

GREECE¹

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¹ This profile was prepared by Costis Dallas, Critical Publics S.A., Athens. The author wishes to thank E. Dallas, Prof. Y. Dallas, I. Dionysiadou, Dr A. Gazi, Dr. M. Economou, Prof. V. Karasmanis, Z. Kazakaki, Prof. N. Leandros, Dr M. Leontsini, Dr D. Manessi, V. Papakostopoulou, M. Tsiliberti, E. Yanakopoulos, Dr D. Voudouri and Dr V. Voutsakis for constructive criticism and useful information. All errors and omissions remain, naturally, his own.

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 a War of Independence against the Ottoman Empire, the country was formally established in 1827 as a democracy with an elected government, a constitution and a king, (for most of the time until 1972), initially from a Bavarian and later from a Danish dynasty.

Under the predominant influence of the Enlightenment, the Greek state adopted educational and cultural heritage preservation policies which resulted in a national curriculum 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 polity, 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 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 such as the Ministry of Education, the Ministry of the Interior and the Ministry of Public Works. 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 during the 1980s and 1990s included:

- 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; and
- 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.

Despite efforts by successive Ministers, the budget of the Ministry of Culture still represents 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). Nevertheless, culture has increasingly depended for funding on the EU Community Support Framework, revenues accrued from visitors to archaeological sites and museums (including the sale of books, casts and copies of artefacts) through the Archaeological Receipts Fund, and, since the mid-90s, on the Lottery Fund, administered by the Ministry of Culture. In fact, major programmes of the Thessaloniki Cultural Capital of Europe (1997), could not have been made possible without their support.

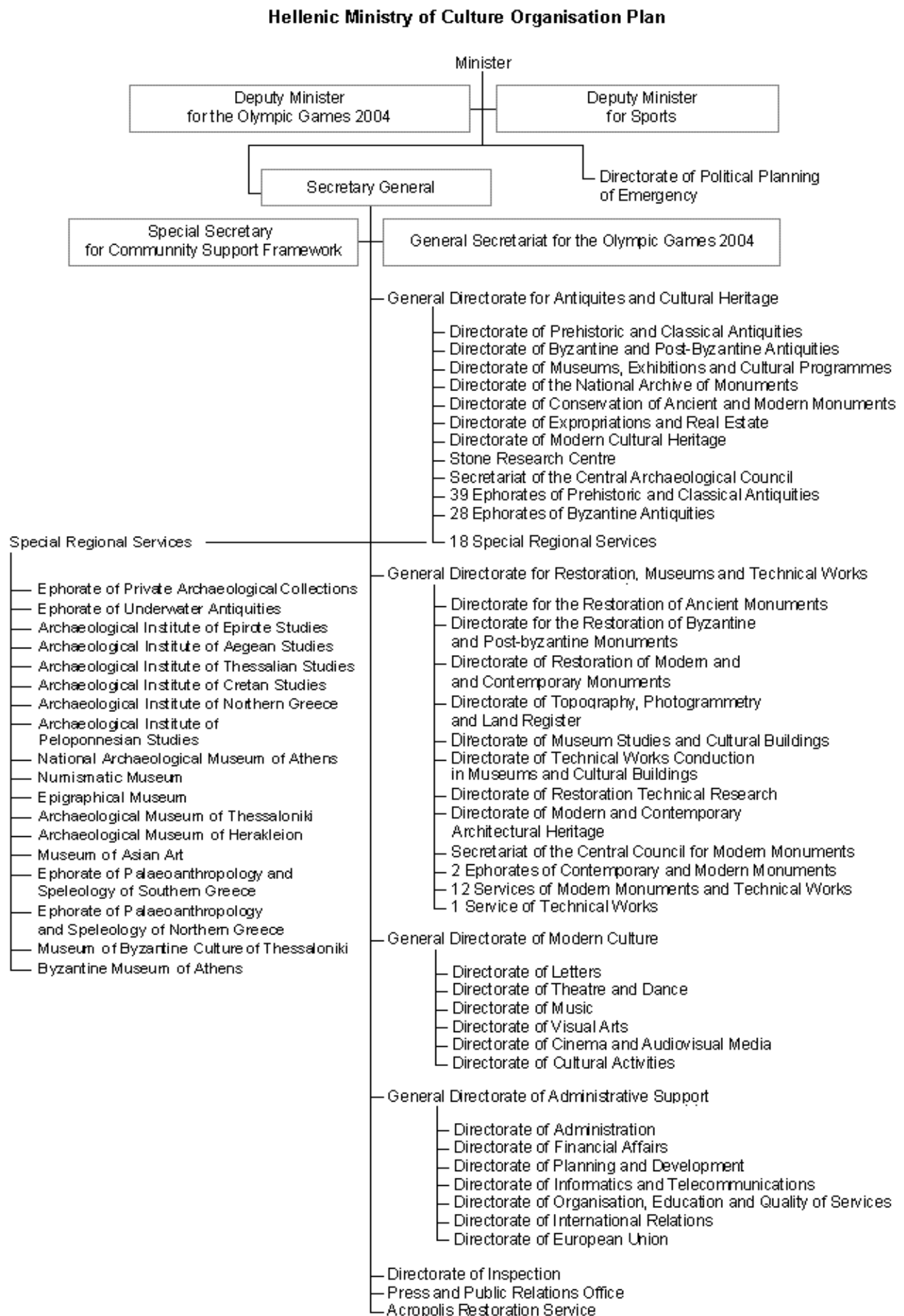
The increased need for archaeological heritage protection and valorisation was recognised, under the stewardship of Melina Mercouri, by the inception of major restoration initiatives such as the Restoration of the Acropolis Monuments programme, and the launching of an international campaign for the return of the Parthenon Marbles in conjunction with the creation of a new Acropolis Museum. A master plan for the reunification of the archaeological sites of Athens was adopted in the early 1990s, and projects are currently being completed to restore monuments, establish visitor facilities, create pedestrian ways and regulate traffic so that visitors can have seamless access to Athenian archaeological attractions.

A shift towards decentralisation in the early 80s resulted in the creation of regional theatre organisations and other local arts infrastructures. In the mid-90s, the National Cultural Network of Cities was created, including regional centres for performing or visual arts; this continues to be a lynchpin of cultural policy in the regions. 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", brought together major cultural activities and organisations across Greece in ten thematic networks, ranging from cinema, dance and photography to arts management and popular culture. Local and regional government bodies, or legal entities under their jurisdiction undertook an increasing range of activities related to the development of arts infrastructure and programmes, which were once firmly in the hands of the central administration. These new responsibilities were outlined in rolling multi-year programme agreements with the Ministry of Culture. Other cultural activities were transferred from Ministry of Culture to separate organisations under its auspices, such as the Greek Cinema Centre and National Book Centre.

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 increasingly active role in policy-oriented international co-operation, being a founding member of the inter-governmental International Network on Cultural Policy (INCP) and an active participant in UNESCO and the Council of Europe.

2. Competence, decision-making and administration

2.1 Organisational structure (organigram)



2.2 Overall description of the system

Overall responsibility for policy in the fields of cultural heritage and the arts lies with the Ministry of Culture. Sport is also under the Ministry's jurisdiction which will co-ordinate, on behalf of the Greek government, preparations for the Athens 2004 Summer Olympic Games.

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.

Several ministries and government departments play a key role in the development and implementation of policies and programmes for culture, the arts and media including:

- Ministry of Press and Mass Media;
- Ministry of Culture and the Ministry of the Environment, Planning and Public Works are jointly responsible for the protection of the architectural and natural heritage;
- Ministry of Foreign Affairs (certain instruments pertaining to foreign cultural policy);
 - General Secretariat for Greeks Abroad;
- Ministry of Education and Religious Affairs (with departments responsible for various religious denominations);
 - General Secretariats: for Public Education, and for Youth;
 - Administrative Division for Multicultural Education, Educational Radio and Television, Public Libraries and Archives;
- Ministry of Development (has an important role in the organisation of festivals);
 - National Tourism Organisation.

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);
- 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 is assisted in the preparation, planning, funding, control and/or implementation of policy by arms-length agencies, such as the National Book Centre, the Greek Cinema Centre, the Fund of Credits Management for Archaeological Work, the Unification of the Archaeological Sites of Athens SA., the Hellenic Culture Organisation SA, and the Hellenic Intellectual Property Organisation. The governing bodies of these organisations are appointed by the Minister of Culture, with only some positions filled by *ex officio* representatives from the sector (different to the British or Nordic models of arms-length). Some of these organisations enjoy a considerable degree of autonomy from political power, mainly on account of the status of their chairperson and board members.

The Ministry has set up special departments responsible for cultural heritage protection: the Ephorate of Underwater Antiquities, the Ephorate of Private Collections, 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; National Museum of Contemporary Art; 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, and the Foundation of the Hellenic World, play an important complementary role in the field of cultural and artistic heritage.

The Ministry of Culture provides support for regional cultural development and the arts via its arms-length sector bodies. Many regional theatre organisations, municipal cinemas, cultural centres and other similar organisations are considered to be part of the National Cultural Network of Cities and/or the Domain of Culture networks (managed by Hellenic Culture Organization SA) which 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. However, a large number of independent folk art, ethnographic, applied arts or local history museums are financially supported by the Ministry of Culture.

2.3 Inter-ministerial or intergovernmental co-operation

A complex web of relationships between different Ministries shape the cultural policy landscape in Greece. Apart from the Ministry of Culture, responsibilities for specific areas of *latu sensu* cultural policy belong, among others, to the Ministry of Education and Religious Affairs, the Ministry of Press and Mass Media, and the Ministry of Foreign Affairs. In addition, the budget of the Ministry of Culture and all other Ministries referred to in chapter 2.2 is approved by the Ministry of the Economy. Significant regional cultural development funds, from national or European Union sources, are administered by the Ministry of the Economy, by the Ministry of the Interior, Public Administration and Decentralisation, or by local government.

The Ministry of Culture 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 between the Ministry of Education and Religious Affairs, the Ministry of Foreign Affairs, the General Secretariat of Greeks Abroad and the Hellenic Cultural Foundation.
- The "Melina" programme on artistic education, is run jointly with the Ministry of Education and Religious Affairs;
- programmes intended for the Roma people, cultural diversity trans-border programmes on books and reading and programmes in prisons are run in association with other Ministries or departments;
- joint supervision of arms-length organisations, such as the Unification of the Archaeological Sites of Athens SA with the Ministry of the Environment, Planning and Public Works;

- co-operation with the Department of Planning on architectural and urban conservation and cultural landscape projects (e.g., Rhamnous, Patmos);
- co-ordination of efforts in preparation for the Athens 2004 Summer Olympic Games, involving the Athens 2004 Olympic Games Organising Committee SA (ATHOC), the Ministry of Planning and several other government departments.

The actual co-ordination of the implementation of cultural development policies with local government and independent cultural organisations is made possible through the Domain of Culture, a multi-network structure bringing together:

- 23-strong National Cultural Network of Cities dispersed in all regions of Greece;
- a host of sectoral networks of metropolitan, regional and local organisations in the fields of Theatre, Music, the Visual Arts, Dance, Cinema, Photography, Folk Art, the Book, Architecture, and Cultural Organisation and Management.

2.4 International cultural co-operation

81 bilateral cultural agreements and programmes, involving the Ministries of Culture, Education and Foreign Affairs, have provided a framework for international cultural relations. Recently, however, there have been several developments limiting the effectiveness of such agreements and have led to the emergence of new forms of cultural co-operation such as: changes in the cultural sector in Eastern and SE Europe due to the fall of communism, the gradual devolution of responsibilities from the state to arms-length organisations in many countries and, the emergence of diverse co-operation and funding opportunities – notably from the European Union. Some trends include:

1. 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).
2. Organisations operating under the arms-length principle are very 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 Cultural Foundation, the National Book Centre, 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.
3. 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.

4. Finally, planning and allocation of resources to international cultural co-operation and exchange programmes are increasingly linked to foreign policy priorities and goals to support democracy and institution building in the region of SE Europe and to strengthen cultural relations and encourage understanding of contemporary Greece among major international partners.

The Greek Ministry of Culture, 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.

3. Cultural policy, general objectives and principles

3.1 Main elements of the current cultural policy model

Greece follows a mixed cultural policy model. The government maintains a privileged interventionist role in establishing and enforcing policy priorities for culture, especially in the field of cultural heritage; however, the task of developing and implementing specific programmes has increasingly become the responsibility of sectoral or local organisations. In the latter case linked with local government, operating under the arms'-length principle, and aligned with central government policy priorities through the appointment of Boards of Trustees and through the allocation of State subsidies (see also chapter 2.2).

3.2 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, 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".

3.3 Cultural policy objectives

The principle of equal access and *participation in cultural life* is asserted in the Greek constitution, and manifested in the investments made in infrastructures 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 of young people towards culture and the arts. Extensive works in archaeological sites, museums and cultural venues are under way 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.

The principle of *promoting diversity* is expressed in the constitutional right of freedom of artistic and literary expression, as well as in a variety of positive discrimination programmes encourag-

ing the cultural expression and participation in cultural life of groups such as the Roma people, foreign economic immigrants in Athens, and the Muslim minority of Thrace; the Ministry of Culture monument restoration programme involves several mosques and synagogues. 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. The recently passed Law 3028/2002 provides full protection and valorisation of the cultural heritage of all traditions – Greek and non-Greek – found throughout the territory of Greece.

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, subsidies for theatre and for the production of films, literary and other prizes, and social benefits such as pensions for writers. In addition, both the creation of infrastructure for the arts and cultural programming is largely supported by public funds and administered by the central or local governments.

4. Current issues in cultural policy development and debate

4.1 Cultural policy priorities in the past 5 years

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

1. 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 all cultural groups and traditions that flourished in the territory of Greece. The traditionally high budget allocation for cultural heritage is now 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 return 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 a new Acropolis museum currently under construction.
2. Promotion of international cultural co-operation and exchange 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) in the context of the goals of Greek foreign policy, and the pursuit of synergies between cultural activities in Greece and abroad. In this context, integrated initiatives, such as the Greek Cultural Months or the Greece in Britain programme, and blockbuster events such as archaeological exhibitions in major international museums, have been given priority over isolated small scale activities. The main instrument for this policy during the 4-year period leading to the Athens 2004 Summer Olympic Games is the Cultural Olympiad, an ambitious programme of cultural events in Greece and abroad intended to promote access to different cultural traditions under the motto "Towards a Culture of Civilisations". The programme is run by Greek Culture Organisation SA, and has been placed under the auspices of an international quasi-NGO co-founded by UNESCO, the International Olympic Committee and the Hellenic Republic.
3. Rationalisation in the funding and monitoring of cultural activities, through the introduction of formal criteria and performance measuring mechanisms. 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.
4. Continuing modernisation and expansion of infrastructures for culture and the arts, manifested through the operation of new national galleries for contemporary art in Athens 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 re-organisation of museums of national status (including 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 newly finished exhibition centre in Athens, as well as the Gaia exhibition of the Goulandris Museum of Natural History in Kifissia.
5. Promotion of equal access and participation to cultural life for citizens of all regions, through the development of cultural institutions, adequate infrastructures and operational programmes of cultural activities at the local level. Recently, the emphasis has been to improve cultural provision and encourage access and participation through linking existing networks of cultural institutions, mainly via the Domain of Culture network of networks.
6. 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.

4.2 Recent policy issues and debates

4.2.1 Provisions for cultural minorities

Greece recognises a Muslim minority in Thrace, representing 1.1% of the population and made up of people identifying themselves as Turks, Roma or Pomaks. The Roma represent ca. 2.5% of the population dispersed throughout the different regions of Greece.

Greece has developed as a relatively homogeneous society as witnessed through the development of nation-state institutions, socio-economic development and urbanisation. A major issue to be addressed today is the large numbers of migrant workers, refugees and asylum seekers (7.3% of the population) who have moved to all parts of Greece during the last decade, mostly from neighbouring countries, and the inadequacy of mechanisms of 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 was given official status in 1997 to address the issue of their social integration in Greek society. Within the scope of this policy, the Ministry of Culture developed a programme of cultural and educational initiatives, co-funded by the 3rd Support Framework Programme of the European Commission and implemented in co-operation with local governments. The programme, already in operation in the greater Athens area and planned to be expanded to other regions, aims 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.

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. 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 broadcast by the public broadcasting channel ERT.

While there is a declared policy against racial discrimination, racist and xenophobic behaviour and stereotyping of the media, Greece is under social pressure caused by large-scale immigration and negative attitudes towards non-Greeks and their culture persist. 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 play a paramount role in promoting equitable treatment of those, mostly economic immigrants, belonging to non-Greek communities.

On the other hand, educational and cultural policies are seen as key for the promotion of diversity, and 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.

4.2.2 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 1980's, 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. Recently, a mainstreaming approach to issues of gender equality has been adopted, e.g., in all projects supported by the 3rd framework programme.

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.

4.2.3 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 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. A recent debate concerns 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.

The vast majority of literary works, dramatic and cinema productions, benefiting from direct or indirect state aid, are produced in Greek. 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 of 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, 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.

4.2.4 Relation between media and culture

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 are also two competing digital satellite TV and radio services, bundling together a large number of international and Greek channels; cable does not exist 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 cultural programming, such as by the seven X channel, 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".

Among the three 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.

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.

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 otherwise supports the development of Greek cinema.

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. Also, English-language pop music is the predominant genre heard on radio and television (although Greeks were found by a 2002 Eurobarometer special survey on culture to listen extensively to local music as well). 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.

4.2.5 Culture industries: development programmes and partnerships

The state continues to be the primary sponsor of culture. Privatisation of cultural infrastructure and organisations is not part of the current policy priorities. Private sponsorship of the arts decreased after an early 90s tax exemption was withdrawn (in 1997). New measures being considered include: schemes involving a few banks and multinationals supporting blockbuster events produced by large-scale national institutions in the arts; new regulations on sponsorship activities; other types of incentives.

Constrained by limited funding, the Ministry of Culture has focussed support for the culture industries through sector organisations and the rationalisation of funding initiatives. Thus, the National Book Centre is the main vehicle of support for Greek books, and has recently engaged in a broad-ranging programme of subsidised translations and other activities to promote Greek literature. The Greek Film Centre now supports the annual production of a significant

number of Greek films. Independent (private) theatre companies are supported by a subsidy scheme, which was recently rationalised to follow a more consistent set of criteria on artistic contributions and past performance.

The main thrust of cultural policy in recent years, however, concerns the integration and synergy between cultural heritage and cultural action, between the state and local government, and between centre and periphery, a policy manifested initially in the National Cultural Network of Cities and now in the Domain of Culture programme (see also chapter 2.2).

4.2.6 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 4 800 permanent members of staff, 700 with indefinite contracts, and 3 000 temporary workers (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.

In 1995, 38 496 men and women were reported to work in the arts:

- 7 986 as writers or journalists;
- 17 436 as visual artists and
- 13 074 as performing artists.

These numbers grew by ca. 6.5% yearly from 1988 to 1995, and it is, thus, possible that current numbers are significantly larger, possibly approaching 2% of the economically active population.

Support for cultural employment is one of the goals of the Operational Programme "Culture 2000", running from 2000-2006 and co-funded by Greece and the European Union, whereby about 3 000 new cultural management jobs are expected to be created to service the upgraded and new infrastructure funded by the programme, in the context of regional development. Of these, two thirds are in the domain of cultural heritage, while one third is in the domain of contemporary culture and in performing arts and congress facilities. It has to be understood, however, 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.

While the Ministry of Culture is 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 has been 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 resources management, arts administration, and arts policy degrees are increasingly acknowledged. In addition, some departments and organisations, especially in the not-for-profit sector, employ IT officers, museum education and museum documentation specialists. 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.

4.2.7 New technologies and cultural policies

The Greek Constitution was recently amended to assert the right of all citizens to take part in the information society. Nevertheless, compared to other European Union member-states, Greece is still trailing behind in the development of a strong information society. According to a recent Eurobarometer survey, only 15% of Greeks use the Internet and only 25% have access to a personal computer. Several reasons have been put forward to explain these low levels of access and participation: limited digital literacy; a 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 (ISPs report informally, but consistently, that most of their traffic is directed to foreign, rather than Greek, websites).

This is still the case also in the field of culture, where only a handful of museums and institutions in the arts have a web presence, playing mostly the role of a dry online presentation of their identity and of their activities, rather than an independent medium of cultural communication. In the same vein, the Ministry of Culture website (see chapter 9.2) provides access to reference information about its departments and activities. Exceptions include:

- the website produced by the Foundation of the Hellenic World, presenting extensive educational material on Greek history and cultural heritage (see chapter 9.2);
- interactive multimedia CD-ROMS produced by the Hellenic Culture Organisation SA, the Foundation of the Hellenic World, the Lambrakis Research Foundation, and a small number of commercial publishers;
- lively, and sometimes heretical, coverage of the Greek cultural scene in a bi-weekly online magazine created with support from the Ministry of Foreign Affairs (see chapter 9.2) and
- the recently launched extensive portal covering all cultural and artistic events and activities connected to the Ministry of Culture, as well as arms-length cultural organisations, artists and volunteer groups in the arts (see chapter 9.2).

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, as well as the recently established Museum of Contemporary Art in Athens, regularly exhibit technology-based artworks and installations.

As regards current policy initiatives, the development of the cultural domain in the context of the information society is one of the stated objectives of the 3rd Support Framework Programme, co-funded by the Greek state and the European Commission for the period 2000-2006. The six-year Operational Plan of the Ministry of Culture in the context of the "Information Society" Operational Programme (mostly from measure 1.3) amounts to ca. 130 million euros. The stated objectives of the programme include support and promotion of artistic creativity; however, current actions appear to be directed mostly towards supporting:

- the digitisation of cultural heritage, by means of national initiatives stressing adherence to standards, interoperability and adoption of good practice, under the auspices of a recently formed National Digitisation Committee;
- the development of interactive multimedia titles and web portals on Greek culture (including monuments and sites from antiquity to modern times) intended for the educational or the tourist market;
- IT-based visitor support systems such as information kiosks, mobile visitor support devices and virtual reality exhibits in major archaeological sites and museums; and
- copyright management, digital asset management, GIS, CRM, events digital transmission, and visitor management systems for cultural venues.

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

- 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 continuing reluctance of the cultural and arts community to embrace information technology and new media of communication, despite sporadic exceptions.

4.2.8 Arts education: programmes and models

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. The programme brings together more than a hundred Greek primary schools with a broad alliance of cultural organisations. The programme aims to nurture artistic sensitivity and creativity among both teachers and pupils; programme activities include seminars for teachers, the production of model learning materials and kits, model educational visits to arts sites and structured visits of artists to schools.

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 (EKEVI) and by the Organisation for Children's and Adolescents' Book, intended to encourage creative writing and reading of literature among school children;
- the Thessaloniki Film Festival programme encouraging production of short films by high school students under the supervision of established filmmakers;
- the educational programmes of the Greek Lyric Stage (ELS) and of the Athens Concert Hall;
- 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;
- 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.

4.2.9 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 is 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.
- 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, whole archaeological sites, and even Christian religious monuments) as venues for diverse cultural – theatrical, musical – events, a policy that in general has met with success, 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. Recent legislation makes provision for a Museums Council to aid with policy development. There has also been a move to separate the administration of museums from the archaeological ephorates. Generous financial support has been given to major independent museums and galleries (such as the New Acropolis Museum Foundation, and the Benaki Museum). Plans to set up a new National Advisory Council for museum policy have been approved, which, when in full operation, may be expected to play an important role in setting higher standards for museum provision and professionalism which will, hopefully, help to reverse the recent downward trend in museum attendance.
- A realisation of the *financial returns* related to an increase in visitor participation as well as the potential benefits 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. Policy makers have recently turned their attention to develop adequate legislation delineating intellectual property and other related rights to be followed by organisations, such as the Hellenic Culture Organisation SA, endowed with significant funding and authority to develop the policy environment and running operational programmes for the exploitation of heritage assets through traditional and information technology-based media.

4.2.10 Other issues

No further policies have been identified in the context of this report (see chapters 4.2.1 - 4.2.9).

5. Main legal provisions in the cultural field

5.1 Overview of legal competence for cultural policy making

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 co-operates 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 related activities (Greek Culture Organisation SA), 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.

5.2 Legal frameworks for artists

There is no single Arts Promotion Act, regulating all issues relevant to artists, writers and other creators.

Among existing legislation, *Law 2121/1993* regulates all aspects of the economic rights of creators over the use, access and exploitation of their work; in Greek law, the moral rights of creators are inalienable. *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.

5.2.1 Social security / labour relations

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.

Nevertheless, the framework of social security for self-employed artists and authors remains sorely lacking. The Ministry of Culture has intervened in several public cases of financial hardship of writers, artists or actors to offer financial support. It operates an honorary pension scheme for recognised writers and artists, however, the amount paid is symbolic in comparison to other pension plans.

5.2.2 Tax measures

The income derived by writers and artists from their creative work is VAT exempt.

5.3 Culture industries

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*).

The Ministry of Culture is, however, 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*.

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. A selection process granting subsidies to independent (private) theatre has been recently re-established adopting more transparent and rational criteria, based on an evaluation of past performance and proposed plans. 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).

5.3.1 TV quotas

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.

5.3.2 Language 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 given 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.

5.3.3 Film or other promotion laws

The production of Greek films is supported by the state through the Greek Film Centre (see also chapter 5.3). Distribution and screening of quality films, as well as open air cinemas, are supported through a countrywide network of municipal cinemas, now operating in the context of the Domain of Culture programme (see also chapter 2.2).

5.4 Copyright amendments

5.4.1 Systems of author's rights / droits d'auteur

Law 2121/1993 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 programs and databases; multimedia productions are not mentioned by name, but are generally covered by the law.

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.

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. In addition, the recent *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.

5.4.2 Blank tape levies

Information is currently not available.

5.4.3 Public lending rights

Information is currently not available.

5.5 Cultural heritage and properties

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.
- 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.

5.6 Legal incentives for private sector investment in culture

There are 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. Taxes collected on cultural and arts sponsorship is used by the Ministry of Culture for cultural purposes.

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.

6. Financing of Culture

6.1 Short overview

While only 0.35% of the ordinary public budget of the Greek state is allocated to the Ministry of Culture, significant additional funds are available through the lottery schemes administered by the Ministry of Culture, as well as in the context of EU-supported programmes such as Culture 2000 and the Information Society programme. This does not include spending on cultural activities channelled through the budget of the Ministry of Education and Religious Affairs, local government, the public Radio and Television Corporation, and other agencies not under the authority of the Ministry of Culture.

Average yearly household spending on "culture and leisure" in 1999 was 816.07 euros amounting to 4.92% of overall household spending. Direct culture spending amounts to a smaller percentage, i.e., 1.29% for "cultural and leisure services" (including sports and games, apart from attendance in the arts), and 1.57% for purchases of "newspapers, books and stationery".

6.2 Public cultural expenditure per capita

Public expenditure on culture (as indicated by general government expenditure in the cultural sector divided by total population) per capita in 2001 was 37.56 euros. It corresponded to 0.32% of the GDP.

These figures are based only on expenditures channelled through the Ministry of Culture budget, i.e., it excludes cultural spending of local government and other government Ministries.

6.3 Public cultural expenditure broken down by level of government

Table 1: Public Cultural Expenditure: by level of government, 2001 (in euros)

Level of Government	Total Expenditure	% share of total
State	411 857 000 (1)	
Regional	N/A (2)	
Local	N/A	
Total		100%

Sources:

1. Ordinary public budget and public investment budget of the Hellenic Republic, 2001.
2. Operational Programme "Culture", Planning Appendix, 3rd Framework programme, Ministry of Culture.
3. Press Release of the Ministry of Culture: Evangelos Venizelos, Opening speech, 2nd meeting of the Monitoring Committee of the Operational Programme "Culture", 26 June 2002.
4. Press Release of the Ministry of Culture: Presentation of the Operational Programme of the Ministry of Culture in the context of "Information Society", 19 June 2002.
5. Cultural sector: general government expenditure etc., years 1998-2001, internal report, Ministry of Culture.

(1) Apart from the ordinary state and public investment budget of the Ministry of Culture, amounting to 195 328 000 euros, an additional 216 529 000 euros was allocated to culture and the arts in 2001 from the following sources: 85 569 000 euros from public lotteries, 119 500 000 euros from European Union funds, and 11 460 000 euros from income of the Archaeological Receipts Fund.

(2) In the seven year period 2000-2006, European Union funds allocated to culture through regional administration is estimated to 558 million euros from the Regional Operational Programmes plus 73 million euros from INTERREG, a mean value of ca. 90 million per year. This is exclusive of cultural funds at the regional level from the ordinary budget.

6.3 Sector breakdown

Table 2: Public Cultural Expenditure: by sector, 2001

Field	Total in '000 euros	% share of total
1. Museums and archives	198 018	62.2
2. Monuments and sites		
3. Literature	6 394	2.0
4. Libraries	n.a.	n.a.
5. Press	n.a.	n.a.
6. Music	35 044	11.0
7. Performing arts	21 589	6.8
8. Visual arts	5 374	1.7
9. Film / cinema / photography /video	11 392	3.6
10. Radio/television	n.a.	n.a.
11. Socio-cultural activities	9 974	3.1
12. Expenditure on cultural activities abroad	n.a.	n.a.
13. Education and training	n.a.	n.a.
14. Others	30 464	9.57
TOTAL	318 249	100

Source: *Cultural sector: general government expenditure., 1998-2001*, Internal Report, Ministry of Culture.

Note: Wage and salary costs for Ministry of Culture staff is an additional 94.7 million euros. Funding in "Others" may include support for municipal public libraries and cultural activities abroad funded by the Ministry of Culture. The budget of the Hellenic Radio and Television Corporation is ca. 205 million euros, but it is unclear how much of this budget is allocated to cultural programming. 2001 investments from the Community Framework Programme for Culture indicates a further 12.9 million euros for visual and performing arts and 14.3 million euros for cultural centres, not included in the above data; the same programme in 2001 supported museums with 24.1 million euros and archaeological sites with 20.7 million euros.

7. Cultural institutions and new partnerships

7.1 Re-allocation of public responsibilities

There has not been a direct re-allocation of public responsibilities for culture to the private sector. The Greek approach to decentralisation/privatisation has been based, firstly, on the establishment and strengthening of the role of organisations operating under the arms-length principle and, secondly, on the transfer of funding and operational responsibilities for arts development to local government. 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.

7.2 Status/role and development of major cultural institutions

The main organisational shift in the management of the arts in Greece consists of the strengthening of organisations operating under the arms-length principle. Sectoral organisations, such as the National Book 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 without state intervention 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 recently received increased autonomy by 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 some cases, to manage funds derived from own sales.

7.3 Emerging partnerships or collaborations

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. Notable examples of institutions established with private patronage include the Goulandris Museum of Natural History, the Cycladic Art Museum, the Greek Literary and Historical Archive, the DESTE Foundation of Contemporary Art, the Goulandris Museum of Modern Art on the island of Andros, and the Foundation of the Hellenic World. An important art gallery was established in Thessaloniki following the state acquisition of the private Kostakis collection, a very important early 20th century art collection.

Blockbuster events during the last decade, such as the Glory of Byzantium exhibition in the Metropolitan Museum of Art would not have been possible without the patronage of not-for-profit foundations, notably the Alexandros A. Onassis Foundation.

Perhaps the most notable example of private-public co-operation 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 is the first facility providing state-of-the-art conditions for the performance and recording of concert music in Greece. 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 a large state subsidy.

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; we have to wait and see what impact it will have on patronage and co-operation between donors and the state.

8. Support to creativity and participation

8.1 Direct and indirect support to artists

8.1.1 Special artists support schemes

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. 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 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.

8.1.2 Support to professional artists associations or unions

All major associations of writers, visual and performing arts artists receive a subsidy from the Ministry of Culture.

8.1.3 Grants or other schemes for artists

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 National Quality Prizes for movies and short films, in the context of the Thessaloniki Film Festival and the Short Film Festival of Drama. 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. There is also a scheme to support young artists through travel bursaries and grants.

8.2 Participation trends and figures

There has not been a comprehensive survey of cultural practices in Greece. Quantitative information is therefore very partial, inconsistent and anecdotal, and not amenable to be presented in tabular form without fear of misinterpretation. However, figures are available concerning attendance at museums and archaeological sites:

Table 3: Attendance at museums and archaeological sites

Year	1998	1999	2000	2001
Archaeological sites and monuments	6 725 278	5 964 441	7 141 420	6 336 272
Museums	2 207 585	1 595 295	1 948 288	1 724 931

Source: Ministry of Culture, Directorate General of Antiquities, Directorate of Prehistoric and Classical Antiquities, Section of Museums: *Attendance at Museums and Archaeological Sites*. 2001.

The vast majority of visits are to archaeological sites of national importance such as the Acropolis of Athens, of Lindos and of Epidaurus and the Archaeological Museum of Heraklion, the National Archaeological Museum of Athens and the Knights' Palace of Rhodes. It is

not clear, however, how many of these visits were by Greek citizens and how many by foreign tourists; at any rate, the numbers do not include children and full time students who enter free of charge. In the 2002 Eurobarometer survey on cultural activities, only 13.6% of Greek respondents were reported to have visited a museum in the last twelve months; a higher percentage of 26.1% were reported to have visited a monument or site in the last twelve months.

According to a report published by the Centre for Social and Economic Research (KEPE, 1999), there was a total of 2 185 066 tickets sold for performances at the state theatres and concerts given by classical orchestras in 1997, equally divided between Athens and the rest of the country. In the same year (1996-97 season) it is estimated by other sources that 1 829 882 people attended performances at independent theatres.

According to the 2002 Eurobarometer survey, 54.3% of Greek respondents claimed not to have read any books within the last twelve months; however, the National Book Centre notes that Greeks read more today than in the past, and the number of new titles is estimated to have risen steadily in recent years, from ca. 2 500 in 1990 to ca. 6 500 in 2000.

According to the same survey, only 24.6% of Greeks listen to international pop music, while a majority of 62.5% listen to Greek music records; 37% of Greeks claim to have been to a live performance of Greek music, and 30.7% have danced (not necessarily at the same occasion) in the last twelve months. On the other hand, Greeks frequent the cinema only 1.2 times a year on average, the lowest average among EU surveyed countries. While this figure appears to be confirmed by other cinema attendance data (11.6 million tickets sold in 1997), it must be noted that it represents a steady annual increase of 35% from previous years.

8.3 Programme or policy initiatives to promote participation in cultural life

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;
- those serving their military service;
- employees of the Ministry of Culture and of the Archaeological Receipts Fund;
- 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 museum, as well as free visits to museums by schools, etc.

The Ministry of Culture and the Ministry of Education have jointly launched the Melina programme of artistic education, intending to provide a wide-ranging framework of educational opportunities for school children in the fields of cultural heritage and the arts which are complementary to (but not limited within the constraints of) the national school curriculum.

The National Book Centre has special programmes to promote reading among certain groups such as the establishment and operation of libraries in the Kassaveteia rehabilitation centre of under-age prisoners and in the Aulona prison, a programme to support reading activities in 14 public libraries in the underdeveloped and multicultural prefecture of Evros in Thrace (in co-operation with local government), and a reading "relay" competition involving more than 1 000 schools in all regions of Greece.

8.4 The role of amateur arts / cultural associations and centres

There are numerous cultural associations in Greece, mostly in the field of local history and traditional culture, as well as local film clubs. They are active in publishing and organising lectures and other small impact events. In general, associations receive some financial support from the state or local government, but this support is not adequate to allow them to contribute in a significant way to cultural life. In some cases, however, these associations have formed the basis for the establishment of umbrella local and regional cultural organisations. In this context, local governments provide support via programmes such as the National Cultural Network of Cities and the Domain of Culture programme (see also chapter 2.2).

9. Sources and Links

9.1 Key documents on cultural policy

Hellenic Cultural Heritage SA: *Cultural Olympiad 2001-2004*.

<http://www.cultural-olympiad.gr>

Hellenic Cultural Heritage SA: *-for a culture of civilisations: Cultural Olympiad 2001-2004*.
No publication data.

Kallinikou, Dionysia: *Greek legislation on copyright and related rights*. 1998.

<http://www.culture.gr/6/64/rights.html>

Morris, Ian: *Archaeologies of Greece*. In Ian Morris (ed.): *Classical Greece: ancient histories and modern archaeologies*. Cambridge: Cambridge University Press, 1994, p. 8-47.

Presidency of the Hellenic Republic: *Law 2121/1993, Copyright, related rights and cultural matters*. In Government Gazette of the Hellenic Republic, issue no. 25, 4 March 1993.

Προεδρία της Ελληνικής Δημοκρατίας: Νόμος υπ' αριθ. 2121/1993, Πνευματική ιδιοκτησία, συγγενικά δικαιώματα και πολιτιστικά θέματα.

<http://www.culture.gr/6/64/law2121.html>

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

9.2 Web links

Culture/arts portals

Cultural Olympiad

<http://www.cultural-olympiad.gr>

Domain of Culture Portal

<http://www.cultureguide.gr/events/index.jsp>

Greece Now, the contemporary Greek e-zine and online resource

<http://www.greece-now.org/CULTURE/>

Cultural policy making bodies

Hellenic Ministry of Culture

<http://www.culture.gr>

Grant-giving bodies

Foundation for Hellenic Culture

<http://www.foundationhellenicculture.com>

Foundation of the Hellenic World

<http://www.hellenichistory.gr>

Umbrella organisations

Hellenic Culture Organisation

<http://www.hch.culture.gr>

National Book Centre

<http://www.ekebi.gr>

Cultural statistics and research

National Statistical Service of Greece

<http://www.statistics.gr>