual or digital presentations of cultural objects could bring. In the latter context, there has been an increased awareness of the need for rights protection. Amendments to intellectual property legislation strengthen enforcement measures. A *Presidential Decree on Cultural Sponsorship* (2007) provides a conducive framework for private financial contribution to the arts;
- since 2005 a new emphasis is placed on the issues of protection against illicit export of antiquities, on international cooperation against illicit trade, and on the return of cultural objects exported illegally from Greece; attempts to secure the return of such objects have been met by success (a notable recent case concerning the return of Classical antiquities by the Getty Museum in Malibu), and the government introduced in late 2007 legislation to Parliament to create a new "Directorate of Documentation and Protection of Cultural Goods" in the Ministry of Culture, which will host IT-based and physical archives on stolen and illegally exported antiquities. A stick-and-carrot policy is put in effect, according to which cooperation in areas such as travelling exhibitions, object loans etc. will be tied to prior return of illegally exported antiquities by the peer institution. This new approach shapes the landscape for the continuing effort to ensure the restitution of the Elgin Marbles to the new Acropolis Museum, which opened its doors to the public in 2009.
- The economic crisis affecting Greece since 2009 has a major effect on the ability to pursue policy initiatives in cultural heritage, not least due to the high costs related to supporting an extensive heritage infrastructure. Major cuts in temporary and contract staff since 2010, in the absence of technological and administrative modernisation, have strained the capability of the archaeological service and museums in providing effective access and protection to Greek heritage assets (a fact witnessed by recent thefts

of holdings from the National Gallery in Athens, and the Olympic Museum in ancient Olympia).

4.2.3 Cultural / creative industries: policies and programmes

The state continues to be the primary sponsor of culture and the arts; however private foundations have been gaining an increasing role in this direction lately. A contemporary cultural venue established by the Onassis Foundation opened its doors to the public at the end of 2010 offering a wide variety of cultural programming, while the Stavros Niarchos Foundation (SNF) is funding the construction and complete outfitting of the National Library of Greece and the Greek National Opera, as well as the development of the educational and cultural Stavros Niarchos Park at the Faliron region in Athens, which will be completed in 2015 when the Greek State will take over its full control and operation .

Private sponsorship of the arts decreased after an early 1990s tax exemption was withdrawn (in 1997); new provisions (2007) re-introduced establishing extensive tax exemptions for arts sponsorship, are to be approved if *bona fidae* by a bureau under the authority of the Ministry of Culture.

In the field of cinema, the Greek Film Centre, a corporation supervised by the Ministry of Culture, has re-focussed itself firmly as a development agency for Greek film. It now co-finances on average 15 feature films, 15 shorts and 5 documentaries yearly (films in the Greek language and/or made by people of Greek nationality or origin), supports a regional network of movie theatres screening Greek and European Union films, encourages synergies between private and public sector and supports the development of Greek cinema.

Independent (private) theatre and dance companies are supported by a subsidy scheme, which was recently rationalised through the establishment of a Register of cultural organisations in order to follow a more consistent set of criteria for funding.

Earlier cultural policy, based on the integration and synergy between cultural heritage and cultural action, and the state and local government, is gradually replaced by a shift towards accountability and financial exploitation of cultural goods using private sector criteria, encouraged through the establishment of "showcase" events for the promotion of Greek performing arts abroad, and supporting measures for the cultural sector.

There is no single comprehensive law for the culture industries as a whole, as they are not really considered to be a cohesive field of activity (broadcast media, in particular, being considered as a separate field and regulated by a separate *Law, 2328/1995*). A separate *Law on the Support and Development of the Art of Cinema (Law, 3905/2010)* regulates the film industry, overseen by the arms-length Greek Film Centre.

4.2.4 Cultural diversity and inclusion policies

Greece has developed as a relatively homogeneous society as witnessed through the development of nation-state institutions, socio-economic development and urbanisation. Greece recognises a Muslim minority in Thrace and the Roma population is dispersed throughout the different regions of Greece.

A major issue to be addressed today is the large numbers of migrant workers, refugees and asylum seekers who have moved to all parts of Greece in increasing numbers from 1990 onwards, more than half of them from neighbouring Albania, and more recently from Central Asia and the inadequacy of mechanisms for their cultural integration. The effects, both positive and worrying, of the multicultural situation found in inner-city and some rural areas, is yet to be fully studied and understood.

The Greek state embraces an approach of socio-economic and cultural integration, balanced by respect and recognition of cultural diversity. To take the example of the Roma

people, an inter-ministerial commission had been established as early as in 1997 to address the issue of their social integration in Greek society. Within the scope of this policy, the Ministry of Culture developed cultural and educational initiatives, co-funded by the 3rd Support Framework Programme of the European Commission and implemented in cooperation with local government. The programme aimed to develop cultural infrastructure for Roma settlements, to promote literacy and skills in the arts (such as music and photography) among Roma people, and to make their creativity and cultural traditions known to society at large. Photography exhibitions and music events by Greek Roma, arising from this programme, took place in various venues, including the 2004 programme of the Hellenic Foundation of Culture in Berlin. An "Integrated Action Plan for the Social Integration of Greek Roma" had been launched in 2002, including educational programmes for children and adults. In 2011 the Byzantine and Christian Museum participated at the EU-funded programme *Roma Routes* aiming at encouraging intercultural dialogue between Roma and non Roma by all partner organisations, as well as exploring and promoting Roma cultural heritage at a European level. Within the framework of the project, the Museum developed educational activities and cultural events that took place in June 2011 aiming to promote access by Roma visitors to a national museum.

The Ministry of Culture has also developed and implemented multicultural educational programmes, directed to children of non-Greek immigrant families in the centre of Athens and elsewhere. Changes in immigration legislation in 2005 removed knowledge of Greek as a pre-requisite for residence permit issuance, and established Greek language programmes for immigrants of working age under the auspices of local government. Significant initiatives have been launched with regard to the preservation and valorisation of monuments linked with non-Greek cultural heritage, including 42 major Ottoman monuments and several synagogues in all parts of Greece. Radio programmes in the main languages spoken by migrant workers' communities are regularly broadcasted by the public broadcasting channel ERT; in addition, Athens International Radio, an initiative of the Athens City Council, broadcasts general audience daily programmes in several languages including Albanian, Russian, and Arabic.

There is a declared policy against racial discrimination, racist and xenophobic behaviour and stereotyping of the media. Despite a strong tradition of tolerance and hospitality, it is not clear, however, how Greece can avoid problems of xenophobia and cultural exclusion already faced by other European countries with large immigrant populations. Under these circumstances, institutions such as the Ombudsman, with its annual report on discrimination and monitoring programmes and the work of different NGOs, play a paramount role in supporting equitable treatment of groups such as the Roma, the Muslim minority of Thrace and non-Greek economic immigrants.

On the other hand, educational and cultural policies are seen as key for the promotion of diversity. An important role in discouraging cultural and ethnic stereotyping is played by the National Radio and Television Council, the *Code of Journalistic Ethics* and the draft *Code of Ethics for Information and Other Journalistic and Political Programmes*.

Greece ratified the UN Convention on the rights of persons with disabilities (30/02/2007) as well as its optional protocol (27/09/2010). In line with *Law 3304/2005* (Implementation of the principle of equal treatment regardless gender or origin, religious or other convictions, disability, age or sexual orientation) and following the EU Directive 2000/78/EC, there is now a Commission for Equal Treatment established under the Ministry of Justice supervising the implementation of the Protocol and the directive in cooperation with the Ombudsman and the Hellenic Labour Inspectorate.

4.2.5 Language issues and policies

Greek is the official language of Greece, and the native language spoken by the vast majority of Greek citizens. Modern Greek is the natural evolution of earlier forms of the Greek language, from the late Bronze Age through to Classical, Hellenistic, Roman, Byzantine and post-Byzantine times, and retains to a significant extent the vocabulary base and syntax of earlier forms. The poetics and rhetoric of Modern Greek can be best appreciated with knowledge of earlier literary and linguistic traditions. Through urbanisation and the homogenising effect of national education and the audiovisual media, local variants of the Greek language have become less prevalent, and amount today to little more than differences in accent and usage.

During the 1970s, language reform established the commonly spoken *demotike* as the official language for administration and education, replacing *katharevousa*, a "cleansed", somewhat archaic form that was the official language for most of the preceding one and a half centuries of the Modern Greek state. The usage of Modern Greek was further simplified by the abolition of breathing signs and the simplification of stress marks. Recent debates concern the use of an increasing number of foreign words, especially among young people, a fact that is deplored by some as posing a danger to the purity of the Greek language. This debate, clearly, is as much socio-political in nature as it is about language, and it is linked to a broader cultural debate about the distinctness of the Greek culture, and its position between distinct Eastern – rooted in Byzantium and Orthodox Christianity - and Western European cultural traditions. Current tensions due to the economic crisis add ammunition to these debates.

The vast majority of literary works, dramatic and cinema productions, benefiting from direct or indirect state aid, are produced in Greek. A condition for funding from the Greek Film Centre is that movies produced are 51% in the Greek language and 51% of the shooting should take place in Greece (exception to this can only be granted after a special decision). The government has a policy for the promotion of the Greek language that is apparent in integrative programmes for Greek language literacy among children of migrant workers and for people of Greek origin who were accepted by Greece from Eastern Europe (mainly Russia, Ukraine and Georgia) after the dissolution of the Soviet bloc. Greek language teaching is also provided to children of Greek Diaspora communities, according to the educational system and traditions of their adopted country: in the context of regular schools, in separate Greek language schools recognised by the local educational authorities, or in Saturday classes typically organised by the local Greek Orthodox Church. In addition, the Ministries of Culture and Tourism, of Education and of Foreign Affairs provide grants to a significant number of departments or academic positions of Modern Greek in universities throughout the world, and the Hellenic Culture Foundation, an arms-length organisation of the Ministry of Culture and Tourism, has been active in monitoring and coordinating the teaching of Modern Greek abroad. Moreover, the Ministry of Culture and Tourism offers scholarships to students from abroad to participate at the International Programme of Greek Language, History and Civilisation organised every August, in cooperation with the Thessaloniki-based Foundation of the Aimos Peninsula. The amount granted in 2011 reached 166 300 EUR.

4.2.6 Media pluralism and content diversity

Since the late 1980s, the Greek audiovisual media sector is organised in two tiers: the public radio and television broadcasting, represented by ERT (the Greek Radio and Television corporation), and a large number of private radio and television channels. There is legislation putting restrictions on the ownership of media by companies or individuals having other large-scale financial interests as foreseen by the EU free market provisions. There are

also two competing digital satellite TV and radio services, bundling together a large number of international and Greek channels. Cable TV is not gaining ground visibly in Greece.

Private TV channels cannot be said to have a cultural agenda (although the positive portrayal of economic immigrants and Roma people in recently screened sitcoms may be noteworthy), and rare experiments in niche arts programming have not met with commercial success. On the other hand, the public broadcasting corporation ERT has an educational and cultural agenda described in its official mission: "to develop public radio and television through the production of high quality programmes which promote impartial and full information, diversity, entertainment, preservation of historical memory, promotion of Greek and world culture, and eradication of xenophobia and racism".

Together with ERT, the other two public TV channels (entertainment-oriented NET and regional-focus, Thessaloniki-based ET3), regularly commission and broadcast programmes of cultural interest, including, cultural and historical documentaries, adaptations of literary and theatrical works for TV, and cultural magazines. They also broadcast Greek and international quality films, musical events and other programmes of cultural interest. The programmes of the satellite channel ERT-SAT, transmitted in the Greek language and intended for the Greek Diaspora, include a strong component of predominantly Greek cultural programming; a digital terrestrial channel launched by the state broadcaster, PRISMA, notable in providing arts and general interest programmes for people with hearing disabilities, i.e., with captioning and / or sign language simultaneous translation, was abolished in 2012 in the context of financial cuts; accessibility features will be added instead in the broadcasts of the main TV channel ET1. The Hellenic Parliament TV is an institutional agency, which apart from keeping track of parliamentary activities, brings cultural events and developments to the attention of the general public through TV programmes on education, science and culture, indicative of the channel's wish to contribute to an improved citizen education.

Of the two dozen nation-wide and regional radio stations in the public broadcasting system, Radio Cosmos specialises in multicultural, folk and ethnic music from all over the world. The 3rd programme focuses on Classical music, but also hosts jazz and traditional music, literature, and arts programmes. Most radio stations follow, in practice, a zone system allocating several hours of broadcasting per day to Greek music. In addition, public radio has regular programmes for migrant worker communities, transmitted in languages other than Greek, and a short wave programme transmitted globally. Finally, public radio corporation ERT has launched Philia, a radio station transmitting in 13 languages with a mixed cultural, news and general interest programme, targeting migrant worker communities; this covers the void left by the closure of Athens International Radio, the successful multicultural, foreign-language programme of the Athens Municipality which ceased transmission through the airwaves in 2008 when public funding for its operation was withdrawn.

Due to fiscal priorities, a restructuring of the Greek Radio and Television Corporation is currently under way, leading to a significant reduction in the number of state TV and radio channels (see above). The whole media sector in Greece, including private TV and radio, is undergoing a significant crisis leading to the closing of newspapers and magazines, as well as TV and radio stations, leading to large numbers of redundancies.

To put the role of public media organisations in context, it should be noted that public television channels are watched by only ca. 10% of all viewers, while the preferences of the majority of viewers lie with international brand reality shows, Greek and imported sitcoms, and standard entertainment industry films shown by the private channels. While public media organisations do see themselves in a cultural or educational role, it is apparent that television, radio and cinema are perceived by the public mostly as entertainment.

There is no evidence on formal and extensive training programmes intended to educate journalists in new multicultural realities. However, an increasing number of university graduates, especially in the humanities and social sciences, are employed by the media sector; academic degrees in communication and media are offered by four universities and have an orientation towards liberal studies.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Greece subscribes to international initiatives on intercultural dialogue of UNESCO, the Council of Europe and the European Union. It also supports actively the Euro-Mediterranean intercultural dialogue process, in which it is represented by the Hellenic Cultural Foundation, through a grant of 100 000 EUR to the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures. The need to strengthen dialogue between cultures, and religious denominations, is often evoked in public political enunciations in relevant public fora such as conferences and meetings. A wide-ranging programme of activities, including a major international conference organised by the Hellenic Foundation for Culture, took place in the context of the celebration of 2008 - European Year of Intercultural Dialogue.

Local government is active in establishing low-level international links, and thus promoting grassroots intercultural dialogue, through town twinning of more than 400 Greek municipalities with foreign counterparts. Also, the Orthodox Church of Greece has been active in a process of inter-church dialogue, mainly with Islam and in inter-faith dialogue with other Christian denominations. On the other hand, while Greece remains involved in relevant global fora, there is notable absence of concrete intercultural dialogue action at the national level. Practical action, for instance involving subaltern cultures and ethnic traditions, has been low key and not consolidated in a clear and visible force.

Establishing a Directorate of Popular Culture and Intercultural Affairs under the General Directorate of Contemporary Culture of the Ministry of Culture and Tourism, as proposed in the 2012 cultural policy White Paper, is expected to have a positive effect in establishing cohesive and focussed policies of intercultural dialogue. The White Paper suggests, also, a stronger role of the European Cultural Centre of Delphi as a focus of intercultural dialogue actions.

4.2.8 Social cohesion and cultural policies

Social cohesion is an established policy goal in Greece. Since 2005, groups such as the Roma and non-Greek economic immigrants have been recognised as deserving special protection ("socially sensitive groups"). Policy objectives include ensuring minimum levels of welfare, access to education and equality of opportunity for all.

A key challenge is the social integration of Roma people, as well as the increasing numbers of economic immigrants. An integrated inter-ministerial programme of social cohesion measures directed to the Roma community, including an educational initiative which, reportedly, more than doubled the percentage of Roma children completing obligatory (9-year) education, was launched in 2002; a plan to issue several thousand house ownership loans to Roma people is currently under way. Economic immigrants are encouraged to attend Greek language courses, administered under the auspices of local government, and designed to positively curb social exclusion.

Several initiatives, involving local government and third sector actors, and including NGOs and individual volunteers, some in the context of the EQUAL initiative partially funded by the EU, focus on encouraging social inclusion of immigrants, fighting against human trafficking, and other issues.

4.2.9 Employment policies for the cultural sector

There is a lack of systematic quantitative data and primary research on cultural employment in Greece; the following note is, therefore, by necessity cursory and impressionistic.

The public sector remains the chief employer of cultural workers in Greece, primarily through the central and decentralised services of the Ministry of Culture. It is currently estimated that the Ministry employs about 7 000 permanent members of staff (of which 4 500 are security staff for archaeological sites and museums), and 3 500 workers under indefinite work contracts (these numbers exclude staff of organisations under the auspices of the Ministry). Culture and arts organisations attached to the local government employ an unknown additional number of people.

There is lack of recent official information on employment in the arts. Eurostat reports 52 600 people (ca. 1.2% of the working population) in cultural employment in Greece in 2009, of whom 5 200 are in publishing, 5 400 in film, video, TV, music recording and publishing, 11 700 in programming and broadcasting, 9 100 in creative arts (including visual and performing) arts and entertainment, and 10 200 in libraries, archives, museums and other cultural activities; in terms of occupation, Eurostat also reports that in 2009 there were 22 900 writers and creative artists in Greece. About one third of Greek cultural workers are freelance. Cultural employment is also stated as part-time or temporary for many cultural workers.

It has to be understood that job creation in the cultural sector is necessarily in line with tight fiscal policies, aiming to reduce, rather than increase, employment by the state and local government. In response to the recent financial crisis, there is a shift to promoting entrepreneurship at an early stage of a person's life with specific programmes at schools and universities. Moreover, seminars and workshops are organised to support the creation of enterprises with a gradually special focus in the creative sector.

While the culture-related units of the Ministry of Culture and Tourism are traditionally staffed by archaeology graduates (who, in Greece, receive a purely humanistic – rather than social science – education), there has been a shift in the skills required for effective cultural heritage and cultural development management which is being acknowledged in recent policy initiatives. The Ministry has defined several skills to be taught through professional training courses such as: familiarity with the legal and regulatory framework for the protection of cultural heritage, project management, and computer literacy skills related to cultural heritage documentation and information management. In practice, museum studies are recognised as important. Communications studies, cultural resource management, museum studies, arts administration, and arts policy degrees are increasingly acknowledged. In addition, some departments and organisations, especially in the not-for-profit sector, employ museum education and museum documentation specialists. It is assumed that several hundred contract jobs of documentation and information officers were created in ca. 200 memory institutions (museums, archives, libraries) in the context of large-scale cultural digitisation projects, co-funded by Greece and the European Commission, from 2004 to 2008; more contract positions may be opened as part of the cultural digitisation programme currently under way, in the context of the 2007-2013 Digital Convergence operational programme of the Ministry of the Economy. Many organisations in the performing and visual arts depend on external consultants and private companies as collaborators for ongoing projects.

A comprehensive or broader perspective is required to re-examine the issue of human resources, employment and education, in the context of the strategic challenges faced by the cultural sector as a whole.

4.2.10 Gender equality and cultural policies

Equal participation of women in public, professional, social and cultural life has been recognised as a broader policy objective since the 1980s, when a General Secretariat for (Gender) Equality was established under the Ministry of the Interior. Some practical initiatives undertaken through programmes co-funded by the EU include financial support to women entrepreneurs, or development of gender studies programmes in academic curricula. Gender stereotypes have been increasingly challenged in recent years, especially in metropolitan areas, but gender issues remain a peripheral, rather than central, issue in public policy debates. In recent years, a mainstreaming approach to issues of gender equality has been adopted, e.g., in all projects supported by the 3rd framework programme. Several projects in the context of the EQUAL programme co-funded by the EU tackle issues of gender equality.

There is no evidence, however, to support the view that either positive discrimination or mainstreaming programmes have had a significant effect on matters related to cultural policy and cultural life. Women seem to be keener to pursue culture-related studies, as according to Eurostat (2005), women in the higher education studies represent 74.5% in Humanities, 67% in Arts and 57.2% in Journalism and Communication. It should be noted that while women constitute a significant majority among culture professions in Greece, high rank management positions in cultural institutions tend still to be occupied by men.

4.2.11 New technologies and digitalisation in the arts and culture

The Greek Constitution was recently amended to assert the right of all citizens to take part in the information society. According to a 2007 Eurobarometer survey (published in 2011), only 25% of Greeks use the Internet at least once a month, about half the European average. Several reasons have been put forward to explain low levels of access and participation: limited digital literacy; an extroverted, going-out lifestyle, favouring face-to-face interaction over solitary engagement on the Internet; the current scarcity of useful or interesting Greece-based content and services accessible through the Internet. Recent qualitative changes are, however, noticeable: in 2007, 28% of users accessed the Internet to visit museum, library or other knowledge-related content, 50% to download free music, 37% to listen to radio or music, and 35% to search for information on cultural products or events.

There are important changes on the use of the Internet in the field of culture. While back in 2003 only a handful of museums and institutions in the arts had a web presence, typically a dry online presentation of their identity and of their activities, this an increasing number of cultural organisations presenting parts of their collections online, including several dozen of the organisations that were funded by the Greek Information Society programme to digitise collections and make them available through the Web.

The Ministry of Culture has an organisational website giving access to reference information about its departments and activities; it also maintains an older portal ("Odysseus") on Greek archaeological and cultural heritage earlier websites, such as an extensive, journalist-run, portal covering all cultural and artistic events and activities supported by the Ministry of Culture, have been replaced by strong private initiatives such as <http://www.elculture.gr>.

In the field of new media arts, state support is provided to venues and events hosting interesting new artistic work, both from Greece and abroad. These include the yearly Medi@terra festival, which provides a focus for innovative work crossing the boundaries of visual, performing and new media art, mostly from the South East European and Mediterranean area, and a forum for artistic exchange and debate between the region and the rest of the world. A small number of private art galleries regularly exhibit technology-based artworks and installations.

Recent developments were driven by programmes in the context of the "Digital Convergence" Operational Programme of the Ministry of Economy (mostly from priority axis 1 and 2), part of the 4th Community Support Framework programme in the area of Information Society Technologies (2007-2013). Call 31 of the programme, launched in late 2011, amounts to ca. 60 million EUR and supports projects related to the digitisation of cultural heritage, popular and contemporary culture assets, their enrichment, access through web services and mobile devices apps, and integration within a unified metadata repository. The emphasis is on final delivery of cultural content to audiences and markets, both national and international, among other channels through exposure to the Europeana digital library. Projects are expected to start in the second half of 2012.

Issues emerging from current and planned policies regarding culture and the information society include:

- the increased emphasis on societal value and commercial exploitability of the outcomes of projects supported by digitisation programmes;
- the continuing prioritisation of investments in cultural heritage over support for artistic creativity;
- the need to balance leisure- and IT industry-driven priorities with cultural and educational concerns;
- the reliance on centralised mechanisms of funding and control, rather than on the initiative of the creative community, to achieve change; and
- the challenge facing the cultural and arts community in embracing information technology and new media of communication, and in keeping alive projects whose funding has dried out or is expected to run out soon.

4.3 Other relevant issues and debates

No further policies have been identified in the context of this report.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Article 16 of the *Constitution* stipulates the right of all to art and culture, and the responsibility of the state to promote it. In addition, *Article 24* states that the protection of the cultural environment (including monuments, traditional areas and traditional elements of the environment) is a right of all and an obligation of the state.

5.1.2 Division of jurisdiction

As re-iterated in *Law 3028/2002*, responsibility for the protection of antiquities and cultural heritage lies with the Ministry of Culture, effected through its central and regional services. According to its organisational framework (*Presidential Decree 191/2003*) the Ministry has also the responsibility to establish and fund policies in order to promote cultural life (creativity and access), a task it shares, increasingly, with arms-length organisations and bodies appointed by the Minister, such as the State Council of Museums. Local and regional governments have no official authority on cultural policy, but they are allowed to establish cultural arms (municipal companies) and plan and administer cultural programmes, through a mechanism of "programmatic contracts" signed with the Ministry of Culture.

5.1.3 Allocation of public funds

No special legislation applies to the allocation of public funds for culture. The amount of public funding for the cultural organisations supervised by the Ministry of Culture is reflected in the budget planning of the Ministry and varies each year depending on the government's budget allocated to culture. Since 2012, funding of cultural organisations is subject to a new system that foresees the prior registration of cultural organisations in a Register of Cultural Organisations as a prerequisite for funding eligibility. Organisations submit their funding requests after an open call launched by the Ministry on an annual basis addressed to all cultural organisations. An expert's commission assists the Ministry in the evaluation of the proposals and decision on the allocation of funds.

5.1.4 Social security frameworks

Collective agreements for performing artists, such as actors, were established upon the initiative of Melina Mercouri in the early 1980s. Such agreements have been established with public television and radio companies and between the Association of Greek Actors with theatre entrepreneurs. Typically, performers work on short term engagements, either as independent contractors or on a day salary basis, and often find it difficult to collect the necessary time credits in order to be paid a full pension or have access to unemployment benefits.

Culture professionals benefit from general provisions with regard to pensions and social security, such as a national pension. Nevertheless, the framework of social security for self-employed artists and authors remains sorely lacking, given the precarious and short-term nature of cultural employment. The Ministry of Culture operates an honorary pension scheme limited to a small number of writers and artists deemed to be of national importance (*Law 3075/2002*).

5.1.5 Tax laws

For many years, there have been few legal and financial incentives to promote sponsorship in the fields of culture and the arts. An *Amendment to the Tax Law* which provided tax exemptions for cultural sponsorship (1990) was practically rescinded under austerity economic policies in 1997. In 2007, however, legislation was introduced to offer some tax incentives for arts sponsorship; a central bureau has been set up, firstly to certify that a given sponsorship initiative is indeed for a *bona fide* cultural cause, and, secondly, to produce a list of priority projects in arts and heritage for which sponsorship will be sought.

Inheritance tax on art collections can be paid in kind, a measure effectively equal to a public purchase of art programme. This measure helps to ease the burden of people who would have to face a heavy financial burden if they came to inherit an important collection.

The income derived by writers and artists from their creative work is VAT exempt. Regulatory changes under way (early 2012) due to the economic crisis may impact on this exemption.

5.1.6 Labour laws

In order to practice some of the professions related to the cultural industries (especially the ones related to technical aspects of cinema or theatre production) it is necessary to have a special licence granted by the Ministry of Culture after fulfilment of certain criteria and specialised exams. Special provisions regarding unemployment rights for temporary workers apply to cultural professionals; however all social policy provisions are currently undergoing a general re-evaluation due to the financial crisis.

5.1.7 Copyright provisions

Law 2121/1993, on Copyright, Related Rights Matters and Cultural Issues defines a comprehensive framework for copyright protection, including provisions for genres or work and modes of reproduction made possible through technological development; it accepts a broad definition of what constitutes a "work", including any "original intellectual literary, artistic or scientific creation expressed in any form", such as musical compositions, dramatic works, choreographies and pantomimes, audiovisual works, fine art, architecture, applied art, illustrations, maps etc., but also computer programmes and databases; multimedia productions are not mentioned by name, but are generally covered by the law. It also defines the moral rights of creators as inalienable.

In general, copyright protection is for seventy years after the death of the author. The law provides for a non-transferable moral right of the author (and his or her heirs), and regulates the terms under which his or her economic rights may be transferred, exercised and exploited. A principle of a percentage-based fee to the author is stipulated for published works, as well as for performances (and additional forms of exploitation) of audiovisual works. A fair use limitation applies to public, educational or judicial information.

The interests of right holders over copying of their work are served by a compulsory fee: 4% of the value of photocopying machines and of photocopy paper, and 8% of the value of visual or sound or audiovisual recording equipment, payable and distributed through collecting societies. Copyright infringements are recognised as offences both in civil and penal law, and right holders are entitled to recover high amounts of damages in case of infringement.

The Hellenic Copyright Organisation (OPI), a legal entity under private law was established according to art. 69 of *Law 2121/1993*, to protect the authors and rightholders of related rights, to take steps toward implementation of *Law 2121/1993* and the international conventions, to supervise the Collecting Societies and to undertake legal preparatory work

on matters pertaining to copyright and related rights. In the context of its responsibilities, OPI deals with any issue in general that might occur in the field of copyright and related rights and represents Greece before the related international organisations, as well as the Instruments of the European Union.

A *sui generis* right on a hitherto unpublished work, such as an archaeological find, is conferred on the person who first brings it into the public domain or first publishes the work; conversely, according to legislation introduced in 2007, Ministry of Culture archaeologists entitled to a leave of absence for research are obliged to publish works under their control, or face specific career advancement strictures. *Law 3028/2002* asserts a right of the Greek state over reproductions (photographic, digital or physical) of Greek monuments and cultural heritage objects under state ownership. In addition, *Law 2524/2007* harmonises Greek IPR legislation with EU directives, establishes performance rights of original creators, provides for the operation of rights collectives and specifies an effective framework for enforcement against violations.

5.1.8 Data protection laws

The *Constitution (Article 9A)* provides for personal data protection, as is regulated by law. An independent Personal Data Protection Authority is entitled with the right to intervene and enforce penalties in cases of violation.

The Hellenic Data Protection Authority (HDPA), a constitutionally consolidated independent Authority was established under *Law 2472/97, Protection of individuals with regard to the processing of personal data* which incorporates into Greek law the European Directive 95/46/EC which sets new rules for the protection of personal data in the member states of the European Union. In addition, the Hellenic Data Protection Authority implements *Law 3471/2006* with respect to the electronic communications sector which incorporates into the Greek law European Directive 58/2002.

5.1.9 Languages laws

Current legislation includes several measures intended to promote Greek literature, as well as literary translations from and into the Greek language. Special measures included literary prizes, commissioning of works, the purchase of a number of copies of works by state libraries and other organisations, etc.

Also, films primarily in the Greek language or created by Greek filmmakers are eligible for production funding by the Greek Film Centre, and for prizes awarded by the state, especially in the context of the Thessaloniki Cinema Festival. In addition, movie theatres and film distribution companies are eligible for tax rebates for screening or distributing films in the Greek language.

5.1.10 Other areas of general legislation

No further legislation has been identified in the context of this report.

5.2 Legislation on culture

The obligation of the state to support artistic creativity and protect cultural heritage stems from the Greek constitution (*Articles 16 and 24*). Policy making, establishing cultural institutions and allocating funds for culture are the responsibilities of the Ministry of Culture as outlined in their organisational statutes. When appropriate, the Ministry of Culture cooperates with other Ministries (such as the Ministry for the Economy) to prepare and introduce legislation which is approved by the parliament and via presidential decrees.

Legislation related to heritage, culture and the arts originally consisted of an agglomeration of amendments to laws dating back to the 19th and early 20th century. After 1974, and especially since the 1980s, there has been a consistent attempt to modernise, bring together and systematise legislation within a smaller number of comprehensive laws.

The following pieces of legislation regarding culture should be noted:

- *Presidential Decree no. 191/2003, Organisation of the Ministry of Culture*, defining the organisational plan and responsibilities of the Ministry of Culture;
- *Law no. 2121/1993, Copyright, Related Rights and Cultural Matters*, providing wide protection for the moral and economic rights of authors, and the related rights of performers, publishers, producers, etc., and stipulating the creation of an influential Copyright Organisation under the auspices of the state;
- *Law no. 2557/1997, Institutions, Measures and Actions for Cultural Development*, containing a wide range of legislation whose clauses include, among others, a new framework for national literary and other prizes, enforcement of a fixed book price, establishment of new national art galleries and museums, new statutes for the Thessaloniki Film Festival and the Greek Cinema Centre, provisions regarding music, cinema and arts education, establishment of a state-owned company entrusted with cultural heritage valorisation and promotion through editions, audiovisual and multimedia productions and several important terms related to intellectual property rights;
- *Law no. 3028/2002, For the Protection of Antiquities and Cultural Heritage in General*, broadening the notion and scope for the protection of monuments and works of all cultural traditions and historical periods, establishing legal provisions for the museum sector, introducing stricter controls to the provenance of works in private hands and the art market, stipulating the public right of access to cultural heritage (and the consequent obligations of the state, of archaeological research and of private collectors), defining regulations for archaeological research, including foreign archaeological schools operating in Greece, introducing fiscal incentives for the protection of cultural heritage, introducing stricter penalties for offenders, and making provisions for lending and exhibiting Greek cultural heritage objects abroad;
- *Presidential Decree no. 2520/2006, Ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)*;
- *Presidential Decree no. 3521/2006, Ratification of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)*; and
- *Presidential Decree no. 3525/2007, On Cultural Sponsorship* which re-instates a status of tax exemptions for private financial contributions to the arts. The process of arts and heritage sponsorship is to be monitored, and exemption status approved, by the Ministry of Culture, which will, also, provide potential sponsors with a list of candidate projects administered by the Ministry.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

- *Law 2557/1997 Article 2* makes reference to a visual arts policy and stipulates the creation of the National Museum of Contemporary Art in Athens and the State Museum of Contemporary Art in Thessaloniki, and the Thessaloniki Museum of Photography which operates within the structure of the latter;
- *Law 1218/1981* concerns the establishment and statutes of a Greek Chamber of Visual Arts; and
- *Law 1079/1980* defines the statutes of the National Gallery- Alexandros Soutzos Museum.

5.3.2 Performing arts and music

- *Law 2273/1994* regulates the functioning of the National Theatre, the State Theatre of Northern Greece, the State Orchestra of Greek Music and the Orchestra of Colours; and
- *Law 2557/1997 Article 3* regulates the field of the performing arts and determines the statutes of the State School of Dance, the Melina award granted to a new Greek artist up to 30 years for a piece of work and the National Dance Awards. *Article 5* of the same Law regulates the fields of Orchestras and Music Education.

5.3.3 Cultural heritage

Law 3828/2002 regulates all aspects of cultural heritage protection and management, replacing a complex sequence of amendments to earlier pieces of legislation dating to 1932 and 1950. The provisions of the current legislation can be summarised as follows:

- the concept of cultural heritage is broadened to encompass all cultural goods situated in Greece, including immovable monuments and sites, moveable cultural objects, and the intangible heritage (including oral traditions, myths, music, dances, skills and practices), regardless of cultural origin or tradition, and encompassing archaeological, ethnographic and broader cultural heritage;
- the notion of protection is broadened to cover, apart from physical preservation and conservation, the identification, research, documentation, access, and social, aesthetic and educational valorisation of cultural heritage;
- the scope of the law covers cultural heritage of all periods, from prehistory to the present. A different degree of protection is afforded for different classes of cultural heritage objects. In general, all objects, moveable and immovable, before AD 1453, and all immovable monuments before AD 1830, are afforded the highest level of protection. More recent objects can also be placed on a higher level of protection if specifically characterised as containing special value;
- the law defines clear terms to recognise private collectors, outlines their special privileges, the terms of protection and access afforded by private collections, and for the operation of the art market;
- strict terms of protection are enforced through a system of zones. No building, quarrying etc. activity is permitted within a level A protection zone, while strict regulations apply over building and related activities within a level B protection zone;
- infringements relating to the protection of cultural heritage (such as theft, damage to monuments, illegal excavation, etc.) are defined in detail, and strong penalties have been introduced;
- the law defines the prerequisites for conducting archaeological research, including excavation, undertaken by the state archaeological service, academic institutions and foreign archaeological schools active in Greece, and stipulates the obligation of all researchers for the timely publication of their research;
- clear terms are defined regarding the rewards offered to those bringing hitherto unknown monuments to the attention of the state, as well as remuneration resulting from appropriation or limited use of privately owned land where monuments are found;
- measures are taken to strengthen control of legal provenance of cultural objects imported to the country or declared as part of a collection. Temporary export of cultural goods, in public or private custodianship, is explicitly allowed for exhibition, conservation, research or educational purposes; and
- specific requirements, concerning the purpose, the physical infrastructure, the staff, and the terms of operation, are defined to recognise private or public entities as a museum. All state museums, and non-state museums recognised by the state, are required to maintain specific collection management standards and to provide adequate access for

research and public enjoyment of their collections; private museums are eligible to receive state subsidies. A national advisory council on museum policy has been established to offer advice to the Minister of Culture.

5.3.4 Literature and libraries

Law 2557/1997 Article 1 defines the National Book Policy and Literary Awards and stipulates provisions for the publishing field (such as a single price for books) the work of the National Book Centre, the Hellenic Literary and Historical Archive and Literature Prizes.

5.3.5 Architecture and spatial planning

Greece has ratified the Granada Convention (1985) for the Protection of the Architectural Heritage of Europe which incorporates the contemporary thinking regarding the protection of the architectural heritage. Moreover, *Law 2742/99* introduces a General Framework for Planning and Sustainable Development, while *Law 3828/2002* regulates all aspects of cultural heritage protection and management, including architectural heritage. Finally, *Law 3201/2003 on the Protection of natural and built environment of the Aegean islands* sets the conditions for preservation of architectural heritage in the islands.

5.3.6 Film, video and photography

The Ministry of Culture is responsible for the field of film production, distribution and screening which is regulated by *Law 1597/1986*. There is a legal framework for the economic exploitation of cultural creativity through publishing, production of audiovisual works or public performance, defined by *Law 2121/1993*. Specific clauses regarding the regulation and support of the publishing industry, film, independent and state drama companies, and orchestras are included in *Law 2557/1997*. Moreover, Greece has ratified the European Convention for Cinema Co-productions (*Law 3004/2002*).

A new *Law 3905/2010 for the Support and Development of Cinema Art* which defines the principles of national policy in the cinema field and sets a new legal framework, taking into account developments of the last fifteen years in the field, and aiming to raise funding for productions through the effective use of resources, redistribution of available funding, reporting from the organisations funded, attraction of foreign productions and reduction of bureaucracy.

5.3.7 Mass media

Greece follows the European Union directive concerning content quotas, which, according to Greek legislation is interpreted as 50% of programming. A significant part of both public and private radio and TV programmes is in Greek and Greek popular music is as popular as ever. The public Radio and Television Corporation also dedicates a considerable amount of resources to original Greek productions. Indeed, quotas appear to be respected more consistently by the public broadcasting corporation ERT than by some of its privately-owned competitors.

On the other hand, foreign films and other programmes are shown, as a rule, in the original language with Greek subtitles, both in Greek television and in movie theatres. All in all, there appears to be a balance of Greek and foreign (mostly English language) programming on Greek television; the majority of the programmes are, as it is to be expected, mass culture oriented, but there are also interesting films, plays, talk shows and documentaries, especially shown on the public television, attracting an educated audience that makes a distinction on the basis of quality rather than programming language.

Law 1866/1989 stipulates the Creation of the National Council for Radio and Television, an independent administrative authority that supervises and regulates the radio / television market.

5.3.8 Other areas of culture specific legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

Only 0.37% of the public budget of the Greek state (ordinary budget plus public investment budget) is allocated to culture through the Ministry of Culture (472.23 million EUR for 2011); this constitutes a drastic reduction from years preceding the current fiscal crisis. Earlier funding to culture from the lottery scheme operated by the state-owned Greek Organisation of Football Prognostics SA (the Greek state lottery) is also currently channelled to support the state budget in general. In addition, since 2008, the multi-annual EU Community Support Framework no longer includes a separate Operational Programme for culture, as it did for the period 2000-2008.

The aforementioned amount does not include spending on cultural activities channelled through the budget of the Ministry of Education, Lifelong Education and Religious Affairs, regional and local government, such as support for national, special and public libraries and historical archives (an additional 13.77 million EUR for 2011). It does not include, either, funds allocated to culture by regional and local government, or through regional Operational Programmes of the Community Support Framework.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Public expenditure on culture (as indicated by general government expenditure in the cultural sector divided by total population) per capita in 2011 was approximately 45.05 EUR (on the basis of population as calculated in the preliminary results of the 2011 population census). It corresponds to 0.23% of the GDP.

These figures are based only on expenditure channelled to culture through the Ministry of Culture and Tourism's ordinary and public investment budgets, as well as funds allocated to libraries and historical archives from the ordinary budget of the Ministry of Education, Lifelong Learning and Religious Affairs, i.e., it excludes cultural spending of local and regional government and other Ministries.

6.2.2 Public cultural expenditure broken down by level of government

Table 1: Public cultural expenditure: by level of government in EUR, 2006

Level of government	Total expenditure	% share of total
State	486 006 000 (1)	
Regional	N/A	
Local	N/A	
Total		100%

1 This is the allocation of the ordinary state and public investment budget of the Ministry of Culture and Tourism, excluding ordinary budget funds for Tourism and for Sport but including public investment budget for Tourism and for Sport. It excludes revenues of the Archaeological Receipts Fund.

6.2.3 Sector breakdown

Table 2: State cultural expenditure: by sector, in thousand EUR, 2006

Field	Total	% share of total
1. Museums and archives	Archives: 13 770	
2. Monuments and sites		
3. Literature		
4. Libraries		
5. Press		
6. Music		
7. Performing arts		
8. Visual arts		
9. Film / cinema / photography / video		
10. Radio / television		
11. Socio-cultural activities		
12. Expenditure on cultural activities abroad		
13. Education and training		
14. Others		
Total		

Source: Regular Budget of the Hellenic Republic:
Public Investment Budget of the Hellenic Republic:
<http://www.minfin.gr/budget/2011/proyp/PDFProyp/5.1.0.pdf>

Notes: a) The amount for rows 1-2 excludes funds for archives (included in row 4: libraries); it may be slightly overestimated as it includes, apart from wages and salary costs for the 3 000 strong archaeological service, that of Ministry staff; b) Total is based on the Ministry of Culture's ordinary budget, excluding funds for the General Secretariat of Sport and including funds for libraries and archives, administered through the Ministry of National Education and Religions; c) Public investment budget for the Ministry of Culture in 2011 was an additional 122 million EUR.

Table 3: State cultural expenditure: by sector, in thousand euro, 2006

Field	Total	% share of total
1. Museums and archives	174 030 822	62.2
2. Monuments and sites		
3. Literature	3 160 000	2.0
4. Libraries	10 637 000	n.a.
5. Press		n.a.
6. Music	15 867 000	11.0
7. Performing arts	42 082 000	6.8
8. Visual arts	7 129 000	1.7
9. Film / cinema / photography / video	7 812 224	3.6
10. Radio / television	n.a.	n.a.
11. Socio-cultural activities	1 646 000	3.1
12. Expenditure on cultural activities abroad	4 164 250	n.a.
13. Education and training	n.a.	n.a.
14. Others	27 667 563	9.57
Total	294 195 859	100

Source: Regular Budget of the Hellenic Republic: A) Ministry of Culture:
http://www.mnec.gr/el/economics/budgets/ypoio_kratikos_proyp_2008/proyp2008/PDFProyp/2.5.10.3.pdf b) Ministry of National Education and Creeds: http://www.mnec.gr/el/economics/budgets/ypoio_kratikos_proyp_2008/proyp2008/PDFProyp/2.5.9.3.pdf,

Notes: a) The amount for rows 1-2 excludes funds for archives (included in row 4: libraries); it may be slightly overestimated as it includes, apart from wage and salary cost for the 3 000 strong archaeological service, that of Ministry staff; b) Total is based on the Ministry of Culture ordinary budget, excluding funds for the General Secretariat of Sport and including funds for libraries and archives, administered through the Ministry of National Education and Creeds; c) Public investment budget for the Ministry of Culture in 2006 was an additional 284 million euros.

6.3 Trends and indicators for private cultural financing

Since the late 2000s, third sector foundations such as, notably, the Alexandros Onassis Foundation and the Stavros Niarchos Foundation, are making a significant impact on the financing of culture through, mainly, the establishment or co-sponsoring of major capital projects and, to a lesser extent, support for artistic creativity and participation. Most initiatives are in Athens, including the multipurpose Onassis Cultural Foundation Centre established in 2010, and the large Niarchos-sponsored cultural complex in the Phaleron area, including new buildings for the National Library and the State Opera House, currently under construction.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

There has not been a direct re-allocation of public responsibilities for culture to the private sector; there are, however, clear signs of disinvestment in culture by the state, due to the austerity programmes currently in operation. The Greek approach to decentralisation / privatisation has been based mostly on the implicit transfer of funding and operational responsibilities for arts development to regional and local government; in fact, except for works in archaeological sites and museums, which remain under the direct control of the Ministry exercised through the archaeological service, most other construction works and operational programmes relating to culture (such as the organisation of festivals) are now controlled and funded by regional administration and local government.

On the contrary, with only a few exceptions, in the interest of rationalisation the role of organisations operating under an arm's length principle has been diminished, indicating a trend towards re-centralisation.

7.2 Basic data about selected public institutions in the cultural sector

Information is currently not available.

7.3 Status and partnerships of public cultural institutions

While the current cultural model trends favour re-centralisation, there is still an important role for some organisations operating, formally and to some extent also in practice, under the arms-length principle in specific fields, especially publishing and film. Sectoral organisations, such as the National Book Centre and the Greek Film Centre are controlled by the state through the direct appointment of their Board of Directors by the Minister of Culture, but receive a separate budget which they can manage according to their established goals and action plan. Local arts organisations are typically established by municipalities, and receive funding by both the local government and the Ministry of Culture, under a matching funds principle, which they spend according to the terms of tripartite programmatic agreements; their Boards are appointed by the local government authority, with the exception of one non-executive Director appointed by the Ministry of Culture. Most of these organisations have the status of companies or foundations in private law, which affords them relative flexibility in staffing, financial management and operations.

Several archaeological museums and art galleries of special status have increased autonomy from the central service of the Ministry of Culture, although they are still staffed by Ministry officials and receive their budget from the state. This status allows them to have their own budget and specialised staff, to engage in their own planning and programming and, in exceptional cases (such as the new Acropolis Museum) to manage funds derived from own sales and ticketing revenues.

Private patronage in the arts has had a significant impact on Greek cultural development during the last quarter century, consisting both in the establishment of new institutions and in the provision of essential support for large scale cultural events. The Benaki Museum, a private foundation with its own endowment receiving also a statutory state subsidy, has grown from a single site "cabinet of curiosities" to a multi-site museum complex including a general "diachronic" museum of Greek art (the only one of its kind), a major exhibition and congress facility in its new Peiraios site, the N. Hadjicyriacos Gikas gallery, an Islamic art museum and a museum for children's toys, as well as an important historical archive.

Other notable examples of institutions established with private patronage include the Goulandris Museum of Natural History, the Cycladic Art Museum, the DESTE Foundation of Contemporary Art, the Goulandris Museum of Modern Art on the island of Andros, and the Foundation of the Hellenic World. The State Museum of Contemporary Art was established in Thessaloniki following the state acquisition of the private Kostakis collection, a very important early art collection of Russian futurism.

The most notable example of private-public co-operation so far concerns the Athens Concert Hall. The initiative and initial funds of the Society of the Friends of Music, an association of affluent supporters of classical music, led, after two decades of effort, to the establishment of the Athens Concert Hall. It has been the first facility providing state-of-the-art conditions for the performance and recording of concert music in Greece, and its recently built congress centre is a focus for a host of literary and cultural events. The Athens Concert Hall has been established as an independent foundation, with members of the Board of Directors appointed both by the state and by the Society of the Friends of Music. Its yearly programme is supported by state subsidy. A Concert Hall was established in Thessaloniki in 2000 and operates along similar lines.

The Stavros Niarchos Foundation Cultural Centre, currently under construction, is expected to emerge in 2015 as the fruit of a major new public-private partnership of this kind. It will consist of a new sustainable arts, education and recreation complex to be hosted in a new building designed by notable Italian architect Renzo Piano, and including, notably, the new building of the National Library of Greece, as well as a world-class opera house to host the Greek National Opera.

Nevertheless, these initiatives and partnerships have been established as the result of the commitment by individuals - people working for the Ministry of Culture who saw an opportunity to support a good cause, or patrons who had a collection or asset and wished to make it available to the public - and not as the outcome of an established policy. Recent legislation on private art collections and museums makes an effort to regulate more consistently the terms under which these collections and museums are established, run and supported by the state; it is still unclear what impact it will have on patronage and co-operation between donors and the state. The recent *Cultural Sponsorship Law (Law 3525/2007)* established a centralised sponsorship bureau in the Ministry of Culture and Tourism, to which all plans should be submitted for approval; predictably, while some tax exemptions were reinstated through this law and related administrative acts, the impact on new alliances between cultural organisations and companies willing to support the arts as part of their sponsorship or corporate social responsibility policies has been so far disappointing, as witnessed by approved sponsorship barely exceeding a yearly contribution of 1 million EUR.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

There is indirect, rather than direct, support by the state for literary and artistic creativity. In the case of literature, these take the form of bulk purchasing of literary works by the Ministry of Culture and Tourism. In the case of photography, the Ministry co-operates with private galleries to support the "photography month", providing an opportunity for the sale of photographic work. In addition, there is an obligatory 1% of the budget of public buildings to be allocated to the acquisition of art works.

The Ministry of Culture and Tourism has established a universal honorary pension scheme for recognised writers and artists, however, the pensions given through this scheme are very meagre, and the scheme is currently being evaluated. *Law 2557/97* makes indirect provisions for a number of issues relevant to the promotion of creativity and the role of creators, from literary, dance and drama prizes to the creation of galleries or art, education in the performing arts, and support for artistic and cultural associations. The Ministry has introduced a new scheme for supporting performing arts groups that need a space for rehearsals, by offering the venue of Tae Kwon Do built for the 2004 Athens Olympics free of charge for such use.

Festivals supported by the Ministry of Culture include the Documentary Festival of Thessaloniki, the short film festivals of Drama (300 000 EUR annually), the Naousa digital shorts festival, the Ancient Olympia film festival for children and young people with workshops and movies for children, Ecofilm in Rhodes, Health Films festival in Kos, the "Agon" festival of Mediterranean archaeological documentaries, the Mediterranean festival for new directors taking place in Larisa; also, the International Science Films and the Athens International Animation Festival.

8.1.2 Special artist's funds

There are several sectoral artists' support programmes and schemes. More specifically:

- The Greek Film Centre supports international co-productions of feature films in which a Greek producer is a minor partner with a participation of at least 10%. The condition is that the film should either be shot in Greece or with the participation of Greek artists and or technicians or production laboratories.
- The National Book Centre of Greece holds a "writers in residence" grant programme where incoming writers are hosted at the House of Literature on the Aegean island of Paros. The Greek authors' abroad scheme offers Greek authors the opportunity to travel abroad for promotional activities and work presentations upon invitation from publishers, universities, cultural associations etc.; and, the Greek authors' visits to bookshops nationwide project supports events where authors visit bookshops especially in the periphery to present their work.
- Athens System is a scheme promoted by the UNESCO Hellenic Centre of the International Theatre Institute, aiming to enhance the communication between the Greek and the international theatre scene, either by supporting Greek theatre production presentations abroad or by inviting international critics, festivals and venue directors and programmers to attend shows in Greece. The initiative started as a pilot project in 2007, and is supported by an online application and selection procedure since 2011.

- The Onassis Foundation provides scholarships and research grants for all artistic disciplines. Special attention is given to Greeks living abroad.
- The Ioannis Costopoulos Foundation and the Stavros Niarchos Foundation provide support to non-profit projects that either promote Greek culture abroad or facilitate the formation of public-private partnerships as effective means for serving the public good.
- Foreign Cultural Institutes in Greece (especially the British Council, the Fullbright Foundation and the Goethe Institut) provide scholarships or travel grants to Greek artists or arts researchers.
- ECOSE (European Cultural Organisation Social Education), a cultural and educational NGO, has been the leading partner in a Mobility project supported by the European Commission called Art Farers, aimed at supporting transnational mobility initiatives in the field of culture and among artists.
- The European Animation Centre supports South Eastern European cooperation by establishing the BALKANIMA prize, the AnimArt annual internships, the participation of Serbian and Turkish citizens or residents to the AnimArt workshops, and the AnimFest.
- The Mediterranean Film Institute provides scholarships for screenwriters and producers to facilitate participation in screenwriting workshops that take place in Greece.
- The European Cultural Centre of Delphi (ECCD) provides events participation grants and scholarships to young artists and students, especially during the annual International Meeting on Ancient Drama.

8.1.3 Grants, awards, scholarships

The awards system has been restructured in recent legislation. The National Literary awards have been reorganised, to allow for both recognising the contribution of a writer in his or her lifetime (through the special "great" literary prize) and the contribution of younger, less established writers, based on work published in the last twelve months. There are also awards for Children's Literature, Translation and a Reader's Award. A number of awards have been established for dance, and a major prize in commemoration of Melina Mercouri was introduced to reward cultural contributions of national importance. The Thessaloniki Song Festival has been recently revived, and provides an opportunity for typically non-established popular music composers and singers to compete and be publicly exposed.

There are also National Quality Prizes for movies and short films, in the context of the Thessaloniki Film Festival and the Short Film Festival of Drama. In 2010 the Hellenic Film Academy (HFA) was founded, gathering together accomplished professionals from the cinema sector. One of HFA's most important tasks each year is to organise the conferment of the national cinematography awards, after a secret voting procedure among its members.

8.1.4 Support to professional artists associations or unions

All professional artists and cultural professionals are organised in associations or unions to promote their professional rights, such as the Hellenic Actor's Union, the Association of Greek choreographers, the Association of Greek Directors, the Chamber of Fine Arts of Greece etc. All major associations of writers, visual and performing arts artists receive a subsidy from the Ministry of Culture.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

There has not been a comprehensive survey of cultural participation practices in Greece, and academic research in this area is sorely lacking. Quantitative information is therefore partial, inconsistent and anecdotal, and not amenable to be presented in tabular form for fear of misinterpretation.

Figures concerning attendance at state-owned (mostly archaeological) museums and archaeological sites are presented in the following table:

Table 4: Attendance at museums and archaeological sites, 2006 and 2010

Year	2006	2010
Archaeological sites and monuments	7 516 665	5 547 053
Museums	2 795 465	3 136 779

Source: National Statistical Service of Greece, *Admissions to museums by month, 2006, 2011*; idem, *Admissions to archaeological sites by month, 2006, 2011*.

The slight increase in visitor attendance for museums is clearly due to the opening of the new Acropolis Museum, which attracted 1 355 890 visitors in 2010; remaining archaeological museums show a disappointing decrease in visitor numbers, in tandem with the decrease in the attendance at archaeological sites and monuments shown above. The majority of visits are to archaeological sites of national importance such as the Acropolis of Athens, Knossos, Olympia, Lindos, Delphi and Epidaurus, and major museums such as the new Acropolis Museum, the National Archaeological Museum of Athens and the Archaeological Museum of Heraklion. These numbers do not include the attendance for non-state museums, such as the Benaki Museum or the Goulandris Museum of Cycladic Art.

The special Eurobarometer survey had found out (2007) that, within 12 months, 71% of Greeks attended a cultural programme on TV or radio at least once; 59% read a book; 46% have been to the cinema; 33% visited a monument or site; 30% have been to the theatre; 25% visited a museum (almost twice as many as in the 2002 survey); 21% have been to a concert; 15% visited a library; and, 12% have been to the ballet or opera. In addition, according to the Eurobarometer cultural values survey (2007), while non-professional Internet use in Greece is rather low at 29%, 35% of those who use it report using the Internet for information on cultural products and events, 28% for visiting museum, library or other educational websites; yet only 11% for buying cultural products such as books, CD / DVDs and theatre tickets online.

It is notable, nevertheless, that, according to the same source (2007), 61% of Greeks do not take part in any kind of active cultural participation (in the form of some amateur activity in the arts and culture taken in the broadest sense, including gardening and home improvement work). On the other side, 18% report that they had participated in dance in the last 12 months, 16% that in photography or film, 11% in singing, 7% had played a musical instrument, 4% had written something creative (a text, a poem, etc.), and only 1% had acted.

8.2.2 Policies and programmes

Free entry to museums and galleries has been a major policy supporting the familiarisation of certain groups to cultural heritage assets:

- children and adolescents up to the age of 18 years;
- students of higher education institutions;
- unemployed people;
- those serving their military service;
- employees of the Ministry of Culture and of the Archaeological Receipts Fund; and

- tourist guides and journalists.

In addition, museums are free for all visitors on Sundays during the low-season. Those over the age of 65 pay a reduced price. Lower income workers and their families have access to reduced theatre tickets under a scheme operated by the Ministry of Labour. Other relevant schemes include free guides in museums, as well as free visits to museums by schools, etc.

A formal selection process granting subsidies to the entire scope of independent cultural organisations has been recently re-established adopting more transparent and rational criteria, based on an evaluation of past performance and proposed plans. The process is based on voluntary listing and submission of relevant information in an online register of cultural organisations, managed by the Ministry of Culture and Tourism. Book publishing, theatre, music and other performing arts productions, benefit from state subsidies, not only from the Ministry of Culture but also from other ministries (e.g., in the form of bulk purchase of books for libraries, or of theatre tickets for distribution to lower income employees).

Support for the production of several feature films, short films and documentaries is provided by the Greek Film Centre. In addition, TV channels are required to provide a subsidy for the promotion of cinema, a measure adhered to in practice only by the public broadcasting corporation ERT. The production of Greek films is supported by the state through the Greek Film Centre. Distribution and screening of quality films, as well as open air cinemas, are supported through a countrywide network of municipal cinemas.

8.3 Arts and cultural education

8.3.1 Institutional overview

Arts education in Greece is subject to a two-tiered system. On the one hand, it concerns the formal school curriculum, which was gradually reformed during the 1990s by the Ministry of Education to include a stronger arts education component, both at primary and secondary school levels. In addition, special music secondary schools were created, in recognition of the provisions required for musical education. On the other hand, arts education is the province of informal learning activities and programmes, organised by departments of the Ministry of Culture or by not-for-profit organisations in the arts, in loose association with the school system.

A model initiative, on account of its broad scope and interdisciplinary learning methodologies, is the Melina programme, launched in 1995 by the Ministry of Culture and the Ministry of Education, was abandoned in 2008. The programme brought together more than a hundred Greek primary schools with a broad alliance of cultural organisations, aiming to nurture artistic sensitivity and creativity among both teachers and pupils; programme activities included seminars for teachers, the production of model learning materials and kits, model educational visits to arts sites and structured visits of artists to schools. The need to establish strong links between culture and the arts, and education, has been reaffirmed in the recently published White Paper on contemporary culture (2012), raising hopes that a follow up programme may be established.

Other programmes of arts education include:

- the Museums and Schools Programme of the Greek Section of ICOM;
- educational programmes and "museum kits" intended for school use produced by the Centre of Educational Programmes of the Department of Prehistoric and Cultural Antiquities and by the Department of Byzantine and Post-Byzantine Antiquities;

- programmes run by the National Book Centre and by the Organisation for Children's and Adolescents' Book, intended to encourage creative writing and reading of literature among school children;
- a special programme for cinema education organised by the Ministry of Education and the Ministry of Culture together with the Film Festival of Thessaloniki was reintroduced in 2012. The programme had taken place between 2000 and 2004 with the participation of 2 364 primary education schools reaching 156 students and 601 secondary education schools reaching 77 000 students that created films that were presented at a Student Film Festival;
- film education seminars to schools have also been provided by the Greek Film Archive, and until recently by the network of local cinema venues;
- the educational programmes of the Greek Opera House (ELS), the Athens and Thessaloniki Concert Halls, the Athens and Thessaloniki Odeion);
- the museum educational programmes of the relevant centralised unit of the Ministry of Culture and Tourism, and of the new Acropolis Museum;
- the collections-based educational programmes run by private cultural organisations, such as the Greek Literary and Historical Archive (ELIA), the Benaki Museum, and the Cycladic Art Museum; and
- the educational facilities and programmes of the Foundation of the Hellenic World, involving the use of state-of-the-art information technology media, such as virtual reality installations, as a means of interpretation and learning about Greek history and culture.

8.3.2 Art in schools (curricula etc.)

The educational system is currently undergoing change however, arts education in schools is a high priority because of the opportunity that offers students to opportunity to explore creative paths. Arts education, Music and Theatre are taught from an early age at primary school level; a lot of importance is attributed to the learning of Greek and Ancient Greek and Contemporary Greek Literature. Subjects such as Art History, Design and European Literature are offered as optional courses for second level students. A new pilot school programme is being introduced in 2012 which foresees further changes in the educational system.

8.3.3 Intercultural education

A Special Secretariat for Intercultural Education, and an Institute operating under an arm's length principle, has been in existence in the Greek Ministry of Education since 1996. Several intercultural education schools were created during the last fifteen years in almost all parts of Greece, and programmes to train teachers for the needs of intercultural education were established. Induction classes were created in general education schools, to help children of immigrant families to be integrated in the Greek school system.

In the context of the integrated inter-ministerial programme for social inclusion, coordinated by the Ministry of the Interior, and following changes in legislation emphasising positive mechanisms for cultural inclusion rather than punitive measures linking residence with acquisition of language skills, educational programmes were established under the auspices of local government to familiarise economic immigrants with Greek language and culture. In addition, a model educational programme for children of the Muslim minority of Thrace has been running since the late 1990s, producing impressive results as regards not only the attainment of educational goals by participating children (cutting dropout rate by half), but also the social capital and the nurturing of mutual cultural understanding in the local community. A similar programme with Roma children, launched as early as 2002, reportedly more than doubled the percentage of children completing obligatory (9-year) education.

The Universities of Athens, Thessaloniki and the Peloponnese have been involved in regional cooperation projects to produce intercultural textbooks and teaching materials which provide a more pluralistic account for the history and literature of South Eastern Europe that has been traditionally the case in national education systems in the region. Such materials have been tested successfully in experimental educational settings, but have yet to penetrate the general curriculum, which, in public debate, is still dominated by the traditional discourse of national historiography.

Several initiatives supporting intercultural non- formal education have been supported by the programme "Youth in action" managed by the General Secretariat for Youth (especially regarding the Roma community and socially excluded young people)

8.3.4 Higher arts education and professional training

Professional education in the arts and cultural management is still governed by traditional structures in Greece. There are several academic departments of theatre studies, art history, archaeology, anthropology, cultural and media studies.

Artistic education in the fine arts is integrated within official tertiary education, mainly through the Athens School of Fine Arts and the Fine Arts Department of the University of Thessaloniki. On the other hand, the main pillar of creative artistic education in music consists of a system of privately run conservatories and independent teachers, which is only nominally regulated by the Ministry and Culture. Drama education is provided by the National Theatre in Athens, and the State Theatre of Northern Greece in Thessaloniki, as well as by many privately run theatre schools. The State School of Dance, operating under the Ministry of Culture and Culture, is an institution aiming to create well-rounded and technically trained dancers, choreographers and dance teachers.

A Department of Film Studies was introduced inside the Faculty of Fine Arts of Thessaloniki and is operating since the academic year 2004-2005, while private schools traditionally providing film training (like the Stavrakos Film School) are not offered any official certification since 2004.

Only a handful of specialised academic programmes for culture professionals are currently offered: undergraduate and postgraduate courses in cultural management in Panteion University, museum studies postgraduate programmes in the Universities of Athens and Thessaloniki, postgraduate programmes in digital media arts in the Athens School of Fine Arts and in the University of the Aegean, and an undergraduate programme in cultural communication and technology in the University of the Aegean. According to Eurostat (2004-2005), tertiary education students by field of education related to culture represent 1.7% of all tertiary education students (63 830 students (9.9%) in Humanities, 10 942 students (17%) in Arts, 7 890 students (35%) in Journalism and Communication and 22 396 students (3.5%) in Architecture and Buildings).

Universities are asked to prepare plans for harmonisation with the Bologna process under a new *Higher Education Law* passed in Parliament in summer 2007.

Music high schools are supervised by the Ministry of Education, while education in music conservatories still lies under the Ministry of Culture and Tourism; current wisdom is to maintain, and perhaps strengthen, the regulatory role of the Ministry of Culture and Tourism over music conservatories and in general over professional education in the arts.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Several cultural institutions provide educational programmes in the field of culture addressing children, young people and adults. Several museums, such as the National Archaeological, the Byzantine and Christian, the Benaki, the Numismatic, and the Acropolis

Museum, offer free educational activities for primary, middle and high school students. Other initiatives have been an opera education programme for school students organised by the Athens Music Hall in 2011, an educational programme organised by the Archaeological Museum of Marathon for the celebration of 2.500 years since the Battle of Marathon, programmes related to visual arts and history organised by the Theoharakis Foundation or the Herakleidon Museum, etc.

There are private initiatives offering a range of arts-related educational programmes and recreational activities for children and young people in different forms of art (theatre, visual arts, games, comics etc). Moreover, several organisations offer cultural leisure activities and arts-related education for adults in the form of seminars or short courses (not leading to any recognised diploma) in different fields, ranging from creative writing to film production.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Amateur arts and folk culture are supported and encouraged on the local level either through the local government or through initiatives of cultural associations and / or groups of people.

There is significant overlap between amateur and professional arts in Greece, with widespread phenomena of part-time work in the arts, moonlighting, and transition from amateur to professional status, and vice versa.

8.4.2 Cultural houses and community cultural clubs

There are numerous cultural associations in Greece, mostly in the field of local history and traditional culture. These are active in publishing and organising lectures and other small impact events. Many local film clubs, choral groups and literature reading groups operate on the local level.

In general, associations received some financial support from the state (since 2010 through the Register of Cultural Organisations initiative) or local government, but this support is not adequate to allow them to contribute in a significant way to cultural life. Typically, these organisations are self-funded through member contributions and money raised from different activities they organise. In some cases, cultural associations have formed the basis for the establishment of umbrella cultural organisations at local and regional level.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

There is not much interaction between NGOs in the cultural sector, although the need to work in networks is progressively understood as a necessary practice. The same applies to participation in international networks which is increasingly becoming a cultural policy priority.

The new funding mechanism of the Ministry of Culture introduced in 2010 and requiring that all associations asking for funding need to register in an online registry, will allow for a better regulation of the field in the following years. Civil society initiatives are gradually gaining ground. Advocacy and lobby groups include professional associations working towards the acquisition of their professional rights or measures affecting the cultural field they operate in.

The cultural platform Elculture, with the support of the Onassis Cultural Centre, organises on a monthly basis since 2011 a series of round tables under the title "Talk forward", tackling different topics of cultural policy.

9. Sources and Links

9.1 Key documents on cultural policy

Policy documents

EUROSTAT: Cultural Statistics, 2011.

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Ministry of Culture and Tourism: *Proposal for a new policy for culture*, March 2012

http://www.yppo.gr/files/g_43763.pdf

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Spadaro, Rosario: *Executive Summary. Europeans' participation in cultural activities*. A Eurobarometer survey carried out at the request of the European Commission Eurostat, April 2002

Tsakirides, Olga: *Adaptation of cultural institutions in the new economic conditions: Aspects of the Greek case 2010- 2011*, 15th Conference of the European Business History Association, Athens 22-26 August 2011

<http://ebha.eap.gr/files/Papers/Adaptation%20of%20cultural%20institutions%20in%20the%20new%20economic%20conditions.pdf>

9.2 Key organisations and portals

Cultural policy making bodies

Hellenic Ministry of Culture and Tourism

<http://www.culture.gr>

Ministry of Education, Life- long learning and Religious Affairs

<http://www.minedu.gov.gr>

Ministry of Foreign Affairs

<http://www.mfa.gr>

Hellenic Foundation for Culture

<http://www.hfc.gr>

National Book Centre

<http://www.ekebi.gr>

Greek Film Centre

<http://www.gfc.gr/>

Cultural research and statistics

National Statistical Service of Greece

<http://www.statistics.gr>

Greek Observatory for Cultural Policy and Cultural Practices

<http://entopia.org/costisdallas/observatory/>

Cultural Portals

Elculture

<http://www.snf.org/http://www.elculture.gr>

Portal of the Registry of Cultural Organisations

<http://drasis.culture.gr/>