



Short Profile

July 2026

GREECE

Short Cultural Policy Profile

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Magkou, Matina and Kolokytha, Olga (2026): Short Cultural Policy Profile Greece. Compendium of Cultural Policies and Trends (ed.), Bonn, 17.06.2026, DOI: [10.69813/FHTX2177](https://doi.org/10.69813/FHTX2177)

1. Facts and figures

The **official name** of Greece is the Hellenic Republic.

Population: According to the 2021 census, the permanent population of Greece stands at ca. 10.5 million.

Official language: the official language is Greek.

Form of government: Parliamentary Republic. The head of state is the President of the Republic, who has mostly ceremonial and constitutional duties. The President is elected by the Greek Parliament, not directly by the public. The head of government is the Prime Minister, who holds the main executive power and is responsible for the administration of the state.

	Latest available data 2024	Latest available data minus 5 years 2019
<i>Population on January 1st</i>	10 375 784	10 635 213
<i>GDP in million EUR</i>	122 474 (Q4, provisional)	110 848 (Q4)
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	69 (provisional data)	66
<i>General government expenditure (in % of GDP)</i>	48.1%	47.7%
<i>Public cultural expenditure ¹</i>	2315 (million EUR)	1723 (million EUR)
<i>Public cultural expenditure as % of GDP²</i>	1.0%	0.9
<i>Public cultural expenditure per Capita</i>	NA	NA
<i>Share of cultural employment of total employment</i>	2.9%	3.3%

Sources: Population on January 1st, latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

GDP in million EUR, latest data available /

https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en

GDP per capita in PPS Index (EU27_2020 = 100), latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), latest data available /

<https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita:
https://ec.europa.eu/eurostat/databrowser/view/gov_10a_exp_custom_21747346/default/table

Share of cultural employment of total employment / latest data available:

https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en

¹https://ec.europa.eu/eurostat/databrowser/view/gov_10a_exp_custom_21747346/default/table

² ibid

2. Cultural policy system

2.1 Objectives

The Greek Ministry of Culture and Science was established in 1971. Until the Ministry's establishment, there were organizations—either as departments within other ministries or as independent bodies—that were gradually brought under state control. These had systematically served and promoted the various arts and played a leading role in the country's cultural life since the founding of the Greek State. The backbone of the newly established Ministry consisted of the General Directorate of Cultural Affairs and the Directorate of Antiquities and Restorations. Since then, the Ministry's structure has undergone four (4) reorganizations through the publication of corresponding organizational charts, as well as changes regarding its responsibilities, its name, and its integration or merger with other ministries.

Over time, Greek cultural policy has undergone significant evolution. The Ministry's main objectives are to strengthen and protect artistic and intellectual creation, and to protect and promote cultural heritage through corresponding legislative and institutional measures³. While earlier approaches were often centred on the preservation and promotion of cultural heritage, today, policy priorities can be articulated around a number of interconnected objectives. The preservation and promotion of cultural heritage still remains a high priority and involves protecting historical monuments, traditions, languages, and artistic expressions that reflect a community's identity and history⁴. The promotion of cultural education is equally essential to enable the understanding and value of diverse traditions, artistic practices, and historical experiences and is supported through different programmes⁵.

Attention is also given to improving the working conditions of cultural professionals through the protection of their labour and social security rights and the support of artists, cultural organizations, and creative enterprises, with different support programmes and initiatives to be used to this end⁶.

Further priorities include strengthening the contribution of culture to economic and regional development, particularly through the promotion of cultural tourism; ensuring universal accessibility to cultural spaces and activities for persons with disabilities; and enhancing the protection of cultural heritage against the growing impacts of climate change. At the same time, cultural policy seeks to harness the opportunities offered by modern technologies and digital applications, while supporting contemporary artistic creation and cultural expression. In the Greek context, a further priority is the reunification of the Parthenon Sculptures and

³ Source: <https://www.culture.gov.gr/el/ministry/SitePages/history.aspx> (in Greek)

⁴ For more details on the evolution of cultural policy in relation to heritage see: Lekakis, S. (2025). Cultural policy and public engagement with modern architectural heritage in Greece: An empirical analysis, *Cities*, 162, 105925

⁵ Source: <https://www.culture.gov.gr/el/service/SitePages/education.aspx> (in Greek)

⁶ For an indicative list see https://www.culture.gov.gr/el/service/SitePages/support_c.aspx (in Greek)

sharing Greek values, traditions, and artistic achievements with a global audience through cultural diplomacy initiatives.

Underlying these priorities is a common guiding principle: the recognition of culture as a public social good whose value extends beyond the cultural sector itself. Contemporary cultural policy therefore promotes the dynamic interaction of culture with both the economy and society, positioning culture as a key driver of social cohesion, democratic participation, and sustainable development.

2.2 Main features

Cultural policy in Greece has been historically evolving around three main poles: cultural heritage; the return of the Parthenon Marbles; and culture and tourism⁷. The statutory obligation for the protection of cultural heritage has priority in state funding and in a sense dominates cultural policy objectives. Apart from that, Greece has adopted a series of cultural policy initiatives aimed at enhancing cultural institutions, promoting heritage and education and increasing public participation in cultural life. These initiatives aim to encourage the active participation of citizens in cultural life and ensure an active presence of the country and its cultural capital on the global cultural map.

A major current priority of the Ministry of Culture is the upgrading of museum infrastructure, but also the establishment of high professional standards through the Greek Museum Accreditation and Certification System (Σύστημα Αναγνώρισης και Πιστοποίησης Ελληνικών Μουσείων). The Greek Museum Accreditation and Certification System aims to improve and upgrade all Greek museums by developing and enhancing attractiveness, with the aim of reaching a wide and diverse range of audiences and increasing the museums' appeal so that they can compete with other forms of entertainment; inclusion, with the aim of connecting museums with the local community; ensuring physical and intellectual accessibility, as well as the social inclusion of marginalized and socially vulnerable groups and individuals, resilience and sustainability, with the aim of adapting to climate change, as well as addressing economic and social challenges⁸.

Another important objective of Greek cultural policy is the promotion of Greek culture abroad and the strengthening of cultural diplomacy. Periodic archaeological exhibitions and cultural initiatives travelling to international institutions abroad provide opportunities to present Greek cultural heritage and legacy to global audiences. These exhibitions foster intercultural dialogue, strengthen international relations, and reinforce Greece's image⁹. At the same time, Greece seeks to harness its cultural resources to support the development of cultural tourism.

Ensuring that culture is accessible to all citizens is also a central goal of the Ministry of Culture. Through outreach and inclusion activities such as exhibitions, educational programmes and

⁷Kouri, M. (2012). Merging Culture and Tourism in Greece: An Unholy Alliance or an Opportunity to Update the Country's Cultural Policy? – In: The Journal of Arts Management, Law, and Society 42(2), 63–78.

⁸Source: <https://www.culture.gov.gr/el/service/SitePages/view.aspx?ilD=2807> (in Greek)

⁹See <https://www.culture.gov.gr/el/service/SitePages/internationally.aspx> (in Greek)

digital applications, efforts are being made to engage broader audiences, including vulnerable social groups, but also promote the active participation of citizens in cultural life.

Fostering creativity and increasing the contribution of cultural production to the country's overall economic and social development is another strategic priority. Supporting artists, creative industries, and cultural enterprises is one of the goals of the Greek Ministry of Culture. This takes place through the support of cultural infrastructure, events, publications, exhibitions, education programmes, and grants.

The public budget for culture is allocated by the Ministry of Culture; private organisations and foundations have their own budget allocation which they distribute according to their own criteria.

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 departments¹⁰.

2.3 Governance system: Organisational Organigram

The organizational chart of the Greek Ministry of Culture is available at the following link:

<https://www.culture.gov.gr/el/ministry/SitePages/structure.aspx>

2.4 Background¹¹

1950-1960: after the Greek Civil War (1946-1949) the country focused on reconstruction and strengthening of national identity. Focus was on cultural heritage. The Athens Festival was established.

1960-1970: a number of archaeological museums were built. The Greek Archaeological Service operated through a decentralised structure of regional ephorates of antiquities. Athens was endowed with a National Gallery.

1970-1980: after the restoration of democratic rule and normal cultural life in 1974, the Ministry of Culture gained authority; Greek cultural policies got an international dimension, following Greece's re-admittance as a full member of the Council of Europe and by its accession to the European Union in 1981.

1980-1990: a shift towards decentralisation in the early 1980s resulted in the creation of regional theatre organisations and other local arts infrastructures. Athens became the first European Capital of Culture in 1985.

1990-2000: around the mid-1990s the National Cultural Network of Cities was created, including regional centres for performing or visual arts. Thessaloniki was the European Capital of Culture in 1997, gaining attention to the cultural life of Northern Greece

¹⁰Source: previous Compendium profile: https://www.culturalpolicies.net/wp-content/uploads/pdf_full/greece/greece_102013.pdf

¹¹Source: ibid (unless otherwise stated)

2000-2010: 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. The financial crisis has exacerbated existing problems in the Greek cultural and creative sectors such as the limited financial resources for culture but led to a number of developments such as a more collective approach to culture expressed through the increase of co-productions, collaborations and partnerships¹² and the socially engaged arts¹³.

2010-2020: The Registry of Cultural Organizations was established. A White Paper for reshaping the policy priorities and structures of cultural policy and the contemporary arts was published in 2012, aiming at increased transparency, rational allocation of funds and independence from political intervention in the arts. In 2017, the first mapping of the cultural and creative industries in Greece was published¹⁴. In November 2020 the Plan for Development of the Greek Economy, known as the Pissaridis Report, was published, acknowledging culture as one of the priority domains for the economy.

2025: The Ministry of Culture initiated a series of Cultural Masterplans, strategic tools addressing regional development needs in Greece's periphery, integrating (contemporary) culture into the planning of support for sustainability, identity, and economic revitalisation.

¹² Kolokytha, O. (2022). Crisis as change: new paradigms in cultural policy. The case of Greece. In: Mathieu, C., Visanich, V. (Eds.), *Accomplishing Cultural policy in Europe: Financing, Governance and Responsiveness*. Oxon: Routledge, 71–86.

¹³ Magkou, M. Protonotariou, K., Iliopoulou, E. (2022). Site-specific artist practices as potential ways of urban co-existence and transcultural dialogue: the case of two Athenian squares. – In: *Comunicazioni sociali- Journal of Media, Performing Arts and Culture* 1, 105–120.

¹⁴ Avdikos, V., Michailidou, M., Klimis, G. M. (2017): *Mapping the creative and cultural industries in Greece*. Greece: The Greek Ministry of Culture and Sports.

3. Current cultural affairs

3.1 Key developments

A key development in Greek cultural policy is the Registry of Cultural Organizations. The Registry, established in 2010 by the Ministry of Culture to increase transparency in public funding for non-profit cultural organisations, is the official database for the nonprofit organizations which are active in the cultural sector. Registration in the Registry is a prerequisite for participating in procedures for funding administered by the Ministry of Culture. The Registry provides the opportunity to offer financial support for cultural programmes and initiatives that will strengthen local and regional cultural development. The Registry includes thematic categories of cultural activities such as dance, theatre, multi-theme festivals, music, film, visual arts, literature, and activities for children, adolescents, and people with disabilities. In 2025, grants were awarded to 880 cultural organizations throughout Greece. For more information, visit the Registry here: <https://portal.culture.gov.gr>

The financial crisis has played a paramount role in the cultural and creative sectors, triggering negative developments such as severe funding cuts, but also positive developments as for example the emergence of alternative models of cultural production and bottom-up cultural initiatives such as local festivals¹⁵. After this decade-long economic and institutional crisis, Greece had the lowest per capita government spending on cultural services in Europe just before entering the crisis triggered by the pandemic¹⁶.

As a response to the impact of the pandemic on the performing arts sector, the Support Art Workers movement emerged in spring 2020. It served as a collective voice for artists and cultural professionals to address issues such as undeclared work, lack of adapted social security schemes, low wages, and unpaid rehearsals, that were accentuated during the pandemic. The SAW movement contributed to the inclusion of arts and culture in Greece's Recovery from Covid-19 Fund, with 774,024 EUR ring-fenced for professional and social security reforms in the creative and cultural sector¹⁷. The Artists' Registry was created in 2020 by the Ministry of Culture and the Ministry of Labour and Social Security to register all professionals who work in the cultural and creative sectors.

Some of the major key reforms in the 2025 Year Action Plan of the Ministry of Culture were the establishment of a Higher School of Performing Arts, the upgrade of the Artists' Registry

¹⁵Kolokytha, O. (2022). Crisis as change: new paradigms in cultural policy. The case of Greece. In: Mathieu, C., Visanich, V. (Eds.), *Accomplishing Cultural policy in Europe: Financing, Governance and Responsiveness*. Oxon: Routledge, 71–86.

¹⁶Yannopoulos, Y., Carras, C., Kolokytha, O., Kyriakidis, E., Papageorgiou, A., Trikas, D., Tsiavos, P., Handaka, S. (2023). *Releasing the power of culture. Policy proposals*. Athens: DiaNEOsis Research and Policy Institute. Available from https://www.dianeosis.org/wp-content/uploads/2023/10/culture_final.pdf (in Greek)

¹⁷Magkou, M., Kolokytha, O., Tsene, L. (2022). Activism and bottom-up narratives of change in Greek cultural policy: the case of #SupportArtWorkers. *Journal of Cultural Management and Cultural Policy/ Zeitschrift für Kulturmanagement und Kulturpolitik*, 8(2), pp. 193-212. <https://doi.org/10.14361/zkmm-2022-080210>

and the creation of a central online portal as a reference point for labour and social security issues for professionals in the creative and cultural sectors¹⁸.

3.2 Key themes

A common central theme of Greek cultural policy is the interaction of culture with the economy and society, and its recognition as a public social good. Greek cultural policy can play a pivotal role in fostering sustainable economic growth, social inclusion, and the protection of cultural heritage.

Culture contributes significantly to economic and regional development through the promotion of cultural tourism. By enhancing cultural routes, museums, archaeological sites, and local cultural events, visitorship throughout the year can be increased while supporting local economies and regional cohesion. Through calls for proposals by the Registry of Cultural Organizations, the Ministry of Culture provides grant support to organizations throughout the country as part of its regional cultural policy. Moreover, the objectives of the Creative Greece – Contemporary Culture Grants programme include the development of initiatives in the Regions aimed at supporting and harnessing the human potential of each region and contributing to the economic revitalization of local communities¹⁹.

Another key priority is ensuring accessibility to cultural venues for people with disabilities. Museums, archaeological sites, theatres, and cultural institutions should provide equal access through physical infrastructure improvements, accessible information, and digital tools that facilitate participation for visitors.

The protection of cultural heritage from the effects of climate change is another priority of the Ministry of Culture. Through conservation measures and climate-oriented initiatives, the Ministry aims to safeguard monuments, museums, and archaeological sites from increasing environmental threats.

The use of modern technologies and digital applications offers new opportunities for cultural engagement. Digital collections and archives, virtual exhibitions, artificial intelligence, and immersive technologies can enhance access to cultural heritage, support research, and expand educational opportunities for diverse audiences.

At the same time, cultural policy is oriented at strengthening contemporary artistic creation by supporting artists, cultural organizations, and the cultural and creative sector through funding initiatives and opportunities, and international collaborations.

¹⁸For the 2025 Yearly Action Plan see https://www.culture.gov.gr/DocLib/%CE%95%CE%A3%CE%94_2025_%CE%A5%CE%A0%CE%A0%CE%9F_infograph_ic.pdf (in Greek)

¹⁹Source: <https://portal.culture.gov.gr/perifereiaki-politistiki-politiki/> (in Greek)

Protecting labour and social security rights for workers in the cultural sector is equally important, ensuring fair working conditions, adequate remuneration, and social protection for cultural professionals.

Greece continues its efforts for the reunification of the Parthenon Marbles, emphasizing their cultural, historical, and symbolic unity as an integral part of the Acropolis monuments and of world cultural heritage.

Finally, the Ministry of Culture actively promotes the United Nations Sustainable Development Goals through initiatives connecting to the museum collections. Through these actions, culture can become a powerful driver of sustainable development and societal well-being.

3.2 International Cultural Cooperation

The main actors in the area of international cultural cooperation are the Ministry of Culture and private foundations. The Ministry of Culture has been involved in a series of initiatives and actions aimed at strengthening international relations and cultural co-operation, such as:

- “Creative Europe” programme
- Elefsina: European Capital of Culture 2023 (along with two other European cities)
- New European Bauhaus (NEB)
- Davos Baukultur Alliance {launched in 2023, in collaboration with the World Economic Forum (WEF)}
- Participation in research programs addressing the impacts of climate change on cultural heritage sites, with European funding
- Greece-Egypt cooperation (e.g., Joint Declaration on Strategic Cooperation between the Hellenic Republic and the Arab Republic of Egypt, 2025)
- Cooperation between Greece and Japan (e.g., Greece-Japan Year of Culture and Tourism: 2024)
- Cooperation between Greece and Saudi Arabia (e.g., Memorandum of Understanding in the field of culture, 2022, ratified by Law 4988/2022 (Government Gazette A’ 207/11-04-2022))
- Greece-China Cooperation (e.g., Greece-China Year of Culture and Tourism - China: 05/2021 - 05/2022, Exhibition titled “Daedalus, Legends of Crete – Daedalus: Myths of Crete” at the Palace Museum in Beijing)
- Cooperation between Greece and Italy (e.g. Memorandum of Cooperation on the prevention of antiquities trafficking, illegal excavations, and the illegal import, export, circulation, or transfer of ownership of cultural property, as well as the promotion and recovery or return of cultural property to the countries of origin, 2017)

The Ministry has also concluded intergovernmental cooperation agreements under the 1970 UNESCO International Convention (Paris) “on the measures to be taken to prohibit and prevent the illicit import, export, and transfer of ownership of cultural property.”

4. Cultural Institutions

4.1 Overview

Organisations Receiving Grants from the Ministry of Culture and Sports (State Budget Allocation):

1. Archaeological Museum of Thessaloniki <https://www.amth.gr/en>
2. Byzantine and Christian Museum <https://www.byzantinemuseum.gr/en>
3. Greek National Opera <https://www.nationalopera.gr/en/>
4. National Gallery—Alexandros Soutsos Museum <https://www.nationalgallery.gr/en/>
5. National Theatre of Greece <https://www.n-t.gr/en>
6. National Museum of Contemporary Art <https://www.emst.gr/en>
7. Athens State Orchestra <https://koa.gr/en/home-page-en/>
8. Thessaloniki State Symphony Orchestra <https://www.tsso.gr/default.aspx?lang=en-GB&page=5>
9. Hellenic Foundation for Books and Culture <https://elivip.gr/en/>
10. Hellenic Film and Audiovisual Center (EKKOMED S.A.) <https://www.ekkomed.gr/>
11. Athens- Epidauros Festival <https://aefestival.gr/?lang=en>
12. European Centre for Byzantine and Post-Byzantine Monuments <https://ekbmm.gr/en/home/>
13. European Cultural Delphi Centre <https://eccd.gr/en/>
14. State School of Dance Greece <https://www.ksot.gr/>
15. National Theatre of Northern Greece <https://www.ntng.gr/en>
16. State Conservatory of Thessaloniki <https://tsc.edu.gr/>
17. Folklife and Ethnological Museum of Macedonia- Thrace <https://www.lemmth.gr/welcome>
18. Metropolitan Organisation of Museums of Visual Arts of Thessaloniki- MOMus <https://www.momus.gr/en/about>
19. Stratis Eleftheriadis Teriade Museum and Library <https://www.museumteriade.gr/en/>
20. Museum of Byzantine Culture <https://www.mbp.gr/en/>
21. Paul & Alexandra Kanellopoulos Museum <https://camu.gr/en/>
22. Natural History Museum of the Lesvos Petrified Forest <https://www.lesvosmuseum.gr/en>
23. The Athens Concert Hall Organization <https://www.megaron.gr/en/the-athens-concert-hall-organization/>
24. Thessaloniki Concert Hall Organization <https://www.tch.gr/default.aspx?lang=en-GB&page=1>
25. Hellenic Copyright Organization <https://opi.gr/en/hco/>
26. Teloglion Foundation for the Arts Aristotle University of Thessaloniki <https://www.teloglion.gr/>
27. Thessaloniki Film Festival <https://filmfestival.gr/en/>
28. Hellenic National Commission for UNESCO <https://unescogreece.gr/>

29. The Archaeological Society of Athens <https://www.archetai.gr/index.php?lang=en>
30. Chamber of Fine Arts of Greece <http://www.eete.gr/home>
31. Historical and Ethnological Society of Greece <https://nhmuseum.gr/en/about-us/historical-and-ethnological-society-of-greece>
32. National Museum of Natural History Goulandris <https://www.gnhm.gr/en/>
33. Benaki Museum <https://www.benaki.org/index.php?lang=en>
34. Athens Conservatoire <https://www.athensconservatoire.gr/about/>
35. Athens Olympic Museum <https://athensolympicmuseum.org/en/>
36. Municipal and Regional Theatres

In 2024, Greece established the **Hellenic Film and Audiovisual Centre (HFAC)** through the merger of the **Greek Film Centre** and the **National Centre for Audiovisual Media and Communication (EKOME)**. Operating under the Ministry of Culture, HFAC is now the country's central body for film and audiovisual policy. The merger aims to streamline support for the film, audiovisual, and broader creative sectors by bringing together funding, investment attraction, innovation, training, and international promotion within a single institution.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

<i>Domain</i>	<i>Subdomain</i>	<i>Public Sector</i>	
		<i>Number (YEAR, latest available data)</i>	<i>Number (YEAR, latest available data minus 5 years)</i>
Cultural Heritage	Cultural heritage sites (recognised) and monuments: 17,000 registered immovable monuments 3,500 registered archaeological sites and historic sites (source: https://nam.culture.gr/)		
	<i>Archaeological sites</i>		
Museums	<i>Museum institutions</i>		
Archives	<i>Archive institutions</i>		
Visual arts	<i>Public art galleries / exhibition halls</i>		

Performing arts	<i>State Municipal theatres and orchestras</i>	108 (2023)	138 (2018)
Libraries	<i>Libraries</i>	338 (2024)	348 (2020)
Audiovisual	<i>Cinemas</i>		
	<i>Broadcasting organisations</i>		
Interdisciplinary	<i>Socio-cultural centres / cultural houses</i>	n.a.	n.a.
Others (please explain)			

Sources: [Hellenic Statistical Authority \(ELSTAT\), Survey on the Activities of State - Field Culture](#)

5. Cultural Funding

5.1 Overview

Besides the funding provided by the Ministry of Culture through the annual budget, the State has also introduced **Cultural Sponsorship**, an initiative aimed at attracting private funding for culture. In that sense, Sponsors could be individuals or entities with private legal status, domestic or foreign, and the recipients can be public organisations or any non-profit organisations operating in the cultural sector. There is a designated Sponsorships & Donations Department under the Directorate of Supervised Institutions, Sponsorships & Donations of the Ministry of Culture, which is responsible for attracting potential sponsors. The Department offers support and advice on managing the administrative relationship between the Sponsors and the Recipients of the sponsorships²⁰.

The main non-public funding bodies for culture and creativity are private foundations. Examples of private foundations which prioritize culture in their actions are the Aikaterini Laskaridis Foundation, the Basil and Elise Goulandris Foundation, the B&M Theodorakis Foundation, the JF Kostopoulos Foundation, the Onassis Foundation and the Stavros Niarchos Foundation. Private foundations support culture in different ways: either through cultural events in their own venues, or through direct support to infrastructure for the cultural sector. Probably the largest financial support of private foundations to the Greek state is the construction of the Stavros Niarchos Foundation Cultural Centre (SNFCC) in Athens, which is the largest single donation of the Foundation with a total cost of \$861 million. The Niarchos Foundation constructed the whole complex, consisting of the buildings of the National Library of Greece and the National Opera which are located inside the 40-acre Stavros Niarchos Park. On the other hand, the Onassis Foundation supports culture through residency and mobility programmes for artists, production tours and scholarships, among others. It has its own venue, Onassis Stegi, focusing on contemporary and cutting-edge cultural events²¹.

Studies, surveys, etc. regarding private funding for culture are not available.

²⁰ For more information and details on the process see <https://www.culture.gov.gr/en/service/SitePages/view.aspx?iID=2636>

²¹ For more on the private foundations' role in Greek cultural policy see Kolokytha, O. (2023). Private cultural foundations as actors of soft power in times of austerity. In Chitty, N., Li Ji, L., Rawnsley, G. (Eds). *The Routledge Handbook of Soft Power 2nd Edition*. Oxon: Routledge, pp. 336- 344.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency and in EUR, YEAR

NB: If no accounted expenditure figures can be provided, you may use budget figures, but this should be clearly indicated in a NOTE at the end of the table.

Level of government	Public cultural expenditure in 2026		Public cultural expenditure in 2024*	
	in EUR	% share of total	in EUR	% share of total
State (central, federal)				
Ordinary Budget	278 109 000	42.58	258 113 000	64.51
Public Investment Budget				
Greek national funding	124 000 000	18.99	22 000 000	5.50
EU Recovery Fund resources	246 000 000	37.67	106 000 000	26.49
EU funds + National matching fund	5 000 000	0.76	14 000 000	3.50
Regional (provincial, Länder, etc.)	No data available		No data available	
Local (municipal, incl. counties)	No data available		No data available	
TOTAL	653 109 000	100%	400 113 000	100%

Source: (Greek Ministry of Culture year of data publication)

Note: * At the date of expenditure

* Data here is for 2024 rather than 2021 because the figures would not be comparable since the Ministry's budget for that year (2021) also included the General Secretariat for Sport.

5.3. Public cultural expenditure per sector

Table 3: Public cultural expenditure*: by sector, in national currency and in EUR, YEAR

Field / Domain	Public cultural expenditure in 2026		Public cultural expenditure in 2024*	
	in EUR	% share of total	in EUR	% share of total
Cultural Heritage, Museums, Archives				
Regular / Ordinary Budget	168 638 000		160 047 000	
Public Investment Programme				
National Development Programme	64 000 000		22 000 000	
Co-financed	5 000 000		14 000 000	
Museums				
Archives				
Visual Arts, Performing Arts				
Regular / Ordinary Budget	72 100 000		69 693 000	
Public Investment Programme				
National Development Programme	0		0	
Co-financed	0		0	
Performing Arts				
Audiovisual and Multimedia				
ΕΚΚΟΜΕΔ				
ΤΑΚΤΙΚΟΣ				
ΠΑΕ	7 800 000		There is no data available for the year 2024, as it has been under the jurisdiction of the Ministry of	
	60 000 000			

			<i>Culture and Sports since 2025</i>	
<i>Interdisciplinary Socioculture Cultural Rel. Abroad Administration Cultural Education</i>	<i>No data available</i>		<i>No data available</i>	
<i>TOTAL</i>				

Source:

*Data is for 2024 rather than 2021 because the figures would not otherwise be comparable, since the Ministry's budget for that year (2021) also included the General Secretariat for Sport.

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6. Legislation on Culture

6.1 Overview national cultural legislation

Historically, legislation relating to heritage, culture, and the arts consisted of a fragmented body of laws and successive amendments dating back to the 19th and early 20th centuries. Following the restoration of democracy in 1974, and particularly from the 1980s onwards, there has been a sustained effort to modernise, consolidate, and systematise cultural legislation into fewer and more coherent legal frameworks.

More recent developments in the cultural legal framework have focused on modernising governance structures, improving the management and protection of cultural heritage, and strengthening the role of contemporary culture within public policy. Legislative reforms have also increasingly emphasised digital transformation, enhanced transparency in cultural institutions, and the integration of culture into broader sustainable development strategies.

Below is the main national legislation related to the cultural and creative sectors:

Constitution of Greece (Article 24)

Key legislation adopted in chronological order for the protection of cultural property:

- Law 5351/1932, as codified by Presidential Decree of August 24, 1932
- Law 1469/1950
- Law 3028/2002, codified by Law 4858/2021, as currently in force ("Ratification of the Code of Legislation for the Protection of Antiquities and Cultural Heritage in General")

Other legislation:

- Law 3525/2007, as currently in force ("Cultural Sponsorship")
- Law 4355/2015 ("Adaptation of Greek legislation to the provisions of Directive 2014/60/EU of the European Parliament and of the Council of May 15, 2014, on the return of cultural objects unlawfully removed from the territory of a Member State and other provisions")
- Law 4761/2020, as currently in force ("Reorganization of the Fund for Archaeological Resources and Expropriations and its renaming as the Organization for the Management and Development of Cultural Resources, promotion of cultural heritage abroad, regulations for the Historical Museum of Crete and the "Phoebus Anogeianakis" Museum, and other provisions")
- Law 4858/2021: Code of Legislation for the Protection of Antiquities and Cultural Heritage in General
- Law 5021/2023, as currently in force ("Modernization of museum policy and cultural heritage management issues: establishment of public-law museums, state insurance for the mobility of cultural property, actions of the Organization for the Development of Cultural Heritage (ODAP) and the Acropolis Museum, provisions for the criminal protection of cultural heritage, Councils of the Ministry of Culture and Sports, Register of Archaeological Work Personnel, other provisions regarding the personnel of the Ministry of Culture and Sports and addressing the consequences of the pandemic on culture and other urgent regulations")

6.2 Overview of international cultural legislation

Key agreements ratified by Greece:

- European Convention on the Protection of the Archaeological Heritage (London, 1969) (ratified by Law 1127/1981)
- European Convention on the Protection of the Archaeological Heritage (revised) {Valletta, 1992 – ratified by Law 3378/2005}
- Paris Convention (1972) Concerning the Protection of the World Cultural and Natural Heritage (ratified by Law 1126/1981)
- Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985 – ratified by Law 2039/1992)
- European Landscape Convention (Florence, 2000 – ratified by Law 3827/2010)
- The Hague Convention (1954) for the Protection of Cultural Property in the Event of Armed Conflict (ratified by Law No. 1114/1981)
- The Paris International Convention (1970) “concerning measures to be taken to prohibit and prevent the illicit import, export, and transfer of ownership of cultural property” (ratified by Law 1103/1980)
- Unidroit Convention on Stolen or Illegally Exported Cultural Property (Rome, 1995 - ratified by Law 3348/2005)
- Council of Europe Convention on Offences Relating to Cultural Property (Nicosia, 2017 – ratified by Law 4744/2020)
- Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2003 – ratified by Law 3521/2006)
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 2005 – ratified by Law 3520/2006)